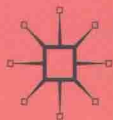


CLASSICS OF  
CHILDREN'S  
LITERATURE

# Little Goody Two-Shoes and Other Stories

*originally published  
by john newbery*

a new critical edition of the classic texts  
edited by **m. o. grenby**

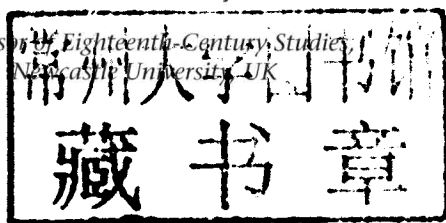


# *Little Goody Two-Shoes and Other Stories: Originally Published by John Newbery*

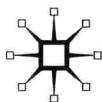
Edited with an Introduction by

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## Little Goody Two-Shoes and Other Stories

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# Introduction

This volume collects together three children's books published by John Newbery in the mid-eighteenth century. Who wrote them is uncertain; so too are the precise dates of their first publication. What is beyond doubt is the significance of Newbery's contribution to the history of children's literature. Children did read before Newbery began to publish for them in about 1744. And other publishers had already produced a handful of books designed to make children's reading 'a Diversion Instead of a Task' (as the sub-title of Mary Cooper's 1743 *Child's New Play-Thing* put it). But Newbery's achievement was to make children's literature *work*. That is to say that Newbery made children's literature work for him, so that it became a profitable part of his business and, once his descendants and his competitors had followed his lead, a thriving and secure sector of print culture. But it is also to say that his books worked for their readers in ways that we still think children's literature should. They have strong characters, amusing antics, and an engaging address. They look attractive, with decorative bindings and appealing illustrations that synchronise with the text. They entice children to read, and unobtrusively induct them into the prevailing social value system. They successfully fuse their fun with their educative content.

This introduction looks first at Newbery himself and at his career as perhaps the most important of all pioneers of children's publishing. Then it explains the selection of the three titles included here and (presenting new evidence) considers the complicated questions of who wrote them, and when. The third section examines in more detail the texts themselves, placing them in their eighteenth-century cultural contexts. And the fourth section explores their economy and politics: something not always associated with children's literature. Indeed, it is clear that the boundaries of what was 'proper' for children's literature were still being negotiated in the mid-eighteenth century. Newbery and his authors, having few models to follow, were experimenting.

Sometimes the results can seem rather unruly and unsuitable. But even if these books can appear rather odd and old-fashioned today, it is no surprise to find that Newbery's contemporaries spoke of his books with huge affection, nor that the best of his publications became literary classics, remaining in print, and in children's hands, for more than a century after their first appearance. The final section of this introduction examines their readership and this remarkable legacy.

Newbery's children's books are worth our attention for a number of reasons then. They are one of the foundation-stones of the whole children's literature canon. They provide a unique insight into the society and culture, and even the politics and economy, of the mid-eighteenth century. But third, and surely no less importantly, they remain a joy to read.

## John Newbery

Newbery himself is an intriguing and rather enigmatic figure. Born in 1713, the son of a farmer, in Waltham St. Lawrence in Berkshire, he was employed by a newspaper proprietor, William Carnan, in the nearby town of Reading. Carnan died in 1737 leaving some of his property to Newbery. Two years later Newbery married Carnan's widow. He was thus able to set himself up as a printer in Reading, and entries in his 'Private Memorandum Book' show that he was casting about for books to publish.<sup>1</sup> In late 1743, he relocated to London, moving to the address at which he was to become famous, 65 St. Paul's Church-Yard, in 1745. From then until 1767, when he died, Newbery published around 500 titles.<sup>2</sup> The majority of these were primarily intended for adults, includ-

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<sup>1</sup> Some entries from this 'Private Memorandum Book' are recorded in Charles Welsh's Newbery biography and bibliography, *A Bookseller of the Last Century* (London: Griffith, Farran, Okeden and Welsh, 1885), pp.14–18. Welsh evidently had access to a large cache of papers relating to Newbery's business, but the whereabouts of this archive are now unknown: see Terry Belanger, 'Where Are the Newbery Papers?', *Bibliography Newsletter (BiN)*, 3, vii (1975), 2.

<sup>2</sup> This figure includes new editions and reprints and is derived from S. Roscoe's authoritative bibliography, *John Newbery and His Successors* (Wormley, Herts.: Five Owls Press, 1973).



ing poetry, periodicals, pocket-books and many other miscellaneous kinds of publication. But a substantial proportion were for the juvenile market.

Browsing through a chronological list of his publications makes it clear that Newbery was feeling his way in this unprecedented venture. After *A Little Pretty Pocket-Book* (advertised and apparently available for sale in summer 1744, though no copy earlier than 1760 survives), he seems to have concentrated for several years on a series of instructional books on grammar, rhetoric, geography, logic and so on, co-published with the Salisbury publisher Benjamin Collins and marketed under the title *The Circle of the Sciences* (1745–8).<sup>3</sup> In the 1750s, other individual volumes of stories, fables, pictures and poems sporadically followed, along with some rather sober dictionaries, scriptural adaptations and histories. Some were lastingly successful but Newbery still seems to have been trying out different kinds of products. It was only by the early 1760s that children's books began to form a consistent and sizeable proportion of the business, though even then Newbery's interests in various newspapers and journals, and his books for adults, probably took up most of his attention. Indeed, Newbery's growing prosperity, which allowed him to experiment with different kinds of literature, was not derived from publishing at all, but from a retail and wholesale trade in patent medicines (they are touted in *Goody Two-Shoes* and advertised at its close: pp. 93 and 157). Almost certainly the largest part of his income came from the 'Fever Powder' invented by Robert James, immensely popular as a cure-all in the mid-eighteenth century and available into the twentieth, for which Newbery had been appointed sole vending agent in 1746.<sup>4</sup>

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<sup>3</sup> See Christine Ferdinand, *Benjamin Collins and the Provincial Newspaper Trade in the Eighteenth Century* (Oxford: Oxford University Press, 1997), pp.40–1.

<sup>4</sup> The logic of the link between the trades in books and patent medicines, because 'both dealt in products which were centrally produced and nationally distributed' which 'called for national advertising', is clearly set out by John Feather in his *History of British Publishing* (London: Routledge, 1988), pp.114–15. See p.229, note 9 for more on the composition and sale of Dr. James's Powder.

At Newbery's death in 1767, his son Francis, working in partnership with Newbery's stepson Thomas Carnan, took over the business, though Francis broke from the partnership in 1779 to concentrate on selling the patent medicines. John Newbery had already established his nephew, also called Francis, in the book trade, and a rancorous rivalry developed between the two publishing operations (as is amply demonstrated by the angry preface to *The Faring*: p.161). It was in fact the nephew's business that survived longer, his wife Elizabeth taking it over on his death in 1780, and her manager, John Harris, continuing it, under his own name from 1801.<sup>5</sup> By the 1780s, children's books were probably dominating the list, an indication of the increasing specialism of the Newbery firm but also of the extent to which children's books had become established as a vibrant, and commercially viable, section of the print trade.

### Choice of texts and questions of authorship and date

The three titles reprinted here – *The Lilliputian Magazine*; *The Faring: or, a Golden Toy for Children*; and *The History of Little Goody Two-Shoes* – have been chosen chiefly to demonstrate John Newbery's astonishing capacity for innovation. *The Lilliputian Magazine* has the distinction of being the first known periodical for children.<sup>6</sup> *The History of Little Goody Two-Shoes*, probably Newbery's most famous work, has often been called the first children's novel (although it is a claim open to question). And *The Faring* is perhaps the single title among John Newbery's productions that aims most obviously to amuse and delight its readers, subordinating its didacticism until it is only dimly visible in the background. These three titles, it should be stressed, are not representative of Newbery's entire children's list: the majority of his publications were more earnest and educational. Most were also pretty ephemeral. In contrast, the three titles reprinted here endured. Although only three issues of the *Lilliputian Magazine*

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<sup>5</sup> See Marjorie Moon, *John Harris's Books for Youth, 1801–1843*, revised edition (Winchester: St. Paul's Bibliographies, 1987).

<sup>6</sup> See Kirsten Drotner, *English Children and Their Magazines, 1751–1945* (New Haven, CT: Yale University Press, 1988).

were ever produced, it was quickly repackaged in a single volume in 1752 (as was Newbery's custom with his periodicals) and published as such through until the late 1780s.<sup>7</sup> Newbery and his successors likewise published new editions of *The Fairing* from its first publication in the mid-1760s into the 1780s, at which point other printers, in England, Scotland, Ireland and America, began to produce their own editions, probably pirated (although, according to the usual interpretation, the law at that time granted copyright only for 14 years). As for *Goody Two-Shoes*, its success meant that, by the end of the eighteenth century, it formed a staple of dozens of British and American publishers' children's lists. Indeed, abridged, revised and re-illustrated versions were still being published for children in the second half of the nineteenth century.<sup>8</sup>

What is by no means clear is who wrote these books nor, except in the case of *The Lilliputian Magazine*, precisely when they were first published. Until the last quarter of the eighteenth century it was unusual for authors to take credit for children's books: this reflects their lowly status but may also indicate that children's books could be the work of several authors and sometimes perhaps the publisher. It is certainly possible that John Newbery wrote all or part of these three titles. His 'Private Memorandum Book' from his days in Reading indicates that he planned to compile books himself, and Charles Welsh (writing in the 1880s, but not the most reliable authority) quoted Francis Newbery saying that his father was 'in the full employment of his talents in writing and publishing books of amusement and instruction for children'. Welsh also printed an otherwise unknown epigram from Samuel Johnson: 'Newbery is an extraordinary man, for I know

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<sup>7</sup> For a full account of the publication of the *Lilliputian* see Jill E. Grey, 'The Lilliputian Magazine – A Pioneering Periodical?', *Journal of Librarianship*, 2 (1970), pp.107–15. Grey draws on information from the ledger of its printer, William Strahan, to demonstrate that Newbery certainly first published the *Lilliputian* in periodical form, ordering from Strahan 4000 copies of the first two parts, and 3500 of the third. Since Newbery did not order a separate cover for part three, and since it was printed a year after part two, Grey speculates that it may never have been issued alone, but only ever appeared bound with parts one and two (p.112).

<sup>8</sup> See Wilbur Macey Stone, *The History of Little Goody Two-Shoes. An Essay and a List of Editions* (Worcester, MA: American Antiquarian Society, 1940).

not whether he has read, or written, most books.<sup>9</sup> We know, however, that Newbery employed a stable of writers to produce the copy for his newspapers, journals and books, and it is likely that he turned to one or more of them when he decided to enter the juvenile market.

The most obvious candidate for *The Lilliputian Magazine* is the poet Christopher Smart. Born in 1722, Smart had been a high-achieving but also rowdy student, and then fellow, at Cambridge University before he became inescapably attracted to the more bohemian life possible in London. He moved there in 1749, and quickly began writing for Newbery, producing light, satirical verse, but also serious and religious poems, which Newbery was pleased to publish. He also wrote for, and edited, some of Newbery's periodicals: *The Student, or, The Oxford and Cambridge Monthly Miscellany* (1750–1) and *The Midwife, or, The Old Woman's Magazine* (1750–3). An offshoot of the latter was a comic theatrical show produced and largely performed by Smart, who appeared, in drag, in the character of 'Mrs Midnight'. Called 'Mrs Midnight's Oratory' or 'The Old Woman's Oratory', it was first seen in December 1751 at the Castle Tavern, near Newbery's shop, before transferring to the larger and more fashionable Haymarket Theatre. In 1752, Smart cemented his ties with Newbery by marrying his stepdaughter, Anne Maria Carnan. Although they had two children, it was not a happy marriage and it has been suggested that Smart's inconsiderate behaviour to his wife caused a rift with his father-in-law. Certainly it was Newbery who, in 1757, committed Smart to a madhouse, ostensibly because of a heightening religious mania (reports describe Smart praying loudly in public and urging others to join him), though bi-polar disorder, drunkenness and even political subversiveness have been suggested as the real reason for his incarceration.<sup>10</sup> It was only in 1763 that Smart gained his

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<sup>9</sup> Welsh, *Bookseller of the Last Century*, pp.14 and 22–3.

<sup>10</sup> Chris Mounsey paints Newbery as a ruthless and perfidious exploiter who, 'acting either alone or in concert with unknown political figures, spread rumors about Smart's alcoholism, sexuality, and insanity after having had him locked away' either because of his mockery of government policy in print and on stage, 'or for reasons of commercial jealousy.' *Christopher Smart: Clown of God* (Lewisburg: Bucknell University Press, 2001), pp.17 and 200.

freedom (having written what is now his most celebrated poetry, *Jubilate Agno*, while in the madhouse). His last years were productive but impoverished. He died in debtors' gaol in 1771. He had separated from his wife, and had apparently become estranged from Newbery, although it was Thomas Carnan, Newbery's stepson, who supported him in his last days and published his plaintive *Hymns for the Amusement of Children* (1771).

*Hymns* is the only work for children known certainly to be by Smart. But, given the closeness of his relationship with Newbery in the early 1750s, and particularly his authorial and editorial contributions to Newbery's periodicals, it would hardly be a surprise to find that Smart was involved in *The Lilliputian Magazine*. Indeed, since the late-eighteenth century, he has been credited as its editor, though the evidence is not conclusive.<sup>11</sup> All that can for certain be said is that he wrote one or two of the pieces to appear in the *Lilliputian*, notably 'A pastoral hymn' (p.31), advertised in the newspapers as by 'Kitty Smart', and which, under the title 'The Hymn of Eve', would later become one of his best-known works.<sup>12</sup> On the basis of this and three other pieces (see pp.27, 29 and 30), Smart's most authoritative bibliographers go so far as to say that 'the *Lilliputian* was almost certainly edited... by Smart'.<sup>13</sup>

Yet close analysis of *The Lilliputian Magazine* allows us to go much further. It is riddled with hints of Smart's involvement. Stylistically it often exhibits the sort of sprightly, jocular writing that Smart was becoming known for in the early 1750s, but snatches of more boldly poetic writing also remind us of Smart's more elevated manner. 'Riches and titles ... are like bubbles on a running stream, liable to be blown away by the first breeze, or jostled into nothing by the next wave' (p.18), for example, is not the language

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<sup>11</sup> The claim is made by James Pettit Andrews in his *Addenda to Anecdotes, &c. Antient and Modern* (London: John Stockdale, 1790), pp.18–19. William J. Thoms also speaks of Smart as the 'editor' of *The Lilliputian Magazine* in *Notes and Queries*, 2nd ser., 74 (1857), pp.425–6. On the former, see Andrea Immel, 'James Pettit Andrews's "Books" (1790): The First Critical Survey of English Children's Literature', *Children's Literature*, 28 (2000), pp.147–63.

<sup>12</sup> *London Daily Advertiser and Literary Gazette*, 29 June 1751, p.2.

<sup>13</sup> Robert Mahoney and Betty Rizzo, *Christopher Smart, An Annotated Bibliography* (New York: Garland, 1984), no.368.

usually to be found in Newbery's texts. Likewise the quasi-biblical language in the 'History of the Rise and Progress of Learning in Lilliput' ('Now liberty sprung up and displayed itself, like the tree of life in paradise...': p.21) is very much what we might expect from the pen of a poet who won the Seatonian prize five times for verses on the Supreme Being, and who would become obsessed by how best to articulate the praises of God that were, he felt, inherent in natural creation.<sup>14</sup> More concrete evidence comes from the fact that several of the putative child contributors to the *Lilliputian* are surnamed Smart (pp. 30 and 67), while one of the epigrams, said to have been written by Master Bridges of Bath, is actually, and incongruously, a flattering tribute to Smart's periodical *The Midwife; or, Old Woman's Magazine* (p.64).

Indeed, the *Midwife* and the *Lilliputian*, published at the same time, seem to share much the same frame of reference. In the former, for instance, Smart had printed the supposed will of Lemuel Gulliver, the protagonist of Jonathan Swift's *Gulliver's Travels* (1726), bequeathing 'the Property and Copy-right of all my Voyages, which she shall think proper to write Notes or Comments upon' to Mary Midnight (Smart's own alter-ego). It was an invitation avidly taken up in the *Lilliputian*: it is not only its title that alludes to Swift's imaginary world (first brought before the public only 25 years previously) but several of the fables and narratives are set there (pp. 5, 18 and 45). In one of these, the Angelicans (another fantastical species to rank alongside Swift's inventions) are described as 'a gigantic sort of *Lilliputians*, about the size of the fairies in Mr. Garrick's *Queen Mab* (p.42)'. This is a reference to the recently produced pantomime, written by Smart's friend David Garrick, which had been the subject of a glowing article in *The Midwife*.<sup>15</sup> Advertisements for the *Lilliputian* included endorsements from *Queen Mab* and 'Mother Midnight'.<sup>16</sup> And the two

<sup>14</sup> See Harriet Guest, *A Form of Sound Words: The Religious Poetry of Christopher Smart* (Oxford: Clarendon Press, 1989).

<sup>15</sup> *The Midwife, or Old Woman's Magazine*, 2 (1751), 151–5 and 1 (1750), 145–51. On Smart's 'puff' for *Queen Mab* see Min Wild, *Christopher Smart and Satire: 'Mary Midnight' and the Midwife* (Aldershot: Ashgate, 2008), p.50.

<sup>16</sup> *Salisbury Journal*, 61 (11 March 1751) quoted in Mahoney and Rizzo, *Christopher Smart, An Annotated Bibliography*, no.370.

periodicals even on occasion repeated exactly the same phrases. In its opening dialogue the 'Author' of the *Lilliputian* says that the book aspires to teach children 'the *great grammar of the universe*; I mean, the *knowledge of men and things*' (p.4). Compare the dedication to the first collected edition of the *Midwife* in which the author says 'A Gentleman who has read the *Great Grammar of the Universe*, and obtain'd an intimate Acquaintance with *Men and Things*, sends me Word that there is no Sense in my Book.'<sup>17</sup> Such, in fact, are the continuities between the two periodicals that it is difficult to avoid the impression that the same mind was behind them both.

What is curious is that similar cross-references appear in *The Fairing* too. One attraction at the fair which forms the setting and subject for the book are 'Dogs and Monkies brought from the Theatre in the *Haymarket*' which perform various human activities such as dining, dancing and storming a fortress (p.186). Mention of the Haymarket Theatre, and the precise roster of activities the animals perform, make this very evidently a reference to the 'Pantomime Entertainment by the Animal Comedians' which formed part of Smart's 'Mrs Midnight's Concert' for several weeks in 1752–3. Allusions in *The Fairing* to 'my old Friend the learned Dog' and to the use of blue powder on wigs (a preposterous fashion that 'would certainly have prevailed' had it not been ruthlessly mocked by Mrs Midnight) are also connected with Smart's *Midwife* (see pp.187 and 214). But what is so intriguing is that *The Fairing* was apparently published in 1764: over a decade after the *Lilliputian*, the *Midwife*, and the last of Smart's 'Mrs Midnight' performances.

Before pondering this oddity – the appearance of all those references to Smart's activities of the early 1750s in a book published ten years later – we need to establish the publication date of *The*

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<sup>17</sup> 'Preface' (signed 'Fardinando Foot, Esq.'), *The Midwife, or the Old Woman's Magazine* (London: 'Printed for Mary Midnight and Sold by T. Carnan', no date but 1751), p.iv. By the 'Gentleman who has... obtain'd an intimate Acquaintance with *Men and Things*' Smart may have meant Newbery; certainly this 'Gentleman' seems to have a good knowledge of publishing, explaining that the *Midwife's* lack of sense makes the book 'more likely to sell' and referring 'to several senseless Pieces that have been publish'd lately with Success'.

*Fairing*. The earliest surviving copy of *The Fairing* is dated 1767. But advertisements appeared in several newspapers in December 1764. Their characteristically playful text is worth quoting in full:

The Philosophers, Politicians, Necromancers, and the Learned in every Faculty, are desired to observe, That on the First of January, being New Year's Day, (Oh that we may all lead new Lives!) Mr. Newbery intends to publish the following important Volumes, bound and gilt; and hereby invites all his little Friends, who are good, to call for them at the Bible and Sun, in St. Paul's Church Yard; but those who are naughty, are to have none:

1. The Renowned History of Giles Gingerbread, a little Boy, who lived upon Learning. Price One Penny.
2. The Easter Gift, or the Way to be very good: A Book very much wanted. Price Twopence.
3. The Whitsuntide Gift, or the Way to be very happy: A Book very necessary for all Families. Price Twopence.
4. The Valentine's Gift, or how to behave with Honour, Integrity, and Humanity: Very useful in a trading Nation. Price Sixpence.
5. The Fairing, or a Golden Toy, for Children of all Sizes and Denominations. Price Six-pence.

In which they may see all the Fun of the Fair,  
And at Home be as happy, as if they were there.

A Book of great Conscience to those whom it may concern. We are also desired to give Notice, that there is in the Press, and speedily will be published, either by Subscription or otherwise, as the Public shall please to determine,

The History of Little Goody Two-Shoes, otherwise called Mrs. Margery Two-Shoes. With the Means by which she acquired her Learning and Wisdom, and in consequence thereof her Estate....<sup>18</sup>

There is no reason to doubt this advertisement's claim that *The Fairing* was published on 1 January 1765 (save to say that Newbery probably would have made it available in late 1764 to catch the

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<sup>18</sup> *London Evening Post*, 25–7 December 1764, p.2.



Christmas market): the probability is that copies from this first edition simply do not survive. But in any case, why, in the mid-1760s, was *The Fairing* still alluding to Smart's productions of ten years earlier? Smart had gained his release from the madhouse in January 1763. Might he be the author of *The Fairing*, signing himself 'You Know Who' in the book's dedication (p.161)? Certainly there are compelling reasons why not. By the 1760s Smart was on very bad terms with Newbery. After all, it was Newbery who had had Smart incarcerated. And Smart was utterly estranged from his wife Anna Maria, Newbery's stepdaughter, who had been sent to Dublin and then Reading to manage Newbery's affairs. Indeed, Newbery's will, proved in 1767, specifically stipulated that Smart should not benefit from Anna Maria inheritance.<sup>19</sup> Yet on the other hand, Smart was prodigiously productive after his release: his *Song to David*, three volumes of poems, an oratorio, and translations of the fables of Phaedrus and the Psalms of David were all published in 1763–5, though none of them by Newbery. And one cannot help asking why, if Smart was not the author of *The Fairing*, Newbery would have countenanced the decision of whoever did write it to commemorate Smart's 1750s successes when their falling out had apparently been so acrimonious? The mystery remains impenetrable. Perhaps the most likely explanation is that work was begun on *The Fairing*, by Smart, in the early 1750s, but that the manuscript was set aside (coincidentally, or not, during the period of Smart's imprisonment) only to be completed, or prepared for publication, when Newbery was ready to release a substantial tranche of books, as the advertisement details, in 1764. By then, many of the incidents it alluded to were ancient history but Newbery presumably chose not to revise the text just as he chose not to go to the bother of expunging references to Smart.

The same advertisement also announces the forthcoming publication of *Goody Two-Shoes* and it now seems beyond doubt that this, Newbery's most celebrated production, was first published in late 1764 or early 1765, though the identity of its author remains a

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<sup>19</sup> See Betty Rizzo and Robert Mahoney (eds), *The Annotated Letters of Christopher Smart* (Carbondale and Edwardsville: Southern Illinois University Press, 1991), p.125.