

esparto. Thorndyke stated that "esparto was not used until 1860," which was twenty years after the purported date of the book. It turns out that the presence of esparto in the paper of some of the pamphlets that Carter and Pollard were investigating was the basis for proving them to be forgeries. (Although Dr. Thorndyke is not referred to, another fictional detective, Edgar Allan Poe's Auguste Dupin, is cited as a precursor in a later chapter [p. 87].) Whether or not there was any connection with Dr. Thorndyke, Carter and Pollard used the same procedure: after having the papers of the pamphlets tested and determining the dates when esparto and chemical wood-pulp were introduced into papermaking, they found that twenty-two of the pamphlets had printed dates that preceded the dates when their paper would have been available, and thus they were fraudulent.

The authors were aware that their use of paper evidence was more groundbreaking than that of typographical evidence. The paper test, they said, "has not hitherto been applied to bibliographical purposes" (p. 42), whereas, in the opening sentence of the chapter on type, they call attention to Robert Proctor's work, decades earlier, identifying the printers of incunabula through the type designs. They also note that Proctor, a friend of William Morris, had in 1898 questioned (on the basis of its type) the Morris pamphlet that Carter and Pollard proved to be a forgery. The typographical tests they used throughout were proposed by Stanley Morison (they could hardly have had a greater typographical adviser). He noticed the kernless "f" and "j" and the tilted question mark used in many of the pamphlets; and these characteristics not only provided another dating test (based on the earliest use of a kernless font) but also led to the identification of the printer as Richard Clay & Sons (Clay had added that question mark to the font). The Clay firm was not involved in the deception: having been commissioned by Wise to print many facsimiles for the Browning and Shelley societies, they had no reason to question the imprints and dates being placed on these other pamphlets. Carter and Pollard concluded that sixteen of the fraudulent pamphlets were definitely printed by Clay & Sons and that all the rest probably were.

The analysis of paper and type is set out in chapters 4 and 5 with meticulous care and exemplary thoroughness. These chapters are part of the six that constitute part I, "Deduction," tracing the story from the initial suspicion to the "proved conclusion." In the last chapter of part I, the authors say, "With all its drudgery, detective work has a great intellectual fascination" (p. 93)—and this fascination has been conveyed to the reader. With the "machinery of detection" having been set forth, the authors move in part II, "Reconstruction," to a description of the forger's motivation, methods, and marketing strategies. Then comes the largest section of the book, part III, "Dossiers," in which each of forty-six pam-