task of the Editor and of the printers if the following recommendations could be observed.

All contributions should be typewritten on non-porous quarto paper, with double spacing and ample margins all round. Only originals (not carbon copies) should be submitted, and each page of the typescript should be numbered. In length articles of between fifteen hundred and three thousand words are most suitable; this does not preclude the use of shorter or longer articles. Foote notes should be avoided, and end-notes kept to the minimum possible. In preparing typescripts, the general advice given by The MLA Style Sheet may be followed with advantage; in matters of detail Hart's Rules for Compositors and Readers at The University Press, Oxford and the following recommendations should prove useful.

1. Reviews
As well as the reviews which the Editor asks members to undertake, and for which he will supply a copy of the book, the Editor is always glad to receive reviews of books concerned with book-collecting, bibliography and kindred fields, particularly of material which is not published through normal trade channels. All reviews should be signed with initials with a double underline. The headings for reviews should be cast as follows: author's name in capitals; comma; title of book being reviewed, underlined and with only first word and any proper nouns or others normally in capitals to be capitalised; full stop; series and number, if any, in parentheses, with full stop enclosed; place of publication; comma; publisher; comma; date; full stop; number of pages, indicated by 'Pp.'; if no plates, full stop, otherwise comma; number of plates and illustrations; full stop; brief description of binding if not in cloth boards, and method of printing if not letterpress; full stop; price; full stop.


2. References
(a) Books (for precise references, e.g. in end-notes, which should be kept as brief as possible): author; comma; title (underlined and capitalised as in reviews); comma; place of publication; comma; date of publication; comma; volume number (in lower-case roman numerals); comma; number; number of pages or pages on which reference occurs (in arabic numerals); full stop. If the book to which reference is made is in only one volume, the page number(s) should be preceded by p. (pp.).

(b) Journals: author; comma; title of article (in single quotation marks); comma; series number, if any, in capital roman numerals; comma; volume number (in lower-case roman numerals); issue or part number (in parentheses); comma; date of publication; comma; page number(s); full stop.


For books and for journals, any references after the first should give author and/or short title. 'Op. cit.' should never be used.

3. Abbreviations
The following abbreviations are recognised and should be used unless there are special reasons for giving the title in full:

ABC American book collector
BAR Book auction records
BBB Bulletin du bibliophile et du bibliothécaire
BC Book collector
Brunet J.-C. Brunet, Manuel du libraire, 1860-65
CBEL The Cambridge bibliography of English literature
DNB Dictionary of national biography
Enc. Brit. Encyclopaedia Britannica
Lowndes W. T. Lowndes, The bibliographer's manual
MLN Modern language notes
MLR Modern language review
NCP Nineteenth-century fiction
NQ Notes and queries
OED Oxford English dictionary
PBSA Papers of the Bibliographical Society of America
PL Private library
PMLA Publications of the Modern Language Association of America
PPB Private press books
RES Review of English studies
SB Studies in bibliography
STC Pollard and Redgrave, A short-title catalogue . . . 1475-1640
TLS The Times literary supplement
Wing Donald Wing, Short-title catalogue . . . 1641-1700

Other abbreviations may be used at the contributor's discretion, but should be explained if they are not clearly intelligible to the general reader.

4. Quotations
Short quotations should run on in the text within single quotation marks. Double quotation marks should be used only for reported speech and other quotations within quotations. Lengthy quotations should be broken off from the rest of the text and indented five spaces; these will be set in a smaller size of type and quotation marks should not be used in such cases.

Foreign words, or words discussed individually should be underlined for printing in italic; quotation marks should not be employed.

5. Collations
As The Private Library is intended to be a journal for book collectors and book-lovers of all sorts, and not merely for bibliographers, collations should be avoided whenever possible. If given, however, they should follow the Greg-Bowers formula unless there are special reasons which make another method preferable.

6. Numbers and Dates
All numbers under 100 should normally be spelled out, but if figures are used they should take the form 12-17, 92-99. Above 100 the smallest number of

Spring 1966
THE PANDORA PRESS

by Rigby Graham

AFTER having read previous articles on different private presses, and of their high aims and lofty ambitions, their dedication and their conscientious approach, it is with some hesitation and misgiving that I offer this account to so serious a journal as the Private Library.

In 1935 Phoenix House published John Ryders’s oft-quoted Printing for pleasure, and uniform with this they also published Burnett James’ Hi-fi for pleasure. Both these splendid little manuals have been instrumental in introducing many enthusiasts to these subjects, but they have also been responsible for starting a few down the long slope of fanaticism. High fidelity enthusiasts frequently get carried away by the technicalities, variations and combinations possible with their audio equipment. So much do they compensate for the A.E.S., N.A.B., and the R.I.A.A.S. curve, reduce the ‘top’, listen to the recording characteristics of a certain company at a certain date, that they hardly hear the music at all. Frequently, too, Private Printers become carried away by the typographic niceties, the finer points of leading, spacing, impression, inking and showthrough (they take such a pride in make-ready), that the text, and illustration, become little more than vehicles for demonstrating the skill of the printer. While not wishing in any way to belittle so much serious, though occasionally misguided, effort it is sometimes worthwhile in the case of the audio enthusiast to listen to the music rather than the equipment, and in the case of the private printer it is worthwhile to look at what is being printed as well as how it is printed. A hypothetical gramophone-lover can have a lot of equipment and only a record or two; certain private printers have a great deal of type and often more than one press, yet they print hardly anything at all, although what they do produce is often printed very well.

We have an old and well-worn gramophone and a large number of records which are played frequently; we also have an old press and a little type which is used a great deal. Our products are not high fidelity by any stretch of the imagination, but they are (to our ears at any rate), music, even if a bit scratchy.

On June 24th 1757 Sir Horace Walpole, fourth Earl of Orford, established for the amusement of himself and his friends, his ‘Officina Arbuteana’ at Strawberry Hill, near Twickenham, on the banks of the

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Thames. On June 25th two hundred and three years later and for exactly the same reasons, the Pandora Press was established near Leicester on the banks of the Grand Union Canal — and there all comparison ends.

The Orpheus Press had foundered after the printer had disappeared under a cloud, leaving the illustrator and the mechanic to salvage what they could. The empty shed was rather like the box of Pandora, which had been opened to allow exactly the same reasons, the Pandora Press was under a cloud, on the banks of the Grand Union Canal — and a winged animal with a snout, a cross devil. To hope was added optimism, the one commodity which we could manage and as the press took a sheet 8 by 10 inches, our maximum size was set. The length of run was in each case to be decided by an aching arm or blistered palm or both. The choice of text, particularly of poetry, was, after personal preference, governed by what was available which would fit into 12pt Roman (there was insufficient Italic) without run-ons. Leads were bought and cut with a pair of dressmaking shears to three and a quarter inches and most of the books have been printed to that measure. This is the maximum which can be got into the chase and still allow a reasonable gutter and margins on a sheet, the folio of which is eight by five. One exception to this size was Thea Scott's 'Fingal's Cave,' for which Walbaum was used, and although 18 pt was too large, it was a pleasure to print with so large a face on a reasonably sized page. Unfortunately as the sheets were single, the book had to be side-stitched. This type came in useful later for Byron's 'When we two parted.'

The aim was to lose money slowly and this has been achieved, although never quite as slowly as we would have liked. We always tried to get enough money back to cover blocks and materials, but we rarely managed it. When we thought we might draw even, this was usually offset by bad debts, or drained away by odd booksellers and wholesalers who wanted, in addition to the normal invoice, statement after statement — so that for a book costing five shillings we received from a wholesaler three shillings and fourpence, but sometimes as much as half of this had been already frittered away on postage and statements. Those private printers who manage to buy themselves the occasional bottle of wine from the proceeds must be financial wizards.

Printing was always done in a most casual manner. Sometimes hilarity was the order of the day, and printing always gave us many hours of enjoyment. In between glasses of ale or endless cups of coffee, type would be set. After two or three stanzas had been set and printed on one half-page, while the type was being disced and the next stanzas set up, an illustration would be either drawn or cut in lino, wood or rubber, to fit the gaps left between the areas of type. Sometimes cases were labelled Bembo, an earlier occupant, and it was indicative of our grasp of things typographic that the first five pamphlets were produced in the mistaken belief that the type was in fact Bembo.

It was decided to print only what we wanted to print, irrespective of what would or would not sell, and illustrations should be many and varied — drawing, cutting or engraving was both easier and quicker than typesetting. All books and pamphlets were to be the largest we could manage and as the press took a sheet 8 by 10 inches, our maximum size was set. The length of run was in each case to be decided by an aching arm or blistered palm or both. The choice of text, particularly of poetry, was, after personal preference, governed by what was available which would fit into 12pt Roman (there was insufficient Italic) without run-ons. Leads were bought and cut with a pair of dressmaking shears to three and a quarter inches and most of the books have been printed to that measure. This is the maximum which can be got into the chase and still allow a reasonable gutter and margins on a sheet, the folio of which is eight by five. One exception to this size was Thea Scott's 'Fingal's Cave,' for which Walbaum was used, and although 18 pt was too large, it was a pleasure to print with so large a face on a reasonably sized page. Unfortunately as the sheets were single, the book had to be side-stitched. This type came in useful later for Byron's 'When we two parted.'

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enthusiasm caused the illustrations to run on ahead, and it was the type then which had to fit. An obliging block-maker – Wright Engraving of Leicester – would usually make the blocks for us in a day, so there was never any hold-up. A little booklet would be produced in a few evenings, and then sewn into wrappers while listening to a Spohr Nonette or Spontini’s Medea.

Care was taken to see that the booklets were properly published. Copies were sent off to the deposit libraries, Whittakers notified, and review copies sent off and the next project started. We were always pleasantly surprised and frequently delighted by the numerous reviewers who treated us kindly. Despite our ignorance which was abysmal and our casualness and complete lack of typographic knowledge (even when we did know what was necessary there was little we could do as we had no small caps, we could not go down a size in type, we had few ligatures, no accents and rarely any sorts), reviewers still found points to praise and we sold copies. Some of the editions sold out surprisingly quickly – Swinburne’s Garden of Proserpine; Byron’s When we two parted; Shelley’s Lines written among the Euganean Hills and Penelope Holt’s Sicilian memory could have been sold many times over.

The press had no fixed abode. For a while it was in the attic of the old rectory by the canal at Aylestone, then it was in a loft above a hen battery in the Old Vicarage at Ashby Magna, near Rugby. Yet another time it was in a little terrace house in Walton Street in Leicester, from where all publications were issued. It was necessary to have an address which was on a permanent postal route. In between times the press travelled about by bubble car and printed on summer evenings by the roadside. Occasionally at weekends printing was done in a tent. Between dips in the River Nene near Wansford parts of Shelley’s Lines written among the Euganean Hills were printed.

At one time it was considered that a permanent if portable home would have to be found as the press equipment had grown (a nipping press and a linen press had been added to cope with large areas of line). Having been impressed by George Borrow, and by Walter Starkie (although we thought in terms of a printing press rather than a violin), we felt that it would be pleasant to be itinerant printers or publishers. We would offer the public what we had printed rather than what they wanted, a product rather than a service. We fully expected to lose everything and not sell a single copy. Negotiations were therefore started to buy or rent a houseboat on the canal. We had ideas of travelling the canals of England in a narrow boat printing seditious tracts and pamphlets as we went. These we intended to distribute free and to subsidise this activity we would do as George Morland had done and paint pub signs. As there was no narrow boat available we went to see a houseboat. Houseboat was the seller’s description and a rather grand one at that. It was a shed which had been built on to an old army pontoon. It was cracked, warped and rotten, and therefore from a financial point of view, attainable. Negotiations dragged on and on until an overnight downpour which caused the canal level to rise suddenly, settled the problem for us. It was just too much for the old pontoon and so Pandora never became a water gypsy.

We invariably suffered, as do many press owners, from chronic shortage of type, and frequently prose had to be printed half a page at a time and the little books went through the press so many more times than was really necessary. We have to date printed something like 95,000 impressions and have worn out five cast aluminium handles to the Adana, four sets of bearings and four sets of rollers. Fingal’s cave, 52pp., went through eighty times, over 20,000 impressions in all. We
intended to have an edition of 250 copies, but towards the end of the printing, while sheets were lying out to dry, a sudden spell of sunshine hatched out woodworm in the floor of the attic and over a hundred sheets were peppered with holes. As this sheet had a five-colour illustration on it, and some of the blocks were progressive cuts it would have been almost impossible to reprint it. Overnight, therefore, the edition was reduced to 150. How we wished this accident had happened earlier on, say at the sixth rather than the seventy-sixth printing.

Pandora is the pastime of a triumvirate of dilettanti, Patricia Green — compositor and editorial staff; Toni Savage — printer, pressman and business manager; and myself — illustrator and interleaver; all imbued with the spirit of an eighteenth-century amateur, who loved what he did. To an outsider it would probably appear ludicrous to see three adults who should know better working a toy for hours on end. To us it is even funnier to see hard-headed business men who do know better, buying our products.
A CHECKLIST OF PANDORA PUBLICATIONS

All the following were illustrated by Rigby Graham, and unless otherwise mentioned all are in wrappers.
This list does not include the innumerable pieces of ephemera and other printing – cards, linocuts, letterheads and prints of various sorts were produced. Only one book was ever abandoned after printing was begun – ‘Holt Mill Papers’.

Thomas Churchyard, *Lovesong to an Inconstant Lady* (under the Orpheus Imprint)
Baskerville, 8pp., 8½ by 5½ inches, 220 copies, five illustrations.

Edward de Vere, *The Shepheard’s Commendation of his Nymph*
Baskerville, 14pp., 8¼ by 5¼ inches, 140 copies, five illustrations.

John Clare, *The Natural World*
Baskerville, 8pp., 8½ by 5½ inches, 40 copies, three illustrations.

Algernon Charles Swinburne, *The Garden of Proserpine*
Baskerville, 16pp., 8½ by 5½ inches, 125 copies, six illustrations.

Cover gold blocked by Percival and Graham.

Percy Bysshe Shelley, *Lines Written Among the Elysian Hills*
with an introductory note by Thea Scott
Baskerville, 48pp., 8½ by 5½ inches, 60 copies, fifteen illustrations.

Bound in continental style in panelled boards with a cream spine.

Algernon Charles Swinburne, *A Match*
Baskerville, 12pp., 8 by 5 inches, 150 copies, six illustrations.

George Gordon, Lord Byron, *When We Two Parted*
Walbaum, 12pp., 8 by 5 inches, 100 copies, six illustrations.

Jill Gascoine and Derrick Goodwin, *The Living Theatre* (Published by the Living Theatre, Leicester)
This was produced in an attempt to help save a little professional theatre in Leicester which was running on a shoestring and was being threatened with closure. The booklet, which was given to the Living Theatre for sale to the public eventually made over £50 for them. This, of course, was not enough. The skull behind the mask on the cover of the booklet foretold the future, and the Living Theatre, situated in Holy Bones, died.

Thomas Campion, *The Man of Life Upright*
Walbaum, 12pp., 8 by 4½ inches, 150 copies, six illustrations.

Andrew Marvell, *Thoughts in a Garden*
Baskerville, 12pp., 8 by 5 inches, 120 copies, seven illustrations.

Oscar Wilde, *Serenade*
Walbaum, 12pp., 8 by 5 inches, 100 copies, five illustrations.

Thea Scott, *Fingal’s Cave*
Walbaum, 12pp., 10 by 8½ inches, 150 copies, twelve illustrations.

Bound in blue cloth boards with gold blocked spine, by Trevor Hickman.

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A.W., Where his Lady Keeps his Hart
Walbaum, 12pp., 7½ by 5 inches, 70 copies, seven illustrations.

Penelope Holt, A Sicilian Memory
Baskerville, 33pp., 8 by 5 inches, 70 copies, twelve illustrations.
Quarter bound by Trevor Hickman in brown morocco, blocked in gold, with panelled boards of grey Elephant hide; with a gold blocked design by Rigby Graham on the front board.

Toni Savage, Rigby Graham; with a mural painting note by Hugh Collinson
Walbaum, 25 pp., 7½ by 4½ inches, 100 copies, thirteen illustrations.

IN PRESS AT THE MOMENT
Six Poems by E. Herbert Cesari
Printing at Pandora - Pandora’s first offering to the Society of Private Printers, which being rather an ambitious job has been overtaken by the second contribution, Jones’ Epitaph.

A QUEST FOR THE TOILET
P. K. West

ONE of the most pleasant features of book-collecting is undertaking research into books about which little is known. Whilst selling an early Winston Churchill (which is another story) I chanced across The toilet. At first just a nineteenth-century children’s book, which the bookseller sold to me for two and sixpence. I took it home and added it to my small collection of nineteenth-century children’s books.

It remained on the shelf until I came across a later edition of it offered for sale in one of Quaritch’s catalogues: £28! The catalogue entry claimed the book had an introduction written by Stacey Grimaldi and was illustrated by his father William. The book, in fact, only bears the initials S.G. at the end of the introduction, as evidence of authorship.

Trying to find out more about the Grimaldis I turned to DNB. According to Thompson Cooper’s article, The toilet was first published in 1822, with a third edition in 1823.

Further information on their lives shows that they were quite well known: William as a miniaturist and Stacey as a solicitor. The Grimaldi family to which they belonged can be traced back to Charlemagne, and to Robert Grimaldi, Prince of Monaco and Consul of Genoa: a title to which Stacey succeeded in 1835, on the death of his elder brother.

Stacey’s son, Henry B. Grimaldi, as a family memorial, published several works dealing with members of the family. His grandfather’s works were all listed in A catalogue chronological and descriptive of paintings by and after William Grimaldi. Here we find a list of the plates in the book (eight of them in the first and second editions) with mention of a ninth plate (a floral frontispiece) which would apparently face the title-page.

The bibliography of the Grimaldi family is useful for publication details of various editions.

P. H. Muir’s book English children’s books is very good on the Grimaldis, except that he speaks of two third editions dated 1821 and 1823, with varying publisher’s imprints.

Before attempting to sort out the bibliographical history, a little negative information: The toilet is not in the British Museum library, nor is it recorded in Bibliotheca Britannica (Edinburgh 1824), The English catalogue of books (1816-1836), The London catalogue of books (1816-
Jennings.

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verses drawings can arc produced a series of nine drawings, with use of toilet articles. Each plate has a movable flap that Harvey nym. Secondly, the range of material, from Chapbook to Alice, has proved impossible to record in its entirety. We do of course, have Harvey Darton, P. H. Muir, and the Osborne Collection Catalogue, but inevitably even these miss out on some books.

The toilet, a book that Muir deals with at some length, and the Osborne Collection lists (page 417), is a Toy Book, produced with young ladies in mind. In the first edition it measures 12.5 x 10.7 cm., 12mo, and consists of 32 pages, with nine hand-coloured engravings of toilet articles. Each plate has a movable flap that when lifted reveals the use of the article, e.g. plate one: The enchanting mirror, on lifting the flap the moral to be found is Humility: 'The full sum of me, Is an unlesson'd girl, unschooled, unpracticed; Happy in this she is not yet so old But she may learn, and happier than this, She is not bred so dull, but she can learn; Happiest of all is, that her gentle spirit, Commits itself to yours to be directed.'

It appears that William Grimaldi, 1751-1830, and Stacey, 1790-1863, are the joint authors of this book. William whilst at a house party produced a series of nine drawings, with movable flaps, for, and one can only guess, the amusement of other guests. Stacey thought that the drawings might well be incorporated into a book, so he wrote the verses and an introduction, and published the book at his own expense. In the Introduction he requested from his dear young friends the 'Acceptance of a few appendages to your TOILET, of extreme beauty and value, though some of them may be at variance to modern fashions.'

The first edition was published early in 1821, by N. Hailes and R. Jennings. At the time it was quite a success, and ran into a second edition later in the year, heralded by a prospectus. This time it was published by the author and sold by a W. Sams.

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A prospectus for a second edition is unusual, and leads one to suspect that the first edition was either not published in the technical sense at all, but produced for distribution to friends, who may well have shared in the enjoyment of the illustrations at the house party, or else that it was produced only in a very small edition.

Earlier on I mentioned the William Grimaldi catalogue, and the floral frontispiece. It was meant as a frontispiece to The toilet, but apparently – and this is where the Bibliography of the Grimaldi family becomes invaluable – this was not added until the third edition (a fact later borne out by Mr. Muir). Listed as item 401 in the bibliography, the third edition varies in several respects. It is 24mo, consists of 34 pages, has the nine coloured double plates, and the one single plate, the floral frontispiece. Strangely enough, although this plate was not added until the third edition, as an engraving it was first published in 1820.

The book had its copiers. In 1845 a new version with identical subjects, but with new verses was published by Rock Bros., and Payne. A cheap lithographic copy came onto the market in 1870.

In 1854, spurred on by the success of The toilet, Stacey produced a sequel, on very similar lines, for the young men of the day: A suit of armour for youth.

These notes are brief and probably inaccurate, and I would be very pleased to hear from anyone who can correct, or add, to the information given. But however inaccurate my account, the book has given me, in tracing the information, many happy hours.

3. A Catalogue, Chronological and Descriptive, of Paintings, Drawings and Engravings, by and after William Grimaldi 1751-1830. 1874.
4. The Miscellaneous Writings of Stacey Grimaldi 1790-1863. Four parts published between 1874 and 1884. [The last two items were both edited by H. B. Grimaldi, and like item two, were published privately to 100 copies.]

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REVIEWS


Of the making of books there is no end, and it is almost as true today to observe that there appears to be no end to the making of books about books. No reader of The Private Library is likely to quarrel with this, particularly when the books are of so high a standard as those here under review.

There has not for many years been an authoritative and detailed study of the history of printing in Britain, and Colin Clair's new book fills this gap very usefully. He is well aware of the difficulties of treating the whole field of book production in this country in a succinct manner, and wisely has made no attempt to deal with the economics of the printing trade as this aspect of the subject has been authoritatively covered by Marjorie Plant in her The English book trade. Similarly, although his treatment of the Stationers' Company is adequate he does not attempt to treat its work in detail, instead referring the reader to the outstanding work of the late Cyprian Blagden. There is, alas, no bibliography, 'since the chief sources for the facts are mentioned in the text or the notes', says Mr Clair in his preface. This is to be regretted, the more so since our old acquaintance (certainly not friend) op. cit. figures in the notes. The illustrations are on the whole adequate, though a few are too small to be really satisfactory, and the choice of the Victorian chromolitho portrait of Caxton from the little SPCK History of printing is curious. The printing and binding are dull, and one feels that Messrs Cassell have scarcely done Mr Clair's text justice in their production.

English book illustration 166-1846 was designed originally for presentation to the Fourth International Congress of Bibliophiles when it was held in London. (The Grolier Catalogue, reviewed elsewhere in The Private Library, was also produced on this occasion). The first section on manuscripts was written by D. H. Turner and intended as a commentary on the English illuminated manuscripts on show in the Grosvenor Library; the second section on the illustration of printed books was prepared by Mrs Margaret Schele and accompanied by a temporary exhibition in the King's Library. In the Preface, the work is charmingly, and disarmingly, described as a 'booklet'. But what a booklet! By no means cheap at two guineas, but a useful text and nine splendid illustrations, those from the manuscripts in splendid colour, very handsomely printed by Cambridge University Press.

The Private Library

The Printing Historical Society, of whose Journal the first issue appeared late last year, is a young and welcome addition to those societies interested in the history of the book and book production. Its journal, according to the Preface, 'is intended to provide a means of publishing authoritative articles on aspects of the history of printing techniques and materials, of individual printers, and of the organisation of the trade...'. In some respects a successor to James Moran's magazine The Black Art, the articles in this first issue - Philip Gaskell on bibliographical press, H. D. L. Vervloet on Plantin's Garandone types, H. E. H. Poole with the first part of a long article on music types, Michael Twyman on the tinted lithograph, James Moran on Mackie's nineteenth-century composing machine, and André Jammes on the 'Remain du Roi' types, plus short notes - are of a very high standard. This issue of the Journal is alone easily worth the very modest annual subscription to the IHS.

James Moran's work on composing machines has been appearing in articles in The Black Art and elsewhere for some time. But to have this material on the forerunners of the modern typesetting equipment assembled in one volume is helpful, and his notes on some of the books and magazines in the production of which these machines were used suggests an interesting and unusual specialisation for some book collector. The book is well produced, and most of the illustrations are good, although some are less clear than one would wish.

PLA members will need no introduction to the bindings executed by Roger Powell and Peter Waters. Howard Nixon's splendid essay gives a concise account of their work, and is admirably illustrated with full-page reproductions of some of their bindings. Well printed, and produced privately in an edition of only 450 copies (of which only a few are for sale), the book is magnificently bound; the blocking on the front board being particularly fine. As a model account of the work of two outstanding binders, and as an outstanding piece of book production, the book is warmly recommended. And the photographs of their bindery on the endpapers will make any amateur's mouth water. . .

H. C.


The Redwood Library was the third proprietary library in North America, founded in 1747 with a gift of £500 by Abraham Redwood 'to be laid out in a collection of useful books suitable for a Publick Library . . . having nothing in View but the Good of Mankind'. The other incorporators raised the money for the building; the books, bought in London, arrived and were catalogued and the library opened in 1750. The 1764 catalogue was the first to be printed and survives in very few copies. By 1806 many of the volumes recorded in it had disappeared, the victims of the War of Independence and the casual attitude of the citizens towards the library's property. In that year the committee started to recover their property, with limited success, although the books did trickle back during the nineteenth century. The operation was hampered by the attitude of those like one possessor of a stolen leaf who wrote to ask for the rest of the book. In 1947 the Library celebrated its bicentenary and an effort was
made to replace with new copies books missing from the 1764 catalogue. Three hundred and thirty-one titles have been replaced since then.

It is always pleasing to see the publication of the catalogue of a historic library. As more of them appear it becomes easier to form an idea of what books were actually being read at a particular period, or at least considered worthy of being read and preserved. The missing volumes have been marked in this catalogue, from which may be made perhaps a cautious assessment of popularity.

The catalogue itself gives titles as they appeared in the original with the name of the author, a short title, and date of publication. Some entries have notes — mainly about the donators of the volumes. It is a pity that the publishers’ names were not included in the imprint. Mr Lewis’s preface is eminently readable, as always, and the editor’s introduction succinct.

For the most part the book is pleasantly produced, although the half-tone reproduction of an engraving as frontispiece is unfortunate. Were it not for a blind ornament on the front cover one would imagine the casing to have been fitted upside down as the publisher’s name appears at the head of the spine. However, the controversy about which way the binder’s title should run has been solved by printing it running down on the dust jacket and up on the casing, thus enabling the owner to suit himself.

The author is to be congratulated on attempting this book. It must have been hard to compile and the material is not easily classified. The drawings and reproductions of parts of manuscripts are generally good, but some are not up to standard, notably those for ‘filigree’ on p. 46, and for ‘geometric patterns’ on p. 70. Again the descriptions and definitions in most cases serve to clarify or emphasise what the drawing or facsimile represents. In some cases, however, they are either redundant or nonsensical. Is it really necessary to define, in many cases inadequately, all those geometrical elements of pattern at the beginning of the glossary? Are not their names sufficient? For instance, to name a right angle, to draw two examples, and to define it implies a lack of knowledge that most users of the book will resent. The definitions of ‘zig-zag’, ‘triangle’, and ‘dot’, make me think the compiler had her tongue in her cheek, while the description of ’hemisphere’ as ‘a half a shape’ is laughable. Furthermore, some polygons are named and illustrated. It seems quite needless to translate the names as well.

There are some inconsistencies. On p. 29 the derivation of ‘cilicate’ from the Latin is stated, but the derivation of the remaining words from Greek or Latin on the same or other pages is not given. The description of ‘lacerite’ on p. 90 says that this ornament is not found after the tenth century in spite of the author’s remarks at the beginning that the glossary is not a history of ornament. At the beginning of the section on ‘lettering terms’ on p. 73 the author has introduced some palaeographical terms in a very faint-hearted way. For a book that is intended for manuscript students this should be done adequately or omitted altogether. The description of ‘geometric patterns’ on p. 70 is obscure.

The book is very nicely produced and of a most convenient size.

B.S.C.


A mention of Jean Grolier among bibliophiles produces the inevitable reaction: ‘a Grolier Binding’ — it is almost an echo. So closely is his name linked with his bindings that it might even surprise some people to learn that he was not a bookbinder but one of the really outstanding book-collectors of all time. That his name is forever associated with bindings springs from his position as a scholar of repute and a very rich man who took pains to have his books bound to his liking and to keep them in impeccable condition; he had much of his library re-bound and his ideas of style and taste were perhaps ahead of his contemporaries.

So, the fourth International Congress of Bibliophiles falling (whether by accident or design) on the 400th anniversary of his death, a major exhibition of his books was almost dictated, and a major operation of cataloguing was no more than the British Museum could offer as hosts. In fact, nearly one-quarter of the known survivors from his library were included, and the subject of this review bears witness to the spirit in which the whole project was approached. It is not often that someone who has missed an exhibition has the opportunity to go so far towards remedying his omission with the aid of the catalogue and some imagination. This is a catalogue raisonée in the fullest sense; all the books shown are illustrated except where two or more volumes in a set are identical or where they have been re-bound, and in addition there are eleven plates illustrating the finishing tools; that is to say 139 half-tone plates in black and white. The frontispiece in colour could hardly be bettered — you can almost feel the book in your hands.

The descriptions, running from ten to thirty lines of text for each book, are grouped under the various binders responsible, and each group is preceded by a page of comment on the particular atelier. The preface, introduction, sources and references are all required reading for serious students, and they read very easily. One detail of description perhaps calls for comment: the term ‘re-tooled’
is here used to cover not only re-tooling with tools identical with or similar
to the originals, but also additional tooling, particularly on the spines, carried
out in the seventeenth century or later. However, having done your home-work
on the introduction this should make for very little confusion.

Your reviewer is privileged in having been enabled to make a correction at
line 3 on page xii of the Introduction; the solitary French survivor among
Grolier's early bindings is not in Vienna but in the Biblioteca Nazionale
Vittorio Emanuele in Rome; it was No. 32 in the catalogue of the 1959
Grolier Exhibition at the Bibliothèque Nationale in Paris.

Turning to the physical characteristics, the printing is good as is the paper,
and the binding is above the average for publishers' case-work; the book
handles well and lies open comfortably without persuasion. The cover
decoration follows the main theme of the solitary architectural binding in the
exhibition and so almost chooses itself, though it is perhaps not to everyone's
taste today, and the design is happier in its entirety on plate 87.

Having gone to the expense of a very fair imitation of a leather binding made
with good modern materials might there, perhaps have been headbands to
enhance the overall effect? The substantial acetate dust-jacket is fully justified.

Copies of this scholarly addition to the bibliography of bookbinding were
still available in December 1965, and there is something in it for all book-lovers.
It is unlikely to make an early appearance on the secondhand market; if you
have not got a copy have no hesitations, but let it speak for itself.

ROGER POWELL

Lines of the alphabet in the sixteenth century, compiled by John Ryder. Distributed
by Natalli & Maurice Ltd, 42 Great Russell Street, London, W.C.1. Pp.360,
600 copies. £4 4s.

The manuals of the sixteenth century writing masters are now very rare and
expensive, and those who wish to study them must either have recourse to the
larger libraries or to facsimiles. But even the latter are scarce, many manuals
never having been reproduced at all, and those that have are usually in small
editions. In an effort to remedy this situation by stimulating the making of more
facsimiles by schools of graphic design and printing, and indeed by publishers
in general, John Ryder has now prepared a descriptive check-list of the principal
manuals, illustrated by specimen pages or diagrams from each, and
making reference to the facsimiles that have been made to date. Of the thirty
masters listed the work of half has never been completely reproduced, and
some of the remainder are only covered by what are rather sadly described as 'working copies'. There thus remains much to be done, despite the superb work of
the Officina Bodoni (which has been responsible for facsimiles of Arrighi,
Brun, Celsichino, Feliciano, Mercator and Meysslin, and is now at work on
Tagliante and Torniello) and of such school presses as the Royal College of
Art's Lion and Unicorn (whose Fugger and Yeiar are listed, though not the
Oxford University Press's later reissues). Meanwhile, besides providing an
impetus to other printers, Mr Ryder's finely designed and printed book will
serve as an elegant check-list for collectors, giving glimpses of a greater number
of writing books and their facsimiles than probably most realised existed.

D. J. C.

Calligraphy and Palaeography. Essays presented to Alfred Fairbank edited by

This beautifully produced and illustrated book contains a collection of essays
presented to Mr. Alfred Fairbank on his seventieth birthday. It is a worthy gift
to the man who has probably done more than any other to stimulate the present
interest in fine handwriting.

There is first a biographical sketch of Mr. Fairbank, a list of his works, both
manuscript books and published books and articles, and an account of his
organising the writing of the Royal Air Force Book of Remembrance in St. Clement
Danes.

The remaining essays range over the whole field of Mr. Fairbanks' interests,
whether it be the work of fifteenth century Italian scribes or the encouragement
of good handwriting in schools today. There is so much offered that choice
here can be only a matter of personal interest.

The late Professor B. L. Ullman contributes notes on further fifteenth
century humanistic manuscripts that he has been able to assign to notable scribes of
the time, and Miss Albina de la Mare has a fascinating article on Master Piero
Strozzi, a Florentine scribe, together with a list of the manuscripts which have
been identified as having been written by him.

Mr. Paul Hofer writes with meticuous care on the first printed manual of
western handwriting, the Opusin of Ludovicus Arrighi Vicentino. He is particularly
concerned with the variant issues of the first edition. He concludes that
there must have been at least two distinct issues.

Professor Tillettson describes the growth of his own interest in Italic hand-
writing, and Mr. Paul Standard how he, in New York, first became aware of
A Handwriting Manual and the impact it had upon him.

There are then two essays on the history and developments of the Society of
Scribes and Illuminators and the Society for Italian Handwriting. The book
concludes with an Anthology of Articles reprinted from the Bulletin and
Journal of the Society for Italic Handwriting, including four by Mr. Fairbank
himself. His What makes a Good Style is a model of lucid and concise instruction
in penmanship. There is an index.

The plates alone make this book worth six guineas.

M. A. R.

GEORGE MACKANESS, Bibliomania; an Australian book collector's essays. Sydney,

Dr Mackaness' essays here reprinted have been appearing for some time in
The American Book Collector and elsewhere, and it is very useful for the collector
of Australiana to have them collected together in one volume. His interests are
wide ranging - from Sir Joseph Banks to Norman Lindsay, from Dickens to
Conrad - for Dr Mackaness does not interpret Australiana narrowly. As a result
many of the essays are also of interest to the general reader. So much to the
book's credit; on the other hand, many of the articles appear to have been
written years ago (why is there no list of where and when they originally
appeared?) and, what is much more important, not to have been revised for
republisher. The result is naturally sometimes odd; Chapter II on Australian

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RECENT PRIVATE PRESS BOOKS

An impression of winter: a landscape panorama by Morris Cox. (Pp.26, 8 x 4 inches. Bound in decorated paper-covered boards. 100 copies, price £2. Gogmagog Press, distributed by Bertram Rota Ltd, 4, 5 and 6 Saville Row, London, W1, England.) Three long offset prints (embossed by the blocks at the same time as they were printed from the offset surface), joined and folded to produce nine double-page spreads. Perfectly evocative of winter: a book of great beauty, the first of a series of four planned to span the seasons.

Mummers’ Fool, a poem by Morris Cox. (Pp.22, 10 x 6 inches. Cloth spine, decorated paper-covered boards. 60 copies, price £4. Gogmagog Press distributed by Bertram Rota Ltd). An imaginative poem attempting to recapture something of the subjective experience of an original ‘serious fool’ taking part in the ancient rites of the Morris Dance and Mummers Play. Superbly printed in Matura Script and Jefferson Gothic on Head’s hand-made paper, with many-coloured magic illustrations by the author. The binding is as brilliant as usual, with boards covered in Japanese tissue through which can be seen the pressed grasses which are laid underneath.

The haunted house of love, a poem by Alastair Howard Robertson. (Pp.21, 7½ x 4½ inches. Stapled into paper wrappers. 250 copies, price 3s 6d. Quarto Press, 37 North Castle Street, St Andrews, Scotland.) Adventurous poetry and adventurous printing. Set in Univers and Perpetua, printed in a rush in a week or so last October in black and red. Erotic register, reasonable presswork, excellent value.

Opercula (London coal plates), sketched by Ascasulos, junior, with an introduction by Raymond Lister. (Pp.32, 8½ x 5½ inches. Sewn into paper wrappers, price 15s. Printed by Bristol Typesetting Co. Ltd, and published by the Golden Head Press, 26 Abbey Road, Cambridge, England.) One hundred and fifty coal plates dating from the middle of the last century, sketched by a medical student working in London in 1863. A pleasant introduction to a neglected branch of Victoriana.

Dutch Silver by Douglas Ash. (Pp.41, 8½ x 5 inches. Boards. Price 15s. Printed by Bristol Typesetting Co. Ltd, and published by the Golden Head Press.) Another of the Golden Head Press collectors’ books, treats of Dutch silver-ware from 1500 to 1900, but concentrates on the great national period, the first half of the seventeenth century. Illustrated by 28 line drawings in the text.

Moments of truth, nineteen short poems by Living Poets. (Pp.24, 6½ x 4½ inches. Stapled into paper covers. About 150 copies, of which 100 are for sale. Price 6s. Keepsake Press, 26 Sydney Road, Richmond, Surrey, England.) An anthology of poems, all but two previously unpublished, achieving a high degree of success, and including pieces by George Barker, John Betjeman, Roy Fuller and Ted Hughes, as well as others less well known but frequently quite as entertaining. Nice typography, as usual, and reasonable presswork.


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.