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The Private Library

THE QUARTERLY JOURNAL OF THE PRIVATE LIBRARIES ASSOCIATION

The Lewis Carroll Handbook:
a Bibliographer in Wonderland
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Peter Isaac

Association Affairs

Reviews

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The Private Libraries Association is a society of people interested in books from the amateur or professional point of view. Membership is open to all who pay one guinea on January 1st each year regardless of the date of enrolment. Founded in 1956, the Association immediately organised the Exchange Scheme as a means of co-operation among collectors and students: The Exchange List is still published six times a year.

The Private Library, begun in January 1957, has printed contributions from members and experts outside the society on a variety of subjects concerned with the world of books and the organisation of libraries at home.

The Central Collection of Book Jackets

The Association's extensive collection of book jackets issued by European and American publishers, the only systematic library of its kind in existence, has been donated by resolution of the Council to the St. Bride's Printing Library in the City of London, where it will be available for study to members and non-members alike. The library will continue to be known as "The Private Libraries Association Collection of Book Jackets", and selected wrappers will be added regularly to maintain its up-to-date and comprehensive nature.

The Private Library

In the last issue of its sixth year, this journal welcomes five new contributors. Alessandra Garulfi writes on Rigby Graham, one of the central figures in what might justly be termed the Leicester Renaissance in fine printing. Maurice Collis, whose latest book is a biography of Stanley Spencer, describes in more detail the contents of the Spencer manuscripts. Roger Lancelyn Green is the editor of the Lewis Carroll bibliography reviewed in our last number, and is a leading authority on Andrew Lang. In our series on the problem of arranging and storing various library materials, Dr. Murray of the Courtauld Institute of Art discusses the Witt collection of art photographs in his care, and in our series devoted to contemporary private presses, Peter Isaac describes his Allenholme Press.
THE WITT LIBRARY by Peter Murray

The study of art history is based upon the comparison of large numbers of works of art, and the most convenient way of doing this is through a collection of reproductions. Ideally, the study of works of art should be conducted in front of the works themselves, but, with the exception of such things as etchings, it is almost always impossible to assemble several works by any one artist in any one place at the same time. Even in the 18th century the need for large collections of comparative material was realized, and the study of art history was then based on collections of engravings. The vast library of engravings in the Albertina in Vienna was formed for this purpose, and is perhaps the finest surviving example of the working methods of the 18th century engravers. In the 19th century it was realized that this technique had the very great drawback that all engravings are necessarily inadequate records of the actual handling of a painting, since in every case the engraver’s personality tends to come between the original and the spectator. For this reason, it has always been necessary for the art historian to cultivate his visual memory, and such great connoisseurs as Morelli and Cavalcaselle had phenomenal memories for pictures, which they assisted by drawings made on the spot. There is still no better method of training the visual memory than making drawings oneself, but most of us are either inadequate as draughtsmen or too pressed for time to be able to make more than a scribble of even the most important pictures. This is the reason why art history in the modern sense has been made possible only by the invention of photography. In theory at least, it is now possible to assemble photographs of every picture by Rubens or Rembrandt, or Rubens in one’s own study. They do not suffer from the drawback which vitiated the 18th century engraving since the photograph is an exact and neutral record of the surface of a picture. Furthermore, detail photographs make it possible to study the actual handling of heads or hands—sometimes more easily than in front of the picture itself. It is perhaps a comment on the modern world that it was easier and cheaper to obtain good photographs fifty years ago than it is now. The photographs made three-quarters of a century ago by such men as Anderson of Rome have hardly been surpassed; they were originally very cheap, and could be bought from a central agent without any difficulty. Nowadays, it is quite an undertaking to get photographs of pictures in the smaller provincial galleries of Franco, let alone East Germany or Russia.

Robert Witt began to collect photographs as an undergraduate at New College, Oxford, before the turn of the century. The future Lady Witt also collected photographs since she frequently lectured on art and realized the great importance of a working collection. When they married and amalgamated their collections they began the enormous undertaking which overflowed a succession of houses, even the last one at 32 Portman Square, and which now, grown to something like three-quarters of a million items, is beginning to overflow its present quarters. Many art historians have collected hundreds or even thousands of photographs for their own purposes, but the great innovation made by Sir Robert—he was knighted in 1925—was the attempt to attain something like completeness by the systematic dissection of books, articles, and sale and exhibition catalogues. This ruthless cutting up of books horrified and continues to horrify many people, but it was typical of Sir Robert’s practical approach to the problem. He was a lawyer and the extreme practicality of the working arrangements of the Witt Library reflect his legal training. He very soon realized that if he confined himself to photographs he would never attain to anything approaching a complete representation of any one artist, so that it was clearly necessary to accept any and every reproduction, replacing bad newspaper cuttings with good photographs whenever possible.

As soon as the library had grown to several thousand items he realized that he would need assistance; but this was a private venture and financed the purchase of the material entirely by himself, so he realized also that he would have to accept whatever kind of help he could get. The basic fact of the Witt Library, is, therefore, that its system does not require any special art-historical knowledge. At least two of the great art-historical libraries of the world—the Rijksbureau in the Hague, and the Frick Art Reference Library in New York—were based very closely on Sir Robert’s private library, but in both cases many more assistants were available and some of them were highly trained art historians. At the present day, therefore, the three libraries differ considerably, but the Witt Library remains essentially alphabetical and is much simpler to use than any other.

The Library consists of photographs and reproductions of paintings, drawings, and engravings of all European, North American, and other schools from about 1250 up to the present day. All Eastern art is excluded since it has essential needs and requires special knowledge. On the other hand, the Courtauld Institute’s Conway Library, which is housed in the same building as the Witt Library, contains a very large number of reproductions of sculpture and illuminated manuscripts, and also of architecture arranged topographically. The two libraries thus complement each other and together form a vast repository of art-historical material.

The Witt Library aims at securing the most complete possible representation of every painter active before the early 19th century, and a selection of typical works by painters working in the last 150 years. It is not possible under present circumstances to attempt the same completeness of representation for the more modern masters, since their output has been not only large in itself but has survived in much greater quantity than the work of the older painters.

The actual classification is very simple: first of all under national schools, within which it is by alphabetical sequence of the painters’ names. In many cases there are different forms or variant spellings of an artist’s name and it frequently happens that one does not know off-hand whether a minor painter is Italian, Spanish or Portuguese. For this reason there is a large card index which gives the spelling adopted by the Library and also the school under which the painter is classified. This is necessarily sometimes rather arbitrary, since most painters are classified according to their nationality at birth; but in many cases (such as Lely or Kneller, who worked outside their native country) they are more conveniently placed under the country of their adoption. There are at least 25,000 artists represented in the Library and for the vast majority of them, a single slim folder is sufficient to contain every known work. For the
more famous (or more frequently-forged) artists, the number of reproductions runs into hundreds or even thousands. Such major artists may have anything up to 80 or 90 of the standard sized boxes to themselves, and their works have to be classified separately. The main classifications of subject matter are obvious: Old and New Testament; Madonnas; Saints; Historical, Mythological and Allegorical; Genre; Still Life; Landscape; and Portraits. The drawings and engravings are filed separately, following the same classification, in boxes immediately after the boxes containing the paintings. When a number of boxes are devoted to a single artist the first one has a red line on the label which indicates the presence of an index within the box, listing the classification by subject and giving references to the box numbers. Sometimes the output of an artist must be divided into what at first sight seem very curious categories. Thus a painter like Ruisdael or Jan van Goyen, whose large output consists almost exclusively of landscapes, has to be divided according to such categories as "With, and Without Windmills", or "Trees to top of the picture" and "Trees not to the top of the picture". It would doubtless be preferable to subdivide according to historical or chronological principles, but this means that every member of the library staff (and also every visitor) would have to be expert in the chronology of every major European painter.

In such cases as Rubens, who is represented by nearly 10,000 reproductions, the classification has obviously to be subdivided still further, and we thus find portraits, for example, divided into identified sitters arranged alphabetically, and unidentified sitters under men, women, children, and groups. Rubens' paintings are subdivided into 155 sections, and they are followed by drawings and engravings similarly classified. Because of this minute subdivision it is possible to find a given picture by Rubens in a comparatively short time.

Works by unknown painters are filed under their national schools or under names of convenience such as "Master of Flémalle" or the "Monogrammist H.B.". It very frequently happens that a single picture disputed among art historians may be represented by reproductions filed under five or six different attributions with cross-references from one to another.

So far as possible, the staff endeavour to provide relevant information on the mounts, but in a library which already consists of some three-quarters of a million individual items and which grows at the rate of about 15,000 a year, it will be obvious that full information can never be provided, and the library is largely dependent on expert visitors for much of its information, just as it is largely dependent upon the generosity of visitors for new photographs, books and reproductions.

The Witt Library is now administered by the Courtauld Institute of Art (University of London), 20 Portman Square, London, W.1. Tel. WELbeck 1388-9.
Rigby Graham: Illustrator
by Alessandra Garulfi

In the field of illustration over the past few years, the name of Rigby Graham has occurred constantly. Yet if he is questioned on the subject, he insists that he is a painter, and that the work of illustration is only incidental to this. He feels deeply about painting and works in the Romantic tradition. He freely admits that he greatly admires and had been influenced by the work of Samuel Palmer, Vaughan, Vespigniani, Rosoman, Chagall and de Stadel. He prefers to illustrate poetry or lyrical prose, for this field gives free range to the imaginative approach and treatment which he handles so capably. Of his past work, the drawings with which he feels greatest dissatisfaction are those which more closely resemble text book illustrations, and he is most particularly apologetic about some of his paper making drawings, which, with the exception of an odd few, are the least imaginative of his output.

In all his work, both painting and illustration, symbolism plays a not unimportant part. Those who have studied his work closely will notice certain subjects appearing again and again—winding roads disappearing over a hill, hump-backed hills rising steeply out of the landscape, twisted trees like pointing fingers, growths of spiky bushes and stumps, old stone walls crumbling and bent, and boulders of all shapes and sizes. Where figures occur at all they are merely incidental or unimportant, and one is left with the impression of transitory life against the eternal landscape.

He enjoys illustration because it gives him scope for flights of fancy and he prefers ethereal, unearthly subjects. Although he dislikes surrealist painting as such, an element of the surrealist can often be found in his drawings, for there often appears a strange conjunction of subjects. A cat will suddenly appear, or a strange figure, a beer mug or an odd shaped bottle quite out of keeping with the subject in hand, which gives to his work an air of the unusual, a strange unquiet atmosphere which at times can become quite disturbing. The quality of his drawing is wiry, spidery, nervous—quite in keeping with his own personality, and one can look at his drawings many times and still notice something fresh. They are always tightly packed with all kinds of incidental things—fragments of landscapes away in the distance, little houses, animals, trees and strange figures.

Like all creative people he is never satisfied with his own work and is continually striving after something new. Looking back on those illustrations which he has produced however, he admits that the ones which in retrospect cause him least anxiety are those to Rilke's Sonnets to Orpheus, drawings to Kirby Hall, Poems and Drawings in Mud Time, Shelley's Lines Written Among the Eugenean Hills and Oscar Wilde's The Nightingale and the Rose. Some of his finished drawings are poor, and when questioned about this on one occasion he said "Yes, I know it is terrible, but of all the ones I did that is still the drawing that best expresses the discomfort I am striving after".

His work is often criticised as being too romantic or too derivative and he agrees with this—he has heard it all so many times before. He acknowledges
his indebtedness to Sutherland, Minton, Cecil Collins, Gregorio Prieto and many others who have influenced both him and his work. He feels that to deny the influence of others is wrong but that it is necessary to work through these influences in order to attain one's own individuality. It is noticeable that his most ardent critics are those who themselves produce little or nothing. He feels that an illustration should tie in closely with the atmosphere of the subject matter and should either balance the printed matter or contrast heavily with it. In much of his work he usually achieves this contrast, most noticeably so perhaps in Poems and Drawings in Mud Time.

On rare occasions he uses sketches as source material and also often photographs or reproductions or newspaper articles. Primarily, however, all his work is the product of his own twisted mind and bears the indelible stamp of his personality.

His personality is a very forceful and dynamic one, and it is impossible to remain in his company for long without feeling stimulated and refreshed. He is a very volatile person of many swiftly-passing moods, and to be in his company when engaged upon a special piece of work is an experience never to be forgotten. He works directly with a pen, usually on sheets of paper varying from a few inches up to imperial. His pen holder is a cheap wooden one, holding a rusty steel nib which is often so thickly corroded with india ink as to be almost unrecognizable. I have sometimes had the impression that he drinks ink rather than draws with it as he can empty one bottle full in an evening with no difficulty. The back of the nib is used quite as frequently as the front and is often twisted and bent quite out of shape. In his rate and capacity of work is phenomenal and he often spends fourteen or sixteen hours at a stretch drawing and discarding. Beside his table stands a large waste paper basket (which once did service as a potato skip) and by the end of a session of drawing this will be full to overflowing with screwed-up pieces of paper and half-completed drawings. Many of his drawings are worked over with poster white after completion, not to correct mistakes but to vary the balance of white and black. Wax resist is also often used on black with white overpainting— a reversal process—and wash out is also a favourite technique, especially with colour separations for photolithography. This usually takes place in the bath, to the dismay of the other members of his household.

He prefers lithography to all other methods of reproduction, possibly because the results are much more closely allied to painting. Unfortunately however, this method is rarely practical in book work for economic reasons, but he has felt most satisfaction with those books where it has been employed: in Sonnets to Orpheus, for example, and The Poppy and The Pomegranate.

A large number of his illustrations are line blocks and here he feels that they should reflect the mood of the writing rather than becoming a literal translation of the text. Some of his work is actual size but on the whole he prefers to work a little larger and the scale is generally half as large again, though he is quite adaptable according to circumstances. He has on occasions, however, worked at full imperial (22 x 30") and here the reduction is intense for book work, often as much as a twentieth of the area. He has undertaken a great deal of experimental work also, using progressive line cuts, rubber engravings, wood cuts, wax resist, and monotype. He has a leaning towards the decorative and a rich decorative sense. Examples of this type of work are his gold-blocked designs for display and some of his Christmas cards, but despite their decorative appeal he is nevertheless none too happy about this side of his work. He feels that for a piece of work to appeal merely to the decorative senses renders it too shallow and transient.

He enjoys travelling and has a passion for islands. He will wander for miles to see a particular piece of corroded paintwork, a special lichen growing on a stone wall, a building crumbling with age. He loves the countryside—cornfields rich with crops, and he has a strange affection for agricultural machinery. He speaks of them with affection as strange lumbering clanking monsters of the open fields and such things as swathe turners, side rakes, combine harvesters and seed drills occur in much of his work, although he has no mechanical skill or knowledge at all. All animals, whether large or small, find a friend in him and he is effectively controlled at home by a Burmese and a Siamese cat, who organise him completely for their comfort.

He is quite autocratic when dealing with people concerned with his work however. He adamantly refuses to produce roughs and now insists on a complete free hand with commissioned work. Under these conditions he gives of his best and is unstinting in the use of his time and energies to produce what is required. If he himself feels that the finished work is the best that he can produce for the situation in hand, he will alter nothing despite what others may say to the contrary.

He is a person of talent and ability, whose work has raised a great deal of interest, especially abroad. His work as an illustrator is constantly in demand,
although he accepts only those commissions to which he feels he can best do justice, and he has illustrated a number of private press books and pamphlets for individual presses. This is only one aspect of his output however, and amongst other things his work may be found in the advertising world and varies also from murals to postage stamps. He is jerky, uncomfortable, always dishevelled, always in a hurry, usually bad-tempered, but he is also a person of great integrity to whom his art and painting are his whole life, a young man whose work will become even more widely known in the near future.

from The Living Theatre printed by the Pandora Press for The Living Theatre in 1962

Rigby Graham's Book Illustrations—a Check-List
This check-list does not include advertisements, illustrations and miscellaneous drawings which have appeared in a variety of magazines, catalogues and periodicals.

Leicester College of Art Diary: Leicester College of Art 1954 4 lithos
Papermaking as an Artistic Craft: JOHN MASON: Faber & Faber 1959 12 3-colour lithos
Private Press at Gregynog: J. MICHAEL DAVIES: Leicester College of Art 1959 9 2-colour lithos
Russia: RAY SEATON: St. Anthony Press 1959 2 line blocks
Lines Written in Northampton County Asylum: JOHN CLARE: Orpheus Press 1959 4 line blocks
Die Sonette an Orpheth: RAINER MARIA RILKE: Orpheus Press Munich 1959 12 3-colour lithos
My Prime of Youth is but a Frost of Cares: CHIDIOCH TICHBOURNE: Orpheus Press 1959 3 line blocks
Kirby Hall: DOUGLAS MARTIN: Orpheus Press 1960 8 line and line block
Lines Written Among the Euganean Hills: PERCY BYSSHE SHELLEY: Pandora Press 1961 15 line blocks
Lovesong to an Inconstant Lady: THOMAS CHURCHYARD: Orpheus Press 1961 5 line blocks
October 1962

Garden of Proserpine: SWINBURNE: Pandora Press 1961 5 line blocks
A Match: SWINBURNE: Pandora Press 1962 6 line blocks
Some Handmade Papers: JOHN MASON: Maggs 1959 5 illustrations
More Twelve by Eight Papers: JOHN MASON: Maggs 1959 24 drawings
*In Favour of Bundling: ISRAEL PERKINS: Orpheus Press/Twelve by Eight 1962 4/8 drawings and cover design
*A Poem on Papermaking: OLIVER BAYLDON: Twelve by Eight 1962 9 line blocks
*A Hangman's Diary: SCHMIDT: Twelve by Eight 1962 14 line blocks
*James Cook: Twelve by Eight 1962 11 line blocks
Vale: Percival & Graham 12 line blocks
Poems and Drawings in Mind Time: JOHN BEST and RIGBY GRAHAM: Orpheus Press 1966 3 line blocks. Litho. cover
Twelve by Eight: JOHN MASON: Leicester College of Art 1958 4 lithos
Papermaking: JOHN MASON: Orpheus Press 1959 3 lithos
Llanto por Ignacio Sánchez Mejías: F. GARCIA LORCA: St. Anthony Press 1961 5 woodcuts
Some Fragments of Chinese Philosophy: Bootham Press 1961 3 lino and line block

October 1962

from Compton's The Man of Life Upright printed by the Pandora Press in 1962
12 line blocks and cover design

The Poppy and The Pomegranate: Rigby Graham: Orange Fibre 1962
24 lithos and cover design

Sheilah's Commendation of his Nymph: Edward de Vere, Earl of Oxford: Pandora Press 1961
3 line blocks

The Natural World: John Clare: Pandora Press 1961
3 line blocks

The Nightingale and the Rose: Oscar Wilde: Percival & Graham
9 line blocks, 3 gold stamps

*Fingal's Cave: Thora Scott: Pandora Press 1962
12 line blocks and lino

*A Sicilian Memory: Penelope Holt: Pandora Press 1962
9 line blocks and rubber cut

The Man of Life Upright: Thomas Campion: Pandora Press 1962
6 line blocks

The Living Theatre: Living Theatre, Leicester
8 line blocks

When We Two Parted: Byron: Pandora Press 1962
6 line blocks

* To be published shortly.

BIBLIOGRAPHER IN WONDERLAND

By Roger Lancelyn Green

Nearly twenty-five years ago I picked up a copy of A Handbook of the Literature of the Rev. C. L. Dodgson (Oxford University Press, 1931: edition limited to 754 copies) in Blackwell's for what seemed to me the enormous sum of 25fl. For the past year or so the idea of becoming a Lewis Carroll collector had been tempting me; the purchase of the standard bibliography was to be the first step towards the realisation of my ambition... It proved to be the decisive factor which prevented me from ever becoming one.

For how could a poor undergraduate ever aspire to the 1865 Alice (No. 30); less than twenty copies known to exist; latest sale figure (of 1920) £2,000? Or how could I hope to obtain even a tittle of the 256 items published during Dodgson's lifetime? And did I really want Algebraical Formulae for Responses, Oxford 1868 (No. 30) or The Proposed Doctorial Cycle, privately printed 1883 (No. 147) or even Observations on Mr. Sampson's New Proposal, to be brought before Common Room on June 18, 1886, (No. 163)!

And yet how pleasant might the life of a Carrollian be! I imagined him keeping his biscuits in The Alice Biscuit Tin (No. 822), filling in an idle hour with Alice Crossword Puzzles (No. 828) and Examination Papers (Nos. 830-1), decorating his room with Alice in Wonderland Pictures (Nos. 811-12) and entertaining his friends with the aid of The Alice in Wonderland Tea-service (No. 810) during intervals of play with Alice in Wonderland Card Games (Nos. 795-8).

Nevertheless, although fate would not allow me to become a Carroll collector proper, chance and my original enthusiasm speedily made me a collector at one remove—in other words a Carroll bibliographer.

In my first burst of Carrollitis I had purchased several of the books about him, the remains of Falconer Madan's own collection which still occupied a couple of shelves at the Bodleian Library in 1938, and I had made use of these in 1944 when writing the chapter on Lewis Carroll in my Tellers of Tales (published 1946). About this time, also, I made the acquaintance of three little old ladies who came to Oxford on separate occasions touring in various plays—the Misses Isa, Nellie and Empie Bowman, who had been among Dodgson's favourite child-friends in the eighteen-eighties: Isa played Alice in the 1888 revival of Savile Clarke's Alice in Wonderland (with Empie as Dormouse and Ghost of an Oyster), and Sylvia and Bruno was dedicated to her in 1889.

So Lewis Carroll was very much in my thoughts early in 1945, even though my prime concern at that time was Andrew Lang, whose life I was writing. The pursuit of Lang took me through many huge volumes of the old St. James's Gazette, the literary evening paper which James Greenwood edited from 1880 to 1888, and on the way I noticed a number of letters signed "Lewis Carroll" or "Charles L. Dodgson." Not expecting to pass that way again, I was listing poems, articles or letters by writers in whom I was interested, such as Kenneth Grahame, Barrie and Kipling, and of course Lewis Carroll. Altogether my list of Carroll contributions came to twenty-seven between 4 May 1881 and 6 December 1890: now Williams and Madan only listed three contributions to The St. James's Gazette (Nos. 119, 132, 172). This seemed to call for an article, particularly as some of the letters were worth quoting, and so my first contribution to Lewis Carroll bibliography appeared in Notes and Queries in April 1945.

After this it became a bad habit. Notes, letters and articles have been stealing into print here and there ever since. Again one thing led to another without any intention on my part. Just as the chapter in Biographies of the Nineteenth Century led to a commission for the Story of Lewis Carroll in Methuen's Story Biographies (1949), which in its turn caused Miss Menella Dodington to ask me to edit her uncle's Diaries (1953), so the accumulation of bibliographical articles, and the bibliographical additions in the Diaries themselves and in my notes to them, gave the Oxford University Press the idea of asking me to revise and bring up to date the Williams and Madan Handbook to be out in time for the centenary of the Alice in Wonderland picnic of 4 July 1862.

The Lewis Carroll Handbook, as the work is now called, is, and has always been, somewhat of a hybrid. Roughly speaking, Falconer Madan took S. H. Williams's A Bibliography of the Writings of Lewis Carroll (1924) and expanded it to double the original size, adding many newly-discovered items and much biographical, historical and literary material not strictly bibliographical. Madan and Williams between them examined and described the majority of the items covered, using second-hand descriptions of items only available in American collections, and simply listing those few of which there was a record, but no known copy.

What I have done with the original Handbook is roughly what Madan did...
with the original Bibliography. To produce a book of the same size, a third had to be omitted to make room for my additions, and this was done by leaving out the section of pieces by Dodgson almost all of which have since been included in the Nonesuch Lewis Carroll omnibus volume), and all the supplements, except that dealing with memoirs. Thus the original Handbook has not been completely superseded: students must still turn to it for dramatizations and musical settings, abridgements, adaptations, re-tellings, parodies, imitations and miscellaneous, and a few pages on portraits and collections of Carrolliana.

Out of what remains, Madan's bibliographical descriptions have been retained wherever he described an item from an actual copy, but I have added notes in the majority of cases, drawn from the Diaries, and such letters as were available, to neither of which did he have access. There are a fair number of new items, or full descriptions of items which he did not see, and of course there are entirely new entries for works by and about Dodgson published between 1930 and 1960, besides a very full list of articles in periodicals and elsewhere, and an appendix on parodies.

My own work on the volume has not been of that meticulously bibliographical kind which compares all known copies of any rare item, examines them under a magnifying-glass, and describes the correction of a letter, the disappearance of a point, the curtailment of a margin, or the loss of a hyphen. To trace copies of all the items would now mean prolonged researches in libraries and private collections both here and in the United States. Madan was a scrupulously careful bibliographer, with a lifetime of training and experience behind him, and such checking, besides being impossible under the circumstances, would provide very few corrections indeed.

The case of the original 1865 edition of Alice’s Adventures in Wonderland is exceptional. It is not certain whether Madan saw a copy of this, or he listed a correction to his description in the Supplement to his Handbook published in 1935. As there is now a copy in the British Museum, I was able to check and supplement the description, while referring students to the detailed and learned work that has been done on the Alice variants by American bibliographers, notably by W. H. Bond in The Harvard Library Bulletin (v. 306-324), 1956.

There is a great deal more work to be done by bibliographers on the variants between different editions of many Lewis Carroll items. Dodgson was quite capable of making small changes in any reprint, and publishers sometimes forgot them, and set up from an earlier edition for later reprints. This is even true of Alice: I have listed several of these minute changes—correction of two misprints in 1871, for example, or the larger alterations with special Preface in 1886; and Mr. Stanley Godman has already done valuable work on Dodgson’s finally revised edition of 1897 in an article in The Times Literary Supplement of 2 May 1958.

Careful collation of all issues of both Alice books published in Dodgson’s lifetime has still to be attempted; and so have such vexed questions as the various issues and editions of The Nursery Alice and of Savile Clarke’s dramatic version Alice in Wonderland which ranks as a full Lewis Carroll item, since Dodgson contributed to it original additions not included in the books, or appearing there only in subsequent editions. But once again, these are projects to be undertaken by Lewis Carroll collectors, or librarians of the superb collections now in America.

Even where individual items are concerned, the question arises: Is a complete Lewis Carroll bibliography possible? Apart from the publications of recent date containing material by Dodgson printed for the first time, the numerous additions which I have made to the Handbook are of two main kinds: those identified by references to them in the Diaries and in letters; and contributions to periodicals which I have come across during many years of research in the period. To these may be added the rather dubious items discovered by Professor Duncan Black in the Christ Church Common Room—notices of meetings, wine-lists, and the like—which are almost as much on the fringe of real bibliography as the Wonderland Postage Stamp Case, the Biscuit Tin—or even the round billiard-table, the kettle with the long handle, and Isa’s specially-designed boots!

Except for items known but apparently no longer extant, like the pamphlet The Profits of Authorship (1884), it seems unlikely that any more works published or even printed during Dodgson’s lifetime will turn up. The Diaries record most of the items in the bibliography—though the four missing years (April 1858 to May 1862) may still contain hidden treasures. But the newspapers and periodicals still offer potential hunting-grounds for letters and even verses not always mentioned in the Diaries or collected subsequently. Thus Dodgson contributed three letters on vaccination to The Eastbourne Chronicle in 1877 (No. 12 in the new Handbook), and makes no mention of them. Madan did not know of them: I knew only because cuttings survived in the family papers—and even those did not name the paper! Then the Diaries for 17 February 1894 note that Dodgson that day invented “Co-operative Backgammon”, but there is no indication that the rules were ever printed. Pure chance showed me the original draft given in MS, to a child friend of a dated announcement sent to the “Agony Column” of The Times (No. 252), where I found it printed on 6 March 1894, complete with the rules of the game. And once more, while turning the pages of an old volume of Chatterbox for 1897 (No. 282), Dodgson’s puzzle included by Collingwood in The Lewis Carroll Picture Book as “A Mysterious Number” caught my eye: unsigned, but the very same.

Such examples could be multiplied; and there are intriguing gaps to be filled in, by the discovery of a run of The Comic Times (No. 13), or an indication of which items in The Oxford Advertiser (No. 5) are by Dodgson, or the identification of the unnamed pamphlet printed at Cambridge in 1872 (No. 91), or a copy of the song for Put-in-Boots printed in 1876 (No. 109)...

Truly many Adventures in Wonderland still await the Lewis Carroll collector or bibliographer!
THE ALLENHOLME PRESS

by Peter Isaac

The first step leading to the foundation of the Allenholme Press was taken in the autumn of 1946 when I joined the Department of Civil Engineering of the University of Durham. Professor W. Fisher Cassie (Professor of Civil Engineering in the University) to whom I am most grateful for this as for so many other kindnesses, persuaded me to join him in attending an evening class in bookbinding in the University Department of Fine Art. This class was run by Miss Margaret Shaw, who demanded of us far more than the mere decent clothing of books, which is commonly the sole aim where bookbinding is taught as a handicraft; she made us consider the book as a whole, and we had to design and make our own covers and endpapers. In this way a book grew in our hands organically—and quite slowly.

This had the salutary effect of making me take an interest in the history of binding technique. From the outside of the book my desire to supply a register. Nor was it convenient to have to compose type at Wylam and then carry it so far for impression.

It was at this early stage that, with my usual sanguine optimism, I christened the scarcely-existent press "The Allenholme Press", and commissioned Miss M. W. Kendall to cut a wood-engraving for me to use as a press-mark. (This is Puffing Billy which is shown and described briefly on the insert. The original wood-engraving is that printed in red on the back page; that on the front page is printed from a zinc.)

In September 1954, therefore, I bought a secondhand Adana No. 2 High-Speed machine. This enabled me to do quite a bit of good work but small.

My 1958 Christmas cards, for example, were printed on it.

I had been extending my type-repertoire gradually, but so far had a very ordinary collection of faces: Times in 12 and 24 pt, Gill Sans in various weights and sizes, Goudy Text in 12 pt, various Monotype border ornaments, etc.

The Press made a notable advance when, in the spring of 1959, Mr Blair Maxwell, of R. & R. Clark Ltd, Edinburgh, agreed to supply me with a large font of pica Bulmer (Monotype series 469) roman and italic. He has since put me even further in his debt by supplying me also with a large font of small-pica Bulmer.

In May 1959 I sold the Adana 2HS and bought an Adana Horizontal Quarto machine. Though much slower in operation this permitted work of a more useful size and once again my attention turned to the publication of a bibliographical miscellany about William Bulmer.

I was now buying foundry type and ornaments from Stephenson Blake, Stevens Shanks, and American Type Founders (for other sizes of Bulmer). I stocked up with Basingwerk Parchment and was ready for the first issue of Bulmer Papers, which was to contain an essay by Robert Pollard, the engraver who had been an apprentice in Newcastle at the same time as Bulmer and Bewick.

The 1959 Christmas cards and news-letters, and preparations for my lecture tour in the U.S.A. delayed the start of this venture. The American visit, however, had its value for the Press. I was enabled to visit the American Type Founders in Elizabeth, N.J., and to obtain a supply of various sizes of Bulmer type through the courtesy of Mr. Blair Maxwell.

In September 1959 the Press hummed with work on the first issue of Bulmer Papers and the perspiring pressman was able to say, on the 29 October 1960, "finis coronat opus". This first issue had run to twelve pages and paperboard cover; 60 copies were printed. As well as the essay by Pollard it contained a wood-engraving, by Margaret Shaw, of St. Nicholas Church, Newcastle, as it was in the 1790s.

That same autumn work started on the second fascicle of Bulmer Papers which was completed in February 1962. This consisted mainly of an article by...
THE STANLEY SPENCER MANUSCRIPTS

On a recent visit to me, Philip Ward asked me for a note on the papers left by the late Sir Stanley Spencer, R.A. He had read my biography of this artist and thought that I might be able to add something of interest to readers of The Private Library to the description of the papers given in the first chapter of my book.

The most important point about Spencer’s private papers is their great quantity. As they exist today, they show that he began writing about himself and his work in the course of the first World War, and that he continued until an hour before his death in 1959. These writings of his do not take the form of a journal or diary. Had they done so, they would have been very much easier to interpret: for one thing his narrative would have been dated. As it is, his writings are rather in the nature of occasional papers. Sometimes they are dated; generally the year, or the approximate date, can be deduced from internal evidence. But as they were not arranged in any order, and as they express varying moods, they contain a good many contradictions. The great difficulty was to deduce a coherent statement from them.

To go rather more fully into the nature of the papers, I might classify them as follows:

1. During the first World War Spencer wrote a number of letters to his elder sister, Mrs Image, describing some of his reactions to active service in the Balkans. These letters are illuminating as they show his awakened interest in books. At the time he wrote them he was between 26 and 28 years of age. His education had been scrappy, but active service stimulated him and for the first time he read Shakespeare, Milton, Dickens and other classics with enthusiasm. The letters, however, give little information about his adventures as a soldier on account of the censorship then in force.

2. The second group of papers are those which he wrote in the ten years after 1918. These are in the nature of fragmentary memoirs in which he describes his adventures or misadventures as a private in the Royal Berkshire Regiment. As his imagination by this time had begun to work, it is not possible to accept these memoirs as a sober relation of the truth.

3. Next in order come a group of writings concerned with his marriage to Hilda Carline in 1927. In one set of papers he describes her in idealistic terms; in another set, which seem to have been prepared for his solicitors in the divorce case (though in the end he did not contest it), he represents her in the worst possible light. At this same period of the
middle thirties he kept a diary for a short time. In this diary he describes his everyday life, his estrangement from Hilda Carline, and his romance with Patricia Preece, whom he married in 1937, a year after her divorce.

4. Another group of papers belong to 1937, immediately before his second marriage. These are in the form of about twenty letters addressed to his first wife but not posted (as was often his practice). They are the letters in which he propounds his theory of two wives.

5. His next group of writings are contained in a number of notebooks and explain the meaning of the so-called erotic pictures which he painted in 1937-38. The contents of these notebooks are very curious and my book is able to make only a censored reference to them.

6. The next main group of his writings belongs to the year 1942. By this time he had parted from his second wife, though there was no legal separation, and his thoughts were centred upon the memory of his first wife. In this year he began the long sequence of letters to her which continued for eighteen years, during the last ten of which she was no longer alive. This group of his papers is by far the largest; there are hundreds of letters dealing with every aspect of his life, thought and art; all the secrets of his private life are revealed. While they contain, as I mention in chapter one of my book, passages of great interest and even of striking beauty, the mass of them is very tedious, repetitive and confused. This group of papers alone, if published, would run probably to several volumes of print. They have certain peculiarities: sometimes they were posted to the addressee; sometimes they were taken by him, when he visited her, and read during their meeting; sometimes they were neither posted nor read but are really drafts for an autobiography in the form of letters, since he found that his thoughts flowed best when he imagined he was addressing Hilda. This group of papers covers his activities in Glasgow during the second World War and is the repository of the extraordinary description of his Temple of Love and of the pictures that were to be shown in it. It comprises the most important of his writings.

7. There is also a quantity of miscellaneous papers, including those addressed to his two friends Daphne Charlton and the lady described in my book as Madame X.

8. Finally there is a group of letters written to Spencer. He preserved very few of the letters sent to him by his two wives or by his intimates. During the last eight years of his life, when he was living in retirement at Cliveden View, Cookham, he received a quantity of letters from admirers and acquaintances, which were found scattered about in the three boxes containing his writings. They are of only minor interest, disclosing the social side of his character, when he had become a celebrity.

**REVIEW**

Reviews of new books are usually confined to publications otherwise little-known, such as the output of the private press movement, or material deserving especial mention. Signed reviews (for which no payment is made) may be submitted for publication in The Private Library.

*Depositio cornuti typographici: a virtuous play* [by Johann Rist] performed at the confirmation of a journeyman; a translation from the German by William Blades, edited and with an introduction by James Moran. 535p. Bertram Rota, 42s. Edition limited to 500, numbered and signed. The mock-religious antics and horseplay of the printers' *Depositio* were traditionally performed in Germany in the sixteenth to eighteenth centuries when an apprentice came out of his time and wished to enter the exclusive printers' guild. Various editions of the text of the play were produced in its heyday, the earliest recorded being that of de Vise in 1621. After a lapse of many years the English printer and scholar William Blades produced, in 1885, a monograph on the subject, including a translation of Johann Rist's popular version of 1654. Now Mr Moran has made this translation available again in a pleasant, slim volume. Well printed by Benham in Plantin and Goudy Text, it is bound in paper-covered boards with Elephant Hide spine, blocked in gold, and has a matching slip-case. We are given an informative introduction, reproductions of early title-pages, a portrait of Rist and other appropriate illustrations. It must be admitted that Blades' original edition was rather better illustrated, though apart from this it is a dull book typographically, with a somewhat rambling and not always accurate text. Those interested in the social history of printing will be glad to welcome this new edition.

D.J.C.
The name of John Roberts Press is well known to collectors of fine editions and privately printed books. Their productions range from the twenty-guinea magnificence of a folio ‘Song of Songs’ to the more modest charm of ‘Twelve by Eight’, recently published by the Private Libraries Association.

Many bibliophiles cause small books to be privately printed, so to clothe some favoured item in worthy typographical dress. They may cost little more than a good Christmas card – though there is, of course, no limit at the opposite end of the scale.

Those contemplating the production of a book or booklet ‘printed for their friends’ may expect interested cooperation from John Roberts Press Ltd, 14 Clerkenwell Green, London EC1.