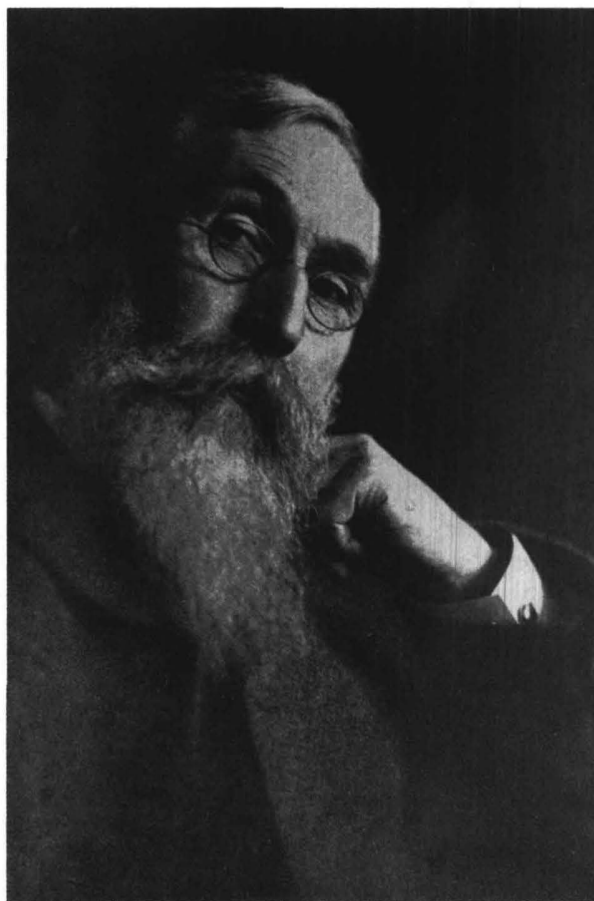


J. M. Dent and Sons
(London: 1909-)
J. M. Dent and Company
(London: 1888-1909)



J. M. Dent and Sons has published an impressive list of books by contemporary authors, but it made its mark on publishing history with its inexpensive series of classic literature. Everyman's Library in particular stands as a monument to the firm. It was not the first attempt at a cheap uniform edition of the "great books," but no similar series except Penguin Books has ever exceeded it in scope, and none without exception has ever matched the high production standards of the early Everyman volumes.

Joseph Malaby Dent, born on 30 August 1849, was one of a dozen children of a Darlington housepainter. He acquired his love of literature from the autodidact culture that flourished among Victorian artisans and shopkeepers. Dent attended a "Mutual Improvement Society" at a local chapel, where he undertook to write a paper on Samuel Johnson. Reading James Boswell's biography of Johnson, he was astonished that the great men of the period—such as Edmund Burke, Sir Joshua Reynolds, Oliver Goldsmith—"should bow down before this old Juggernaut and allow him to walk over them, insult them, blaze out at them and treat them as if they were his inferiors. . . . At last it dawned on me that it was not the ponderous, clumsy, dirty old man that they worshipped, but the scholarship for which he stood." Boswell's *The Life of Samuel Johnson, LL.D.* (1791) taught Dent that "there was nothing worth living for so much as literature"—and in 1906 it would become the first book in Everyman's Library. Raised as a



Joseph Malaby Dent (photograph by Frederick H. Evans)

"strict nonconformist," he had become determined to serve the religion of literature—

“though only as a door-keeper of the Temple.”

Dent became a printer's apprentice but proved so incompetent that he switched to book-binding—not, however, before he had learned all aspects of the printer's craft. In 1867 he moved to London, where he set up his own bookbinding shop. He often noted that his fine leather bindings put to shame the unattractive Victorian typography of the sheets they bound. It would be some years before Dent came to know and admire the work of William Morris, T. J. Cobden-Sanderson, and the Arts and Crafts Movement; but already he saw a spiritual mission in fine craftsmanship.

In 1888 J. M. Dent and Company began publishing at 69 Great Eastern Street. Its first production was Charles Lamb's *Essays of Elia*, edited by Augustine Birrell and with etchings by Herbert Railton, followed in 1889 by Goldsmith's *Poems and Plays*, edited by Austin Dobson. Dent christened the series the Temple Library, ostensibly because Lamb and Goldsmith had resided at the Temple, but perhaps also to suggest the missionary spirit that motivated the enterprise. In format it resembled Kegan Paul's Parchment Library: the Chiswick Press printed books for both series. The early Temple Library books were produced in limited editions on handmade paper. The eminent antiquarian bookseller Bernard Quaritch endorsed them, and they enjoyed some commercial success.

In 1889 the firm also put out Geoffrey Chaucer's *Canterbury Tales*, with twenty-three hand-colored illustrations reproduced from the Ellesmere manuscript, as well as Johnson's *Selected Essays* and Alfred, Lord Tennyson's *Poetical Works and Songs*. Dent next turned to collected editions of the works of eighteenth- and early-nineteenth-century novelists: Thomas Love Peacock in ten volumes, edited by Richard Garnett (1891); Jane Austen in ten volumes (1893); the Brontë sisters in twelve (1893); Maria Edgeworth in twelve (1893); and Goldsmith in six (1893). George Saintsbury edited the works of Henry Fielding (twelve volumes, 1893) and Laurence Sterne (1894). In 1895 Daniel Defoe's *Romances and Narratives* was published in sixteen volumes, with forty-eight photogravure illustrations by J. B. Yeats.

In 1893 Dent's friend the bookseller Frederick H. Evans suggested a series of pocket volumes of the works of William Shakespeare. Dent's familiarity with autodidact culture made him aware of the potential demand for cheap edi-

tions of the classics. As secretary of the Shakespeare Society at Toynbee Hall, the Whitechapel settlement house, he noted that the members had to rely on a miscellaneous assortment of “second-hand editions, quartos, Bowdlerized school editions—no two being the same and all without proper machinery for elucidating difficulties. Neither type nor pages gave proper help to reading aloud.” Dent's response was the Temple Shakespeare, edited by Israel Gollancz: forty volumes from *The Tempest* (1894) to *The Sonnets* (1896). It offered great value for a shilling a volume, printed on handmade paper, with title pages designed by Walter Crane. Over the next four decades the series sold five million copies—“the largest sale made in Shakespeare since the plays were written,” Dent claimed.

Another of Dent's series was inspired by Toynbee Hall—specifically by the Toynbee Travelers' Club, which arranged cheap tours of Europe. Dent visited Florence and Siena and was so entranced by their beauty that he conceived the Mediaeval Towns Series. Margaret Symonds and Lina Duff-Gordon began the series with *The Story of Perugia* (1898). These illustrated volumes were designed to capture the distinctive “personalities” of the old European cities. They also gave Dent an excuse for traveling throughout Europe to scout out new subjects.

The success of the Temple Shakespeare led to two new series in 1896. The Temple Dramatists began with John Ford's *The Broken Heart*, John Webster's *The Duchess of Malfi*, and Christopher Marlowe's *Doctor Faustus*; meanwhile, the Temple Classics commenced with Robert Southey's *Life of Horatio, Lord Nelson*, William Wordsworth's *The Prelude*, and Jonathan Swift's *Gulliver's Travels*. Gollancz edited the Temple Classics until editorial conflicts with Dent led to his replacement by Oliphant Smeaton. By 1918 the series would comprise about three hundred volumes.

When Dent conceived of producing an illustrated edition of Sir Thomas Malory's *Le Morte d'Arthur* (1485), Evans introduced him to the work of a little-known nineteen-year-old artist: Aubrey Beardsley. Dent's tastes were hardly avant-garde, but he at once recognized “a new breath of life in English black-and-white drawing.” *The Birth Life and Acts of King Arthur*, with about three hundred Beardsley illustrations, was published in monthly parts at two shillings, sixpence (1893-1894) and in a limited three-volume edition of eighteen hundred copies (1893-1894) that

was snapped up by subscribers. The book did much to establish Beardsley as an influential force in English art.

An even more ambitious project was Honoré de Balzac's *Comédie Humaine* (1895-1898) in forty volumes, edited by George Saintsbury and translated by Ellen Marriage, Clara Bell, James Waring, and R. S. Scott. Although it did not sell well in Britain, Macmillan made it profitable by marketing a large number of sets in the United States.

In 1889 Dent had bought the bankrupt Suttaby and Company, a publisher and wholesale bookseller. When he reprinted some of Suttaby's devotional books, he used the firm's printer, Turnbull and Spears of Edinburgh. The two firms would work closely and well together on the Temple Shakespeare, *The Birth Life and Acts of King Arthur*, and many other projects for decades to come.

While the classics remained Dent's forte, the firm began to venture into contemporary literature as well. Maurice Hewlett's *Earthwork Out of Tuscany* and *A Masque of Dead Florentines* appeared in 1895, followed the next year by H. G. Wells's *The Wheels of Chance*. Henryk Sienkiewicz's *Quo Vadis?* was published in 1897 by arrangement with Little, Brown of Boston. In the field of children's books, Kate Greenaway contributed *Almanack and Diary for 1897* (1897) and Edith Nesbit wrote *A Book of Dogs* (1898) and *Pussy and Doggy Tales* (1899).

The firm continued to introduce new series of books. In 1898 Dent undertook to publish Professor Walter Ripman's guides to learning languages via the "Reform Method." Over the course of forty years the series would expand to more than 150 volumes and secure Dent a firm beachhead in the domain of educational publishing. In 1899 Dent scored another success with the Haddon Hall Library. Devoted to the pleasures of the countryman, it included Sir Edward Grey's *Fly Fishing* (1899). The series was decorated by Arthur Rackham and edited by the marquis of Granby (Henry John Brinsley Manners) and G. A. B. Dewar.

Also in 1899 Gollancz suggested producing English translations of the *Sammlung Goschen* (Goschen Collection), a series of German primers in all academic disciplines. Dent secured the rights to many of the Goschen volumes and supplemented them with original works produced by English authors. In 1900 the Temple Primers were launched with Stopford Brooke's *English Lit-*

erature, William Macdougall's *Physiological Psychology*, and Sir William Ramsay's *Modern Chemistry*.

The Temple Biographies commenced in 1902 with *Mazzini*, by Bolton King; they were followed by the Temple Autobiographies, starting with *The Life of Benvenuto Cellini* (1903). H. Warner Allen edited *Les Classiques Français*, which included François Antoine-René de Chateaubriand's *Atala* (1904). English Men of Science, edited by J. Reynolds Green, began with J. A. Thomson's *Herbert Spencer* (1906). G. Lowes Dickinson and H. O. Meredith edited the Temple Greek and Latin Classics, beginning in 1906 with Euripides' *Medea and Hippolytus*, translated by Sydney Waterlow.

Dent continued to turn out collected editions: the Temple Edition of the works of Henry Fielding (1893) in twelve volumes, edited by George Saintsbury; *The Spectator* (1897-1898) in eight volumes, introduced by Austin Dobson; Sir Walter Scott's Waverley novels in forty-eight pocket-sized volumes (1897-1898) and the Temple Edition of *The Works of Charles Dickens* (1898-1903) in a similar format; Victor Hugo's novels in twenty-eight volumes (1899-1900); the Temple Molière (1900-1902); the works of William Makepeace Thackeray in thirty volumes, illustrated by Charles Brock (1901-1903); and the works of William Hazlitt in twelve volumes, introduced by W. E. Henley (1901-1904). If Dent worshiped literature as a religion, he conversely revered the Bible as great literature, and it was presented as such in the *Temple Bible* (1901-1904). Edited by Smeaton in thirty-one volumes, its sales were disappointing.

Dent suffered a far more costly disaster with the author who began his publishing career. In 1903 he published *The Works of Charles Lamb*, including some ostensibly unpublished letters he had purchased for five hundred pounds. He was not aware that some of those letters had already appeared in a limited edition put out by Macmillan (1899-1900). Macmillan sued and won both the judgment and an appeal; Dent was compelled to pay the costs of the suit. The courts held that a person who first published the work of a dead author thereby acquired the copyright—a precedent that would be altered by the 1911 Copyright Act. The Dent firm would not publish a complete edition of Lamb's letters until 1935-1936, and then it would do so jointly with Methuen.

Anxious to develop his transatlantic market, Dent visited North America in 1893, 1897, 1901,

1913, 1915, 1916, and 1918. Up to 1897 Macmillan handled most of his publications in the United States, but then Dent developed reciprocal arrangements with other American firms. He acquired the complete novels of Alexandre Dumas père (1893-1897) from Little, Brown, and that firm in turn published his set of Frederick Marryat's novels (1896-1898) in America. The works of Ivan Turgenev (1903-1904) came to Dent from Scribners, which distributed the Temple edition of the Waverley novels.

After only seven years in business Dent had published about three hundred volumes and paid off all his debts. Then in January 1897 he was compelled to buy the premises he had leased at 69 Great Eastern Street and had to borrow money again. The previous year he had opened a West End office in St. James's Street, only to be forced out when the building was demolished. At the end of 1897 the firm moved its editorial offices to 29-30 Bedford Street, which had just been vacated by Macmillan—a prestigious but expensive address; the bindery remained at 69 Great Eastern Street. No sooner had his staff moved into Bedford Street than Dent learned that 69 Great Eastern Street did not meet fire regulations. The bindery was therefore moved in October 1899 to Fleur de Lis Street, Bishopsgate.

In 1904, with years of experience in publishing the classics at popular prices, Dent began to plan seriously for a project of which he had long dreamed. Everyman's Library was by no means without precedent: Dent cited as models the French Bibliothèque Nationale and the Reclam series of Leipzig, as well as Henry Bohn's Libraries, the Chandos Classics, Macmillan's Globe Series, Henry Morley's Universal Library, and Charles Knight's British Novelists and Cabinet Shakespeare. But Everyman's Library would far surpass all of them in scope and production quality. Dent's plan was to publish the greatest non-copyright works of English and world literature in one thousand uniform volumes of about five hundred pages, selling for a shilling per volume.

The same general idea had occurred independently to Ernest Percival Rhys, who would edit Everyman's Library from its inception until his death in 1946. Born in 1859, Rhys grew up in Carmarthen, Wales, and worked as a mining engineer in Durham, where he set up a reading room for the colliers. He invited the miner-poet Joseph Skipsey to lecture at the reading room; Skipsey introduced Rhys to publishing when he asked him to edit a volume of the works of

George Herbert (1885) for the Newcastle publisher Walter Scott. Rhys went on to edit Scott's Camelot Classics series, advertising it as selling for "the democratic shilling"—a phrase later picked up by Dent. Rhys went to London in 1886 to pursue a full-time literary career. He wrote poems on Welsh themes, and, with T. W. Rolleston and W. B. Yeats, he was a founder of the Rhymers' Club. At their home in Hampstead, he and his wife Grace would later host Sunday literary teas for Yeats, Ezra Pound, Ford Madox Ford, and D. H. Lawrence.

Rhys proposed a series of popular classics in a letter to Dent in 1905. He was clearly the man for the mission. Already he had edited some novels and the Lyric Poets series (begun in 1894) for the Dent firm. He knew the working-class autodidact—an important potential buyer—as well as Dent did. Inspired by the Camelot series, he had spent hours at the British Museum and Dr. Williams's Library sketching out a definitive "world library." And it was Rhys who hit upon the name Everyman's Library, when he recalled the closing lines of a medieval mystery play, which would appear at the front of every volume in the series:

Everyman, I will go with thee, and be thy guide,
In thy most need to go by thy side.

Rhys would soon discover that J. M. Dent was not an easy man to work for. Frank Swinnerton, who worked as a clerk in the firm from 1900 to 1907, described Dent as dictatorial and temperamental, quick to jump on errors and stingy with praise: "Men and boys scattered before him as street bookies before a policeman." Dent greatly underestimated the capital, labor, and warehouse space he would need for such a mammoth enterprise as Everyman's Library. The plan was to publish a batch of 50 volumes every few months; an incredible total of 152 actually appeared in 1906, the first year. The firm's offices were already cramped, and the staff was wholly inadequate to cope with the huge demand for the first Everyman books. Packers sometimes had to work through the night, Swinnerton recalled: "The staff, united . . . by the common danger, joked like doomed men," chanting:

"Everyman, I will go with thee and be thy curse,
And at the end will bring thee to thy hearse."

In response to the crisis Dent built a suburban plant at Letchworth Garden City in 1906.

The Temple Press, as it was called, cost a staggering twenty thousand pounds. When workers complained about the quality of available housing in the area, Dent put up two dozen model homes for them. By 1909 the Temple Press had four hundred workers, half of them women, and over the next three decades it would produce sixty million books.

To provide warehouse space for Everyman's Library, in 1911 Dent built an imposing headquarters at 10-13 Bedford Street. Dent himself authorized the Elizabethan/Queen Anne style of the building, which he called Aldine House. (Although Dent's first printer's device had been the Temple sundial, by this point he had borrowed the dolphin and anchor ornament of Aldus Manutius, the Venetian printer who pioneered the production of portable volumes of classic literature at the end of the fifteenth century.)

Having sunk a huge investment in his physical plant, Dent did not pay generous wages or royalties. He quarreled over money with Rhys, who complained that his employer seemed to feel that literary men who had the joy and privilege of contributing to such a noble enterprise as Everyman's Library should not be too insistent on being paid. Rhys's editorial fees were at first only three guineas per volume, which he supplemented by writing 143 introductions to Everyman books.

The entire editorial staff for Everyman's Library consisted of Rhys, Dent and his son Hugh, and two or three researchers. Rhys recalled that J. M. Dent "would often send by post a list of twenty authors, known and unknown, famous and obscure, that had been suggested for Everyman volumes, which he expected me to read before noon, and sum up in a sentence." At the British Museum Rhys would flip through each book at breakneck speed, ashamed of his superficiality, while fending off would-be contributors of prefaces. Each Everyman book was to be introduced by an eminent critic, and the job of getting that copy in under deadlines drove Rhys to distraction. He personally had to go to G. K. Chesterton's house to force him to deliver a promised introduction to Dickens's *Nicholas Nickleby* (1907).

Dent could be quite tough with his printers: he had one of the first Everyman volumes, Lamb's *Essays of Elia* (1906), destroyed because he did not like the look of it. A less demanding man, however, might not have succeeded in pro-

ducing such attractive books for a shilling. Everyman volumes measured about 7 by 4 1/2 inches, small enough to fit in a pocket but large enough to look respectable on a bookshelf. Margins were narrow, and a new ten-point type was specially cut to provide maximum legibility while fitting as much text on a page as possible. After some experiments a special paper made of esparto grass, wood sulfite, and cotton rag was perfected. Particularly beautiful were the bindings, endpapers, and title pages designed by Reginald Knowles in William Morris style. On the spine a hand-lettered title crowned a distinctive floral ornament, all stamped in gold. For the bindings, thirteen colors were used to identify the various sections of the library: gray for biography, pale green for classics, orange for essays and belles lettres, carmine for fiction, scarlet for history, brown for oratory, olive for poetry and drama, maroon for reference, blue for romance, fawn for science, purple for theology and philosophy, dark green for travel and topography, and light blue for books for young readers.

Dent wanted to impress the book-buying public at once with the broad scope of Everyman's Library. In 1906 he published the plays of Aeschylus, Hans Christian Andersen's *Fairy Tales*, Matthew Arnold's essays, the complete novels of Jane Austen, Robert Burns's *Poems and Songs*, Joseph Butler's *The Analogy of Religion*, Thomas Carlyle's *The French Revolution*, Samuel Taylor Coleridge's poems and essays, Capt. James Cook's *Voyages of Discovery*, Dinah Mulock Craik's *John Halifax, Gentleman*, Charles Darwin's *Naturalist's Voyage in the "Beagle,"* Defoe's *Robinson Crusoe* in an abridged children's edition, Dumas's *The Three Musketeers*, Elizabeth Gaskell's *Cranford, a Tale* (introduced by Dent himself—it was one of his best-loved novels), the three "Breakfast Table" books of Oliver Wendell Holmes, Thomas Hughes's *Tom Brown's School Days*, essays by T. H. Huxley, Lamb's *Essays of Elia* and *Tales from Shakespeare* (the latter illustrated by Arthur Rackham), Thomas Babington Macaulay's *History of England* in three volumes, Malory's *Le Morte D'Arthur*, *The Golden Book of Marcus Aurelius*, selected works of John Stuart Mill, the letters of Lady Mary Wortley Montagu, *The Diary of Samuel Pepys*, speeches of William Pitt the Younger, Plato's *Republic*, Charles Reade's *The Cloister and the Hearth* (with an appreciation by A. C. Swinburne), the complete works of Shakespeare in three volumes, the plays of Sophocles, Swift's *Gulliver's Travels* in

a children's edition illustrated by Rackham, Tennyson's poems, Izaak Walton's *The Compleat Angler* (introduced by Andrew Lang), John Wesley's journal in four volumes, Mrs. Henry Wood's *The Channings*, and the New Testament (the Old Testament and Apocrypha followed in 1907).

To break even, Dent had to sell at least ten thousand copies of each book—twenty thousand to thirty thousand in the case of volumes that were more costly to produce, such as Shakespeare's plays. Though desperately short of capital, Dent was willing to invest in intimidating multivolume classics, especially in the field of history. John Lothrop Motley's *The Rise of the Dutch Republic* (1906) appeared in three volumes; George Grote's *History of Greece* (1907) in twelve; Richard Hakluyt's *Voyages* (1907), introduced by John Masefield, in eight; Henry Hallam's *Constitutional History of England* (1907) in three; J. A. Froude's *History of England* (1909-1912) in ten; Edward Gibbon's *The Decline and Fall of the Roman Empire* (1910) in six; Theodor Mommsen's *History of Rome* (1911) in four; and Livy's *History of Rome* (1912-1924) in six. A revised and updated edition of J. R. Green's *A Short History of the English People* (1915), a mere two volumes, sold twenty-four thousand sets in its first year.

Conscious of the market in the United States, where E. P. Dutton distributed Everyman's Library, Dent and Rhys allotted a large share of their canon to American literature. They included James Fenimore Cooper's five Leather-Stocking tales (1906-1907), six volumes of Nathaniel Hawthorne's works (1906-1911), three volumes of Washington Irving's (1906-1911), five of Ralph Waldo Emerson's (1906-1915), speeches and letters of Abraham Lincoln (1907), Louisa May Alcott's *Little Women and Good Wives* (1907), Benjamin Franklin's *Autobiography* (1908), four volumes of historical works by Francis Parkman (1908), the works of Edgar Allan Poe (1908), Harriet Beecher Stowe's *Uncle Tom's Cabin* (1909), the works of Henry Wadsworth Longfellow (1909), Henry David Thoreau's *Walden* (1910), the works of William Penn (1911), Alexander Hamilton's *The Federalist; or, The New Constitution* (1911), the works of Bret Harte (1911), Richard Henry Dana's *Two Years before the Mast* (1912), James Russell Lowell's *Among My Books* (1912), and Walt Whitman's *Leaves of Grass* (1912). At a time when Herman Melville was little known in England, Everyman's Library ven-

tured to publish *Moby-Dick* (1907), *Typee* (1907), and *Omoo* (1908).

Continental literature was represented by twelve volumes of the works of Dumas père (1906-1912), fifteen volumes of the works of Balzac (1906-1915), Dante's *The Divine Comedy* (1908), Johann Wolfgang von Goethe's *Faust* (1908) and *Wilhelm Meister* (1912), Hugo's *Les Misérables* (1909) and *Notre Dame de Paris* (1910), three volumes of Michel de Montaigne's *Essays* (1910), six volumes of the plays of Henrik Ibsen (1910-1921), Jean-Jacques Rousseau's *Émile* and *The Social Contract and Discourses* (1913), Molière's *Comedies* (1929), and Blaise Pascal's *Pensées* (1931), with an introduction by T. S. Eliot.

Russian literature had a particularly prominent place in Everyman's Library. *Crime and Punishment* (1911) and *The Brothers Karamazov* (1927) appeared in the Constance Garnett translations, along with several other books by Fyodor Dostoyevski. The standard Russian classics were represented—Leo Tolstoy's *War and Peace* (1911) in three volumes and *Anna Karenina* (1912) in two, Turgenev's *Virgin Soil* (1911) and *Fathers and Sons* (1921), Nicolai Gogol's *Dead Souls* (1915), Aleksandr Pushkin's tales (1933), and Anton Chekhov's *Plays and Stories* (1937). The Dent firm also took a chance with Russian authors who were not yet widely read in England—Maksim Gorky's *Through Russia* (1921); Ivan Goncharov's *Oblomov* (1932), just three years after the first English translation had appeared; and Nikolai Shchedrin's *The Golovlyov Family* (1934).

The Greek and Latin classics were, of course, thoroughly represented: the plays of Euripides in two volumes (1906, 1908); the works of Virgil (1907), Tacitus (1908), and Cicero (1909); the comedies of Aristophanes in two volumes (1909, 1911); the works of Epictetus (1910), Herodotus (1910), and Thucydides (1910); Plutarch's Lives from the "Dryden" edition of 1683-1686 (1910); the works of Demosthenes (1911) and Horace (1911); Aristotle's *Nicomachean Ethics* (1911) and *Politics* (1912); and the works of Xenophon (1914), Lucretius (1921), and Ovid (1939). Oddly, the earl of Derby's (Edward George Stanley) 1864 translation of Homer's *Iliad* (1910)—hardly the best one—was used, along with William Cowper's 1802 translation of the *Odyssey* (1910). The war chronicles of Julius Caesar and Josephus were published in 1915, just after the outbreak of World War I.

Philosophy and theology ran the gamut from *The Confessions of St. Augustine* (1907) to



The building at 29-30 Bedford Street, London, where J. M. Dent and Company moved at the end of 1897

Niccolò Machiavelli's *The Prince* (1908), and included Richard Hooker's *Of the Laws of Ecclesiastical Polity* (1907); four volumes by Emanuel Swedenborg (1909, 1912, 1913, 1933); Benedict de Spinoza's *Ethics and "De Intellectus Emendatione"* (1910), introduced by George Santayana; the works of George Berkeley (1910) and David Hume (1911); John Keble's *The Christian Year* (1914); Thomas Hobbes's *Leviathan* (1914); and Friedrich Nietzsche's *Thus Spake Zarathustra* (1933). The library also included seminal works of science that, in the twentieth century, are hardly ever read: Sir Francis Galton's *Inquiries into Human Faculty and Its Development* (1907), Robert Boyle's *The Sceptical Chymist* (1911), Michael Faraday's *Experimental Researches in Electricity* (1912), Sir Charles Lyell's *The Geological Evidence of the Antiquity of Man* (1914), Thomas Malthus's *An Essay on the Principle of Population* (1914), and Darwin's *The Origin of Species* (1928).

A thoroughgoing liberal, Dent included four volumes of Hazlitt's works (1906-1910), John Bright's speeches (1907), the writings of

Giuseppe Mazzini (1907), Adam Smith's *An Inquiry into the Nature and Causes of the Wealth of Nations* (1910), Henry George's *Progress and Poverty* (1911), and William Cobbett's *Rural Rides* (1912). Thomas Paine's *The Rights of Man* (1915) followed Edmund Burke's *Speeches and Letters on American Affairs* (1908) and *Reflections on the French Revolution and Other Essays* (1910). Dent was decidedly opposed to socialism, but after his death his firm would publish Karl Marx's *Capital* (1930), translated by Eden and Cedar Paul, as well as the works of Robert Owen (1927). Feminism was represented by the writings of George Sand (1911), Elizabeth Blackwell's autobiography *Pioneer Work for Women* (1914), and Mary Wollstonecraft's "A Vindication of the Rights of Woman" in a volume with "The Subjection of Women," by John Stuart Mill (1929).

Reflecting Rhys's Welsh literary interests, Everyman's Library published *The Mabinogion* in 1906. In a similar folkish vein, the series would later feature Icelandic literature, including *The Story of Burnt Njal* (1911), *The Saga of Grettir the Strong* (1914), and Snorri Sturluson's *Heimskringla* (1915, 1930). The Finnish epic *Kalevala* appeared in 1907, *The Fall of the Niebelungs* in 1908, and Adam Mickewicz's Polish classic *Pan Tadeusz* in 1930. Everyman's Library made a real effort to be a world library, with some representation of Eastern literature: *Shakuntala* (1907) and other works by the Sanskrit author Kālidāsa; the Koran (1909); *The Ramayana and the Mahābhārata* (1910); *Hindu Scriptures* (1938), introduced by Rabin-dranath Tagore; and the anthology *Chinese Philosophy in Classical Times* (1942).

Everyman's Library was dominated by the classics of English literature, starting with *The Anglo-Saxon Chronicle* (1912). Needless to say, *Everyman* (1909) was published (in a volume with other miracle plays), as were William Langland's *Piers Plowman* (1907) and Chaucer's *Canterbury Tales* (1908). The works of Shakespeare were joined by those of Marlowe (1909), Ben Jonson (1910), and Francis Beaumont and John Fletcher (1911), as well as the two-volume *Minor Elizabethan Drama* (1910). The poetry of John Keats (1906), Percy Bysshe Shelley (1907), William Wordsworth (1907, 1908), Robert Herrick (1908), John Milton (1909), and Thomas Gray (1912) was represented, as was *The Spectator* (four volumes, 1907), Goldsmith's *The Vicar of Wakefield* (1908), Fanny Burney's *Evelina* (1909), Henry Fielding's *The History of Tom Jones* (1909), Thomas Love Peacock's *Headlong Hall and Nightmare Abbey*

(1910), and Laurence Sterne's *Tristram Shandy* (1912).

Among the Victorians, the complete works of Dickens were published in twenty-two volumes (1906-1921) introduced by Chesterton. John Ruskin was allotted sixteen volumes (1907-1914), including five for *Modern Painters* (1907) and three for *The Stones of Venice* (1907). There were twenty-eight volumes for Sir Walter Scott (1906-1911), ten for Thackeray (1906-1914), nine for Charles Kingsley (1906-1927), and two for his brother Henry (1906, 1909), as well as Anthony Trollope's six Barsetshire novels (1906-1909). By 1914 the works of all the Brontë sisters had been published, along with the romances of William Morris (1907), Benjamin Disraeli's *Coningsby* (1911), and works by John Henry Newman (1912) and Dante Gabriel Rossetti (1912).

Within a few years of its triumphant launch, however, the momentum of Everyman's Library would be broken by two unforeseeable obstacles. When the series began, copyright protection expired forty-two years after publication or seven years after the death of the author, whichever came later. That allowed Dent to publish the great Victorians—Dickens, Tennyson, Ruskin, Huxley, George Eliot—whose copyrights conveniently lapsed around the turn of the century. The Copyright Act of 1911, however, extended protection to fifty years after the author's death. As a result, Robert Browning's work up to 1869 was published in Everyman's Library by 1911, but the final two volumes, covering 1871 to 1890, were delayed until 1940. Wilkie Collins's *The Woman in White* came out in 1910, whereas *The Moonstone* (introduced by Dorothy L. Sayers) did not appear until 1944. Six books by George Eliot were published between 1906 and 1910, but *Middlemarch* (introduced by Leslie Stephen) was held up until 1930.

The impact of World War I was even more devastating. Volume seven hundred had been put out in 1914, but within a few years the publication of additional Everyman books had ground to a halt. In 1921 new titles began to appear again, but only in a slow trickle. Wartime inflation forced the price of each volume up to two shillings, sixpence by 1920, when the gold leaf on the spine was replaced by imitation gold. The price came down to two shillings in 1922, and in 1927 genuine gold leaf was restored, though the spine ornamentation was severely truncated.

The war had literally taken the glitter from Everyman's Library, just as it had tarnished every-

thing else. On the other hand, the postwar atmosphere of sexual freedom did permit the publication of Tobias Smollett's *Roderick Random* (1927); Gustave Flaubert's *Madame Bovary* (1928), translated by Eleanor Marx-Aveling; François Rabelais's *The Heroic Deeds of Gargantua and Pantagruel* (1929); Daniel Defoe's *Moll Flanders* (1930); Giovanni Boccaccio's *The Decameron* (1930); and Rousseau's *Confessions* (1931). All were unexpurgated, although one story in *The Decameron* was printed in Italian.

Copyright law allowed anyone to publish a book twenty-five years after the author's death for a 10 percent royalty payment to the estate; Dent took advantage of this option to publish more recent classics, among them seven volumes of Robert Louis Stevenson's works in 1925. But the real breakthrough into modern literature came in 1935 with the publication of Arnold Bennett's *The Old Wives' Tale*; Joseph Conrad's *Lord Jim*, introduced by R. B. Cunninghame Graham; John Galsworthy's *The Country House*; Henry James's *The Turn of the Screw and The Aspern Papers*; D. H. Lawrence's *The White Peacock*; and Wells's *The Time Machine*; and, *The Wheels of Chance*. They were followed by anthologies of works by Aldous Huxley (1937), Thomas Mann (1940), and J. M. Synge (1941), as well as a revised edition of *The Georgian Literary Scene* (1938), by Dent's old office boy, Swinnerton. Virginia Woolf entered Everyman's Library with *To the Lighthouse* in 1938, E. M. Forster with *A Passage to India* in 1942; but Bernard Shaw's plays were not published until 1960, and Thomas Hardy's *Stories and Poems* had to wait until 1970.

In March 1935 the format of the Everyman volumes was modernized. The floral designs on the spine, title page, frontispiece, and endpapers were abandoned in favor of simpler abstract ornaments designed by Eric Ravilious, while a biographical note on the author was added facing the title page. The smooth-finish cloth bindings were replaced with rougher natural-grain cloths, in seven colors rather than thirteen. Titlings were set in Eric Gill's Perpetua Roman, which was replaced by Albertus in 1953 and Fournier in 1962. The page size was enlarged slightly in 1953 to 7 1/8 by 4 5/8 inches.

From 1933 to 1936 thirty Everyman books originally published in two volumes were republished in one-volume editions—"Dent's Double-Volumes"—at five shillings each. Everyman's Reference Library was launched in 1951, though reference works had long been a part of the Every-



Ernest Rhys, editor of Dent's *Everyman's Library* from its inception until his death in 1946 (drawing by W. H. Caffyn; from Ernest Rhys, *Everyman Remembers*, 1931)

man series. *Everyman's Encyclopædia*—twelve volumes for twelve shillings—had first been published in 1913; the sixth edition appeared in 1978.

World War II—with its attendant paper rationing, inflation, and labor shortages—again stalled the progress of *Everyman's Library*. From September 1939 to September 1945 nearly four million copies were sold; but only twenty-two new titles were published, more than half of all titles went out of print, and stock on hand was reduced from more than two million copies to fewer than a million. The price gradually increased, reaching five shillings in 1951, and as late as 1955, 30 percent of the nearly one thousand volumes were still unavailable.

Everyman's Library finally reached volume one thousand on its golden jubilee, with the publication of Aristotle's *Metaphysics* on 29 March 1956. In 1960 *Everyman Paperbacks* were introduced. The postwar expansion of higher education created a demand for textbooks that was addressed by *Everyman's University Library*. First published in 1972, this series included several anthologies useful in the classroom, such as *Pre-*

Raphaelite Writing (1973), edited by Derek Stanford, and *Pressure Groups in Britain: A Reader* (1974), edited by Richard Kimber and J. J. Richardson.

Critics have questioned whether *Everyman's Library* fully represents the best that is known and thought in the world; Hugh Kenner, for example, had a hearty laugh over the inclusion of Adelaide A. Procter (1906), the early-Victorian poet who is remembered today only for writing "The Lost Chord" (1858). In 1956 E. F. Bozman, Dent's editorial director, conceded that some of the Victorian novelists, historians, and philosophers were already looking like relics. In selecting books, Rhys and the Dents had been guided by sales potential and by advice from British, American, and Canadian academics, and their choices were not always deathless. *Everyman's Library* set aside many volumes for the likes of Harrison Ainsworth, Edward Bulwer-Lytton, and R. D. Blackmore—though Blackmore's *Lorna Doone* (1908) proved to be among the top sellers of the entire series. Some readers, moreover, were put off by the sanctimonious air that surrounded *Everyman's* approach to literature—or, as J. M. Dent pronounced it, "litterchah."

Against such criticisms have to be set the millions of readers who were delighted to spend their shillings on *Everyman* volumes—among them D. H. Lawrence, who loved the early editions. *Everyman's Library* was an essential source of cheap texts for the Workers' Educational Association, and generations of university instructors should be grateful to the Dent firm for keeping obscure works inexpensive and in print. The greatest testimonial to the series is its stupendous sales record: by 1975 *Everyman's Library* had published 1,239 volumes, 64 of them in *Everyman's University Library* and 348 in paperback. Total sales were more than 60 million.

In 1938 *Everyman's* best-sellers were Dickens's *The Personal History of David Copperfield* (1907) and the works of Shakespeare, at about three hundred thousand copies each. Just behind them ranked Austen's *Northanger Abbey and Persuasion* (1906), Thackeray's *Vanity Fair* (1908), Peter Mark Roget's *Thesaurus of English Words and Phrases* (1912), and Dickens's *The Pickwick Papers* (1912). First printings usually ranged between eight thousand and twelve thousand copies, reprints from four thousand to twenty thousand copies. Some titles sold as few as four thousand: in 1934 Dent's own list of "worst-sellers" included Scott's *Castle Dangerous* (1906) and *St. Roman's Well*

(1909), Ruskin's *Pre-Raphaelitism* (1907), George Herbert's *The Temple and A Priest to the Temple* (1908), Thackeray's *Roundabout Papers* (1914), Balzac's *The Country Parson* (1914), and *The Poems of Charles Kingsley* (1927).

Of course, the Dent firm had other publishing activities besides Everyman's Library. In the fall of 1904 Dent inaugurated the *Temple Classics Magazine* to supplement the series, but it only lasted for five issues. He tried again with *Everyman*, a penny literary weekly designed "to foster a taste for books among the proletariat." The editor was Dr. Charles Sarolea, chairman of the French department at the University of Edinburgh. The first issue, for 12 October 1912, sold 150,000 copies on the strength of contributions by Chesterton, Alfred Russel Wallace, Norman Angell, and Saintsbury, as well as articles on J. M. Synge, Oscar Wilde, Tolstoy, George Meredith, and Bennett. The magazine later published contributions by Shaw, Wells, Beatrice Webb, John Masefield, John Middleton Murry, J. C. Squire, Richard Aldington, and Lawrence; nevertheless, circulation fell off. Sarolea also edited Dent's Collection Gallia, a series of French classics begun in 1913; he seriously overextended himself between his editing, teaching, and journalism, and there was growing friction between Dent and Sarolea until the latter purchased *Everyman* in 1914. It ceased publication in 1920.

In 1925 the Dent firm began publishing the *Bookmark* as a threepenny quarterly devoted mainly to publicizing the firm's new books. *Everyman*, edited by C. B. Purdom, was revived as a twopenny weekly on 31 January 1929; but again it was a financial failure, and Sir Robert Donald bought it in January 1932. When *Everyman* closed down again in 1935, the Dent company renamed its house organ the *Bookmark and Everyman* and continued to publish it until 1938.

In 1913 Dent began distributing French-language books in France, first through an agent and then (from December 1915) through its own Paris office. Marketing of the Collection Gallia and the Collection Shakespeare (translations of the bard's works into French) was fraught with difficulties, including employees who embezzled funds. A Toronto branch of the firm was set up in 1913 under the management of Henry Button, but it did not become profitable until the 1920s. A Canadian Aldine House was opened in 1926 at 224 Bloor Street West, opposite McMaster University. An independent Canadian

company was formed in April 1935, with Button and Hugh Dent on the board of directors.

In 1913 Everyman's Library was supplemented by the Wayfarers' Library, devoted to modern literature. The company continued to publish works by important contemporary authors, including *A Sienese Painter of the Franciscan Legend* (1909), by Bernhard Berenson, whom J. M. Dent had met in Florence; *The South Country* (1909), by Edward Thomas; *The Street of Today* (1911), by John Masefield; *Notes on Novelists* (1914), by Henry James; *A Boy in Eirinn* (1915), by Padraic Colum; *Egotism in German Philosophy* (1916), by Santayana; and Mary Webb's *Cordial of Earth* (1916) and *The Spring of Joy* (1917). In 1917 Henri Barbusse's Prix Goncourt novel *Le Feu* (1916) appeared in translation as *Under Fire*; for J. M. Dent, who had lost two sons in combat, it told the horrifying truth about the war. Other ventures into Continental literature included two volumes of plays by Luigi Pirandello (1923, 1925) and *Dostoevsky*, by André Gide (1925).

Dent published the late works of W. H. Hudson, including his autobiographical *Far Away and Long Ago* (1918), *Birds in Town and Village* (1919), *Dead Man's Pluck*; and *An Old Thorn* (1920), *Birds of La Plata* (1920), and *A Traveller in Little Things* (1921). The company also took over earlier books by Hudson, though they did not sell well. In 1922 author and publisher argued over royalties, with Dent pointing out that Hudson's works had earned only about six hundred pounds for the firm. Nevertheless, Dent offered one thousand pounds for Hudson's last book, *A Hind in Richmond Park* (1922).

Dent published Conrad's *Twixt Land and Sea Tales* (1912) after it had been rejected by Methuen. Dent would also put out Conrad's *Within the Tides* (1915), *The Shadow-Line* (1917), *The Rescue* (1920), *Notes on Life and Letters* (1921), *Suspense* (1925), *Last Essays* (1926), and a uniform edition of his works (1923-1928).

The company expanded its activities in educational publishing with the Kings' Treasuries of Literature, begun in 1920. Sir Arthur Quiller-Couch edited these school anthologies of the writings of great authors; one of the first volumes was *A Shakespeare Progress* (1920), compiled by J. M. Dent himself. The firm ventured into science texts in 1928, history in 1931, and geography in 1931.

J. M. Dent died on 9 May 1926; he had retired from a managerial role in the business two years earlier. His sons Hugh and Jack, and Jack's



Aldine House, built for J. M. Dent and Sons in 1911 (drawing by the architect, E. Keynes Purchase; from The Memoirs of J. M. Dent, 1849-1926, 1928)

son F. J. Martin Dent, had, together with the founder, constituted the board of directors; the firm had been known as J. M. Dent and Sons since 1909. Jack had joined the company in 1915 and had supervised the Temple Press; Martin had come in 1924 and directed the production department. After the death of J. M. Dent the board was expanded to include W. G. Taylor, who had been secretary of the firm since 1916; Bozman, editorial director from 1926; and Button. In 1934 A. J. Hoppé, head of sales and publicity since 1925, and H. W. March, chief of the educational department, joined the board. Hugh R. Dent served as chairman from 1926 to 1938, followed by Taylor from 1938 to 1963; Taylor was also managing director from 1934 to 1955. Taylor's two posts were taken over by F. J. Martin Dent. When Rhys died in 1946 the direction of Everyman's Library was assumed by Bozman, who retired in 1965.

J. M. Dent and Sons founded the Phoenix Book Company in 1928 to sell books on the installment plan. Headed by Hugh Dent, the subsidiary began with sets of works of Dumas père, Dickens, and Scott, and later marketed *The Encyclopædia Britannica* and *The Cambridge Ancient History* as

well as Everyman's Library and Penguin paperbacks.

Phoenix was in turn the parent company of the Readers Union, a book club founded in 1937. It published books by Joyce Cary, Winston Churchill, Forster, Ernest Hemingway, Aldous Huxley, W. Somerset Maugham, Sean O'Casey, Bertrand Russell, John Steinbeck, Dylan Thomas, James Thurber, Evelyn Waugh, Wells, and Woolf at two shillings, sixpence per volume. The early years were a struggle, but the general book hunger during World War II gave the club a boost. By 1947 it had distributed almost two hundred titles and was selling more than four hundred thousand books a year, and by the early 1950s membership was almost forty thousand. In 1970 the Readers Union was sold to the firm of David and Charles. The Phoenix Book Company faded away during World War II, but in 1947 it was revived as Phoenix House, a general publishing imprint.

In 1932 Dent founded the Open-Air Library, which republished the works of Hudson, Edward Thomas, and other observers of country life. During World War I the firm had virtually given up publishing children's books, but in 1935 M. C. Carey of the Junior Book Club was hired

Laugharne 68

Boat House,
Laugharne,
Carmarthenshire
11th September, 1953

Dear E. F. Bozman,

I was sorry I wasn't able to see you when I came to London last: I'd a very short time there — just for a little broadcast, and to see about my daughter's new school — and David Higham told me that, so far as he knew, there was nothing very urgent to discuss. I wanted to meet you anyway; and I do hope now we'll be able to lunch together before I go to the States early in October.

Well before I leave, I'll have finished the "final corrections and amplifications of "Under Milk Wood". I think it's much better now — (it sounds as though it had been ill). One of the reasons I'm going to America is to take part in three public readings of it, with a professional cast, at the Poetry Centre, New York. (The other, and main, reason is to go to California to begin work with Stravinsky on a new opera). And, when I return some time in December, I hope that it can be given one or more reading-performances, most likely on a Sunday night, in London; with any luck, I'll be able to get first-rate Welsh actors to read it. Higham, in the meantime, and as soon as he has my complete version, will see to it that someone like Storer has a chance of reading it with this in mind. "Under Milk Wood" will also be broadcast next year, in full, and it should be possible to arrange ~~the~~ this broadcast to happen about the same time as publication. I myself have good hopes altogether of the success of Milk Wood, and I'm very very grateful to you for taking it over.

[About the Book of Stories — I suggest, tentatively, the title of "Early One Morning". The title of one of the stories: — I have reckoned out that there are now eleven of these, including

First page of a letter from Dylan Thomas to E. F. Bozman, editorial director of J. M. Dent and Sons, written less than a month before Thomas's death (Sotheby's auction catalogue, 23 and 24 July 1987)

to build up a juvenile list. Among the books she published were Noel Streatfield's *Ballet Shoes* (1936) and *Tennis Shoes* (1937). The Aldine Library, a series of inexpensive reprints of modern books, was begun in 1938.

To keep pace with modern scholarship the New Temple Shakespeare was introduced to replace the old series in 1934. It was edited by M. R. Ridley, with wood engravings and layout by Eric Gill. On Gill's suggestion Dent published a fine four-volume edition of the New Testament (1934-1936), edited by M. R. James. Hand typeset by the firm of Hague and Gill, it was illustrated with Gill's woodcuts. Sales were not sufficient to warrant proceeding with the Old Testament. In 1936 Dent bought a share of Hague and Gill, moved its workshop from Piggotts to High Wycombe, and supplied it with steady composition work.

Dent published Henry Green's first novel, *Blindness* (1926), as well as the literary history and criticism of Van Wyck Brooks. In addition to producing books for the masses, the company built up a strong list of proletarian writers, including Thomas Okey, a basket weaver who became professor of Italian at Cambridge University; the collier-novelists F. C. Boden and Roger Dattall; the farm laborer Fred Kitchen; the journalist Rowland Kenney; and Labour party politicians James Griffiths and Henry Snell. Dent was also the British publisher of three works by the black American author Zora Neale Hurston: *Their Eyes Were Watching God* (1938), *Voodoo Gods* (1939), and *The Man of the Mountain* (1941).

In 1935 Richard Church, Dent's poetry editor, was introduced to the work of Dylan Thomas. Church was at once fascinated and repelled by Thomas. He was willing to take a chance on the young and difficult Welshman, though he found Thomas's poetry surrealistic (which Thomas indignantly denied), too sexual, and often incomprehensible. (Thomas privately vilified Church as "a cliché-riddled humbug and pie-fingered hack.") Thomas had a contract with Dent by 1936, when *Twenty-five Poems* appeared in a first impression of 730 copies; there were three more printings by 1944. Church suggested that he write about his childhood, and the result was *Portrait of the Artist as a Young Dog* (1940). Dent also put out *The Map of Love* (1939), *Deaths and Entrances* (1946), and *Collected Poems 1934-1952* (1952), though the firm clearly felt more comfortable publishing the verse of Ogden Nash. An early draft of the novel *Adventures in*

the Skin Trade was rejected by Dent's readers as "a fragment of frolicksome dirt." The firm scarcely earned any profits from Thomas during his lifetime: advances were paid out for books that lost money or were never written. In one of his last letters (11 September 1953) Thomas effusively thanked Bozman for taking on *Under Milk Wood* (1954) and tried to borrow another advance without the knowledge of his agent, David Higham (Bozman refused).

Dent was able to take advantage of the enormous posthumous interest in Thomas. It published his *Quite Early One Morning* (1954); *A Prospect of the Sea and Other Stories and Prose Writings* (1955); *Letters to Vernon Watkins* (1957); *Miscellany: Poems Stories Broadcasts* (1963); an Everyman edition of his *Collected Poems* (1966); *Selected Letters of Dylan Thomas* (1966), edited by Constantine Fitzgibbon; Andrew Sinclair's dramatization of *Adventures in the Skin Trade* (1967); *A Child's Christmas in Wales* (1968), illustrated by Edward Ardizzone; *The Notebooks of Dylan Thomas* (1968); *Dylan Thomas: Early Prose Writings* (1971); *Dylan Thomas: The Poems* (1971); *The Outing* (1971); *The Collected Stories* (1983); *A Visit to Grandpa's and Other Stories* (1984); *The Collected Letters of Dylan Thomas* (1985), edited by Paul Ferris; *The Notebook Poems 1930-34* (1988), edited by Ralph Maud; and a new edition of *Collected Poems 1934-1953* (1988), edited by Walford Davies and Maud. Dent also put out critical, biographical, and bibliographical studies of the poet, including *The Life of Dylan Thomas* (1965), by Fitzgibbon.

In the 1970s new fiction gradually faded from Dent's list. Everyman Fiction was begun in 1983 as a series of paperback reprints of twentieth-century literature, among them Joyce Carol Oates's *Unholy Lives* (1983), J. G. Ballard's *The Drowned World* (1983), and Aharon Appelfeld's *Badenheim 1939* (1984). Also in 1983 another paperback series, Classic Thrillers, was launched with Sapper's (Herman Cyril McNeile) *Bulldog Drummond* and John Buchan's *Castle Gay*.

J. M. Dent and Sons was purchased by Weidenfeld and Nicolson in January 1988, and the Dent Staff was moved to Weidenfeld's offices at 91 Clapham High Street, London.

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—Jonathan Rose

André Deutsch Limited

(London: 1951-)



André Deutsch was one of several Central European refugees (others included George Weidenfeld, Walter Neurath, Paul Hamlyn, and Ernest Hecht) who brought a new spirit of enterprise to postwar British publishing. Born in Hungary on 15 November 1917, the son of a Jewish dentist, he was educated in Budapest, Vienna, and Zurich and acquired degrees in economics and political science. His love of English literature, together with the reactionary and anti-Semitic political climate in Hungary, induced him to immigrate to London in 1939, just before the outbreak of World War II. In 1941 he was interned for three months on the Isle of Man; there he met a fellow Hungarian, the publisher Ferenc Aldor, who introduced him to the publishing business. From 1942 to 1945 Deutsch worked for the firm of Nicholson and Watson. When his boss, John Roberts, turned down the manuscript for George Orwell's *Animal Farm*, Deutsch resolved to become a publisher on his own. Orwell then offered *Animal Farm* to Deutsch, but he was not yet ready to take it on; it was published in 1945 by Secker and Warburg.

In late 1945 Deutsch established the firm of Allan Wingate at cramped offices in Great Cumberland Street. He had only one-fifth of the fifteen thousand pounds then considered to be the minimum capital needed to start a new publishing house. He succeeded because of two early best-sellers: *How to Be an Alien* (1946), by his Hungarian friend George Mikes, and Norman Mailer's *The Naked and the Dead* (1949).

Throughout his career as a publisher Deutsch was closely assisted by Diana Athill in what she described as a "fraternal" relationship. There was, however, increasing friction with the other directors of Allan Wingate (Athill called it "guerrilla warfare"), and they compelled him to resign in August 1950.

Assisted by his friends Jack Newth, president of the Publishers' Association, and Edmond Seagrave, editor of the *Bookseller*, he set up the firm of André Deutsch Limited in 1951 with offices at 12 Thayer Street and about sixty-five hundred pounds in capital. Athill and Nicolas Bentley joined Deutsch as directors; Fred Kendall was added to the board later to provide financial expertise. The company published four books that autumn, including two notable successes: a symposium titled *Books Are Essential*, by Sir Norman Birkett and others, and Leah W. Leonard's *Jewish Cookery*. The following year the firm put out twenty-two books, two of them best-sellers: the memoirs of Franz von Papen and the *Reader's Digest Omnibus*, the latter selling eighty thousand copies within a year. Deutsch did, however, miss an opportunity to acquire a modern classic: the firm rejected the manuscript of William Golding's *Lord of the Flies*, which was published by Faber and Faber in 1954.

In 1955 Deutsch took over the Derek Verschoyle list and moved to that firm's offices at 12-14 Carlisle Street. He picked up from Verschoyle the illustrator and children's author Ludwig Bemelmans and went on to publish several of Bemelmans's "Madeline" books. In 1961 André Deutsch Limited relocated to 105 Great Russell Street and bought Grafton Books, which published textbooks on librarianship; it would be sold to Gower Publishing in 1981. Time/Life Incorporated bought a 40 percent share of the Deutsch firm in 1969, but Deutsch found the partnership irksome and soon bought back his equity. He remained an independent—something increasingly rare in the British publishing industry.

Deutsch renewed his connection with Mailer, publishing *Advertisements for Myself* (1961), *Deaths for the Ladies and Other Disasters* (1962), *The Presidential Papers* (1964), *An American Dream*

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