

Cheap Print and Street Literature of the Long Eighteenth Century

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10. Alphabet Pies, Animal Quacks, and Ugly Sisters: John Evans and the Growth of Cheap Books for Children

Jonathan Cooper

The printer and bookseller John Evans has conventionally been regarded more as a follower than a leader. Long in the shadow of the Marshall family, under whom he served as employee, Evans was, in the last decade of the eighteenth century, seemingly prolonging the lifespan of the type of publication that had hitherto typified the Aldermay Churchyard press and which it was abandoning in search of ‘respectability’.¹ The place of business he established for his work, and which was retained by his family for a further forty-five years, was originally Marshall’s, and what seems to have been his ‘big break’ came courtesy of Marshall when he fell out of favour with the instigators of the Cheap Repository Tracts. Nevertheless, Evans had a distinct career. Stretching into the 1800s (just), he was arguably the last printer of the traditional ‘penny history’ in the capital, a text and illustrative tradition that dated back at least to the printers and publishers of the mid-seventeenth century;² he

1 See David Stoker, ‘The Pitfalls of Seeking Respectability: The Rise, Fall and Rise Again of John Marshall, “the Children’s Printer”’, in *Profits from the Nursery*, ed. Brian Alderson and Andrea Immel (London and Princeton: Children’s Books History Society and Cotsen Children’s Library, 2023), pp. 115–86.

2 For instance, he published an edition of *The Witch of the Woodlands; or, the Cobler’s New Translation* (London: Howard & Evans, printers, Long Lane, London) [ESTC T128649], c.1805, with text and illustrations that had not developed noticeably since

was a major link in the production of broadside ballads and slip songs between Marshall and the later printers Pitts and Catnach; and, as this chapter will show, he was a significant and heretofore underappreciated printer of street literature specifically for children.

John Evans was born in 1753. He was the younger son of Thomas Evans, a silversmith, and his wife Elizabeth, and was baptized on 18 November at St Giles Cripplegate.³ He joined the Aldermay Churchyard press under Richard Marshall in the 1770s, and by 1779 was a sufficiently trusted employee to be a witness of Richard Marshall's will.⁴ In 1783 he was appointed by the Marshall family (ownership of the business then shared between Richard's son John, his nephew James, and his widow Eleanor) to run the firm's new shop at No. 42, Long Lane, West Smithfield.⁵ For tax reasons, from 1787 the business had Evans's name on the shop front, although stock was still provided by the Marshalls. By this time John Marshall had established himself as second only to the Newbery firm as a publisher of books for children, and No. 42, Long Lane was a 'front window' for his children's books, as well as for broadsides and other cheaper parts of the Aldermay Churchyard range. A broadside advertisement dated May 1793 lists 114 children's book titles (a slightly misleading number because some include, and others exclude, multiple volumes).⁶ Thus children's books, along with traditional broadsides and chapbooks, were Evans's bread and butter in Long Lane.

Evans later stated that he was approached by James Marshall to go into partnership with him in late 1789, at the time of the dissolution of John Marshall & Co. Instead, however, he accepted a new contract from John Marshall, allowing him more freedom. He made a bid to set up his own business in early 1793 when the lease on the Long Lane shop ran out. This precipitated a protracted personal and legal dispute between

its predecessor, *The Witch of the Woodlands; or, The Coblers New Translation* (printed by A. P. for W. Thackeray, at the Angel, in Duck Lane, near West Smithfield) [ESTC R217039], c.1670–80(?).

3 <https://www.familysearch.org/ark:/61903/1:1:JQLN-7C3>.

4 Kew, National Archives, PROB 11/1057/27.

5 David Stoker, 'John Marshall, John Evans, and the Cheap Repository Tracts', *Papers of the Bibliographical Society of America*, 107 (2013), 90–102.

6 *A Catalogue of John Marshall's Publications for the Instruction and Amusement of Young Minds* (The above are printed and sold, wholesale and retail, by John Marshall, Number 17, Queen Street, Cheapside, and Number 4, Aldermay Churchyard, in Bow Lane, London; and may be had of the booksellers in town and country, May 1793.) [ESTC T30138].

Evans and Marshall, culminating in Evans setting up his own press at No. 42, Long Lane.⁷ During August and September 1793 Evans and Marshall possessed half of the shop each, before Evans moved his own business next door to No. 41.⁸ It is from this address that Evans began to issue children's books with his name on the title page, although all of his surviving dated publications for children come from the first and second decades of the nineteenth century.

However, as has never been fully revealed until now, Evans's interest in publishing, as well as selling, children's books dated back to nearly a decade before. John Evans entered a dozen titles in the Stationers' Register on 19 November 1785, presenting nine copies of each to the clerk, Robert Horsfield. These were all children's titles and comprised examples of a number of different styles of book — including an alphabet book, *The Pretty Alphabet; or, Pleasant Pastime of A.B.C.*; two books of riddles, *A New Riddle Book, being a Curious Whetstone for the Wit of Young Children by Mr Christopher Conundrum* and *The Puzzle Cap*, an adaptation of one of Madame d'Aulnoy's tales, *Princess Fair Star and Prince Cherry*; a factual book, *A Concise History of All the Kings and Queens of Europe*; and a Hogarthian progress in miniature, *The Pleasing History of Master Playful and Master Serious*.

In the Stationers' Register, Evans is named as the only and whole owner of each title. He certainly did not enter the titles on John Marshall's behalf. None of the titles entered by Evans appears on Marshall's advertising broadside of 1793, nor among the records of surviving copies of Marshall's children's books from this period. It may even be that Evans was the author of these little books — although, if so, he was evidently 'inspired' by Marshall's juvenile offerings such as *The Golden Alphabet*, *The Pleasing Gift; or, A Collection of New Riddles*, and *The Whitsuntide Present; or, The History of Master George and Miss Charlotte Goodchild*, which themselves owed much to John Newbery's titles such as *The Whitsuntide Gift*. These titles were thus in direct opposition (a charitable soul might describe them as 'additional reading') to Marshall's publications, even while they were being sold in Marshall's

7 Details of the dispute, which ran from 1793 to 1795, are set out in Stoker, 'John Marshall, John Evans, and the Cheap Repository Tracts'.

8 A record of insurance held by the London Metropolitan Archives, MS 11936/368/621072, reveals that on 29 October 1793 this property was owned by William Flower, undertaker, near Ludgate Hill in Fleet Market, and that he was renting it to 'John Evans, printer'.

shop. The imprints of surviving copies make this explicit: no printer or publisher is named, but the books are 'sold at No. 42, Long Lane, West Smithfield, London'.

There was no recorded Marshall press at No. 42, Long Lane before 1793,⁹ so it is a matter of speculation by whom and where Evans's little books were printed. The obvious answer is in Aldermary Churchyard itself, but it is difficult to imagine Marshall sponsoring what was essentially a rival series of publications that gave no credit to himself or his business. The only credible reason why this could have happened is if Evans may have threatened to walk away from No. 42, Long Lane, and Marshall allowed him his own by-line as a retainer in order to prevent this. Yet Marshall did allow Evans quite a lot of leeway to operate under his own account. For instance, Marshall printed all the advertising literature for Evans's patent medicines. He also allowed Evans to sell copies of Marshall's publications at retail price and pocket the difference — or, at least, so Evans claimed. Perhaps Marshall would not have worried too much about a few small books, especially if he had been paid to print them.

More probably, Evans found another printer. An obvious candidate would be George Thompson, who in the mid-1790s reprinted and co-published with John Evans reissues of many of the titles Evans had first published in 1785. George Thompson was free of the Stationers' Company by 1792 and was located first at No. 50, Old Bailey, and then from c.1796 at No. 43, Long Lane. However, it may be that Evans used Thompson as a printer while he was still an apprentice.

Another printer, who is known to have printed for John Evans, as well as his brother Thomas, later in the 1790s, was Philip Norbury of Brentford.¹⁰ Norbury also printed for George Thompson. This 'out of town' thus used a number of 'licensed outlets' in the city to sell his children's books, and John Evans could have been another such earlier in his career. If he had helped out John Evans in the 1780s, Evans may have later returned the favour by finding Norbury a number of city distribution centres. It has also come to light recently that Norbury

9 Stoker, 'John Marshall, John Evans, and the Cheap Repository Tracts', p. 92. The address had, however, previously been used as Robert Coster's printing office c.1783 (ESTC T192559).

10 For example: *The Entertaining and Remarkable History of Robin Hood* (printed by P. Norbury, Brentford; for G. Thompson, 50, Old Bailey; and J. Evans, No. 41, Long Lane); *The Adventures of Sir Richard Whittington* (P. Norbury, for T. Evans) [private collection].

came into the possession of — and used many of — John Newbery's woodblocks.¹¹ If Norbury was Evans's printer, which would seem the likeliest situation, this would tie in with the Newbery-esque subject matter of some of Evans's early children's books. For example, Evans produced *The Puzzle Cap*; Newbery had produced *The Puzzling Cap*.¹² Further, Norbury and Evans editions of *The Royal Primer*, *Humours of the Fair*, *The Entertaining History of Tommy Gingerbread*, and *Tom Thumb's Folio* are all recorded, and these are all Newbery titles (albeit Newbery's hero was named Giles Gingerbread). *The Pleasing Story of the House that Jack Built*; also *The Death and Burial of Cock Robin* contains the cumulative rhyme that (probably first) appeared in Newbery's *Nurse Truelove's New Year's Gift*.¹³ Marshall obtained the blocks from this, and the Thompson and Evans and the Norbury editions appear pretty much identical.¹⁴ The surviving copy of *The Good Boy and Girls' Lottery, All Prizes and No Blanks* advertises that the book was sold in Long Lane and 'by the booksellers in Town and Country', so even if this is really a Norbury printing, it would seem that Evans was making the most of distribution channels established by (or on behalf of) Marshall, including, probably, his mini-army of chapmen.¹⁵

A further candidate is Robert Bassam. In 1785 he was a newly established neighbour of Evans, being based at 53, St John's Street, Smithfield, and printed a number of small children's books towards the end of century. He is a strong candidate as a copy of *A Concise History of All the Kings and Queens of Europe* appeared, with the identical titling to the Evans book, in auction with his imprint.¹⁶ There is also the survival of *A Pretty Riddle Book, being a Choice Whetstone for the Wit of Young Children*, by 'Mr. Christopher Conundrum, Riddle Maker in Ordinary to the King

11 See Brian Alderson, *Woodcuts for Good Boys and Girls, Used by John Newbery and his Successors* (Upper Denby: Fleece Press, 2020).

12 Sidney Roscoe, *John Newbery and his Successors, 1740–1814* (Wormley: Five Owls Press, 1973), no. J312.

13 Roscoe, *John Newbery and his Successors*, no. J270.

14 Birmingham Central Libraries, LL A p 087.1/1800 [ESTC T167966].

15 *The Good Boy and Girl's Lottery, All Prizes and No Blanks, as Drawn in the Presence of Master Tommy Trim, Corporal Trim's Cousin* (sold at No. 42, Long Lane, West Smithfield; and by the booksellers in town and country) [ESTC N8534]. The copy at University of California, Los Angeles Library, CBC PZ6 .G591 1790, from the collection of d'Alte Welch, has the note 'John Evans pr.' in Welch's distinctive hand at the foot of the title page.

16 Dominic Winter Auctions, South Cerney, 12 December 2013, lot 3.

and Queen of the Fairies', printed by Bassam.¹⁷ Another one of Evans's 'first twelve' has the identical title save for the substitution of 'New' for 'Pretty' and 'Curious' for 'Choice'. If Bassam did not print for Evans, then one was pinching from the other; 'Christopher Conundrum' was evidently more of a pirate than a discoverer of new lands. Indeed, riddle books tended to recycle old material from earlier publications, changing the title and sometimes attempting to promote false freshness by adding 'new' to it. Perhaps it is best to conclude that little original thinking went into Evans's earliest efforts.

It is tricky to conclude just how original any of Evans's publications actually were, as the survival rate of his earliest titles is dismal. A few have survived in institutional collections. A copy of *Tommy Truelove's Present* is in the Cotsen Children's Library at Princeton University (where it is attributed to Evans, but to a date between 1792 and 1795, rather than the actual date of 1785), with the contemporary initials 'HBG' in a childish hand.¹⁸ *A Concise History of All the Kings and Queens of England* is in the library of the University of California, Los Angeles. Evidently, Evans was sufficiently encouraged to continue with new titles after the initial dozen. A copy of *Pretty Pastime for Little Folks* is in the Morgan Library & Museum, New York, and includes an advertisement for twenty-eight new books for children, sold wholesale at No. 42, Long Lane, West Smithfield, which includes all the titles Evans registered in 1785.¹⁹ The same list but with its own title added at the end of the 'Threepenny Books' is found at the end of *Pretty Tales and Pretty Things for Good Children*, bringing up to twenty-nine the titles produced by Evans in the 1780s or very early 1790s.²⁰ Twenty-eight of these were priced at 3d. or less, which compares with the thirty-nine titles also at 3d. or less listed in John Marshall's 1793 broadside advertisement for children's books from Aldermary Churchyard. Evans seems to have been taking

17 *A Pretty Riddle Book, being a Choice Whetstone for the Wit of Young Children* (London: printed by R. Bassam, No. 53, St John's Street, West Smithfield), price 2d. [ESTC T122887].

18 *Tommy Truelove's Present* (sold at No. 42, Long Lane, West Smithfield) [Princeton, NJ, Cotsen Children's Library, 52775 Pams / Eng 19 / Box 008].

19 *Pretty Pastime for Little Folks, containing Many Diverting Stories and Variety of Entertainment* (sold at No. 42, Long Lane, West Smithfield, London), price 3d. [ESTC N38948] (viewed in situ July 2012).

20 *Pretty Tales and Pretty Things for Good Children* (sold at No. 42, Long Lane, West Smithfield, London) [ESTC N20525]. A copy at Oxford, Bodleian Library, Douce adds. 288 (lacking six leaves), bears the inscription 'M. H. Haskoll October 19 1792' on a front flyleaf.

a calculated risk producing so many new titles all at once. Since he was perfectly placed as shop manager to gauge demand, he no doubt saw a gap in the market. Francis Newbery, John's nephew, had done exactly the same thing when he started out.

It is possibly no coincidence that almost all of Evans's books were produced, from the beginning, at the lower end of the price range. He probably perceived that there was a relative shortage of children's books available for families on a tighter budget but who had managed to acquire literacy, 'for the Instruction and Amusement of *Young Minds*', as John Marshall's advertisement has it. Evans seems also to have tried, ostensibly, to undercut the bigger firms such as Newbery. His *Puzzle Cap* was sold at 2d., Newbery's *Puzzling Cap* at 3d. Yet, *caveat emptor* — Evans's edition was almost certainly forty-eight pages in extent, while Newbery's ran to ninety-five pages.

Evans was to push this cheapness, or affordability, to a whole new level in his next children's publishing and first solo printing project. Thus Evans was staying true to the street literature tradition in which he had been brought up under Richard Marshall, whereas John Marshall was clearly seeking to move to a more middle-class market.²¹ What he did was to become so much the norm that his role as an innovator has never been considered. Sometime between Michaelmas 1793 and March 1796 at least three sixteen-page children's books were rolled off his new, or at least newly installed, press at No. 41, Long Lane: *The Tragical Death of A Apple-Pye*; *The Life and Death of Jenny Wren*; and *Cinderilla*.

This, in itself, was not remarkable. Although such slender books were not common, they were not unknown. Richard Marshall had produced some in the 1770s,²² and William and Cluer Dicey probably even earlier.²³ In the provinces they were, or would soon be, produced by booksellers

21 Stoker, 'Pitfalls of Seeking Respectability'.

22 *Cock Robin: A Pretty Gilded Toy for Either Girl or Boy, Suited to Children of All Ages* (printed and sold by R. Marshall, in Aldermay Churchyard) [ESTC T100724]; *The Tragical Death of A Apple Pye, Who Was Cut in Pieces and Eat by Twenty-Five Gentlemen* (printed and sold by R. Marshall, Aldermay Churchyard) [ESTC T100725]; *The Child's New Year's Gift: A Collection of Riddles* (sold at the Printing Office [sic], in Aldermay Churchyard) [ESTC T100711]; *The House that Jack Built: A Diverting Story for Children of All Ages* (sold at the Printing Office, Aldermay Churchyard) [ESTC T100712]. All at London, British Library, 11621.e.4.(21.–24.).

23 *The House that Jack Built: A Diverting Story for Children of All Ages* (sold at the Printing Office, in Bow Churchyard) [ESTC T190834]. See David Stoker, 'Another Look at the Dicey-Marshall Publications, 1736–1806', *The Library*, 7th ser., 15 (2014), 111–57 (p. 143).

such as William Appleton in Darlington and Major Morgan of Lichfield. However, there is no evidence that John Marshall was interested in or produced such flimsy matter himself. No books of this kind with his imprint from the 1780s or 1790s have been discovered, and there is no mention of any in the 1793 advertisement. Instead, the old sixteen-page books were 'doubled up'. For instance, *The House that Jack Built* and an abridged *The Child's New Year Gift* were put together to make a 32-page book. In some ways, therefore, the sixteen-page format was a return to the past rather than an innovation.

Yet there is something fresh and new about John Evans's productions. Yes, his *The Tragical Death of A Apple-Pye* is a rehash of Richard Marshall's publication, which itself may be a fragmentary survival of a much earlier primer, but it was dressed in wondrous new clothes. A copy, formerly belonging to Justin G. Schiller and now in the Cotsen Children's Library, is housed in wrappers illustrated in sanguine.²⁴ Apparently uniquely for the period, these not only advertise the book's price, emphasizing its innovative cheapness at $\frac{1}{2}d.$, but also its printer. It does away with the Newbery and Marshall conceit that their least expensive books were without price and the required payment of $1d.$ was only for the (gilt 'Dutch' paper) binding, thereby (consciously or not) diminishing the importance of text and illustrations.²⁵ Evans gives no such free gift. The attractive coloured covers with their depiction of comic cartoon speaking animals, a foreshadowing of countless others over the coming two centuries, is as intrinsic to the book experience as the contents, but not more so. The cheapness is laid on thick — the price $\frac{1}{2}d.$ appears three times on the wrappers — as is the 'street' nature of the publication. The character on the book's lower cover is the familiar street figure of the bellman, albeit in the guise of a dog. Not only does he reveal the book's price, but also where it could be bought — 'at Mr Evan's's' (*sic*) — thus proving that the wrappers were designed specifically for this printer and perhaps even for this specific title. It was commonplace for sellers of street literature to cry out the cost of their products and to emphasize

24 *The Tragical Death of A Apple-Pye, Who Was Cut in Pieces and Eat by Twenty-Five Gentlemen* (sold by J. Evans, 41, Long Lane, West Smithfield), price $\frac{1}{2}d.$

25 Cited by M. O. Grenby, *The Child Reader, 1700–1840* (Cambridge: Cambridge University Press, 2011), p. 73.

their cheapness. This innovation allows the street to enter the shop and home, normalizing the focus on undercutting that continues today.²⁶

The second surviving copy of this title is bound in the more conventional Dutch gilt paper and may possibly be considered a different 'issue'.²⁷ Inspection of sammelbands, such as Oxford, Bodleian Library, Douce adds. 6, reveals that the same title by the same printer bought by the same person at apparently the same time could have different styles of wrappers. This suggests that the whole issue of wrapping was largely haphazard, and thus emphasizes the unusual nature of Evans's tactic.

It had become quite common for an advertising puff for the publisher to appear in the text of children's books, as well as a list of other available titles printed at the back of the book. For instance, in the Mary Ann Kilner-authored Marshall publication *Jemima Placid; or, The Advantage of Good-Nature* the reader is told that Jemima has been given a mission to buy some children's books in London, which 'may be bought at Mr. Marshall's somewhere in some churchyard, but Jemima must inquire about it'.²⁸ Indeed, just such a puff appears in *The Tragical Death of A Apple-Pye* itself: 'if my little readers are pleased with what they have found in this book, they have nothing to do but to run to Mr. Evans's, No. 41 Long-lane, West-Smithfield, where they may have several books, not less entertaining than this, of of [*sic*] the same size and price'. The wording is adapted from Marshall's original, which Evans was evidently using as his model. It was, of course, a necessary change to the text, but one cannot help but imagine the particular relish with which Evans replaced Marshall's name with his own.

The second of the three surviving sixteen-page titles from this period, *The Life and Death of Jenny Wren*, does not have such a venerable history as *The Tragical Death of A Apple-Pye*, but it did go on to have a very long life and the text was being issued in virtually the same form eighty years later. This, though, would seem to be the title's first appearance (with the usual proviso that an antecedent is perhaps waiting to be discovered, or might be lost forever). It is a curious confection. Like its

26 For instance, in the context of newspaper price wars. The *Daily Star* has run a tagline in modern times that read '10p cheaper than *The Sun* and a lot more fun'.

27 Bloomington, IN, Lilly Library, PR974.A1 no. 146.

28 Mary Ann Kilner, *Jemima Placid; or, The Advantage of Good-Nature, Exemplified in a Variety of Familiar Incidents*, 2nd edn (London: printed and sold by John Marshall and Co., No. 4, Aldermary Churchyard, in Bow Lane), p. 25 [ESTC N1032].

well-established predecessor, *Cock Robin*, it opens with a portrait of the protagonist and an establishing rhyme (albeit not one as memorable as Richard Marshall's 'Little Robin Red-Breast / Sat upon a Pole, / Wiggle waggle went his Tail / and poop went his hole').²⁹ This merriment is followed immediately by a cold douche for the young reader, 'Here lies Cock Robin, / Dead and cold, / His end this book / Will soon unfold', before launching into the famous 'Who kill'd Cock Robin?' rhyme.

The structure, and potential history, of *The Life and Death of Jenny Wren* is more complicated.³⁰ It is evidently a bringing together and editing of various source materials. The first section, 'The Life of Little Jenny Wren', has the subtitle in rhyme 'How she was sick, / And got well again'. This part seems to be related to the Scottish traditional song 'The wren scho lyes in care's bed' (Roud 6942), matched with new material.³¹ That it is not just a thoughtless insertion is shown by the great care that has been taken to match the woodcut illustrations to the text, and then to provide a running commentary on the pictures to explain them to the young reader, 'Here's Jenny on the glass, / Eating the sops very fast', and to insert moral lessons, 'Jenny's very naughty tho', / To use her husband Robin so'. It is reminiscent of the sort of romantic dialogue that appeared in numerous forms in songs and chapbooks such as *A Pleasant and Delightful Dialogue between Honest John and Loving Kate*, which Evans himself printed.³² It would seem that John Evans really was taking the apparently trivial seriously.

The second section, 'The Death of Little Jenny Wren', ostensibly follows on from the first, but seems to come from a totally different direction. After the initial scene-setting, 'Jenny Wren was sick again, / And Jenny Wren did die, / Tho' doctors vow'd they'd cure her, / Or know the reason why', the reader is introduced to a grotesque gallery of charlatan doctors in animal form (in Doctor Goose's case, a literal quack), whose ridiculous assertions regarding the dead Jenny meet

29 The original *Cock Robin* was probably that printed in *Tommy Thumb's Pretty Song Book*, Voll. [sic] II (sold by M. Cooper) [ESTC T81480].

30 *The Life and Death of Jenny Wren, for the Use of Young Ladies and Gentlemen* (printed and sold by J. Evans, 41, Long Lane, West Smithfield, London).

31 See also an attempt to tie the song and the chapbook rhyme to pagan tradition (not something that the Opies would necessarily have approved of) at <https://dreamingpath.wordpress.com/2014/12/10/winter-solstice-robin-and-wren/>.

32 *A Pleasant and Delightful Dialogue between Honest John and Loving Kate* (printed by Howard & Evans, 42, Long Lane, West Smithfield, London) [Edinburgh, National Library of Scotland, L.C.2739(08), L.C.2739(09), L.C.2738(15)].

with stinging responses from the authorial voice. Thus, Doctor Jack Ass's 'See this balsam, / I make it, / She yet may survive, / If you get her to take it', elicits the retort, 'What you say, Doctor Ass, / Perhaps may be true; / I ne'er saw the dead drink tho', / Pray, Doctor, did you?' The whole section is a lampoon on the dubious medical treatments that were widely available in the eighteenth century, and beyond. The same practices had been placed in the spotlight decades earlier in *The Modern Quack* (1718).³³ *The Modern Quack* was reissued by Mary Cooper in 1752, a decade after her own foray into the publication of children's books with *Tom Thumb's Pretty Song Book*.³⁴ It is perhaps too fanciful to suppose that *Jenny Wren* originates in a lost Cooper title, although both Marshall and Evans seem to have been inspired by Cooper for their *Tom Thumb's Plaything*. It is perhaps less fanciful to think of *Jenny Wren* not only as a further feather in Evans's children's printing cap, but also as a stab in Marshall's back. In the autumn of 1793, when *Jenny Wren* may have been printed, Evans and Marshall were at war again, but this was a war over the sale of patent medicines. Evans and his new partner, William Howard, had bought the right to manufacture and sell Dr Waite's Worm Medicine, which Marshall rapidly tried to emulate with 'an improved preparation' of his own.³⁵ Evans responded with an advertisement on the front page of *The World* of 11 November which called out Marshall by name. It might be imagined that an attack on a fraudulent medical practice as a subject for a children's book would have appealed to him at the time.

The final stanza, which is an editorial addition to the rhyme, is: 'Now if you'd more of Robin know, / Where you bought this I'd have you go, / And then for what for this you gave, / You there Cock Robin's life may have.' So, *The Life and Death of Jenny Wren*, like *The Tragical Death of A Apple-Pye*, ends with an advertisement for Evans's new style of children's books. The implication is that Evans also printed, or planned to print, a sixteen-page *Cock Robin* at this time, although no such volume survives.³⁶

33 *The Modern Quack; or, The Physical Impostor, Detected* (London: printed for J. Roberts, near the Oxford Arms, in Warwick Lane, 1718) [ESTC T93454].

34 *The Modern Quacks Detected* (London: printed for M. Cooper, at the Globe, in Paternoster Row, 1752) [ESTC T41331].

35 Stoker, 'John Marshall, John Evans, and the Cheap Repository Tracts', pp. 84–88.

36 The earliest known sixteen-page edition from John Evans is *The Death and Burial of Cock Robin* (printed by Howard & Evans, Long Lane, London, 1809) [private

A further connection between Evans's *Jenny Wren* and *The Tragical Death of A Apple-Pye* is apparent in the wrappers of the two works. The only surviving copy of *Jenny Wren* is also dressed out in splendid illustrated sanguine wrappers.³⁷ The images for the two books are evidently drawn by the same hand, and they are part of a numbered series. The wrappers for *Jenny Wren* have a small number '2' on the upper cover, and those for *The Tragical Death of A Apple-Pye* have the numbers '3' and '4' on the lower and upper cover, respectively. The illustrated covers again feature speaking animals in contemporary dress, but they spout not advertising slogans but vitriolic attacks on the French: 'I'll bite the French dogs / I'll kill all the frogs', and 'And now my dear wench / I'll kill all the French'. Evans had form when it came to attacks on the French. A slip song of the same period from No. 41, Long Lane is entitled *Down with the French! or, Let Them Come if They Dare*.³⁸ Anti-French sentiment was everywhere in 1793, since France had declared war on Britain and the Netherlands on 1 February, and appeared widely in cartoons by Thomas Rowlandson and others. Although nationalistic sentiments had appeared earlier in the century in children's books, this is an unusually forthright example of such militaristic propaganda aimed directly at children. It was not the last, and there are several aggressively anti-French sentiments expressed in later cheap children's books, including Evans's own *Tom the Piper's Son*.³⁹

The third surviving sixteen-page title, *Cinderilla*, is perhaps the most revolutionary (Fig. 10.1).⁴⁰ That it is a stand-alone edition of the Perrault fairy tale is rare enough. Although Cinderella and her slipper had become familiar to British readers through the 1729 English translation of Perrault's *Contes* by Robert Samber, and she had been included in

collection]. However, he had printed the rhyme as part of a 32-page volume, *The Death and Burial of Cock Robin; also The Pleasing Story of the House that Jack Built; to which is added, The Poetical Alphabet* (G. Thompson, Old Bailey; and J. Evans, No. 41, Long Lane, Smithfield) [Princeton, NJ, Cotsen Children's Library, 63438 Eng 18].

37 Michael Heseltine, the doyen of cataloguers of early children's books at auction, put it succinctly in his description of the book when it appeared at Bloomsbury Auctions in 2007: 'Chapbooks of this type are rarely found in wrappers.'

38 *Down with the French! or, Let Them Come if They Dare* (sold by J. Evans, No. 41, Long Lane) [ESTC N71527].

39 Such propaganda would become common later on, perhaps reaching its zenith during the Second World War with the comic characters 'Addie and Hermy, the Nasty Nazis' in the *Dandy* and 'Musso the Wop / He's a big-a-da flop' in the *Beano*.

40 *Cinderilla; or, The Little Glass Slipper* (printed and sold by J. Evans, No. 41, Long Lane).

anthology collections aimed at children throughout the eighteenth century, such as those produced by Newbery, there were very few stand-alone editions. Those that were produced owed much, if not everything, to Samber, and this was equally true of a prose edition that Evans produced in association with Thompson.

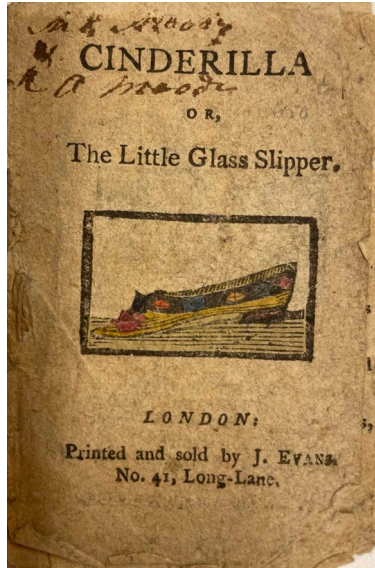


Fig. 10.1. *Cinderilla*, 34.(1.) (upper cover). Private collection.

This sixteen-page edition, though, was a different beast, and can be said to be the first book that truly adapted Perrault specifically for English children. Indeed, it went on, almost certainly unbeknownst to those who came after, to influence everything from pantomime to Walt Disney animation. It was, unlike earlier Cinderellas, densely illustrated with an image on every page. It is a picture story-book in every sense, and the reader is ‘talked through’ the narrative by being directed to the pictures. It is also in verse — and not highfalutin verse but direct rhyme, accessible to the young and, in certain turns of phrase, iconic. Later verse editions tended to be less direct and amusing. Evans’s version also coins (apparently) the deathless phrase ‘ugly sisters’, and appeared a decade before *Cinderella* became a pantomime sensation in London. The wrappers for the surviving scruffy but precious copy are long gone, but were perhaps in sanguine and with little numbers ‘5’ and ‘6’ at their head.

With the turn of the century John Marshall once more turned his mind to children's books (and with immense success), but he went upmarket. His *Cinderilla*, for instance, was 'Embellished with Coloured Engravings' — and very smart they were, too — and priced at 6d.⁴¹ Evans remained plebeian, one might even say 'retro'. In the first decade of the nineteenth century he even produced a hornbook — an object more closely identified with earlier times.⁴²

* * *

Just after the turn of the century, Evans, now in association with William Howard of Reading, who had been his partner in the medicine retail business since 1792,⁴³ produced a stream of new sixteen-page children's chapbook titles, which were to be adopted by numerous other publishers, in London, Scotland, and the provinces, and became mainstays of the genre in later years. He also produced children's alphabets that were more profusely illustrated than *The Tragical Death of A Apple-Pye*. The most popular, judged by the number of times it was reissued between 1805 and 1820, was *The Pretty ABC* (Fig. 10.2). The text consists of a rhyming alphabet — 'A was an admiral, looking on for a fleet / B was a beggar, that begg'd in the street' — with each of the letters illustrated as an appropriately populated woodcut. Although there does not appear to be an earlier recorded issue of this alphabet, it has a decidedly 1793 feel to it — 'L was Louis that lost his poor head [...] Q was the Queen of France at the Guillotine [...] V was Valenciennes, which the Duke of York took'.

41 *Marshall's Edition of the Popular Story of Cinderilla; or, The Little Glass Slipper, Embellished with Coloured Engravings* (London: John Marshall, 1817) [London, British Library, 012806.de.21.(6.)].

42 New York, Morgan Library & Museum, PML 84665. See also Andrew W. Tuer, *History of the Horn Book*, 2 vols (London: Leadenhall Press, 1896; rpt. Amsterdam: S. Emmering, 1971), II, 174–75, and cuts 152, 153, 155. Tuer reports, 'In regard to this firm [...] upwards of a million and a half of varnished cardboard horn-books were destroyed by them as obsolete and worthless.' If this is anything like accurate, it suggests a huge print run for some of Evans's material, which could not be guessed at from its low survival rate.

43 Stoker, 'John Marshall, John Evans, and the Cheap Repository Tracts', p. 90.



Fig. 10.2. *The Pretty ABC*, 64.(1.) (upper cover). Private collection.

Other titles included cumulative rhymes in the tradition of *The House that Jack Built*, such as the ghoulishly titled *The Delightful Play of the Children in the Wood*, which was a game of forfeits, and which builds to the climax:

This is the church bell that was tolled — when they buried the coffins that did hold — both the parents dead and cold — that left the bright and shining gold — that tempted the uncle cruel and bold — that hired the ruffians that rode a straddle — on the horses with bridle and saddle — that frightened the little robin red-breast — of all the birds he was the best — he brought the leaves that served for a shroud — to cover the two little children so good — starved to death in Blackbury Wood.

There were also 'show and tell' books where various scenes are depicted and described. The most interesting of these is probably *A Description of Bartholomew Fair*. The fair was a subject particularly close to home for printers like John Evans who worked in Smithfield. Many of their customers would have enjoyed the various side-shows and partaken of 'smoking hot sausages' at the annual August fair, and it was hopefully a time of good sales at Evans's shop. An interesting aspect

of this publication is how closely it chimes with surviving written material about the fair, as an inspection of three of the pages reveals when set beside passages from Thomas Frost's *The Old Showmen and the Old London Fairs*. Thus a woodcut in *A Description of Bartholomew Fair* is captioned 'Here a Linnet discharges a cannon in rage' (p. 11), while Frost records that:

Twelve or fourteen canaries and linnets were taken from their cages, and placed on a table, in ranks, with paper caps on their heads, and tiny toy muskets under their left wings. Thus armed and accoutred, they marched about the table, until one of them, leaving the ranks, was adjudged a deserter, and sentenced to be shot. A mimic execution then took place, one of the birds holding a lighted match in its claw, and firing a toy cannon of brass, loaded with powder.⁴⁴

Another woodcut is captioned 'Here's a cow with Two Heads, and with both she can eat' (p. 12), and Frost has 'In 1803 [...] was exhibited at Bartholomew Fair, a two-headed calf'.⁴⁵ Then the Evans publication has 'Here's one without arms at work with her toes' (p. 15), which surely refers to 'Miss Biffin, who, having been born without arms, painted portraits with a brush affixed to her right shoulder, and exhibited herself and her productions at fairs as the best mode of obtaining patronage'.⁴⁶

Through the first decade of the century these books seem to have been issued first in illustrated sepia wrappers and then, from 1809, in illustrated plain wrappers. For instance, the earlier of the two (known) Howard and Evans printings of *The Pretty ABC* was issued in the earlier style wrappers with the woodcut and lettering in red — 'This book and Stilts / For an Halfpenny' on the front wrapper, and 'This Book and Swing / For an Halfpenny' on the rear wrapper. The later printing was in tune with the other 1809 issues, with wrappers illustrated and lettered in black. The front wrapper has a vignette of a man with a barrel organ and dancing dog, captioned 'Tune Dance and Book / for a Halfpenny';

44 Thomas Frost, *The Old Showmen and the Old London Fairs*, 2nd edn (London: Tinsley Brothers, 1875), p. 189.

45 Frost, *The Old Showmen and the Old London Fairs*, p. 217.

46 Frost, *The Old Showmen and the Old London Fairs*, p. 210. Sarah Biffin (1784–1850) seems to have started appearing at Bartholomew Fair in 1804 when she entered the employ of the showman Emmanuel Dukes. She went on to have a remarkable career that was showcased in an exhibition titled 'Without Hands: The Art of Sarah Biffin' at Philip Mould's Gallery, Pall Mall, 1 November–21 December 2022.

the rear wrapper has a vignette of a man with a peep show, captioned 'Galanti Show and Book for an Halfpenny'. This practice seems to have become less regular after 1811. In that year, on 10 April, William Howard died and, as the *London Gazette* announced the following month, John Evans carried on the business.⁴⁷ Perhaps in an attempt to reinforce his grip on the market, Evans seems to have produced a fresh spurt of reprints at this time. Unusually for children's chapbooks quite a number survive, some still folded but unstitched and uncut as if they were never sold.⁴⁸ It is also possible that Howard's death caused a disruption to his medicine vending, which encouraged an overdrive on printing for children to claw back income.

There is good evidence that Evans did not leave the type of his children's books standing between printings. We are helped in tracing this because some of these imprints are, most unusually, dated. For instance, on page 4 of the Howard and Evans *Old Mother Hubbard and her Dog*, dated 1809, the last line of text reads 'The Dog was a laughing', which the tiny woodcut illustration shows him to be doing. Some two years later, however, the undated John Evans printing has 'She found him a laughing' (Figs 10.3 and 10.4).⁴⁹ Also, the other three lines on the same page have typographical omissions (indicated here by square brackets): '[She] went to the Undertaker's / [t]o buy him a Coffin, / [W]hen she came back.' In addition, the 'laughing dog' woodcut has been swapped with the 'He was reading the News' woodcut from page 13. Again, when *The Pretty ABC* was reset for reissue in 1809 a number of errors crept in. 'G was a good girl, saying her grace' has been inverted so she is more a 'good girl, stood on her head'. Also, a mess has been made of 'V was Valenciennes' so that it was by the 'Dukef [printed upside down] oYork took'. However, when the J. Evans and Son printing came out the Duke of York remained in his imperfectly set state, suggesting the text had been left standing — but while the woodcut for G has been restored to the right way round, that for F is now upside down.

47 *London Gazette*, 23–27 April 1811, p. 764 (notice dated 24 April 1811).

48 For example: a copy of *The House that Jack Built*, J. Evans & Son, Pamela Harer, her sale, PBA Galleries, San Francisco, 19 February 2015, lot 217 [private collection].

49 The 1805 John Harris edition has 'The dog was laughing'. The Evans text may preserve something of the archaic 'a-loffeing'.

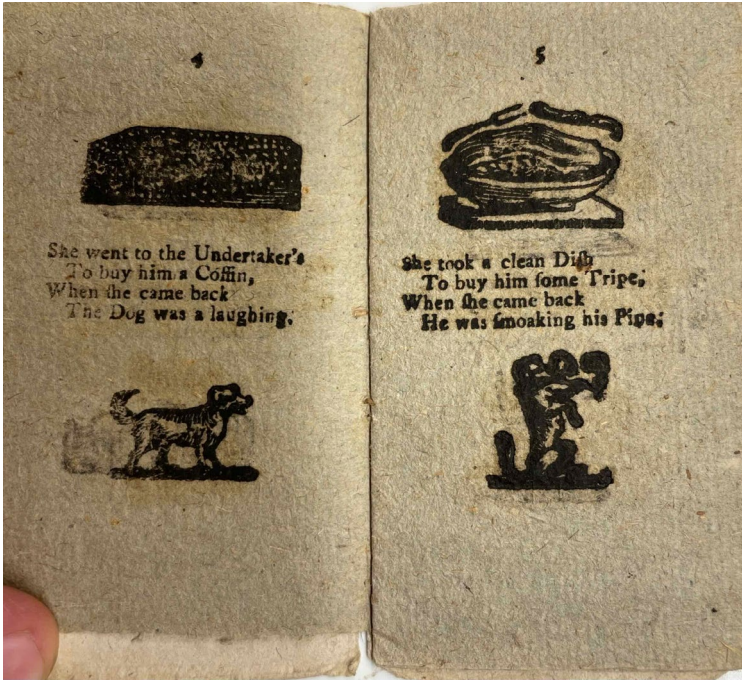


Fig. 10.3. *Old Mother Hubbard and her Dog* (Howard and Evans), 71.(1.) Private collection.



Fig. 10.4. *Old Mother Hubbard and her Dog* (John Evans), 71.(2.a.) Private collection.

In 1813 John Evans's brother Thomas died. Both brothers had printed broadsides, slip songs, traditional chapbooks, and children's chapbooks. Thomas was arguably even more creative and innovative than John in the field of children's chapbooks during the first decade of the nineteenth century. It is he who seems to have collected, edited together, and expanded to fit the sixteen-page format a whole series of nursery rhymes. These included such later nursery staples as *Tom the Piper's Son*, *Jack Sprat*, *Jack and Jill*, *Little Tom Tucker*, and *Jack[y] Jingle and Sucky Shingle*. Credit for the creation of these seminal children's texts has generally been given to one or other of the later printers, such as James Catnach of Monmouth Court, James Kendrew of York, or John Rusher of Banbury, whose works have been better chronicled, and in the case of the last two have survived in vast numbers. As with so much else, the Opies generally had it right on the origin of these texts. So, John and Thomas Evans were both neighbours and rivals, and there was some overlap among their titles. However, there also seems to have been at least some acknowledgement of each other's 'property'. Thomas 'copied' John's *Cinderilla*, but they both had their own editions of *Cock Robin*, *Mother Hubbard*, and *Jenny Wren*. However, John never printed Thomas's best-known publication, *Dame Trot and her Comical Cat*, originally from 1803, during his brother's lifetime, and only began producing this and the other 'original' titles listed above after his brother's death, when he evidently inherited or bought his shop and stock.⁵⁰ John's *Tom the Piper's Son*, on close examination, would seem to be identical to his brother's save for the imprint. Had Thomas really kept his children's chapbooks in standing type, or is this an incredibly early example of stereotyping? Sue Dipple's copy of a 32-page *Life and Adventures of Robinson Crusoe* had the seemingly unique printing information 'T. Evans, No. 42, Long Lane, West Smithfield' on the title page (i.e. John's address), but was contained in wrappers that gave Thomas's address, '79, Long-Lane'. John also had a sister, Mary (later Williams).

A study of other firms' imprints reveals that Evans did not just sell his own material. He (or his heirs) also sold works printed by J.

50 A record of insurance held by the London Metropolitan Archives, MS 11936/469/909297, dated 16 August 1815, reveals that John was the owner of Nos. 42 and 79, Long Lane.

Bysh of Paternoster Row (*The History of Tom Thumb*), T. & R. Hughes of Ludgate Street (*The Royal Alphabet*), Dean and Munday (*New and Complete Hieroglyphical Bible*), Watts and Bridgewater of Queen Street, Grosvenor Square (*The Child's Third Book*), J. Rose of Bristol, J. Poole of Taunton (*Juvenile Poems; or, the Alphabet in Verse*), and J. G. Rusher of Banbury (a 48-page *Divine Songs, Reading Made Most Easy, Filial Remembrancer*).

Besides his Long Lane address, Evans eventually owned a house in Hermitage Place, St John's Street Road, Islington, which was built in 1812. By 1816 a second son had joined the printing interest, as in that year both John Edward Evans and Charles Evans were admitted to the Stationers' Company and the two of them were to continue their father's printing business. They combined new titles, sometimes by established writers such as Lucy Sarah Atkins Wilson, but more often than not fairly generic morality tales and efforts where the text seems to have been an afterthought once the illustrations had been chosen, along with reissues of their father's and uncle's work. Charles died in 1828, and John Edward carried on alone in Long Lane until 1839 and died on 21 July 1857 at Granville Lodge, Hammersmith, aged seventy-three. There was a third son, Benjamin, who does not appear to have been associated with the printing interest. He was left £1,500, which was paid in annual instalments of £300. His sister, Mary Williams, survived him but his wife seems not to have.

Of all John Evans's publications for children, the sixteen-page titles seem to have been his signature publications. They were the ones that were reprinted most and copied by other printers over the following decades. Indeed, it may have been as a retaliatory act against the later established (but more famous) London printings of James Catnach, John Pitts, and Thomas Batchelar that John Edward Evans reissued his father's sixteen-page corpus, from stereotype plates, in the 1830s. John Evans himself had died at Hermitage Place on 5 March 1820, just over a month after George III.⁵¹ With the death of that long-lived and troubled king the eighteenth century could be said to have ended. In some ways it was appropriate for Evans to have left the scene at the same time. He did

51 His death was announced in the *Gentleman's Magazine*, 90 (1820), pp. 284–85. His will was proved on 1 February 1821 (Kew, National Archives, PROB 11/1639/46).

as much as anyone to create the cheap children's book and to develop it from a thing of obscurity into a nineteenth-century phenomenon that brought illustrated children's books, and later comics, into the hands of millions of children from all backgrounds.

Appendix 1

Provisional short-title checklist of children's books printed or published by John Evans and his heirs

A list of the books known, through physical survivals or advertisements, to have been printed prior to John Evans's death in 1820 and then afterwards by his sons. Titles are numbered in approximately the order in which they were first issued. Some titles appeared under a variety of imprints and, when known, these are listed beneath the entry for the first known edition. If a title is duplicated in the list, these are completely different editions, with different illustrations and perhaps different textual content. Identified copies are listed with current locations, where known. Those marked with an asterisk * have been examined at first hand. A list of this kind does not pretend to be definitive, and it is hoped and expected that new titles will emerge in due course. It does, though, reveal Evans to be one of the most prodigious printers and publishers of 'street' children's books in the 'long eighteenth century'.⁵² Nos. 1–12 were entered in the Stationers' Register on 19 November 1785. The titles of these have been taken from the Stationers' Register entries, and where no copy survives to check this may not have been the exact printed title.

1780s

1. *The Puzzle Cap, being a Collection of New Riddles the Whole Calculated to Enliven the Winter Evenings by Promoting Innocent Mirth*
 (1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 48 pp. Advertisement (two-penny books).
2. *Tommy Truelove's Present, containing a Variety of Pictures with Suitable Verses & Applications Moral & Entertaining, Something in Every Picture Here You'll Find to Please the Fancy & Improve the Mind*
 (1.) — (sold at 42, Long Lane, West Smithfield). viii, 42, [4] pp. ESTC N67244.
 (a.) Princeton, NJ, Cotsen Children's Library, 52775 Pams / Eng 19 / Box 008. Cotsen Catalogue *A11 1141.
 (b.) Free Library of Philadelphia, \RBD\CB\E\[1792]\T598T\
 (2.) — (G. Thompson, 43, and J. Evans, No. 41, Long Lane, West Smithfield). c.1796. viii, (1), 10–42, (4–44) pp. David Miles Books, 2012, 100 × 65 mm,

⁵² For instance, the seemingly ubiquitous James Kendrew is credited with only fifty-seven titles by Roger Davis, *Kendrew of York and his Chapbooks for Children* (Collingham: Elmete Press, 1988).

priced at £2,000 and subsequently sold. Reappeared as Amanda Hall Rare Books, Teffont 41, July 2019, no. 37, at £3,500.*

3. *The Pretty Alphabet; or, Pleasant Pastime of A.B.C., Written for the Instruction of All Who Would Become Scholars & Great, by Means of their Learning; to which is added, The History of Fanny. Fairly Who from a Girl Became a Great Lady*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
4. *The Story of Princess Fairstar & Prince Cherry, with an Account of Prince Cherry, Prince Bright Sun & Prince Felix's Travels to the Burning Mountain to Find the Dancing Water, the Singing Apples, & The Little Green Bird*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
5. *A New Riddle Book, being a Curious Whetstone for the Wit of Young Children by Mr Christopher Conundrum Riddle Maker, in Ordinary to the King and Queen of Fairies*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
6. *A Trip to the Fair; or, Amusement for Good Children, by Peter Playfull, Esqr.*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
7. *The History of Master Playfull & Master Serious, Showing How the Former Became Rich by Following the Advice & Imitating the Good Manners of the Latter*
(1.) — (sold at 42, Long Lane, West Smithfield). Advertisement.
(2.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 42, Long Lane, West Smithfield). 24 pp. University of California, Los Angeles Library, CBC PZ6 .H62967 1820.
8. *The Pleasing History of Master Sammy Steady, a Pattern for Children, Who Because He Was Always Fortunate, & Was Beloved, & Rewarded by Every Body, with Some Account of the Good Mr Worthy and his Sister, Adorned with a Variety of Cuts*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
9. *Nurse Teachem's Golden Letter Book, being the First Step by which Children Must Begin to Ascend the Ladder of Learning, containing the Twenty Four Letters & as Many Pictures, for the Amusement of Good Boys & Girls; to which is added The Entertaining History of Charles Cheerfull, Who Became a Great Man by Being Good Humoured*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
10. *A Concise History of All the Kings and Queens of England from the Invasion of Julius Caesar to the End of King George the Seconds Reign, Adorned with Cuts of All the Kings & Queens since the Norman Conquest*
(1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 48 pp. Advertisement (two-penny books).

- (2.) — (London: sold by John Evans at No. 42, Long Lane, West Smithfield; and by the booksellers in town and country). 48 pp. University of California, Los Angeles Library, CBC DA28.1 .C66 1811.
11. *The Good Boy & Girl's Lottery, All Prizes & No Blanks, as Drawn in the Presence of Master Tommy Trim, Corporal Trims Cousin*
- (1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
- (2.) — (London: sold by John Evans at No. 42, Long Lane, West Smithfield; and by the booksellers in town and country). ESTC N8534. 24 pp. University of California, Los Angeles Library, CBC PZ6 .G591 1790.
12. *King Pippin's Delight, a New Collection of Pretty Poems*
- (1.) — (sold at 42, Long Lane, West Smithfield, [1785]). 24 pp. Advertisement (penny books).
- (2.) — (Published by G. Thompson, at No. 43, and J. Evans, No. 41, Long-Lane, West-Smithfield). c.1796. Sotheby's, London, 1 December 1988, lot 113 to Justin Schiller for £1,350; Princeton, NJ, Cotsen Children's Library, 2496 Eng 18.*

1790s

13. *Pretty Pastime for Little Folks, containing Many Diverting Stories, and Variety of Entertainment*
- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. [1–4], 5–65, [66–70] pp. 104 × 64 mm. New York, Morgan Library & Museum, PML 81628.*
14. *Raree Show*
- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 24 pp. Advertisement (penny books).
15. *Child's Curiosity Book*
- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 24 pp. Advertisement (penny books).
16. *Pretty Tales and Pretty Things for Good Children, by Peter Pratewell, Esq.*
- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). 70 pp. ESTC N20525.
- (a.) Oxford, Bodleian Library, Douce adds. 288. 102 × 64 mm (lacking six leaves) inscribed 'M. H. Haskoll October 19 1792' on a front flyleaf.*
- (b.) University of California, Los Angeles Library, CBC PZ6 .P887p 1790.
- (c.) Sotheby's, London, 9 June 1975, lot 863 to the dealer Winifred Myers for £30.
17. *The Adventures of Cinderilla*
- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). 24 pp. Advertisement (penny books).
- (2.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). [1–4], 5–23, [24] pp. Princeton, NJ, Cotsen Children's Library, 338. 100 × 65 mm. Prose version.

A decade later Thompson printed a curious alternative *Cinderella*; or, *The Little Glass Slipper* (London: G. Thompson, November 22, 1804). London, National Art Library, 60.Z.497 (g). Engraved throughout and with fold-out flaps.

18. *The Diverting Story of Little Red Riding-Hood: Written for the Diversion of All the Little Masters and Misses in the World*

(1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 24 pp. Advertisement (penny books).

(2.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). ESTC N64739. 24 pp. Free Library of Philadelphia, RBD CB E.1791.D641s.

19. *A Book of Stories*

(1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 48 pp. Advertisement (two-penny books).

20. *The History of Little Billy Boots*

(1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 48 pp. Advertisement (two-penny books).

21. *A Dish of Sweetmeats Collected by Master Harry Honeycomb*

(1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 48 pp. Bloomington, IN, Lilly Library PR974.A1 1976.

22. *The History of Tom Noddy and his Sister Sue, containing Variety of Entertaining Adventures, Embellished with Cuts*

(1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 48 pp. Advertisement (two-penny books).

(2.) — (London: published by G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). ESTC T490598.

(a.) London, British Library, C.194.a.1108.

(b.) Pretoria, National Library of South Africa, RBC/18/e.

(c.) David Miles Books, 2012, 102 × 64 mm, priced at £2,200 and subsequently sold.*

(d.) Bloomington, IN, Lilly Library PR974 .A1 1977.

(e.) Princeton, NJ, Cotsen Children's Library, 153369.

According to Andrea Immel, *Princeton, NJ Library Chronicle*, 62.1 (2000), p. 129, the text is 'an excerpt from one of John Newbery's scarcest titles, *A Pretty Plaything for Children of All Denominations*'.

23. *The Little Bible; or, A Compendious History of the Holy Scriptures: for the Use of Children*

(1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 48 pp. Advertisement (two-penny books).

(2.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). ESTC N33740. 48 pp. Bloomington, IN, Lilly Library, BS551.A2 L.

24. *A Step to Fortune; or, The History of a Little Great Man*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 48 pp. Advertisement (two-penny books).
 (2.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement.

25. *The Royal Primer*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 72 pp. Advertisement (three-penny books).
 (2.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). c.1795. Sotheby's, London, 24 November 1978, lot 423, where it is described as a 'close copy of the Newbery editions', sold to Quaritch for £85.

26. *Tricks and Fancies with Many Pretty Stories by Master Merry-fellow*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 72 pp. Advertisement (three-penny books).
 This is likely to be very similar to the Marshall title, *Tales, Tricks, and Fancies of Martin Merryfellow, a Little Boy Who Joined Mirth with Wisdom* (London: John Marshall, at No. 4, Aldermary Church Yard, in Watling Street). See Princeton, NJ, Cotsen Children's Library, 28180 English 18.

27. *Dr. Watts's Divine Songs for Children*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 72 pp. Advertisement (three-penny books).
 (2.) — (J. & C. Evans, 42, Long-Lane). 1820s. Mallam's, Oxford, 4 November 2015, lot 606, drab paper covers.

28. *The History of Patty Prettyways*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. 72 pp. Advertisement (three-penny books).

29. *The Royal Spelling Book; or, A New and Easy Guide to the English Language, suited to Children of all Ages, by J. Taylor Schoolmaster, in London*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. Advertisement (sixpenny books).

30. *The Entertaining History of Master Charles Curious; Interspersed with Anecdotes of Miss Inquisitive, and the Adventures of Miss Trifle*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. Advertisement (sixpenny books).

31. *Youth's Mirror; or, The History of Master and Miss Lively, with the Adventures of Miss Eager and Master Obstinate*

- (1.) — (London: sold at No. 42, Long Lane, West Smithfield). c.1790. Advertisement (sixpenny books).

32. *The Tragical Death of A Apple-Pye, Who Was Cut in Pieces and Eat by Twenty-Five Gentlemen*

- (1.) — (sold by J. Evans, 41, Long Lane, West Smithfield), price ½d. [ESTC N2772]. 16 pp.

- (a.) Princeton, NJ, Cotsen Children's Library, 2043 Eng 18. 95 × 60 mm. Wrapper printed in sanguine. On upper cover engraved illustration, numbered '2', of a cat in a dress, tail to the book's spine, and a dog in a coat and hat with a feather, tail to the book's fore-edge, churning butter. From a speech bubble the cat says, 'With, the Book you may take / All, the Butter I make' [*sic*]. Below the illustration is printed, also in red, 'The Country Lass and Book / for an Halfpenny'. On lower cover illustration of a dog, tail to the book's fore-edge, dressed as a bellman in coat and hat with bell in his right hand and a booklet in his left hand, and a cat in a dress and hat with a feather, tail to the book's spine, with a rose appearing over her right shoulder. From a speech bubble the dog says, 'Oyes. Oyes. Oyes. / Mr. EVAN's's / Book's / a Halfpenny a piece' [*sic*]. Below the illustration is printed, 'This Book Bell and / Bellman for an Halfpenny'.*
- (b.) Bloomington, IN, Lilly Library PR974.A1 no. 146. Dutch floral paper wrappers.
- (2.) — (printed by Howard & Evans, 42, Long Lane, West Smithfield, London, 1809). Princeton, NJ, Cotsen Children's Library, 14103. 101 × 55 mm. Plain wood-engraved wrappers. On upper cover two boys carry a 'Guy' on poles, with text 'Guy Fawkes and Book for an Halfpenny'. On lower cover two boys stand by a bonfire with lit fireworks in their hands, with text 'A Bonfire and Book for an Halfpenny'.*
- (3.) — (printed by John Evans, 42, Long Lane, West Smithfield, London) [ESTC N27728]. c.1811.
- (a.) London, British Library, Ch.820/37.(2.). 90 × 55 mm.*
- (b.) Henry Mayor Lyon; now London, British Library C.121.aa.5.(Ev.6).*
- (c.) Oxford, Bodleian Library, Opie N 589. No wrappers, single folded sheet.*
- (d.) Toronto Public Library, Osborne NR A APP. No wrappers, single folded sheet. Osborne 1, 89 illustrated on p. 102 of catalogue.
- (e.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z d. <https://archive.org/details/TheTragicalDeathOfAApplePye>. No wrappers.
- (f.) Sotheby's, London, 1 June 1989, lot 339, to Ash Rare Books. Sotheby's, London, 20 October 1992, lot 1422 (with one other), sold for £506, described in the catalogue as 'in exceptionally good condition and [...] probably from unsold stock'. The cataloguer has probably hit the nail on the head here as the survival rate for this printing is (comparative to others) remarkably large.
- (g.) David Miles Books, reported for sale from 2012 at £625. No wrappers.*
- (4.) *The Tragical Death of a Apple Pie* (London: printed and sold by J. E. Evans, 42, Long Lane). 1830s.
- (a.) London, British Library, 12805.a.28.(2.). No wrappers.*
- (b.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (6 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*

33. *The Life and Death of Jenny Wren, for the Use of Young Ladies and Gentlemen; being a Very Small Book, at a Very Small Charge, to Learn Them to Read before They Grow Large*
- (1.) — (printed and sold by J. Evans, 41, Long Lane, West Smithfield, London). 16 pp. c.1794. L. G. E. Bell; later Bloomsbury Auctions, London, 14 November 2007, lot 43, sold for £550. Now London, British Library, C.194.a.1033. 100 × 60 mm. Wrapper 102 × 61 mm, printed in sanguine on thick un-watermarked paper. On upper cover, numbered '4', a boar 'I'll kill all the Frogs' wielding a sword and riding a dog 'I'll bite the French dogs', with text 'This Noble Lighthorseman and Book for a Halfpenny'. On lower cover, numbered '3', a bewigged dog in a uniform kneels before a cat holding a union flag as a standard 'And now my dear wench, I'll kill all the French', with text 'This Book and Flag for a Halfpenny'. Housed in an envelope labelled 'Scarce chap book Jenny Wren', dated xi/x/x (i.e. 11 October 1910), £3/10/0. Copy misdated in both library and auction catalogues to c.1810/11.*
- (2.) — (Howard & Evans, 42, Long Lane, West Smithfield, 1809).
- (a.) Justin Schiller, New York, Occasional List 5, 205 (April 1983), engraved pictorial wrappers \$250, unsold; later University of California, Los Angeles Library, CBC PZ6 .J4505 1809.
- (b.) Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184; now Private Collection. 101 × 55 mm. Wrapper 101 × 57 mm, printed in black. On upper cover two girls with their dolls, with text 'My Doll walks'. On lower cover a boy with a rifle over his shoulder marching to the beat of his friend's drum, with text 'A Young Soldier'. Partly unopened, suggesting unsold stock (or sold immediately to a contemporary collector).*
- (c.) Princeton, NJ, Cotsen Children's Library, 2976. Cotsen Catalogue *B1 3152. 95 × 52 mm. Single folded sheet inserted loosely into plain engraved wrappers (identical design to Susan Dipple copy).*
- (3.) — (printed by John Evans, 42, Long Lane). c.1811.
- (a.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921), no. 291 (8).
- (4.) — (J. Evans & Son, 42, Long Lane, West Smithfield, 1813). University of Bristol, Arts and Social Sciences Library, Restricted HCLC.
- (5.) — (J. Evans & Sons, 42, Long Lane, West Smithfield). c.1818
- (a.) University of California, Los Angeles Library, CBC PZ6 .J4505 1813. Illustrated wrappers.
- (b.) London, National Art Library, 60.T.136.
- (6.) — (J. & C. Evans, 42, Long Lane, West Smithfield). 1820s. Edgar Oppenheimer; later Sotheby's, London, Oppenheimer Collection of Children's Books, Part Six, 14 October 1977, (part of) lot 2777A, sold to Marjorie McNaughtan. Stencil-coloured woodcuts.
- (7.) — (printed by J. E. Evans, Long Lane). 1830s.
- (a.) Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184.*
- (b.) London, British Library, 12805.a.28.(16.). No wrappers.*

34. *Cinderella; or, The Little Glass Slipper*

- (1.) — (printed and sold by J. Evans, No. 41, Long Lane). 16 pp. c.1794. Kit Robins. Sotheby's, London, 19 March 1981, lot 54, sold for £38 to Justin Schiller; Pamela Harer, her sale, PBA Galleries, California, 19 February 2015, lot 172, sold for \$700; now Private Collection. 89 × 57 mm. No wrappers. First two pages with coloured illustrations.*
- (2.) *Cinderella; or, The Little Glass Slipper* (printed by John Evans, 42, Long Lane). c.1811.
- (a.) London, British Library, Ch.800/276(6). 90 × 55 mm. No wrappers.*
- (b.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z.
- (c.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921), no. 291 (7).
- (3.) — (printed and sold by J. E. Evans, 42, Long Lane). 1830s.
- (a.) London, British Library, 12805.a.28.(5.). 100 × 60 mm. No wrappers. This copy misbound 1–2, 5–8, 3–4, 13–14, 9–10, 11–12, 15–16.*
- (b.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (19 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*

In verse (see Appendix 2) and, considering its pleasing quality, rare — the only known later editions are by Thomas Evans, J. Kendrew of York, S. and J. Keys of Devonport, and Ryle of Seven Dials.

35. *The Death and Burial of Cock Robin; also, The Pleasing Story of the House that Jack Built; to which is added, The Poetical Alphabet*

- (1.) — (G. Thompson, Old Bailey; and J. Evans, No. 41, Long Lane, Smithfield). [1–3], 4–31, [32] pp. Princeton, NJ, Cotsen Children's Library, 63438 Eng 18. 102 × 62 mm. Dutch floral paper wrappers.*

36. *Cries of London*

- (1.) — (G. Thompson, Old Bailey; and J. Evans, No. 41, Long Lane, Smithfield). Advertisement (penny books).

37. *Tommy Gingerbread*

- (1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 24 pp. Advertisement (penny books).

38. *Humours of the Fair*

- (1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 24 pp. Advertisement (penny books).

39. *Tom Thumb's Folio*

- (1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 24 pp. Advertisement (penny books).

40. *Picture Alphabet*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 24 pp. Advertisement (penny books).

41. *The Wallet, which contains a Complete Collection of Riddles, Calculated Entirely for the Amusement and Improvement of Youth, Adorned with Cuts*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). [1–4], 5–30, [31–32] pp. New York, Morgan Library & Museum, ECB 086028. 98 × 66 mm. Dutch floral paper wrappers.*

42. *The Remarkable History of Tom Jones*

(1.) — (Printed and Sold by G. Thompson, Old Bailey; and J. Evans, No. 41, Long Lane, Smithfield). c.1795. 32 pp. Princeton, NJ, Cotsen Children's Library, 154118 Eng 18. Cotsen Catalogue *A11 1019. 102 × 62 mm. Dutch floral paper wrappers, inscribed 'H.F., Henry Fairbrother, his book, August 2nd, 1803, Woodhurst, Sussex.'

43. *King Pippin*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 48 pp. Advertisement (two-penny books).

44. *Merry Andrew*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 48 pp. Advertisement (two-penny books).

45. *Steps to Fortune*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 48 48 pp. Advertisement (two-penny books).

46. *Abou Casum*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (three-penny Books).

47. *Little Stories for Little Children*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (three-penny books).

48. *Windsor Castle*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

49. *Wise Fables for Children*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

50. *History of the Little White Mouse*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

This title is probably a reworking of a story printed in the mid-1780s by H. Turpin (see ESTC T085911).

51. *Reading Made Easy*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

52. *Goody Two Shoes*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

53. *Philip Quarle*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

54. *Robinson Crusoe*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). Advertisement (six-penny books).

55. *The Entertaining and Remarkable History of Robin Hood*

(1.) — (printed by P. Norbury, Brentford; for G. Thompson, 50, Old Bailey; and J. Evans, No. 41, Long Lane). 32 pp. David Miles Books, 2012, subsequently sold.* There is a seemingly identical printing by Norbury for Thomas Evans in Washington, Library of Congress, PZ6 .W76 1809.

56. *Spelling, Reading, and Pictures, Intended Not Only to Instruct but Please All Good Little Boys and Girls*

(1.) — (G. Thompson, No. 50, Old Bailey; and J. Evans, No. 41, Long Lane, West Smithfield). 48 pp. University of California, Los Angeles Library, CBC PE1119.A1 S64 1796. Printed on paper watermarked 1796.

57. *A New Drawing Book of Shipping*

(1.) — (Published by I. Evans, No. 41 & 42, Long Lane, West Smithfd., and G. Thompson, No. 43 Long Lane, 1796). 6 fols. Princeton, NJ, Cotsen Children's Library 2036 Eng 19. Cotsen Catalogue *A11 848. 110 × 190 mm. Six leaves of engraved plates, each with three versions of the same scene: an outline version to copy, a fully detailed engraved version, and a hand-coloured engraving.

58. *The New Year's Gift, being a Gilded Toy for Little Masters and Misses to Learn their A B C, containing The History of the Apple-Pye, with Verses Adapted to Each Letter in the Alphabet Two Different Ways [...]* by Jacky Goodchild

(1.) — (J. Evans & Co.). 16 pp. Justin Schiller catalogue 28, no. 111, 'uncut, stitched as issued, choice copy \$95'. A seemingly unique imprint for an Evans children's book, but used in the early years of his work on the Cheap Repository Tracts. This work is an abbreviation of an earlier work of a similar title printed by John Marshall, a copy of which is New York, Morgan Library & Museum, PML 82437.

(2.) — (printed by Howard & Evans, 42, Long Lane, West Smithfield). c.1807. Princeton, NJ, Cotsen Children's Library, 14104 English 18. 96 × 57 mm. Plain engraved illustrated wrappers. On upper cover a boy throwing a stick after a dog. On lower cover a boy fishing in a pond. These are landscape illustrations

- within roundels and not in the same style as the other plain Howard and Evans wrappers. This printing has 'Tow' (instead of 'Two') on the title page.*
- (3.) — (printed by J. Evans and Sons, Long Lane). c.1818. Toronto Public Library, Osborne Collection, NR GOO.
- (4.) — (printed by J. E. Evans, Long Lane). 1830s.
- (a.) London, British Library, 12805.a.28.(22.).*
- (b.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (16 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.* This edition retains 'Tow' on the title page and, other than the imprint, looks identical to the edition of Howard and Evans. It is presumably inconceivable that the Evans family kept the type set for more than two decades, which raises the question whether Evans was using an early form of stereotyping in the first decade of the century.

1800s

59. *The Pleasing Companion, containing The Renowned History of Little Red Riding-Hood; and The Fairy, a Tale*
- (1.) — (London: printed and sold by J. Evans, Long Lane, West Smithfield). ?c.1800. 32 pp. Mrs Berkeley, Worcester (UK), lent to Llyfrgell Genedlaethol Cymru (National Library of Wales), Old Times Children Books no. 768 in 1929; University of California, Los Angeles Library, CBC PZ6 .P705 1820]. *The Fairy* is based on a Perrault story, *Diamonds and Toads*. This title is tentatively placed at this point; it may have come earlier or later.
60. *Divine Songs, Attempted in Easy Language, for the Use of Children; to which are added, Prayers for Children*
- (1.) — (London: printed and sold by Howard and Evans 41, Long Lane, West Smithfield; for the booksellers and stationers in town and country). c.1805. 90 pp. New York, Morgan Library & Museum, E1 18 E 082321. David Miles Books online catalogue, 1 February 2023.
61. *The Entertaining History of Miss Patty Proud; or, The Downfall of Vanity, with the Reward of Good-Nature, Adorned with Cuts for the Amusement and Instruction of Youth*
- (1.) — (London: printed and sold by Howard and Evans, 41, Long Lane, West Smithfield) c.1803. 30 pp.
- (a.) David Miles Books, on sale at £1,750 in 2012 and later sold. 96 × 90 mm. Dutch floral wrappers.
- (b.) Toronto Public Library, Osborne Collection, SB ENT (DRAWER).
62. *Tom Thumb [sic] Play-Thing, Part the First*
- (1.) — (Howard and Evans, printers, 1804). [1], 2–6, [7], 8–13, '15', 15–16 pp. London, Bloomsbury Auctions, 21 April 2005, (part) lot 1388; Princeton, NJ, Cotsen Children's Library, 153858. 92 × 57 mm. Wrappers printed in sanguine. On upper cover a girl with a doll, with text 'This Book and Dol[1] for an

- Halfpenny'. On lower cover a boy dressed as a soldier, with text 'This Book and Gun for an Halfpenny'. From a speech bubble the boy says 'Ratarara Ratarade'.
- (2.) *Tom Thumb's Play-Thing, Part the First* (printed by Howard and Evans, 42 Long Lane, West Smithfield, Lond[on]). c.1809. Oxford, Bodleian Library, Opie G323. 88 × 60 mm. Printed on blue-ish paper and incorrectly bound (1–8, 13, 14, 11, 12, 9–10, 15–16 pp.) into plain buff wraps. This has been reset as there are various differences in the text from the 1804 printing.
- (3.) — (printed by John Evans, 42, Long Lane, London). c.1811. London, British Library, Ch.800/276. (19.). 90 × 55 mm. No wrappers.
- (4.) — (J. & C. Evans, 42, Long Lane, London). 1820s. Brian Alderson collection.
- (5.) — (printed and sold by J. E. Evans.). 1830s. Bloomsbury Auctions, London, 14 November 1991, lot 146 (14 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.* The title page was illustrated in Andrea Immel and Brian Alderson, *Tommy Thumb's Pretty Song-Book: The First Collection of English Nursery Rhymes, a Facsimile Edition with a History and Annotations* (Los Angeles: Cotsen Occasional Press, 2013). This and *Part the Second* (no. 63 below) are seemingly largely made up from *Tom Thumb's Plaything, with The Life of the Author, containing, among Other Adventures, his Surprising Escape out of the Cow's Belly; to which is added, The History of Master and Miss Verygood* (printed and sold by John Marshall and Co., at No. 4, in Aldermary Churchyard, Bow Lane), from the 1780s, a copy of which briefly appeared in David Miles Books online catalogue. Admittedly, this is a title that Evans could have had a lot to do with from his time with Marshall, but its contents perhaps hark back to a lost, even earlier, title. The illustration of the piper and Tom Thumb on a tightrope may recall a George Bickham original.

63. *Tom Thumb's Play-Thing, Part the Second*

- (1.) — (printed by Howard and Evans, 42 Long Lane, West Smithfield, London, 1809), price ½d. 16 pp. Toronto Public Library, Osborne Collection, SB TOM (DRAWER). Plain pictorial wrappers. 'Galanti Show' on upper cover and 'Tune dance' on lower cover.
- (2.) — (printed by John Evans, 1809), price ½d. London, British Library Ch. 800 /276.(20.).
- This is almost certainly the 1809 Howard and Evans printing with revised imprint following Howard's death but with no attempt to change the date.
- (3.) — (printed by J. & C. Evans, Long Lane, London). 1820s. Brian Alderson collection. See Brian Alderson, *A Lilliputian Miscellany: Bio-bibliographical Notes on a Collection* ([Newcastle upon Tyne]: Newcastle University, Seven Stories, 2017).
- (4.) — (printed and sold by J. E. Evans. 1830s. Bloomsbury Auctions, London, 14 November 1991, lot 146 (15 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*

64. *The Pretty ABC, being a Complete Alphabet to Entice Children to Learn their Letters*

- (1.) — (London: Howard & Evans, 42 Long Lane, West Smithfield). c.1804. 16 pp. Pamela Harer (purchased from David Miles Books for \$1,875), her sale PBA

Galleries, California, 19 February 2015, lot 352 for \$1,300. Private Collection. 100 × 60 mm. Wrappers printed in sanguine. On cover a boy on small stilts with text 'This Book and Stilts for an Halfpenny'. On lower cover a girl on a swing slung between trees, with text 'This Book and Swing for an Halfpenny'.*

(2.) (London: Howard & Evans, 42 Long Lane, West Smithfield). c.1809. [1], 2–6, [7], 8–15, [16] pp. Haarlem, Bubb Kuyper, 29 November 2011, lot 1118; now Princeton, NJ, Cotsen Children's Library, 14105. 100 × 57 mm. Plain engraved wrappers. On upper cover a street musician with a wind-up music box and dancing dog, with text 'Tune Dance and Book for an Halfpenny'. On lower cover a street entertainer with a galanti show on his back and accompanied by a tambourine player, with text 'Galanti Show and Book for an Halfpenny'.*

The text and illustrations for this edition were reset from the previous Howard and Evans printing — for example, the letter 'G' is printed upside down.

(3.) — (printed by J. Evans & Son, 42, Long Lane, West Smithfield [*sic*], London). c.1815. [1–2], 3–16 pp.

(a.) Princeton, NJ, Cotsen Children's Library, 15655, purchased from David Miles Books for \$450. 90 × 60 mm. Single sheet folded but uncut. No wrappers.*

(b.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z d.

(c.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (3).

In this printing it is 'F' that is printed upside down rather than 'G'; on p. 7 there is an extra 'the' and on p. 8 no 'was' before 'Louis'.

(4.) — (J. Evans and Sons). c.1818. Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184.

(5.) — (printed and Sold by J. E. Evans). c.1830s. Bloomsbury Auctions, London, 14 November 1991, lot 146 (1 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. The composite volume subsequently 'broken' by the dealer David Miles and this title later offered by Marlborough Rare Books as item 3 in their catalogue for the California Book Fair, February 2019, at £1,250. No wrappers.*

65. *A Description of Bartholomew Fair and the Funny Folks There, with Pictures of the Most Eminent Performers and Curious Animals*

(1.) — (London: Howard and Evans, printers, 42, Long Lane, 1806). [1], 2–7, [8], 9–16 pp. London, Bloomsbury Auctions, 21 April 2005, (part) lot 1388; David Miles Books, \$3,000 to Princeton, NJ, Cotsen Children's Library, 153668 Pams / Eng 19 / Box 003. Illustrated wrappers printed in sanguine. On upper cover Joan (Punch's wife) with bottle and glass, with text 'This Book and Joan for an Halfpenny'. On the lower cover Punch smoking a pipe, with text 'This Book and Punch for an Halfpenny'.

(2.) — (printed by John Evans, 42, Long Lane, London, [1]811).

- (a.) Toronto Public Library, Osborne Collection, P DES (DRAWER FOLIO).
 (b.) London, British Library, Ch. 800/276.(3).
 (c.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z d.
 (d.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (5).
66. *Divine Songs, Attempted in Easy Language, for the Use of Children; to which are added, Prayers for Children*
 (1.) — (sold by Howard and Evans, printers to the Cheap Repository for Moral and Religious Tracts, No. 41 and 42, Long Lane, West Smithfield). c.1806. 80 pp. Seattle, Suzzallo and Allen Libraries, PR3763.W2 A65 1801.
67. *Cock Robin; or, A Pretty Gilded Toy* (Fig. 10.5)
 (1.) — (Howard and Evans, 42, Long-lane, London, 1809). 16 pp. Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184). Private Collection. Wrapper 101 × 57 mm, printed in black. On upper cover two girls with their dolls, with text 'My Doll walks'. On lower cover a boy with rifle over his shoulder marching to the beat of his friend's drum, with text 'A Young Soldier'. Partly unopened, suggesting unsold stock (or sold immediately to a contemporary collector.*
 (2.) — (printed by John Evans, 42, Long Lane, London). c.1811.
 (a.) Sotheby's, London, 9 February 1981, lot 7, to Peter Stockham, who later that year issued a facsimile. A copy is Oxford, Bodleian Library, Opie N636.
 (b.) Gratian Maxfield, Sotheby's sale, lot 7. Sotheby's, London, 29 November 1989, lot 151(5), to Blackwell's.
 (c.) Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184.*
 (d.) Princeton, NJ. Cotsen Children's Library, (CTSN) 2228. Cotsen Catalogue * A1 250. No wrappers.*
 (e.) London, British Library, 12805.a.28.(7.).* London, British Library, Ch.820/27.(3).* No wrappers.
 (f.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921), no. 291 (14).
 (g.) University of Bristol, Arts and Social Sciences Library, Restricted HCLC. This printing appears to have been made, at least in part, on a particularly brittle stock of paper.
 (3.) — (printed and sold by J. E. Evans, 42, Long Lane, London). 1830s. Bloomsbury Auctions, London, 14 November 1991, lot 146 (9 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*

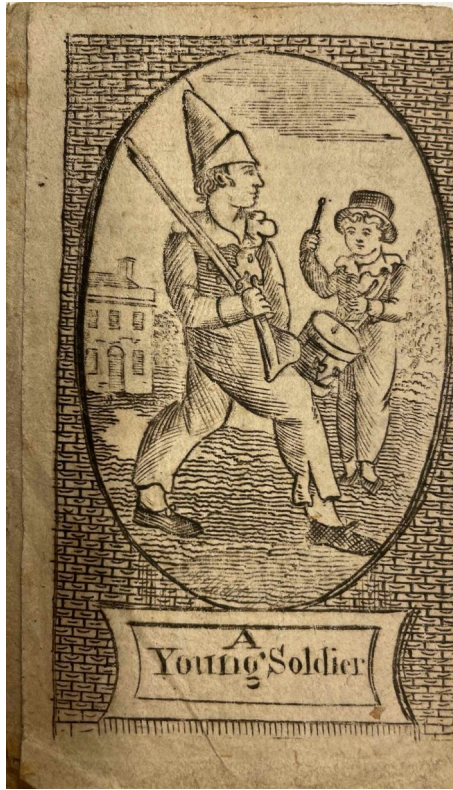


Fig. 10.5. *Cock Robin*, 67.(1.) (lower cover). Private collection.

68. *The Child's New Year's Gift, a Collection of Riddles*

(1.) — (Howard and Evans, 1809). 16 pp. No copy recorded as surviving, but see note below J. Evans & Son edition.

(2.) — (J. Evans & Son, 42, Long Lane, 180 [sic]).

(a.) London, British Library, Ch. 800/276.(4.).

(b.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z d.

This looks suspiciously as if the (presumed) '9' from an 1809 Howard and Evans edition has been removed from the plate when this title was reissued c.1815.

(3.) — (printed by John Evans, 42, Long Lane, London). c.1811. *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (10).

(4.) — (printed and sold by J. E. Evans,). 1830s. London, British Library 12805.a.28.(21.).

69. *The House that Jack Built, a Diverting Story for Children of All Ages* (Fig. 10.6)

(1.) — (Howard and Evans, 1809). 16 pp. No copy recorded as surviving, but see note below on J. Evans & Son edition.

(2.) — (John Evans, 1809).

- (a.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (11).
 (b.) Bloomington, IN, Lilly Library PR974.A1 no. 148.
 (c.) University of Bristol, Arts and Social Sciences Library, Restricted 9/4/1.

It looks as if there has been attempt to smudge or remove the '9' in the 1809 date. As with *The Child's New Year's Gift* (above), this is likely to have been a reissue of a Howard and Evans printing. It uses different woodcuts from the earlier Thomas Evans edition and so is not an example of inherited stock being rebranded (see *Jack and Jill*, *Tom the Piper's Son*, and *Jacky Jingle* below).

- (3.) — (J. Evans & Son, 1809)
 (a.) Pamela Harer, her sale, PBA Galleries, California, 19 February 2015, lot 217 for \$375. Private Collection. Single folded sheet.*
 (b.) London, British Library, Ch. 800/276.(11.).*
 (c.) Bryn Mawr, PA, Mariam Coffin Canaday Library, *Ellery Yale Wood Collection of Children's Books and Young Adult Literature*, PR1111.E38 A66 1800z d.
 (4.) — (printed by J. E. Evans, 4 [sic] Long Lane, London).
 (a.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (5 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*
 (b.) Pamela Harer, her sale, PBA Galleries, California, 19 February 2015, lot 218 for \$98.



Fig. 10.6. *The House That Jack Built*, 69.(3.a.) (whole sheet). Private collection.

70. *The Delightful Play of the Children in the Wood*

- (1.) — (Howard and Evans, 1809). 16 pp.
 (a.) Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184. Private Collection. Wrapper 101 × 57 mm, printed in black. On upper cover text 'Gleaners'. On lower cover text 'Hay Makers'.*
 (b.) Toronto Public Library, Osborne Collection, FT CHI (DRAWER).
- (2.) — (printed by John Evans, Long Lane). c.1811.
 (a.) University of Bristol Library, Historic Children's Literature Collection, Store 420329n.
 (b.) Princeton, NJ, Cotsen Children's Library, 15656). No wrappers. Priced \$350 with bookseller's code on upper cover.*
- (3.) — (J. Evans & Son). c.1815.
 (a.) London, British Library, 12805a.28.*
 (b.) New York Public Library, *KH 1813 Delightful 15-505.
- (4.) — (printed and sold by J. E. Evans, Long Lane). 1830s. Bloomsbury Auctions, London, 14 November 1991, lot 146 (4 of 20 J. E. Evans chapbooks bound together). Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184.*

71. *Old Mother Hubbard and her Dog*

- (1.) — (printed by Howard and Evans, 42, Long Lane, West Smithfield, London, 1809). 16 pp. Susan Dipple. Sotheby's, London, 15 July 2010, part of lot 184. Private Collection. 101 × 57 mm. Plain pictorial wrappers. On upper cover two boys admire fish in a bottle, with text 'Little Fishes'. On lower cover a boy holding a stolen nest, with text 'Young Birds'.*
- (2.) — (printed by John Evans, 42, Long Lane, London). c.1811.
 (a.) Private Collection. 79 × 50 mm. Wrappers printed in sanguine. On upper cover a female cook. On lower cover a bun seller. These wrappers look like a remainder of earlier stock as they are reminiscent of the type of wrapper design used more generally until around 1805. The accompanying text has been lost when the book was severely trimmed.*
 (b.) London, British Library, Ch. 800/276.(16.). 90 × 55 mm. No wrappers.*
- (3.) — (printed and sold by J. E. Evans, Long Lane, London), 1830s.
 (a.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (12 of 20 J. E. Evans chapbooks bound together). Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184.*
 (b.) London, British Library, Ch.800/276.(16.).*

72. *History of Abraham Croft and the Good Grandson*

- (1.) — (printed by Howard and Evans, Long Lane, West Smithfield. c.1809. 16 pp. London, National Art Library, 60.Z.89. 94 × 60 mm. Dab colouring to illustrations. *Small Books for the Common Man*, no. 294 (also illustrated on the covers of the volume).⁵³ 'Price only on [sic] half penny' on title page.

53 John Meriton, with Carlo Dumontet (eds), *Small Books for the Common Man: A Descriptive Bibliography* (London: British Library; New Castle, DE: Oak Knoll Press, 2010).

73. *The Affecting History of the Babes in the Wood: To which is added Two Fables for the Instruction of All Good Children*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. [5], 6–30, [2] pp. London, National Art Library, 60.Z.89. 99 × 64 mm. Embossed paper wrappers with floral design. *Small Books for the Common Man*, no. 293.
74. *The Picture Gallery; or, Pleasing Exhibition of Original Subjects*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. 32 pp. Sotheby's, London, 7 June 1991, lot 262 (two of four).
75. *Robin Hood's Garland*
 (1.) — (London: Howard and Evans). c.1809. 96 pp. David Miles Books online catalogue, 1 February 2023.
76. *The Visit; or, History of Master Henry and Miss Louisa Bountiful, Founded on Facts*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. 32 pp.
 (a.) Oxford, Bodleian Library, Opie A1399.
 (b.) London, British Library, C.194.a.691. With an ownership inscription dated 1811.
 This title was issued around the same time by Joseph Parks in Dundalk.
77. *The Historian; or, Memoirs of Dick Dolittle and Charles Sommers, Enriched with Beautiful Engravings*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. 36 pp. David Miles Books online catalogue, 1 February 2023.
78. *The Present; or, Child's Pleasing Companion, Embellished with Beautiful Engravings*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. 36 pp. David Miles Books online catalogue, 1 February 2023.
79. *The Nosegay; or, Sweet-smelling Blossom as for Good Children, Enriched with Beautiful Engravings*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. 36 pp. David Miles Books online catalogue, 1 February 2023.
80. *Moral Tales or Fire-side Companion*
 (1.) — (printed and sold by Howard and Evans, Long Lane, West Smithfield). c.1809. 36 pp. David Miles Books online catalogue, 1 February 2023. Yellow wrappers, with woodcut. Price 2d.
81. *Evergreen*
 (1.) — (London: printed and sold by Howard and Evans). c.1809. 36 pp.
 (a.) Princeton, NJ, Cotsen Children's Library, 27709. 131 × 85 mm. Three engraved plates printed on coloured paper.*
 (b.) Oxford, Bodleian Library, Opie A 1312.

82. *Curious Adventures of the Beautiful Little Maid Cinderella*

- (1.) — (London: printed and sold by Howard and Evans). c.1809. ?36 pp. Bloomington, IN, Lilly Library, PR974.A1 no. 135. Illustrations coloured, printed wrappers.*

1810s

83. *Pretty Stories for Pretty Children*

- (1.) — (printed and sold by J. Evans). c.1811. 24 pp.
 (a.) London, British Library, C.194.a.644. Covers dyed yellow to simulate a wrapper.*
 (b.) Sotheby's, London, 16 May 1996, lot 2.
 (2.) — (Evans & Son, Long Lane, W. Smithfield). c.1815. Auckland War Memorial Museum, PZ6 PRE.

84. *The Raree Show*

- (1.) — (printed by John Evans, 42, Long Lane, West Smithfield). c.1811. 16 pp.
 (a.) Susan Dipple. Sotheby's, London, 15 July 2010, part of lot 184. No wrappers.*
 (b.) London, British Library, Ch.800/276.(17.).*
 (c.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z d].
 (d.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (6)
 (e.) University of Bristol, Arts and Social Sciences Library, Restricted HCLC.
 (2.) — (printed by J. E. Evans, Long Lane, London). 1830s.
 (a.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (8 of 20 J. E. Evans chapbooks bound together). Susan Dipple. Sotheby's, London, 15 July 2010, part of lot 184.*
 (b.) London, British Library, Ch.800/276.(23).*

85. *The Life of Jack Sprat, his Wife and Cat*

- (1.) — (printed by John Evans, 4 [sic], Long Lane, London). c.1811. 16 pp. London, British Library, Ch. 800/276.(13.).*
 (2.) — (J. E. Evans).
 (a.) London, British Library, 12805.a.28.(13.).*
 (b.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (20 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184, no wrappers.*

86. *Jack and Jill, and Old Dame Gill* (Fig. 10.7)

- (1.) — (sold by J. Evans, No. 42, Long Lane). c.1813. 16 pp.
 (a.) London, British Library, Ch. 800/276.(12.).*
 (b.) Bryn Mawr, PA, Mariam Coffin Canaday Library, Ellery Yale Wood Collection of Children's Books and Young Adult Literature, PR1111.E38 A66 1800z d).

(c.) Justin Schiller, his sale, Texas, Heritage Auctions, 16 December 2020, lot 45067, sold for \$2,750. 91 × 60 mm.

(d.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (9).

The woodcut on p. 9 is printed upside down. This is a most interesting imprint. The first point to note is that, for the first time since the previous century, Evans uses the formula 'sold by', and this is with good reason. This book is in fact identical in its woodcuts and very similar in its typography, down to printing omissions such as 'pape' for 'paper' on p. 3, to the edition printed by Thomas Evans [cf. Oxford, Bodleian Library, Douce adds. 6 (1)]. So, this was either leftover stock inherited after Thomas's death with new information on the title page, or a reprint, perhaps using standing type.

(2.) — (printed by J. Evans & Sons). c.1817. Justin Schiller, catalogue 55 (2010), no. 17, offered at \$4,000; later his sale, Texas, Heritage Auctions, 16 December 2020, lot 45073, sold for \$625. Private Collection.* 103 × 56 mm.

The woodcut on p. 9 is no longer printed upside down.

(3.) — (printed by J. [E.] Evans, Long Lane, London). 1830s.

(a.) London, British Library 12805.a.28.(18).*

(b.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (13 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184, no wrappers.*

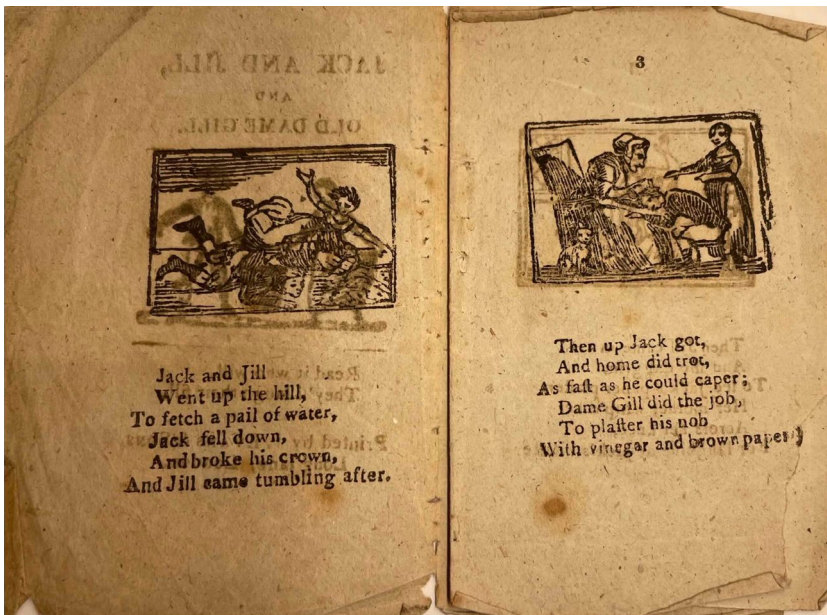


Fig. 10.7. *Jack and Jill, and Old Dame Gill*, 86.(2). Private collection.

87. *Tom the Piper's Son*

- (1.) — (sold by J. Evans, No. [sic], Long Lane). c.1813. 16 pp.
 (a.) London, British Library, Ch. 800/276.(18.)*
 (b.) *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (1).
- (2.) — (J. E. Evans.) 1830s.
 (a.) London, British Library, 12805.a.28.(27.)*
 (b.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (18 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184, no wrappers.*
- This title is another example of an issue using stock inherited from Thomas Evans.

88. *Jacky Jingle and Sucky Shingle*

- (1.) — (John Evans, 42, Long Lane). c.1813. 16 pp. *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921) no. 291 (12).
- (2.) — (J. and C. Evans, 42, Long Lane). 1820s. Bloomington, Indiana University, Lilly Library, PR974 .A1 161.
- (3.) — (J. E. Evans). Bloomsbury Auctions, London, 14 November 1991, lot 146 (7 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184, no wrappers.*
- This edition uses the same woodcuts as that of Thomas Evans [cf. Oxford, Bodleian Library, Douce adds. 6 (1), Douce adds. g.5] and thus it seems very likely that it was issued by John Evans with other titles that he had inherited from his brother c.1813.

89. *Old Dame Trot and her Comical Cat*

- (1.) — (John Evans, 42, Long Lane). c.1813. 16 pp. *A Catalogue of the Library Formed by Edward Arnold* (privately printed, 1921), no. 291 (13).
- (2.) — (J. & C. Evans, Long Lane). Vancouver, University of British Columbia Library, PZ6 1820z O423. Imperfect, lacking pp. 13/14.
- (3.) — (J. E. Evans, Long Lane, London). Bloomsbury Auctions, London, 14 November 1991, lot 146 (17 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*
- This edition reuses the woodcuts from Thomas Evans's famous 'first edition' of *Old Dame Trot* printed in 1803. Cf. Oxford, Bodleian Library, Douce adds. 6 (27, 28).

90. *The Courtship, Marriage, and Pic-nic Dinner of Cock Robin & Jenny Wren*

- (1.) — (John Evans, 42, Long Lane. c.1813. 16 pp. No copy recorded as surviving, but see note below on J. E. Evans edition.
- (2.) — (printed by J. E. Evans, Long Lane. Bloomsbury Auctions, London, 14 November 1991, lot 146 (10 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. No wrappers.*
- This edition uses the same woodcuts as that of Thomas Evans [cf. Bloomington, IN, Lilly Library, PR974 .A1 52] and thus it would seem very likely that it was

issued by John Evans with other titles that he had inherited from his brother c.1813.

91. *The Child's Alphabet, Emblematally Described and Embellished by Twenty-Four Pictures*

(1.) — (John Evans, 42, Long Lane). c.1813. 16 pp. No copy recorded as surviving, but see note below on J. E. Evans edition.

(2.) — (printed by J. E. Evans, Long Lane).

(a.) Yale University, British Art Center, PE1119 .C45 1820.

(b.) London, British Library, 12805.a.28.(8.).*

(c.) Bloomsbury Auctions, London, 14 November 1991, lot 146 (2 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184, no wrappers.*

It seems more than possible, from stylistic comparisons, that this edition uses the same woodcuts as a 'lost' edition of Thomas Evans, and if so it would seem likely that it was first issued by John Evans with other titles that he had inherited from his brother c.1813. It has the same text as the book printed by J. and M. Robertson in Glasgow in 1805 [Princeton, NJ, Cotsen Children's Library, Pams / Eng 19 / Box 013 153907]. The picture alphabet used here has a long lineage. It appeared in an edition of *A Guide for the Childe and Youth* (London: T. J., for Dixy Page, 1667) [ESTC R177789], a copy of which is at Keele University.

92. *Butterfly's Ball and Grasshopper's Feast*

(1.) — (John Evans, 42, Long-Lane). c.1813. 16 pp. No copy recorded as surviving, but see note below on J. E. Evans edition.

(2.) — (printed by J. E. Evans, Long Lane). Bloomsbury Auctions, London, 14 November 1991, lot 146 (3 of 20 J. E. Evans chapbooks bound together). Sotheby's, London, 15 July 2010, (part of) lot 184. The composite volume was subsequently 'broken' by the dealer David Miles and this title subsequently in the Brian Alderson collection. No wrappers.*

It seems more than possible, from stylistic comparisons, that this edition uses the same woodcuts as a 'lost' edition of Thomas Evans, and if so it would seem likely that it was first issued by John Evans with other titles that he had inherited from his brother c.1813.

93. *Pretty Poems, Songs, &c., in Easy Language*

(1.) — (London: printed and sold by J. Evans, Long Lane, West Smithfield). c.1813?. 32 pp. Bloomington, IN, Lilly Library PR974.A1 no. 147.*

94. *Divine Songs, Attempted in Easy Language, for the Use of Children*

(1.) — (J. Evans and Son, 42, Long Lane, West Smithfield). c.1814. 36 pp. David Miles Books online catalogue, 1 February 2023.

95. *Interesting History of Little King Pippin, with a Fragment, Embellished with Engravings*

(1.) — (London: Evans and Son, printers, No. 42, Long Lane, West Smithfield). c.1814. 40 pp. Oxford, Bodleian Library, Vet. A6 e.2808. Ownership inscription of John Forsyth dated 31 December 1820 London.*

96. *The Diverting History of Jumping Joan and her Dog and Cat*

(1.) — (Evans and Son). c.1814. 20 pp. Princeton, NJ, Cotsen Children's Library, 33189. Ownership inscription 'Richard J. W. Sellwood his Book Januuary [sic] 9th 1815'. Blue wrappers.*

97. *A Trip to the Aviary* (Fig. 10.8)

(1.) (Evans and Son, printers, 42, Long Lane, West Smithfield, London). c. 1814. 38 pp. Private Collection. 140 × 90 mm. Printed blue wrappers headed 'Juvenile Library'. Price 4d. Woodcuts childishly coloured.*

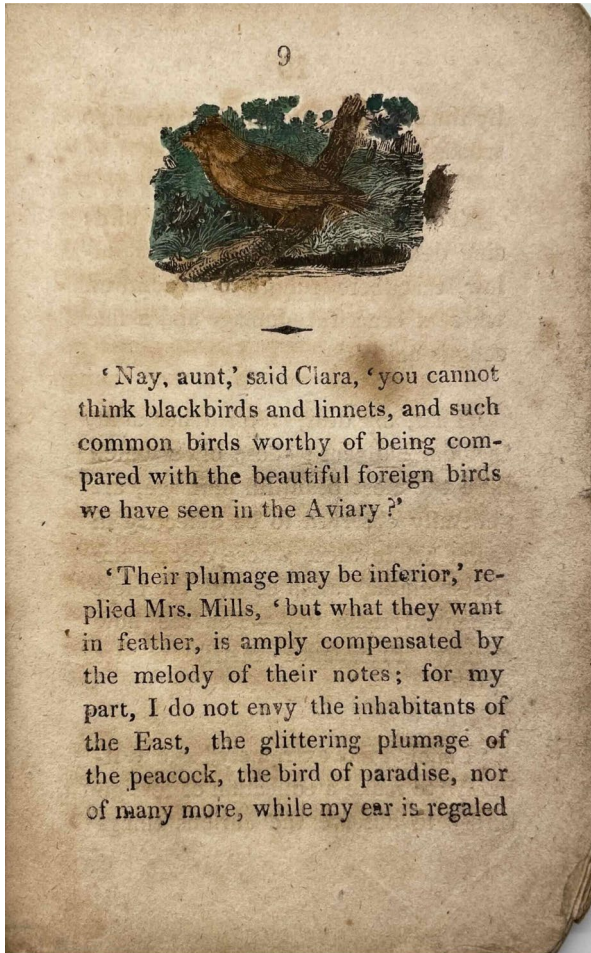


Fig. 10.8. *A Trip to the Aviary*, 97.(1.). Private collection.

98. *Story Book*.

(1.) (Evans and Son, printers, Long Lane, W Smithfield, London). c.1814. 16 pp. The Honresfield Library, collected by William Law (1836–1901). London, British Library Hon.134.(8.).

99. *Feast of Sweet Things*

- (1.) (Evans and Son, printers, Long Lane, W Smithfield, London). c.1814. 16 pp. The Honresfield Library, collected by William Law (1836–1901). London, British Library Hon.134.(9.).

100. *Exhibition of Some of the Wonders of God in Creation*

- (1.) — (Evans and Son). c.1815. 37 pp.
 (a.) Blackwell's, Oxford, Catalogue A1062, no. 318. 135 × 88 mm. Printed pale yellow wrapper.
 (b.) Columbus, Ohio State University Library, BS660 .E94 1813z.

101. *The Pious Parents' Gift; or, A Plain and Familiar Sermon.*

- (1.) — (Evans and Son). c.1815. [20] pp.
 (a.) Cambridge University Library, CCE.7.25.26.
 (b.) Oxford, Bodleian Library, 2703 f.15 (3).
 (2.) — (J. E. Evans). 1830s. Advertisement in *Amusing Anecdotes of Various Animals*. The (uncredited) author is William Mason (1719–91).

102. *The Universal Spelling Book*

- (1.) — (printed and sold by J. Evans and Son, Long Lane, West Smithfield). 1817. 144 pp. Guy Tristram Little; London, National Art Library, 60.J.47.

103. *The Deluded Youth; or, The Folly of Bad Company*

- (1.) — (Evans and Sons, printers, Long Lane, West Smithfield). c.1817. 24 pp. Toronto Public Library, Osborne Collection, SB DEL (DRAWER).

104. *The History of Joe Grant*

- (1.) — (Evans and Sons, printers, Long Lane, West Smithfield). c.1817. 20 pp. Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184*. Blue wrappers with woodcut, described as part of the 'Juvenile Library'.

105. *Amusement Hall; or, The Good Child's Reward*

- (1.) — (Evans and Sons, printers, Long Lane, West Smithfield). c.1817. 24 pp. Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184; later Brian Alderson collection. Blue wrappers with woodcut, described as part of the 'Juvenile Library', 'to engage the youthful mind / with harmless tails like these / the author's sole design is / to instruct as well as please'.*

106. *The Bad Boy Reformed by Kindness; to which is added, The Little Miser*

- (1.) — (Evans and Sons, printers, Long Lane, West Smithfield). c.1817. 32 pp. University of California, Los Angeles, CBC PZ6 .H7165 1821.

107. *The History of Little Goody Two-Shoes; to which is added, The Rhyming Alphabet; or, Tom Thumb's Delight.*

- (1.) — (London: printed & sold by J. Evans & Sons, 42, Long Lane, West Smithfield). c.1817. 32 pp. University of California, Los Angeles Library, CBC PZ6 .G64 1820c.

That this was actually printed by Evans seems unlikely as on p. 30 is printed 'Marsden, Printer, Chelmsford'.

108. *The Death & Burial of Cock Robin; to which is added, The Tragical Death of an Apple-Pie; also, The History of Master Watkins, Adorned with Cuts*

(1.) — (published by J. Evans and Sons, 42, Long Lane, West Smithfield). c.1819. 24 pp. Price 1d. Dublin, Trinity College Library. OLS B-16-885.

This was almost certainly printed by Isaac Marsden of Chelmsford, whose name is on the wrappers of the Dublin copy. It seems he had a working relationship with Evans, evidenced by no. 107 above.

109. *Little Fisherman and Shepherd Boy*

(1.) — (Evans and Sons, printers, 42, Long-Lane, West Smithfield). c.1817. 24 pp. Bearnese, Hampton & Littlewood, Exeter, 6 March 2019, lot 261 to Antiquates, Wareham, Dorset, their Juvenile and Education Catalogue 2019, item 36 at £450.00. Buff wrappers with woodcut illustration. Contains three short stories, 'The Little Fisherman', 'The Shepherd Boy', and 'The Wandering Truant'.

110. *Rhymes for the Nursery. A Pretty Book for a Good Child*

(1.) — (printed and sold by J. Evans and Sons, 42, Long-Lane). c.1818. [1], 2–15, [16] pp. Princeton, NJ, Cotsen Children's Library, 38721 Eng 18. 96 × 63 mm. Contemporary drab wrappers signed 'Charlotte Coles, 1820'.*

The Princeton catalogue incorrectly has this as a 'J. Evans & Co.' imprint, but it may indeed be a reissue of a 'lost' much earlier work.

(2.) — (printed and sold by J. & C. Evans, Long-lane). c.1821. [1], 2–5, [6–7], 8–15, [16] pp. New York, Morgan Library & Museum, PML 85000. 97 × 50 mm. Wrappers printed in sanguine. Upper cover boy with whip and what seems to be a wooden horse on wheels with a human torso and head(!) with text 'A wooden p[er] and book for an Halfpenny', lower cover a girl in a mask scaring a boy with text 'This Ugly Face and Book for an Half Penny'. The wrappers in the style of those used for Howard and Evans books between c.1804 and 1807.*

Brian Alderson and Felix de Marez Oyens, *Be Merry and Wise: Origins of Children's Book Publishing, 1650–1850* (New Castle, DE: Oak Knoll Press, 2006), p. 52: 'The rhymes [...] and their accompanying pictures are drawn entirely from *The Royal Primer*, which Newbery and others had put together in the early 1750s'.

111. *A Pretty Book.*

(1.) — (Evans and Sons, printers, Long Lane, West Smithfield). c.1818. 16 pp. Oxford, Bodleian Library, Opie M770(23).*

The woodcut on the title page shows two soldiers. This woodcut had appeared on p. 9 of *Market Woman*, printed by Knevett, Arliss, and Baker, c.1811, suggesting that Evans came into possession of at least some of that firm's stock.

(2.) — (J. & C. Evans, printers, Long Lane, West Smithfield). c.1821. Oxford, Bodleian Library, Opie M770(2).*

There are differences from the Evans and Sons printing. The woodcut on the title page shows two boys with cricket bats. The image on the final page is also different from the earlier printing. Some of the contents are presented in a different order.

112. *Medley; or, Picture Book for Good Children*

(1.) — (Evans and Sons, printers, Long Lane, West Smithfield). c.1818. No copy recorded as surviving, but see note below J. & C. Evans edition.

(2.) — (printed and sold by J. & C. Evans, Long Lane). c.1821. [1], 2–15, [16]pp. New York, Morgan Library & Museum, PML 80105, 87 × 61 mm. No wrappers.* This looks to be part of a ‘group’ of publications with, among others, *Rhymes for the Nursery* and *A Pretty Book*, known in both Evans and Sons and J. & C. Evans editions, so it is probably a fair assumption that a ‘lost’ edition of this work appeared in John Evans’s lifetime.

113. *The Ruin’d Youth; or, History of Samuel Rudkin*

(1.) — (Evans and Sons, printers, 42, Long [Lane] West Smithfield). c.1819. 16 pp. Exeter Library, Children’s Book Collection, Moon 313. 96 × 60 mm. Lacking one leaf.

114. *Divine Songs, Attempted in Easy Language, for the Use of Children*

(1.) — (J. Evans and Sons, 42, Long Lane, West Smithfield). c.1819. 36 pp. Brian Alderson collection.*

1820s

Titles existing only with the imprint of John Evans’s successors and published after his death. Some may possibly be reissues of works first printed by Evans himself but for which no copy has heretofore been traced.

115. *Blowing Bubbles, an Instructive Book*

(1.) — (J. & C. Evans, printers, Long Lane, West Smithfield). c.1821, 16 pp. Dominic Winter Auctions, South Cerney, 15 June 2023, (part of) lot 435. Private Collection. The woodcuts on the first and final pages dab coloured.

116. *Tales for Children*

(1.) — (J. & C. Evans, printers, Long Lane, West Smithfield). c.1821, 16 pp. Oxford, Bodleian Library, Opie M770(17)* and (24)*. The first of these two copies has the woodcuts on the first and final pages dab coloured.

117. *Pretty Hymns for Pretty Children*

(1.) — (J. & C. Evans, printers, Long Lane, West Smithfield). c.1821. 16 pp.
 (a.) Oxford, Bodleian Library, Opie M770(21).*
 (b.) Bloomington, IN, Lilly Library PR974 .A1 162.

118. *One of the Prettiest Books in the Shop*

(1.) — (printed and sold by J. & C. Evans, Printers, Long Lane, W. Smithfield). 1820s. 16 pp.
 (a.) Brian Alderson collection.*

(b.) Samuel W. Mangin (1821–89), Princeton, NJ, Cotsen Children's Library (CTSN) 92008 (9).

The Princeton copy is part of a sammelband with an ownership inscription dated 24 August 1826.

119. *William, the Little Miser*

(1.) — (printed and sold by J. & C. Evans) 1820s. 16 pp. Dominic Winter Auctions, South Cerney, 15 December 2022, (part of) lot 473. Private Collection. Title page and last page woodcut dab coloured. Price ½d. on title page. No wrappers.*

120. *An Account of Three Cousins*

(1.) — (printed and sold by J. & C. Evans, Long Lane, W. Smithfield). 1820s. 16 pp. Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184.* Price ½d. on upper cover.

121. *The Passionate Boy*

(1.) — (printed and sold by J. & C. Evans). 1820s. 16 pp. Edinburgh, National Library of Scotland, RB.s.435(7).

122. *A New Alphabet of Hieroglyphics, consisting of Twenty-Six Texts of Scripture, with a Cut to Each*

(1.) — (printed and sold by J. & C. Evans). 1820s. 16 pp. The Honresfield Library, collected by William Law (1836–1901). London, British Library, Hon. 118.(2.).

123. *The Courtship, Marriage, and Pic-Nic Dinner of Cock Robin & Jenny Wren*

(1.) — (London: printed by J. & C. Evans, Long Lane, West Smithfield). 1820s. 12 pp. Price 1d. Montreal, McGill University Library, PN970 E93 C6 1821.

This is in a different format with different illustrations from the smaller 16 pp. book of the same title.

124. *The History of Good Little Dinah*

(1.) — (London: printed and sold by J. and C. Evans). 1820s. 24 pp.

(a.) Edinburgh, National Library of Scotland, RB.s.435(6).

(b.) Susan Dipple; later Sotheby's, London, 15 July 2010, part of lot 184.* David Miles Books online catalogue, 1 February 2023.

125. *The History of a Good Child*

(1.) — (London: printed and sold by J. and C. Evans). 1820s. 24 pp. David Miles Books online catalogue, 1 February 2023. 100 × 63 mm. Buff wrappers illustrated with woodcut. Price 1d. penny on upper cover.

126. *The History of Sam Jones: An Entertaining Book*

(1.) — (London: printed and sold by J. and C. Evans). 1820s. 24 pp. Seattle, University of Washington Libraries, Suzzallo and Allen Libraries, Special Collections, Rare Books PR3991.A1 S26 1821. Buff wrappers illustrated with woodcuts.

127. *Evening's Amusement; or, Facts and Scraps for the Young*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 36 pp. London, National Art Library, 60.R Box VI (ix).

128. *Holiday Amusement; or, Moral and Instructive Tales*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 36 pp. University of California, Los Angeles Library, CBC PZ6 .H7165 1821.

129. *The Juvenile Scrap-Book; or, Amusement and Instruction for the Young*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 36 pp. Toronto Public Library, Osborne Collection, K JUV (DRAWER).

130. *A Delightful History for a Good Child*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

Unlike the Cheap Repository tracts that Evans printed in abundance in the printing style of the old 'penny histories', this and the following seven tracts are, by their format and presentation, assuredly designed for children. Their content suggests they were perhaps aimed at the burgeoning Sunday School prize market.

131. *The Affectionate Friend*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

132. *The Value of Time*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

133. *The Teacher's Best Gift*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

134. *A Serious Address to Youth*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

135. *A History of the Happy Children*

(1.) — (London: printed and sold by J. and C Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

136. *The Pleasing History of Edwd. Poole*

(1.) — (London: printed and sold by J. and C. Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, K JUV (DRAWER).

137. *Memoir of Miss Mary Sewell, of Halsted, Essex*

(1.) — (London: printed and sold by J. and C. Evans). 1820s. 16 pp. Toronto Public Library, Osborne Collection, K JUV (DRAWER).

Mary Sewell died aged twenty on 19 February 1814. The basis of this text is her obituary by 'J. B.' (James Bennett or Bogan) in the *Evangelical Magazine and Missionary Chronicle*, 22 (1814), 471–72.

138. *The History of Mother Goose, and the Golden Egg*

(1.) — (Evans, Smithfield). 8 pp. Dominic Winter Auctions, South Cerney, 15 June 2023, (part of) lot 435. Private Collection.

A highly unusual title as the only small-scale eight-page children's book from the Evans family. The cuts are different from those in the J. E. Evans versions.

139. *A Little Book about Little Birds*

(1.) — (London: printed and sold by J. and C. Evans, 1826). 16 pp. Montreal, McGill University Library, Sheila R. Bourke Collection, PN970 E93 L58 1826.

140. *A Little Book about a Horse*

(1.) — (London: printed and sold by J. and C. Evans, 1826). 16 pp. Montreal, McGill University Library, Sheila R. Bourke Collection, PN970 E93 L5 1826. This and its avian counterpart are most unusual in being dated.

141. *A New and Entertaining Riddle-Book, containing a Choice Collection of Enigmas, Riddles, Charades etc.*

(1.) — (printed and sold by J. and C. Evans). 1820s. [5], 6–36 pp. threepenny book. Gumuchian & Cie, Les livres de l'enfance du XVe au XIXE Siècle, Paris, 1930, no. 6210; New York, Morgan Library & Museum, PML 80895, 144 × 78 mm. Blue wrappers.*

142. *A Collection of Curious & Entertaining Enigmas*

(1.) — (printed and sold by J. and C. Evans, at their Juvenile Library, 42 Long Lane). 1820s. 24 pp. threepenny book. *Small Books for the Common Man*, no. 282. London, National Art Library, 60.S.69. 139 × 88 mm. Green wrappers.

143. *The Child's New Story Book*

(1.) — (printed and sold by J. and C. Evans, at their Juvenile Library, 42 Long Lane). 1820s. 24 pp. threepenny book. *Small Books for the Common Man*, no. 281. London, National Art Library, 60.S.50. 138 × 89 mm. Dark green wrappers.

144. *The Harp: or Pleasing and Instructive Poetry*

(1.) — (printed and sold by J. and C. Evans, at their Juvenile Library, 42 Long Lane). 1820s. 24 pp. threepenny book.

(a.) *Small Books for the Common Man*, no. 283. London, National Art Library, 60.S.67. 139 × 88 mm. Blue wrappers.

(b.) Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184.

145. *The Adventures of Robinson Crusoe*

(1.) — (printed and sold by J. and C. Evans, 42 Long Lane, West Smithfield). 1820s. 24 pp. Price 2d.

(a.) Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184, yellow wrappers.*

(b.) *Small Books for the Common Man*, no. 284. London, National Art Library 60.S.48 137 × 88 mm. Yellow wrappers.

(c.) Oxford, Bodleian Library, Johnson Chapbooks 99.*

146. *The Adventures of Robinson Crusoe*

(1.) — (printed and sold by J. and C. Evans, 42, Long Lane, West Smithfield). 1820s. 32 pp. Bloomington, IN, Lilly Library PR974 .A1 167.

(2.) — (J. E. Evans, Long Lane, Smithfield). 1830s. 32 pp. London, British Library 12809.aa.35.(1.).

147. *The Child's Spiritual Treasury*

(1.) — (printed and sold by J. and C. Evans, at their Juvenile Library, 42 Long Lane). 1820s. 24 pp. London, National Art Library, 60.S.51.

148. *The History of Little Goody Two-Shoes*

(1.) — (printed and sold by J. and C. Evans). 1820s. 24 pp. Toronto Public Library, Osborne Collection, SB GOO 1822.

149. *The Coral Necklace*

(1.) — (printed and sold by J. and C. Evans). 1820s. 36 pp. Toronto Public Library, Osborne Collection, COLL SHO.

(2.) — (J. E. Evans). 1830s.

(a.) Bloomington, IN, Lilly Library PZ6.W75 C78 1829.

(b.) Henry Mayor Lyon; London, British Library C.121.aa.5.(Ev.5).

(c.) Gumuchian & Cie, *Les livres de l'enfance du XVe au XIXe Siècle*, Paris, 1930, no. 1856.

(d.) David Miles Books online catalogue, 1 February 2023.

Written by Lucy Sarah Atkins Wilson.

150. *The Pearl Bracelet*

(1.) — (printed and sold by J. and C. Evans). 1820s. 36 pp.

(a.) London, British Library, 012807.de.37.

(b.) London, British Library, 012808.k.1.(4.).

(2.) — (J. E. Evans). 1830s.

(a.) Henry Mayor Lyon; now London, British Library, C.121.aa.5.(Ev.4).

(b.) Henry Mayor Lyon; now London, British Library, C.121.aa.5.(Ev.5).

(c.) Montreal, McGill University Library, Sheila R. Bourke Collection, PN970 E94 P43 1829.

(d.) David Miles Books online catalogue, 1 February 2023.

Written by Lucy Sarah Atkins Wilson.

151. *The Escapes, Wanderings and Preservation of a Hare*

(1.) — (printed and sold by J. and C. Evans). 1820s. 36 pp.

(a.) Toronto Public Library, Osborne Collection, SB ESC (DRAWER).

(b.) Bloomington, IN, Lilly Library PZ6 .E74.

- (c.) Edgar Oppenheimer; then Sotheby's, London, 22 October 1974, lot 855 to D. Gibbins for £35.
- (2.) — (J. E. Evans). 1830s. David Miles Books online catalogue, 1 February 2023. Woodcuts coloured.
- 152. *Augustus and his Squirrel***
 (1.) — (printed and sold by J. and C. Evans). 1820s. 36 pp. Henry Mayor Lyon; now London, British Library C.121.aa.5.(Ev.1).
- 153. *The Orphan of Honfleur***
 (1.) — (printed and sold by J. and C. Evans). 1820s. 36 pp. Henry Mayor Lyon; now London, British Library C.121.aa.5.(EV.2).
- 154. *The Child's Best Guide to Learning; or, Reading Made Completely Easy***
 (1.) — (printed and sold by J. E. Evans, Long Lane, West Smithfield, 1829). 72 pp. Toronto Public Library, Osborne Collection, B AFF (DRAWER).

1830s

- 155. *Little Tom Tucker***
 (1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp. price 1d. Dominic Winter Auctions, South Cerney, 15 June 2023, (part of) lot 435. Private Collection. Blue wrappers with woodcut illustration.*
- 156. *Jack and Jill and Old Dame Gill***
 (1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp. price 1d. Dominic Winter Auctions, South Cerney, 15 June 2023, (part of) lot 435. Private Collection. Buff-coloured wrappers with woodcut illustration.*
- 157. *Jumping Joan***
 (1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp. Price 1d. Oxford, Bodleian Library, Opie N 814. 103 × 66 mm. Blue wrappers with woodcut illustration.*
- 158. *Jack Horner's Pretty Toy***
 (1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp. Price 1d.
 (a.) Oxford, Bodleian Library, Opie N 788. 104 × 66 mm. Yellow wrappers with woodcut illustration.*
 (b.) Susan Dipple; later Sotheby's, London, 15 July 2010, (part of) lot 184. Blue wrappers with woodcut illustration.*
 (c.) Dominic Winter Auctions, South Cerney, 15 December 2022, (part of) lot 473, blue wrappers. Private Collection.*

The Bodleian catalogue suggests that the last three leaves of this work were originally destined for *Jumping Joan* and vice versa. This is on the basis of typographical, rather than textual, grounds. Facsimiles of the Opie collection copies of both books were produced by Holp Shuppan (Tokyo, 1992). The

principal portion of the text here is made up of the cumulative rhyme that is usually known as 'The Woman and her Pig', but is here a Goat. That this is a survival of an earlier tradition is suggested by the presence in an American book list, *Catalogue of Books, Stationary, Cutlery, etc. for Sale at Carey, Stewart, and Co's Store, No, 22, North Front-Street, Philadelphia* (Philadelphia: Carey, Stewart, and Co., 1791), of a *Jack Horner's Pretty Toy* – annotated in Virginia L. Montijo, 'Reprinting Culture: Book Publishing in the Early Republic' (unpublished dissertation, Department of History, College of William and Mary in Virginia, 2001), p. 73.

159. *The History of Mother Goose and the Golden Egg*

(1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp. Price 1*d*. Oxford, Bodleian Library, Opie N 908. 103 × 65 mm. Blue wrappers with woodcut illustration.*

The woodcut of Mother Goose flying to the moon on the back of a goose employed on the title page and repeated on p. 5 has become the best known of all of the Evans woodcut illustrations since adopted by the eminent collectors and nursery rhyme pioneers Peter and Iona Opie for use on their personal bookplate.

160. *The History of Frederick Manly*

(1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. [5], 6–23, [1] pp. *Small Books for the Common Man*, no. 285. London, National Art Library REN MB.FREM.EV. 106 × 64 mm. Grey wrappers.

161. *The House that Jack Built*

(1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp. *Small Books for the Common Man*, no. 286, London, National Art Collection, Renier Collection MB. HOUJ.EV. 104 × 67 mm. Brown wrappers.

162. *The Adventures of Whittington and his Cat*

(1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 32 pp. Edward R. Moulton-Barrett; Oxford, Bodleian Library, Vet. A6f. 861. Yellow wrappers with woodcut illustration, lacking six leaves.*

163. *A Waggon Load of Gold for Little Masters and Mistresses*

(1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 24 pp.
 (a.) Blackwell's, Oxford, Catalogue A1062 [1976], number 331 at £9.00. 135 × 88 mm. Woodcuts crudely coloured, printed grey wrappers.
 (b.) Spencer George Perceval (1838–1922); Cambridge, University Library, CCE.7.67.23.

164. *The History of Aladdin*

(1.) — (J. E. Evans, Long Lane, Smithfield). 1830s. 32 pp. London, British Library, 12809.aa.35.(2.).

165. *Cinderella; or, the Little Glass Slipper, an Amusing Tale*

(1.) — (J. E. Evans, Long Lane, Smithfield). 1830s. 32 pp. London, British Library, 12809.aa.35.(3.).

166. *Ali Baba and the Forty Thieves*

(1.) — (J. E. Evans, Long Lane, Smithfield). 1830s. 32 pp. London, British Library 12809.aa.35.(4.).

167. *The History of King Pippin, and his Golden Crown*

(1.) — (J. E. Evans, Long Lane, Smithfield). 1830s. 32 pp. London, British Library, 12809.aa.3.5(5.).

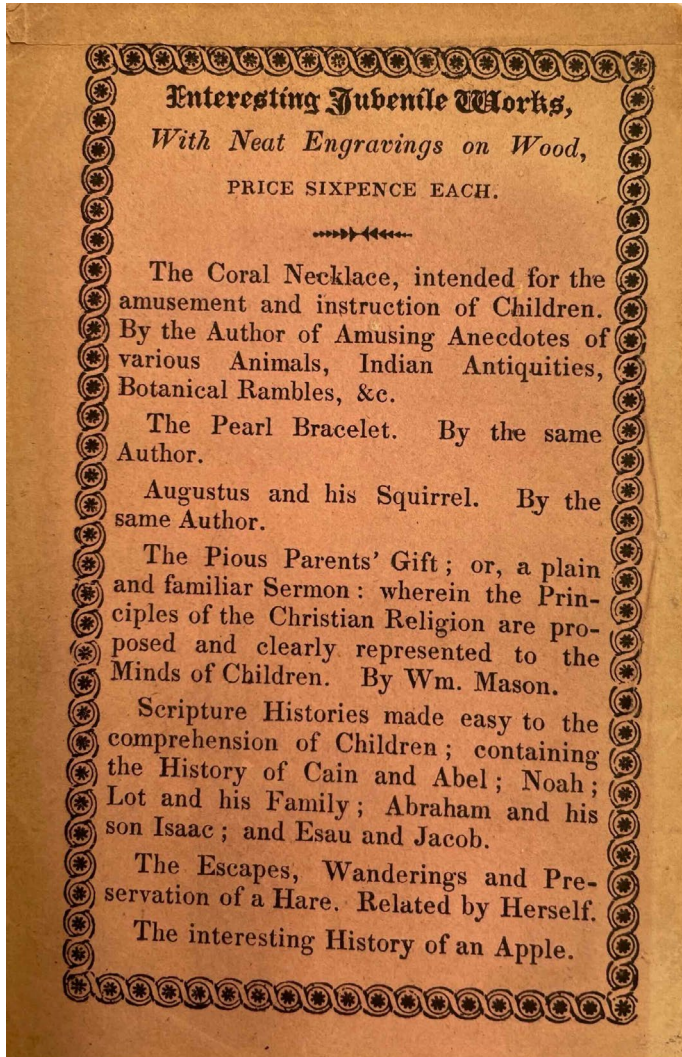


Fig. 10.9. *Amusing Anecdotes of Various Animals*, 168.(1.) (lower cover advertisement). Private collection.

168. *Amusing Anecdotes of Various Animals* (Fig. 10.9)

(1.) — (printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 36 pp. Price 6*d.* All copies seem to have buff card wrappers with woodcut illustration, except (j.).

(a.) Bloomington, IN, Lilly Library, PZ6.W75 A78 1829.

(b.) Princeton, NJ, Cotsen Children's Library (CTSN) 3097.

(c.) Toronto Public Library, Osborne Collection, SB WIL (DRAWER).

(d.) Montreal, McGill University Library, Sheila R. Bourke Collection, PN970 E94 A78 1829.

(e.) Henry Mayor Lyon; now London, British Library C.121.aa.5.(Ev.3).*

(f.) University of California Los Angeles Library, CBC PZ6 .W695am 1829.

(g.) Christie's, New York, 13 December 2006, (part of) lot 10.

(h.) David Miles Books online catalogue, 1 February 2023.

(i.) Private Collection.*

(j.) Dominic Winter Auctions, South Cerney, 15 December 2022, (part of) lot 473. Blue-grey wrappers.

Written by Lucy Sarah Atkins Wilson. Described as the 'second edition' on the title page, a clue to the date of its first printing, or at least its composition, lies on p. 14: "Henry the Seventh ascended the throne of England in 1485," said Mr L. After some little calculation, Frederic found that three hundred and thirty-seven years had elapsed since that event.' After some little calculation, I find that this means this scene is set in 1822.

The (comparatively) huge number of surviving copies in near pristine condition suggests that a large number of this title remained unsold and emerged further down the line to be offered as 'ex-shop stock'. Copy (j) above has been re-priced at 4*d.*, down from 6*d.*, suggesting it was sold as a 'remainder' or 'clearance'. This in turn suggests that it was one of John Edward Evans's final publications before the business closed in 1839.

169. *Scripture Histories Made Easy to the Comprehension of Children*

(1.) — printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 36 pp. No copy located. Advertisement in *Amusing Anecdotes of Various Animals*.

170. *The Interesting History of an Apple*

(1.) — printed and sold by J. E. Evans, Long Lane, Smithfield). 1830s. 36 pp. No copy located. Advertisement in *Amusing Anecdotes of Various Animals*.

This and the preceding title, quite possibly coming at the very end of J. E. Evans's printing career, may never have been printed at all before the business closed. It may sadly be that we never have the chance to judge for ourselves quite how interesting the Apple's life turned out to be. It is in any case ironic that the last title on this list shares a fruit with one of John Evans's first solo printing and publishing ventures some forty-five years earlier.

Appendix 2

Text and Illustrations of *Cinderilla* (Fig. 10.10)

1. Here Cinderilla you may see,
2. A beauty bright and fair,
3. Her real name was Helena,
4. Few with her could compare,
5. Besides she was so very good,
6. So affable and mild,
7. She learned to pray, and read her book
8. When she was quite a child.
9. Here her mother-in-law you see,
10. One of the worst of hags,
11. Who made her do all drudgery work,
12. And clothed her with rags;
13. And after she had done her work
14. Her mother-in-law would tell her,
15. That cinders she might sit among,
16. And call'd her Cinderilla.
17. These are her two Sisters-in-law,
18. Both deformed and ordinary,
19. Although they dress as fine as queens,
20. Which you may think extraordinary;
21. But neither of them scarce can read,
22. Nor pray to God to bless 'em,
23. They only know to patch and paint,
24. And gaudily to dress 'em.
25. This is the King's fine gallant son,
26. Young, handsome, straight, and tall,

27. He invited all the ladies round
28. For to dance at a ball;
29. Which when the ugly sisters heard,
30. They dressed themselves so fine,
31. And off they set, being resolved
32. At this grand ball to shine.
33. This is the Fairy you see here,
34. With a wand in her hand,
35. Who when Cinderilla christen'd was,
36. Her god-mother did stand;
37. And now she comes to lend her aid,
38. And her power is not small,
39. To help her god-daughter to go
40. To this fine Prince's ball.
41. This Coach was once a pompion,
42. By the fairy changed from that,
43. The footmen once were lizards green,
44. The coachman once a rat,
45. The horses too, were six small mice,
46. Chang'd by the fairy's wand,
47. Her rags were turn'd to costly robes,
48. The richest in the land.
49. The fairy slippers made of glass,
50. To make her look the finer,
51. Then bade her go unto the ball,
52. But first this caution gave her;
53. That if she stayed past twelve o'clock,
54. Tho' but one minute more,
55. Her dress and equipage would change

56. To what they were before.
57. See Cinderilla with the Prince,
58. Dancing at the ball,
59. Tho' all were dressed gay and grand,
60. She did out-shine them all;
61. Her beauty likewise did excel
62. Them to a great degree,
63. Which made the Prince choose Cinderel
64. His partner for to be.
65. Now having danced with the prince
66. He led her to her place,
67. While all the ladies at the ball,
68. Envied her handsome face;
69. Her sisters too among the rest,
70. Civilities did show her,
71. Their kindness she return'd again,
72. But did not let them know her.
73. Dancing and chat the hours be-guile,
74. The time flew swift away,
75. So fine the place, so kind the prince,
76. She could not choose but stay;
77. Behold the clock now striking twelve,
78. Out Cinderilla run,
79. And happily got out of doors,
80. Just as the clock had done.
81. But in her haste to get away,
82. One of her slippers fell,
83. Which the young Prince pick'd up,
84. And it pleas'd him so well,

85. That strait he offer'd a reward,
86. It was ten thousand pound,
87. To any person that could tell
88. Where the owner could be found.
89. Now see her cloaths all chang'd to rags,
90. That lately were so nice,
91. Her coach is now a pompion,
92. Her horses turn'd to mice;
93. Her coachman chang'd into a rat,
94. Her footmen lizards are,
95. She cannot ride, so home she runs,
96. Being almost in despair.
97. The sisters came soon after her,
98. All dressed in their glory,
99. And unto Cinderilla told
100. All they knew of the story;
101. Next morning too a herald came,
102. And thus aloud he cried,
103. That she who could the slipper wear,
104. Should be the prince's bride.
105. And now the sisters tried in vain
106. The slipper to get on;
107. Said Cinderilla, let me try,
108. Dear sisters, when you've done;
109. She tried, and on it went with ease
110. To the foot of Cinderilla,
111. Said she, I think the slipper's mine,
112. See here, I've got the fellow.
113. And now her god-mother came in,

114. And touched her with her wand,
 115. When, lo ! her rags were turn'd to robes,
 116. The richest in the land;
 117. And then the prince and she were wed,
 118. And it is understood,
 119. As she was fairest in the land,
 120. So there was none so good.

THE END.

Illustrations

[p. 1] the slipper

p. 2 Cinderilla kneeling before an altar and looking (right) at a book

p. 3 the mother-in-law (*left*) leaves a chair and approaches Cinderilla with a stick in her right hand

p. 4 the two sisters prepare for the Ball, one on the left sat before a mirror applying powder, the other simpering and holding a fan

p. 5 the prince between drawn curtains a hat in his right hand

p. 6 the fairy (*left*) flying in a chariot drawn by dragons, a wand in her right hand

p. 7 the coach being drawn right to left by horses

p. 8 two slippers (*toes facing right*)

p. 9 the prince (*left*) dances with Cinderilla

p. 10 Cinderilla sits between her sisters

p. 11 the clock striking twelve

p. 12 Cinderilla exits (*right*) whilst the prince stoops to pick up her slipper in his left hand

p. 13 Cinderilla flees (*left to right*) with rats scattering

p. 14 the sisters (*left*) tell Cinderilla the story

p. 15 Cinderilla (*left*) with a herald behind her holds the slipper whilst her sisters look on

p. 16 Cinderilla (*left*) and the prince are married by a bewigged priest (*centre*)

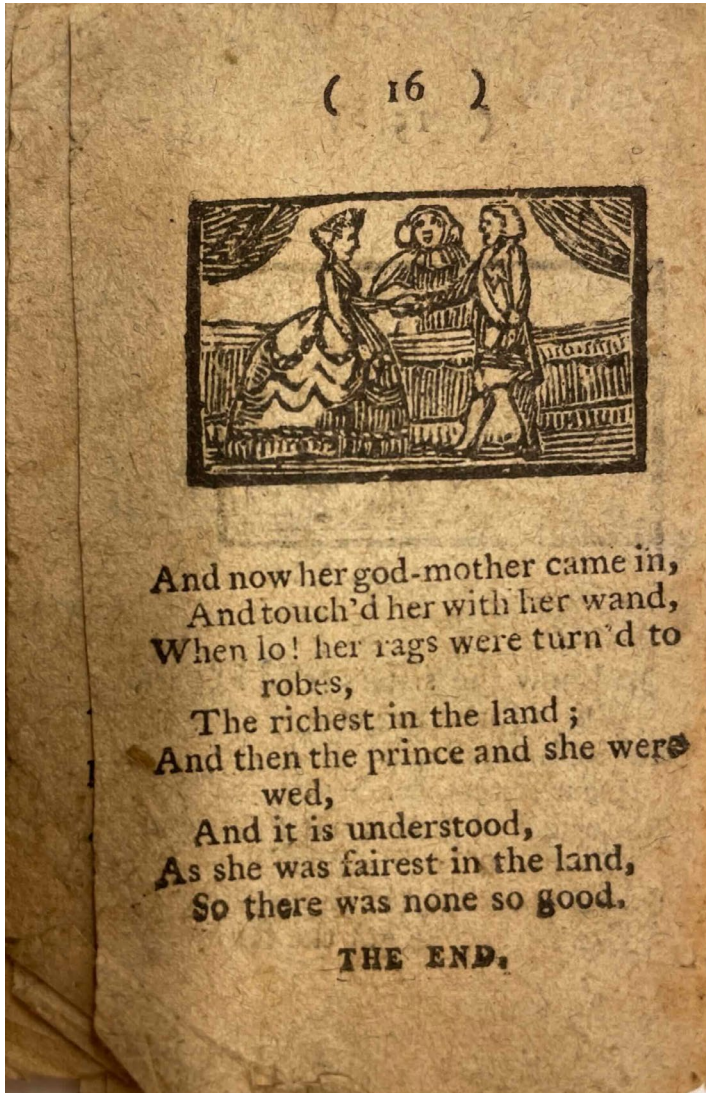


Fig. 10.10. *Cinderilla*, 34.(1.) (lower cover). Private collection.

Notes on the text

The story is written in 'common verse' with an 86868686 line syllable count and an *abcdefe* rhyming scheme.

Title and nomenclature: J. Evans's *Cinderilla* (the standard English seventeenth-century spelling of the name) was respelled as the more familiar to modern eyes *Cinderella* by the time the John Evans edition was printed around 1811 and retained in the 1830s J. E. Evans edition.

Textual variants

Line 63: The J. Evans edition shortens 'Cinderilla' to 'Cinderel' to rhyme with 'excel'. This decision evidently confused the typesetter of brother Thomas's edition, who in the same place adds an 'a' after the final 'l' (thus removing the rhyme) but retains the spelling 'Cinderel' rather than 'Cinderill' before it.⁵⁴ This error in itself was eventually 'corrected', so the later Keys edition has 'Cinderella', not rhyming with 'excel'.

The J. E. Evans edition of the 1830s followed the 'series pattern' of having no text on the final page but instead an unrelated image or two (here a watchman and a milkmaid). Rather vexingly for the reader, this editorial decision (if one can give it so grand a name) results in both the cutting of the final eight lines of text and the marriage illustration, so the story ends with Cinderella claiming the slipper as her own.

⁵⁴ This typesetter was evidently easily confused. On p. 2 line 1 we read 'Cinderalla'; on p. 6 line 3 'Cinderela'; on p. 11 line 6, p. 14 line 3, and p. 15 lines 3 and 6 'Cinderila'.