

*the Garden of Cyrus* (originally published in 1658, with “Urne Buriall” as a subtitle to “Hydriotaphia”). It was a lavish production, elegantly printed by the Curwen Press and published (in an edition of 215 copies) by Cassell & Company with thirty drawings by Paul Nash (printed by collotype and colored by pochoir) and a morocco and vellum binding designed by him. This handsome book is regularly regarded as one of the masterpieces of twentieth-century book production—as, for example, in Martin Hutner and Jerry Kelly’s *A Century for a Century* (Grolier Club, 1999). But the work also makes a scholarly contribution to the study of Browne. Carter had been reading Browne since his Eton days, and by the early 1930s he was on the trail of author-corrected copies of the first edition (as his letter to the *Times Literary Supplement* on 16 July 1931 shows), while he was working on a new edition, at the request of Desmond Flower (of Cassell’s). He was able to locate and use six such copies before his edition came out, only two of which had previously been known. The thoroughness of his work is symbolized by his annotated copy of Edward H. Marshall’s 1929 Macmillan edition: its leaves, mounted on larger paper, were interleaved with blanks, which were covered with his notes reporting collations, references, and critical observations (described in G. F. Sims catalogue 102 [1979], item 85). As he noted in his introduction, he had collated all editions before 1800 and all published in Great Britain since then (though he does not mention collating multiple copies of the early editions).

Carter’s editorial approach was admirable. Because the successive lifetime editions were unreliable, he based his text on the first edition and reported all his departures from it (except the correction of turned, dropped, or transposed letters), as well as the results of his collations. Aside from the adoption of Browne’s own corrections, the departures were few because he retained the punctuation and spelling of the first edition (except the long *s* and the “sporadic” use of *v* for *u*). He correctly recognized that Browne’s “use of commas and semicolons, like his use of initial capitals and italics is too much a part of himself and his period to submit to this wholesale modernization [of earlier editors].” Nevertheless he did make an “irreducible minimum of corrections where the compositor’s carelessness has produced intolerable obscurity.” Clearly there is room for disagreement here, for some of the obscurity may not have been caused by the compositor, and in any case what is intolerable is a subjective matter. But critical editing necessarily entails judgment, and these alterations are all recorded in the notes. The introduction ends with a gracious point not often made: although he has criticized earlier editions, he says, “one cannot begin to criticize an edition until one has used it thoroughly, so that criticism becomes almost a proof of obligation.”

On 2 July 1934, less than two years after the Browne edition, Carter’s third major publication appeared—the one that made him a book-world