

The *Enquiry* is a landmark of bibliographical analysis and the presentation of bibliographical evidence, and it is written in such a way that it is an enduringly readable story of detection.

The three major books of 1932-34 were not Carter's only significant publications of the early 1930s. In November 1934, four months after the *Enquiry* appeared, Constable (in London) and Scribner's (in New York) brought out a volume of essays (planned by him and Michael Sadleir) that he edited, entitled *New Paths in Book Collecting*. There had of course been a number of books about book collecting during the previous forty years, but what made this one distinctive was that it consisted of essays by different writers, each taking up an appealing direction for collecting. The authors were drawn primarily from his and Sadleir's circle of book-world friends, half of them dealers and half collectors: Carter (on "Detective Fiction"), Sadleir ("Yellow-Backs"), P. H. Muir ("Ignoring the Flag" and "War Books"), Graham Pollard ("Serial Fiction"), David A. Randall ("American First Editions, 1900-1933"), Thomas Balston ("English Book Illustration, 1880-1900"), C. B. Oldman ("Musical First Editions"), and John T. Winterich ("The Expansion of an Author Collection"). When Carter commented on this book in 1948 (in *Taste and Technique in Book-Collecting*), he called it "only one instance of the responsible part taken in recent years by professional booksellers, not merely through their practical influence exerted in the course of business but also by their contributions to bibliophilic literature and propaganda, in the formulation and the exposition of theory, of policy and of practice in the book-collecting world" (Cambridge edition, p. 84). Here he was not only observing a development but also describing the path he saw for himself as a bookseller, one he faithfully followed.

The title of the volume was not meant to suggest that the subjects discussed were entirely new, for some collectors were already focusing on them; but they were new in the sense that they were not traditional, and the purpose of the book was to call attention to, and encourage, the approach to collecting represented by these trends. It was the paths that were new, not necessarily the subjects: the book aimed not to "dictate" but "to suggest by means of examples" (p. 7). As Carter remarked in *Taste and Technique*, the volume was "one gambit" in the "general propagandist movement towards diversity of method" (p. 84). Throughout his career, Carter argued that collectors should think on their own and not simply repeat what earlier collectors had done. In the introduction to this volume, for example, he says that collectors should have "enough independence to dislike joining the herd movements which are always ploughing their way across the book market" (p. 6). The point is made several times in the opening pages through metaphor. For example: