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# THE PRIVATE LIBRARY



THE BOOK WORLD  
ST TERESA'S PRESS AUSTRALIANA  
RECENT PRIVATE PRESS BOOKS  
REVIEWS

VOL 8 : 4 WINTER 1967

# The Private Library

Quarterly Journal of the Private Libraries Association

Hon. Editors: Roderick Cave and Geoffrey Wakeman

Vol. 8 No. 4 Winter 1967

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## THE BOOK WORLD

### BI-CENTENARY

1767 saw the death of several eminent members of the book trade. Amongst these was Jacob Tonson III, the last publisher of a name which had been celebrated in the trade for almost a hundred years. He was the great nephew of a publisher of the same name who had set up in business in 1677 and published, amongst others, the work of Dryden but whose most successful investment had been to purchase half the copyright of *Paradise Lost* in 1683 and the rest in 1690. This was shrewder than it now appears, Milton being then still remembered for his association with Cromwell and the Commonwealth. He took his nephew Jacob Tonson II into partnership and they moved into the Shakespeare's Head opposite Catherine Street in the Strand in 1710. Jacob II died in 1735 and Jacob I in 1736 and it was from then that the business was carried on by Jacob III. He was joined as a partner by his brother Richard who does not seem to have played a very active part in the business which however continued to be prosecuted with the energy and success which had characterized it previously. *Paradise Lost* continued to be a valuable property and in 1749 an edition was issued with plates by Francis Hayman whose reputation at that time was a high one in the field of decorative painting. He was later responsible for decorating Vauxhall Gardens in collaboration with Hogarth.

Jacob I had been responsible for the first octavo edition of Shakespeare, published twenty years after the fourth folio. It was issued in 6 volumes in 1709 edited by N. Rowe. A pirated 'seventh volume' was published by Curll the following year containing principally 'Venus & Adonis' and 'The Rape of Lucrece'. Tonson's next Shakespearean venture was Pope's edition of 1723-5. Jacob III continued this family tradition by publishing Samuel Johnson's edition. Proposals for this

were put out in 1756 and by the time the set of eight volumes actually appeared in 1765 Johnson said he had 'Lost all the names and spent all the money'. Pope's edition does not seem to have sold particularly well. It had originally cost six guineas, but the remaining copies were sold off at Jacob III's sale in 1767 for only sixteen shillings a set. The whole sale realised £9,550 19s. 6d. In addition to the classic works of English Literature Jacob III published the normal run of books from *A sermon on the death of Dr Scawen Kenrick*, 1753, price 6d. to *The jovial crew, a comic opera* offered for 1s. in 1760.

It remained for George Steevens, a later editor of Shakespeare, to write Jacob's eulogy in the preface to his edition in 1778. 'To suppose that a person employed in an extensive trade lived in a state of indifference to loss and gain, would be to conceive a character incredible and romantic; but it may be justly said of Mr Tonson, that he had enlarged his mind beyond solicitude about petty losses, and refined it from the desire of unreasonable profit. He was willing to admit those with whom he contracted, to the just advantage of their labours; and never learned to consider the author as an under agent to the bookseller. The wealth which he inherited or acquired, he enjoyed like a man conscious of the dignity of a profession subservient to learning. His manners were soft, and his conversation delicate; nor is, perhaps, any quality in him more to be censured than that reserve which confined his acquaintance to a small number, and made his example less useful as it was less extensive. He was the last commercial name of a family which will long be remembered.'

#### WHAT IS THERE IN NEW'S LITERATURE?

It is a pleasing custom of some of the American reprint publishers occasionally to print as keepsakes some of the lighter material in literature and bibliography. Our own favourite hitherto has been *The Old Librarian's Almanack*, which Messrs. G. K. Hall produced as their Christmas greeting to their friends in 1962. But it has been challenged very strongly by a little book which the Gale Research Company of Detroit gave away to delegates at the American Library Association's 86th conference in San Francisco in June: *English as she is spoke*. There is surely no need to remind readers of Pedro Carolino's hilarious guide to the English tongue, which was first published under the title which has become immortal by the Leadenhall Press in 1883. But the original edition is no longer as common as it might be, and it is

very useful to be able to get hold of copies readily and cheaply once more. The reprint has been well done, and compares well with the original, and is made an even better buy at \$1.00 by Mr Leslie Shepard's useful nine page introduction. Readers in England who wish to obtain copies may get them from Mr Shepard at 12 Moatlands House, Cromer Street, London W.C.1, price 7s. 6d.

#### THE SIGNET PRESS

We recently received from Thomas Rae a leaflet, as usual pleasantly printed, bearing the title 'The death of the Signet Press'. It seemed ominous, but our forebodings were unnecessary: those who like the work of Mr Rae's press will be glad to know that Signet is not dying but instead undergoing a metamorphosis. The New English Library, publishers of the paperback series 'Signet Books' were of the opinion that Rae's imprint was an infringement of their trademark, and despite Rae's argument that he was operating in a very different area of publishing, legal opinion was on their side. The Signet Press, Greenock, therefore had to have a new name, and is now called the *Grian-aig Press*, from the old Gaelic form of its home. Though we sassenachs may have some doubts about its pronunciation, we have no doubt that its future work will continue the fine Signet tradition that Rae has built up over the past few years.

#### THE PRIVATE LIBRARY

As members will already know, in 1968 the Private Libraries Association's subscription is being increased, and its journal is to be expanded very considerably in size. We hope to be able to give readers a far wider range of articles, and also to make much more extensive use of illustration than has hitherto been possible. Naturally such expansion has not been undertaken without considerable discussion about the future shape of the journal and its contents. Among the articles which it is planned to include in the next few issues of the magazine will be a study of John Minton, the first of a series of English book illustrators. Another series will consist of studies of some book collecting journals of the past and present, with essays on the *Book Collector's Quarterly* and the *Miscellanies of the Philobiblon Society* early on the list. Other articles to appear in the near future will be on Gabriel Naudé, on Edy Legrand, on the illustration of *Wuthering Heights*, on nineteenth century bookbinding, and collecting Ange Goudar. As always, we shall welcome members' comments and suggestions.

## AUSTRALIANA

by Geoffrey A. J. Farmer

THE collecting of books about Australia, books mentioning Australia, and books written by Australians has become a recognised part of book collecting generally, and 'Australiana' has the same kind of respectability now as Shakespeariana or Americana has had for a hundred years or so. The respectability of Australiana is very recent—dating undoubtedly from the Coles sale in 1965, and it is new enough for doubts still to be expressed by collectors as to its value and importance. Anybody who reads booksellers' catalogues or auction records of Australiana is familiar with that startled feeling of shock and perhaps disbelief, the reaction that the books are just not worth the prices asked, and that a 'true level' will be reached when the present phase is over. Collectors often feel tremors of anguish at the prospect of paying a large sum for a book which up until ten years ago or less could be had at a fraction of its present price. Although the Coles sale has become to a large extent the yardstick of current Australian prices, this is by no means the only reason for the present widespread interest in Australiana, for there are several others which have been increasing in effectiveness for some time.

One very important feeling is linked with the feeling of national consciousness and identity. Australians now feel themselves to have a part in the world's happenings; Australia is no longer unknown, and its achievements in many spheres have been recognised internationally. This has fostered a growth of national pride—pride in current abilities and in past history. This pride manifests itself in other ways than in collecting Australian books of course: it is seen in such diverse ways as in Australian painting, the National Trust, the Sydney Opera House, the Adelaide Arts Festival, and in the growth of primary and secondary industries.

Interest in the history of a country is usually, in Western democracies at least, an integral part of national pride, and books being the main sources of historical and literary knowledge, have become keenly hunted objects. These sought after books then serve the dual purpose of being preserved as original printed records, and of providing one of the sources for contemporary research into a country's origins and growth. The hunters now of Australiana are not only private collectors within the country, they are libraries all over the world with keen demand coming from the United States, and collectors everywhere.

This present demand is an aspect of another reason, which is an economic one based on supply and demand. The supply of Australiana goes back many years to the first recorded use of Terra Australis Incognita to designate the supposed south land, through the journals and narratives of the Dutch, French, and English navigators, and thus to the eventual settlement and spread of population, but the demand for many years nowhere exceeded the number of books available. When public and private libraries were established in Australia during the Nineteenth Century, book collecting as distinct from book buying followed the general overseas trends, by concentrating upon Incunabula, the Sixteenth and Seventeenth Centuries, and upon the classics of literature. During the Nineteenth Century the fashion of collecting contemporary and near contemporary books originated—Americana in the 1840's and Victorian literature in the 1890's, but little interest was shown in Australia as a serious field of collecting. The serious collecting of Australiana was mainly the preserve of individuals like E. A. Petherick the bibliographer, David Scott Mitchell who founded the Mitchell Library, Sydney, and William Silver the collector of the York Gate Library, even though in 1893 the Free Public Library Sydney, was able to issue a large printed catalogue of its Australiana.

The first important bookseller's catalogue devoted to Australiana was that of Francis Edwards in 1899, compiled and annotated by E. A. Petherick. In his *Bibliomania* Dr George Mackaness devotes a chapter to Petherick emphasising his importance in Australian bibliography, and giving some of the prices asked in this catalogue. West's *History of Tasmania*, 36/- then, is now over \$A120. Following this English catalogue, the first important bookseller's catalogue in Australia was issued by Angus and Robertson in 1910. Now, 57 years later, they are still issuing important catalogues—that of Dr Eric McDonald's collection in 1963, their Australiana catalogues in 1965 and 1966, and their first catalogue of Dr Mackaness' collection in March 1967.

During the 1920's other English booksellers were issuing catalogues of Australiana. The Museum Book Store in its Catalogue 114, 1929, offered Mortlock's *Experiences of a convict* in the original five parts for £2.2.0, only slightly more than the price of the recent reprint. However, the next major bookseller's catalogue was that of Maggs Bros in 1927, Catalogue 491. This catalogue even now, has not been surpassed for its detail and the length of its historical notes. It is arranged chronologically, the first entry, dated 1478, being Pomponius Mela's *Cosmographia*, which contains one of the first printed references to the

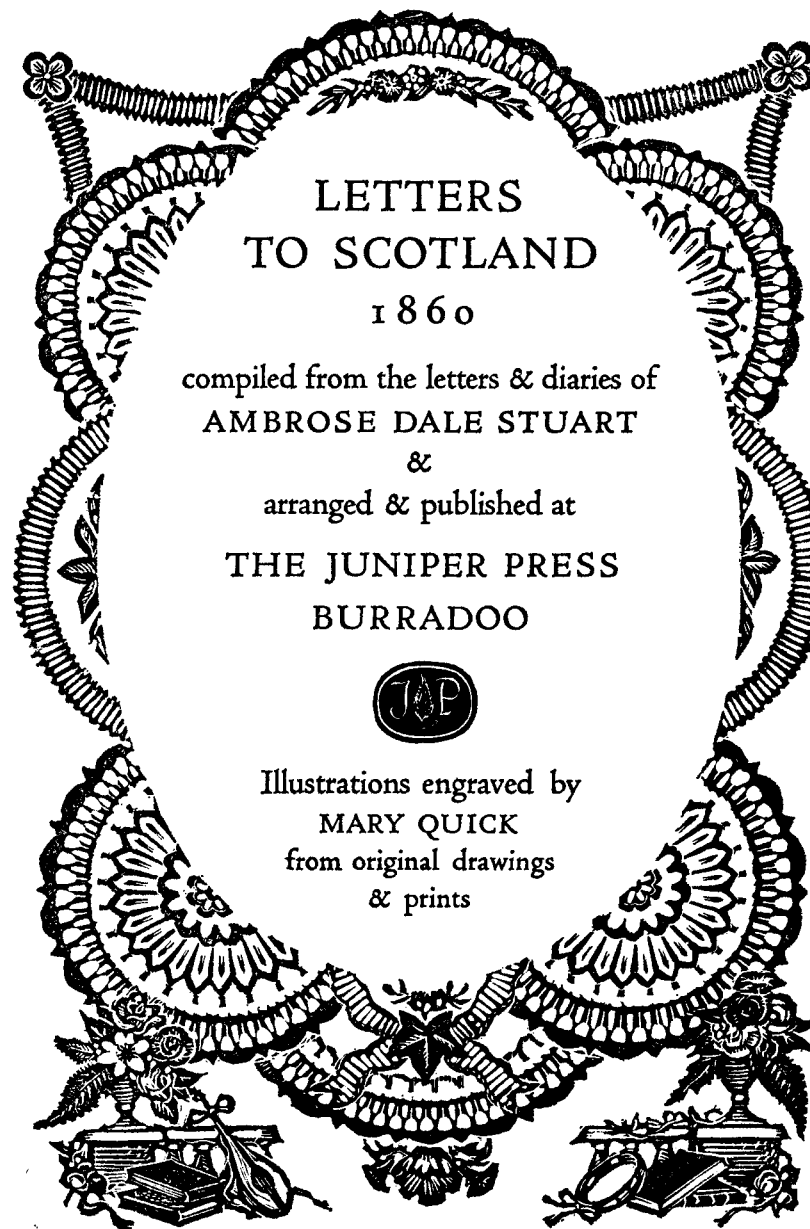
unknown Continent of the South. Teichelmann and Schurmann's *Outlines of a grammar . . . of the aboriginal language of South Australia* gives a good indication of the rise in prices over forty years: Maggs asked £2.2.0 for this book published in Adelaide in 1840—Angus and Robertson now asked \$A100. The catalogue lists 650 items, and there are full author, title and subject indices.

Francis Edwards issued an important catalogue on Australasia in 1928, but their next major catalogue of Australiana was that of the Edge Partington collection of Australasian books and pictures, 1934. There were 2682 items listed, and although the annotations were brief, this catalogue remains as a memorial to one of the greatest collections of Australiana formed privately.

Then came the war, and the descent of United States servicemen upon Australia, a few of whom, with money to spend, were sufficient to clear out stocks in Australian bookshops and start the flow of Australiana to the United States. Mr F. G. Coles has estimated that in the 1930's Australiana collectors in Melbourne would not have numbered more than 30. Then, in 1942, American troops arrived in force, and plunged in and bought Australiana as an investment. 'In almost no time,' he recalls, 'bookshops handling such material were sold out. I date the rise in prices from that time.'

The last twenty years then, has seen the really tremendous growth in Australiana interest, starting with this sudden wartime demand, with the consequent necessity for booksellers to replace stocks, and the realization, particularly by United States libraries, that in Australiana lay a virtually untapped field of collecting. The money moved in, and prices began to rise as booksellers started searching for further stocks. They rose slowly at first in Australia, but not generally so outside the country until after the Coles sale in 1965.

Formed by Mr F. G. Coles, this was the largest and most important collection of Australiana offered at auction for many years, the 1287 items realising £A44,022. It was an international occasion, with buyers from all over the world attending, and has become the major event in post-war Australiana collecting. The catalogue was prepared by Gaston Renard, lately of Melbourne and now setting up business in the UK, and as *The Times Literary Supplement* said, ' . . . the bibliographical documentation is scrupulous, the annotation nourishing, and there is an index.' Renard had earlier been responsible for organising the sales of Barrett (1959) Pilkington (1963) and Tremewen (1964), but with the Coles Collection he set the seal on his reputation as bookseller and



bibliographer. An extremely perceptive account of this sale is to be found in *Australian Book Review* 4: II, Sept. 1965, p. 198, written by an eminently musical Australian bookseller writing under the name of David Scott.

Although there have been other collections sold and catalogues compiled over the last eighty years, I suggest that these catalogues, Francis Edwards 1899, 1928 and 1934, Angus and Robertson 1910 to date, Maggs 1927 and *Voyages and Travels*, Vol IV, *Australia and the Pacific*, 1864, and Coles 1965, are landmarks in Australiana collecting. Francis Edwards followed the Coles sale with another Australian catalogue, being the first major overseas bookseller to follow the upward trend of prices in Australia, although smaller English booksellers like Bonner and Lawson always seemed to be more closely in touch with Australian prices.

An interesting sidelight upon what might be called the collecting of 'classic' Australiana has been the growth of the publication of facsimile editions in Australia. This process is not new, for Angus and Robertson's third book published in 1888 was a facsimile of Sir George Young's *Proposal for a settlement on the coast of New South Wales*, the Australiana Society issued facsimile editions of Phillip and Bligh during the 1950's, and there have been others, but there has never been anything like the furore of facsimiles which have appeared over the last five years. The flow was started by the Public Library of South Australia in 1962 with its *South Australian Facsimile Editions*, prepared by the xerographic process and relatively crudely made. However, techniques improved and prices were lowered, until one of the latest efforts, Flinders' *Terra Australis* in two folio volumes with folio volume of charts for \$A25.00, represents a high point in Australian publishing generally. Approximately one hundred titles have now been published in this programme which is still continuing. The Public Library of New South Wales under the Sir William Dixson Foundation has now issued some eight titles, the Platypus Press of Hobart have issued several, and William Heinemann's Australian Branch have just announced the first four titles in their facsimile programme. Angus and Robertson in collaboration with the Royal Australian Historical Society have issued a number of reprints of early titles such as Tench, White, and Cunningham, and other Australian publishers are doing the same. Incidentally, contrary to some initial opinions, all this activity has had no downward effect at all on market prices of the originals. In fact, quite the reverse: the existence of the facsimile or reprint excites the collector to obtain the original,

and prices continue to rise.

Prices will continue upwards, especially for the important items, for a price level commensurate with the overall importance of Australiana has not yet been reached. It is still absurd that the foundation volumes such as Tench, Hunter and Phillip can be bought for \$250 or less, or that explorer's journals are still often under \$150. Books like these are basic to Australia's history, and as time passes, prices of the original editions must continue upwards. Collectors should make every effort to obtain the books they want now, and ignore their initial feelings of shock at prices asked, for they will go higher. In 1965, Francis Edwards asked £18,000 sterling for a First Fleet journal described as an original manuscript. There are apparently three manuscript copies of this in existence, and this particular copy is in fact likely to be as described. Now, £18,000 is a lot of money, and apparently literary authorities in Sydney were staggered at this price, but think what is being offered. An unpublished original manuscript journal written between 1788 and 1789 by Bowes Smyth on board the *Lady Penrhyn*. The best parallel I can think of a similar journal written by an observer aboard the *Mayflower*—what would that be worth?

Collectors concerned with Australiana would do well to study the history of Americana, for the similarities are many. It was not until the 1840's that Americana began to be collected by private collectors, and it was not until this century that United States libraries generally came into the hunt, by which time prices had risen steeply. Similarly, libraries in Australia lagged far behind private collectors in the chase for Australiana; probably the greatest collection of Australiana in the world today is a monument to a private collector, the Mitchell Library incorporating the Dixson Wing of the Public Library of N.S.W. Today, libraries and private collectors are in spirited competition for Australiana, and there is a more general knowledge of the value or possible value of books on the subject. Since the Coles sale, English booksellers have caught on to the demand, and whereas up to a very few years ago it was possible to obtain bargains, now the chances are almost negligible.

Antiquarian booksellers are professionals and few of them are rogues, and the best of them naturally charge highly for their specialised skill and knowledge, for the information supplied by their catalogues, and for their increasingly difficult task of finding worthwhile items for sale. A few might call a book 'very rare', not stopping to think what the phrase might mean, when the book is rare because it is worthless and

not sought after. Again, a bookseller might classify a book as 'scarce', being a work which he regards as valuable and hitherto ignored, and price relatively high to impress its value upon collectors. Classic examples of this are to be found in P. H. Muir's *Minding my own business*.

Apart from antiquarian books of historical interest, there are other aspects of Australiana, such as literature, private press books, and current publications. Australian literature, for instance, is a vital part of the whole, yet prices are still lower on a comparative basis than for purely historical material. Australian booksellers appreciate its worth, but no overseas catalogue on the subject has yet appeared. It is still possible to obtain the first issue of Furphy's *Such is life* for \$50 or less, a book which H. M. Green describes as 'one of the peaks in Australian literature'. Imagine trying to obtain the first issue of Poe's *Tamerlane* for \$50.

Australian fine printing and private presses have received comparatively little attention from collectors, and while it has never had the same importance in book production as in Britain or the United States, it still forms a small but highly interesting segment of Australiana. The annual awards to 'Best Books' by the Australian Book Publishers' Association and Transfield—Australian Book Review are stimulating interest in this aspect, and it will undoubtedly grow in importance. Information of private presses in Australia is scattered; Dr Mackenness has written on several, and articles have appeared in *Biblioweb* and *Australian Book Review*, but nothing approaching a complete history has been written. How many collectors are aware that there are at least six private presses operating in Australia today—The Pump Press, Talkarra Press, Wattle Grove Press, Piscator Press, Shapcott Press, and the Press of Brian Donaghey, with another one or two in temporary abeyance? How many collectors know anything of John Kirtley and the magnificent printing he did for over twenty years? Is there a private press collection containing the complete works of presses such as Juniper, Barn on the Hill, Microbe, Sunnybrook, Rams Skull, Wakefield, Ankh, Horace Walpole, Lantern, early Hawthorn, Myall, Argonaut, Fanfrolico, Myriad, Panurgean, Koolinda, Yarul, and Parkhouse Presses?

The final category of Australiana is that of current publication, and there are at present a number of important books being published, as well as an even greater number which are more or less cashing in on the fashion for Australiana. Recently published books such as the first two volumes of the *Australian Dictionary of Biography*, G. A. Robinson's

Tasmanian journals and papers, 1829 – 1834, published as *Friendly Mission*, and the Australian histories of Manning Clark, Russel Ward, Geoffrey Blainey and Marjorie Barnard are all works of permanent importance which will increase in scholarly, historical, and monetary value. Market values here can rise surprisingly, and scarcities occur. The first edition of *Early Homes of Northern Tasmania*, two vols. 1964, limited to 1,000 copies which sold mostly in Tasmania, now realises \$80.00 or more, a valuation which may possibly fall as copies come back on to the market, but just try and buy copies now of the first editions of the first books of important writers like Patrick White, Francis Webb, Hal Porter, Judith Wright, and Rosemary Dobson.

A sign of the coming of age of any literature is the appearance of bibliographies, and there is no lack of these for Australiana. The major work is of course Sir John Ferguson's *Bibliography of Australia*, 1941 to date, in six volumes with one more to come, but there are others covering such subjects as literature, aboriginals, military history, Tasmania, and South Australian geology. These all provide guide lines to collectors and students, and help to make their subjects known. Additionally, *Australian National Bibliography* is invaluable, as is D. H. Borchhardt's guide, *Australian Bibliography*. One important warning here though: Australian books have as yet had little detailed bibliographic examination to determine points and issues and editions, such as for instance American books have had and are having. There is no bibliographical society in Australia, and there is a tremendous amount of work to do. For instance, how do you tell a first issue of *Magic Pudding*; what are the binding variants of Gill's *Bibliography of South Australia*, and was there ever a plate of 'Dacelo Gigangtea' as listed in the index to illustrations of the 1880 edition of Hamilton's *Experiences of a Colonist*? Although answers to these and many similar questions can be found scattered through various booksellers' catalogues, there is need for them to be recorded in some more permanent form.

#### READING LIST

A guide to the historical sources of Australiana  
with some suggestions for wider reading

#### BOOKSELLERS' CATALOGUES

*Australian*  
Angus & Robertson  
Berkelouw  
James Dally

*English*  
Eric Bonner  
Francis Edwards  
E. M. Lawson

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Kenneth Hince  
Gaston Renard

Maggs Bros.  
Greta Morrison  
Museum Book Store  
Bernard Quaritch

#### AUSTRALIAN AUCTION CATALOGUES

Barrett sale, 1959  
Pilkington sale, 1963  
Tremewen sale, 1964  
Coles sale, 1965  
Dutton sale, 1966  
Leonard Joel book auctions  
Also: *Guide to book values*—Australia, New Zealand, Pacific and Antarctic. 2v.  
1952—1961. Ed by A. Fair

#### BIBLIOGRAPHIES

Anderson: *A guide to ten Australian poets*, 1953  
Borchhardt: *Australian bibliography*, 2nd ed. 1966  
Crowley: *South Australian history*, 1966  
Dornbusch: *Australian military bibliography*, 1963  
Ferguson: *Bibliography of Australia*, 6 v. 1941—  
Flinn: *History, politics and economy of Tasmania in the literature*, 1856—1959, 1961  
Gill: *Bibliography of South Australia*, 1886  
Greenaway: *Bibliography of the Australian aborigines . . . to 1959*, 1963  
Mackaness & Stone: *The books of the Bulletin*, 1880—1952, 1955  
Mackaness: *An annotated bibliography of Henry Lawson*, 1951  
Miller & Macartney: *Australian literature*, 1940 and 1956  
Spence: *A bibliography of selected early books and pamphlets relating to Australia*,  
1610—1900, 2 v. 1952 and 1955  
Steere: *Bibliography of books, articles, and pamphlets dealing with Western Australia*  
*issued since its discovery in 1616*, 1923  
Teesdale-Smith: *A bibliography of South Australian geology*, 1959  
Also: *Studies in Australian bibliography*, No. I,—under the general editorship of  
Walter Stone, 1954—

#### BOOKS

Barrett: *Across the years : the lure of early Australian books*, 1948  
Green: *A history of Australian literature*, 2v. 1961  
Leeson: *The Mitchell Library*, Sydney, 1936  
Mackaness: *The art of book-collecting in Australia*, 1956: *Bibliomania*, 1965  
Spencer: *The Hill of Content*, 1959  
Tyrrell: *Old books, old friends, old Sydney*, 1952: *Postscripts*, 1957  
Victoria Public Library: *The Public Library of Victoria*, 1856—1956  
Wighton: *Early Australian children's literature*, 1963

#### JOURNALS

*American Book Collector*  
*Archives and Manuscripts*  
*Australian Literary Studies*  
*Australian National Bibliography*

*Biblinews*  
*Book Collector*  
*Book Collector's Quarterly*  
*Historical Studies, Australia and New Zealand*  
*The Private Library*  
*Queensland Heritage*  
*South Australiana*

## ST TERESA'S PRESS

*by the Carmelites of Flemington*

WE have been asked to write about the beginnings and *raison d'être* of our St Teresa's Press. The *raison d'être* is obvious. *Ora et labore*, Pray and work has been a traditional motto of the monastic life since its earliest beginnings. All Carmels do some form of work. In fact the twelfth century Carmelite Rule bluntly quotes St Paul; 'If a man will not work, neither let him eat.' Then there is the charming story of our foundress, St Teresa of Avila (patroness of our press), who took her spinning wheel to the parlour when she had guests. The sound so annoyed one nobleman of her acquaintance that he would pay her for NOT spinning during his visit the amount she would have earned had she done so. The tale of the actual beginnings of our press, though, shows such stupendous naivety that we almost hesitate to relate it. Indeed, had we had any idea of what we were letting ourselves in for, we would never have had the courage to start, so considering the happy results, we feel that Divine Providence kept us in blissful ignorance.

It all began one day when Mrs Herbert Teeple of the Tudor Press in Westfield, New Jersey, came to see the lettering on our Chapel walls because she was studying calligraphy. We quickly became friends and our interest in printing was aroused when she showed us beautiful examples of their work. Next she lent us a beginner's book on printing which not only made the process sound quite easy but also described a very small and inexpensive handpress upon which an amazing amount of printing could be done . . . at least so the book said. We had visions of saving ourselves all sorts of expense by printing our own cards, letterheads, etc. and so ordered the press which turned out to be about the size of a small halfpound candy box. One laid the type in the box, made a tympan, brayed on the ink with an inch wide brayer, and

**N**OW the joyful bells a-ringing,  
 "All ye mountains praise the Lord."  
 Lift our hearts, like birds a-winging,  
 "All ye mountains praise the Lord."  
 Now our festal season bringing  
 Kinsmen all, to bide and board,  
 Sets our cheery voices singing:  
 "All ye mountains praise the Lord."

Dear our home as dear none other;  
 "Where the mountains praise the Lord."  
 Gladly here our care we smother;  
 "Where the mountains praise the Lord"  
 Here we know that Christ our brother  
 Binds us all as by a cord:  
 He was born of Mary mother,  
 "Where the mountains praise the Lord."

[Page from *The Prince of Peace*; margins slightly reduced. In the original the initial is in gold outlined in black]

printed by rolling a rolling pin across it. With much effort we obtained thirty (and spoiled about sixty) cards with 'Carmel's Christmas Prayers' printed on them. We were delighted and after much prayer decided that we would follow in the footsteps of one of the great monastic traditions and take printing as our community's work.

Since there is comparatively little published in English about our Order we planned to translate and print inexpensive books about Carmel and its spirit. Realizing that we would need a power press, we looked around for one of the platen type but were dissuaded by a New York commercial printer, the friend of a friend, who strongly advised a cylinder press and found us one in good condition; a Little Giant 6, which is a 12 x 18 flatbed cylinder job press.

On January 19, 1965 it arrived, and when it came through the enclosure door we were startled at its size for it was the first real press that we printers-to-be had ever seen! To a masculine eye it undoubtedly looked like a fine piece of machinery but all we could see was a large and filthy conglomeration of gears, belts, etc. (the sides had been removed to facilitate its passage through our doors), black with fuzzy grease and dripping with ancient oil. It took the delivery men two hours to negotiate the turns in the cloister but at last it was in place, all two thousand seven hundred and thirty pounds of it. We now had a press, one font of Caslon type, some furniture and a booklet on how to run the machine.

St Teresa, however, was watching over both her daughters and her press, and help arrived the next day in the person of our electrician who happened to have a printer friend who knew how to operate a Little Giant and kindly gave us a few lessons. In the meantime we started cleaning our new acquisition and many hours and several cans of cleaning fluid and paint later the press shone in newfound splendour. The metal parts had been polished, fresh oil and grease replaced the old, and the frame had been painted in two-tone brown and tan. We were told by the young printer that he had never seen the like even on a showroom floor.

We first tried our hand at printing some folders and then in May started a small book, *God alone and I*, which was a collection of Carmelite meditations. It was set professionally in Monotype and took us three months to print, mostly by trial and error. When it was finished we felt we were on our way to becoming seasoned printers, which was just as well as we have been entirely on our own since then.

By this time our horizons had greatly widened. We had done hand

illuminations for years but had never thought of attempting a complete book until we saw Stanbrook Abbey's, *The path to peace*, and thought it a shame that nothing (as far as we knew) of that quality was being done in our own country. Then, too, not only is illumination a most prayerful work but it also makes one feel close to the old masters who so lovingly and with such painstaking care executed those glorious manuscripts in their ancient scriptoria.

*The Prince of Peace, twenty one Christmas poems through the centuries*, 1965, handset in Cancelleresca Bastarda with hand illuminated capitals was our first attempt. We quite frankly used Stanbrook Abbey's work as our model, guide and teacher as we had no other, and did not dare, as yet, to venture out on our own. Our second hand illuminated book, *The Dream of the Rood*, 1966, was, for better or for worse, entirely the product of our own imagination.

We also realized that we would have to learn how to handbind so in the beginning tried to teach ourselves from a book with some success. Next we took a correspondence course in the craft since, being a strictly cloistered Order, we do not leave our monasteries. Finally we were able to have a professional bookbinder come and give us a lesson, and now we have a real bindery, but that is another story, one in which we temporarily turned carpenters.

And so St Teresa's Press has been launched. Perhaps the ancient monks would look askance at our power press and store-bought illumination materials, and wonder what on earth the younger generation was coming to, but they would realize that the apostolate of beauty for which they so laboured is needed more than ever in this age of mechanization, and that the spirit that animated them is also ours . . . all for the greater glory of God.

## REVIEWS

DENNIS E. RHODES, *John Argentine, Provost of Kings. His life and his library*. Amsterdam, Menno Hertzberger, 1967. Pp. 40. 35s.

Bottisham, even today, is still a small and quiet little village which few visitors would suspect of having a share in tragic historical events. It is only a short distance from Cambridge and here, in 1442, was born a man who, at the time of his death in 1507/8, was Provost of King's. A short journey in a life-time, yet it had taken him circuitously through careers in medicine and the church. He had held livings in a number of parishes in Suffolk and in London and was the last doctor to attend the Princes in the Tower before their murder.

Until Mr Rhodes wrote about John Argentine in the *Transactions of the Cambridge Bibliographical Society* in 1956 he was virtually unknown. Mr Rhodes' biographical sketch, with amendments, has now been published separately and Argentine begins to take on the shape of a recognisable individual. His memorial brass in King's College Chapel suggests a man of substance and this is the impression created by all our understanding of his life. A number of books which were in John Argentine's possession have been identified and this present book, delightfully and simply produced, brings together all that is known about him from every angle. It has been a rewarding task and Argentine is a sufficiently interesting and important figure to hope that it may lead others to make further discoveries.

ROY STOKES

EDWARD MILLER, *Prince of librarians, the life and times of Antonio Panizzi of the British Museum*. London, Deutsch, 1967. Pp. 356, 8 plates. 50s.

MILLICENT SOWERBY, *Rare people and rare books*. London, Collins, 1967. Pp. xiv+248, 3 plates, 42s.

Panizzi has long been an enigmatic figure in librarianship and despite Mr Miller's pleadings for his better side, he remains so. In spite of the title a lot of the book is taken up with background, particularly the involved, but not particularly interesting politics of the small states of nineteenth century Italy and later with Panizzi's social life, which was in impeccable but uninspiring company. It is a serious criticism of a book about Panizzi as a librarian that less than 200 out of the 356 pages actually deal with the subject. When it does deal with its subject the book is interesting and readable; some of the material is new, as Mr Miller had access to Panizzi's correspondence and Edwards's *Manuscript diary* in the British Museum.

One would hardly choose to write a biography of someone with whom one was out of sympathy and Mr Miller loses no opportunity of mentioning the good relations which Panizzi had with various people and how he got on from time to time with his subordinates. Nevertheless one gains the impression that he was unpleasant to have around if one was not his social superior, except perhaps in a purely domestic relationship. Although we are assured that Panizzi was 'the greatest library administrator ever known' it is difficult to discover precisely in what his greatness lay apart from the erection of the present reading room and the enforcement of legal deposit, the dubious morality of which remains under attack to the present day. It is only in the conclusion that a short

list of administrative measures which he initiated is given, with no explanation of what they entailed. Mr Miller's enthusiasm for his subject is apparent and although he fails to justify his title he has produced an intriguing book, which, with a little judicious skipping, is quite pleasantly readable.

Miss Sowerby's volume of reminiscences is divided into three parts, dealing with her work in the rare book trade from 1912 to 1942. She was no ordinary young woman when she started work for W. M. Voynich having been at Girton from 1908. She left Voynich on the outbreak of war and was soon employed by Sotheby's, but only because they could not obtain a male bibliographer. She left Sotheby's in 1923, driven out by their healthy prejudice against women occupying positions which could be held by men. It was this prejudice, which she believes to have been almost universal in the rare book world then, which caused her to go to America. She might perhaps have found a satisfying niche in a library, but for the mistaken view that librarianship consists of nothing but writing catalogue cards. This part of the book is mildly interesting and it is not until we arrive at her period of employment with the Rosenbachs that it can be said to be absorbing. The picture which emerges makes a fascinating contrast with Wolf and Fleming's biography of 'Dr R'. Philip Rosenbach, it is noticeable, is portrayed as something more than the diletante purveyor of fashionable junk, and more detail is given of who actually wrote many of the Doctor's books. One thing which The Doc provided for all those who write about him is a fund of entertaining anecdotes. The customs man who wanted to stamp the *Mainz Psalter* 'Made in Germany' is particularly appealing, as is the electric moon which made moonlight always available in the Rosenbach dining room. The parrot Jo who would only whistle derisively at Philip perhaps demonstrated more discrimination than Miss Sowerby. She left the Rosenbach Company in 1942 with a pension of \$25 a week for life, which in the event was paid for three months. Her picture of the Rosenbach establishment is nevertheless a mellow one, garnished with the rare books promised in the title.

G. W.

JOHN CARTER, PERCY MUIR and others, *Printing and the mind of man*. London, Cassell, and New York, Holt, Rinehart and Winston, 1967. Pp. xxxvi+280, illus. £7 7s.

The catalogue of the historical exhibit at the International Printing and Allied Trades Exhibition held in 1963 was a model of its kind, concisely annotated and well illustrated; it remains (copies can still be got from the British Museum) a remarkable bargain at half a guinea. That part of it which dealt with the collection of books assembled to record the impact of printing on the mind of man has now been vastly expanded and published as a commemorative volume. It makes a handsome small folio, finely printed with that clarity of style to be expected from Cambridge, set in two columns with numerous illustrations of title and text pages (uniformly reduced to one or two column widths), and crowned by a double title-page engraved by Reynolds Stone.

In a work of such broad scope, covering so many aspects of man's spiritual and technological progress some errors are almost inevitable, and others more learned than I have elsewhere commented on some of these at length. Criticisms

that have also been levelled at the choice of the titles included seem rather beside the point: the content of anthologies is notoriously easy to quarrel with, and any collection of this sort is bound to reflect the attitude of its makers. It is rather the basic conception of the book that I am inclined to question, for it seems to me to be somehow improper to make sumptuous and expensive volumes out of heterogeneous collections of books such as this.

All the same, it must be admitted that this particular collection was of important books, however unrelated, and its new catalogue makes interesting reading. Didbin would have delighted in it.

D. J. C.

## RECENT PRIVATE PRESS BOOKS

*This impertinence*, by Giles Dixey. (Pp. 44, 7 x 4½ inches. Paper covers, 100 copies, of which a few for sale at 10s. H. G. Dixey, 102 Kingston Road, Oxford, England.) Philosophical correspondence, conducted with wit, and printed without ostentation, concerned with Materialism, Conduct and Beauty.

*Portfolio ONE*, by Will Carter. (28 sheets, some folded in two, and a folder of four sheets of photographs of lettering, 8½ x 11 inches. Loose in a paper folder. Price 30s. Rampant Lions Press, 12 Chesterton Road, Cambridge, England). Specimen sheets of printing, type design and letter-cutting carried out by Will Carter between 1959 and 1967. Not a private press book, but this seems the best place to notice a collection of such fine work.

*More papers hand made by John Mason*. (Prelims+35 mounted sheets, 12 x 8 inches. Bound in Linson Vellum, blocked in gold on spine and front. £26 5s. Twelve by Eight Press, 2 Ratcliffe Road, Leicester, England). Specimens of Mason's papers, printed by various presses—Stanbrook Abbey, Rampant Lions, Royal College of Art, John Roberts and others—with an engraving by Eric Gill, two more by Blair Hughes-Stanton, and illustrations by Rigby Graham and others. Title-page blocked in gold. A very grand specimen book, expensive but probably a good investment.

*No English horse*, poems by Sandor Petöfi, translated by Count Potocki of Montalk; with two drawings by Rigby Graham. (Pp. 18, 8½ x 5½ inches. 320 copies, price 10s. in cloth boards or 5s. in paper covers. Mélissa Press, Villa Vigoni, Chemin de St. Martin, Draguignan (Var), France). Translations from the Magyar.

*A prayer of Cassiodorus*, the Latin text from the treatise *De anima*, with a translation and preface by Thomas Merton. (Pp. 23, 10 x 5½ inches. Quarter vellum with Cockerell marbled paper boards. 300 copies, on Barcham Green's August Badger paper, price £2 10s. Stanbrook Abbey Press, Callow End, Worcester, England.) The English and Latin texts are printed in red and black respectively on facing pages. A most elegant book.

D. J. C.

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