

A MASTERPIECE IN LINSON

“Undoubted Queen”

Published by Hutchinson and bound in Linson by Greycaine



This great book of unposed pictures records the least formal moments of our Queen. As we turn the pages she becomes ever nearer and ever dearer to us. Jarrolds, the printers, have surpassed themselves in solving the many problems of production. The Linson binding, too, is quite outstanding. It carries one of the exquisite Cipriani panels from the Royal State Coach reproduced in five colours. We are proud that our material was chosen for this lovely book.

*‘possibly the finest example of book production of the year . . .
a triumph for printers, binders and all concerned’ SUNDAY TIMES*

GRANGE FIBRE · LEICESTER

Makers of Linson, Fabrolean and Milskin

© Copyright 1959 by the Private Libraries Association
28 Parkfield Crescent, North Harrow, Middlesex

Printed by The John Roberts Press Limited
Joropress House Clerkenwell Green London EC1

The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION



Vol. 2 : No. 3

January 1959

LEON
DRUCKER

.....

Highest prices paid for
first editions of

LAWRENCE DURRELL
E. R. EDDISON T. S. ELIOT
GREENE JAMES
ORWELL WOLF
PERCY WYNDHAM LEWIS

.....

*The Collector's
Bookseller*

25 Dacey Ave., London, N.W.2

Dene
Bookshop

5 East Saint Helen Street
Abingdon . Berks

Secondhand &
antiquarian
books

HEFFER'S



A CAMBRIDGE
BOOKSHOP
THAT IS KNOWN
IN ALL PARTS
OF THE WORLD

W. HEFFER & SONS LTD
Petty Cury, Cambridge

If you are interested in

**BUILDING
BUILDING LAW
AND ARCHITECTURE**

you need

**THE ARCHITECT
AND THE LAW**

*by Richard Body, M.P.
Barrister-at-Law*

from

The Institute of
Registered Architects
68 Gloucester Place
London W1
Telephone HUN 1945
or any bookseller

The Private Library

Quarterly Journal of the Private Libraries Association

Hon. Editor: R. Cave, 5 Oakworth Ct, Nelson Rd, London, N.8

Vol. 2 No. 3 January 1959

Editorial

PLA's journal is now entering its third year, and it seems appropriate to outline some of our plans which are beginning to crystallize. In this issue we are glad to be able to print the text of John Mason's talk to the Double Crown Club on his own paper mill: a very limited number of copies of this has been printed on paper made at the mill, and these will shortly be available at 2/6d. each. This policy of making important articles available in pamphlet form is being continued and we hope that Philip Beddingham's series on bookplates - the second instalment of which should appear in April - will be issued in this way. The article on De Quincey's *Klosterheim* is the first of another series on neglected nineteenth century fiction: future subjects already planned include Hope's *Anastasius*, and Stevenson's *Beach of Falesà*, and suggestions for others are welcomed. In Philip Ward's article on the Regensburger classification we continue our policy of printing articles on practical aspects of librarianship.

A regular feature that we hope to include in future is a list of forthcoming events and exhibitions. I am informed that a second Antiquarian Book Fair is to be held at the National Book League in Albemarle Street from April 21st to May 2nd. The fair will be much the same as before, but it is hoped to include a number of talks on book-collecting topics.

Readers will notice that this issue contains no *Notes and Queries*; this is not a matter of policy but is due to the fact that there were so many reviews to be included.

Association Affairs

Simplified Cataloguing Rules

A cataloguing questionnaire circulated to members in 1957 revealed that 35% of members at that time catalogued their libraries, and that four-fifths of the remainder desired to start a catalogue at some time.

Since 95% of the membership recorded its wish to have a code of simplified rules rather than a code compiled with only institutional libraries in mind, the

Council set up a Committee to draw up a special code intended for use in private libraries. Now, after much research and consultation, such a code has been prepared. It will be published in March in an edition limited strictly to 250 copies, and will cost 5/- per copy to members. All orders received from members before March will be fulfilled, but after that time non-members may purchase the code of Rules. Orders, enclosing remittances, should be sent to the Private Libraries Association, Parkfield Crescent, North Harrow, Middlesex.

Loans Library Bulletin

The PLA has established a small library for the use of members. The first 'Library Bulletin' was distributed with a recent Exchange List; it contained the lending rules and a list of the first accessions, which are obtained either by donation or exchange. The library is confined to works of literary, bibliographical, and library interest, and postal borrowing is encouraged. Application should be made to the Librarian, 5 Oakworth Court, Nelson Road, London, N.8.

Members' Handbook

The second, revised, edition of this indispensable 'Handbook' will, it is hoped, appear in October. Orders may now be sent to the Hon. Secretary, who edits the new edition. The cost to members whose remittance is recorded before 1st April, is 4/-, post free.

Full details of the new and revised features of this 1960-1961 edition will be published in *The Private Library* for July.

Publications Fund

Donations to the Fund from the following are gratefully acknowledged: H.A.C., P.A.C., A.G., D.P.H., H.E.J., C.M., H.I.S., T.S., W.M.W., K.M.W.

THE REGENSBURGER DECIMAL CLASSIFICATION *by Philip Ward*

A BRIEF outline of the private library of Dr Reinhold Regensburger, the Association's President, was published in a previous issue of this journal. The following paper deals with the scheme used since 1923 to classify this library where, as in all private libraries, peculiar conditions apply. First, to recapitulate, the element of his library is not the book, although the books are of course very important, but the single thought, or item of information, usually a cutting, illustration, or quotation, shelved apart in an envelope to permit the minutest classification. There are now more than 280,000 of these envelopes, and in order to surmount the acute problems of arrangement raised by these minute 'books', Dr Regensburger devised the *Regensburger Decimal Classification*, here abbreviated to *RDC*.

RDC is, in its present form, only three years old, but it can claim a long

ancestry of thirty-five years. Modified extensively since its inception, it has matured with its author and his library. Early schedules, for instance, devoted six folio pages to law, and similar disproportionate space to chemistry and technology, but like the scheme evolved for the Library of Congress in Washington, and like most others used today in private libraries, *RDC* has been built up mainly around an existing collection.

The text is written in German; while it has not yet been either translated or published, active plans are in preparation to publish it shortly, with a parallel English text. The two volumes of *Sachdecimale* (Subject Numbers) and *Localdecimale* (Cultural Numbers) are accompanied by a lengthy exposition in his book 'Some Remarks on Private Libraries', which is of surpassing interest and should soon be available for the guidance of classification-students.

Notation

The notation, or series of symbols representing subjects, consists of arabic numerals separated by a point after every third digit, following the practice of the *Universal Decimal Classification*. Cultural Numbers, usually denoting places, are always enclosed in parentheses to distinguish them from Subject Numbers. As in Dewey's *Decimal Classification*, the numerals are used decimally, but *RDC* scores over Dewey in economy of notation, for a number exceeding five digits is common only in the very detailed schedules of the Cultural Numbers.

Here are numbers assigned from the schedules to imaginary titles:

(916) 42 Roumanian language

where (916) is Roumania and 42 is language

(935.5) 552.22 Landscape of the Orkneys in works of art

where (935) is Scotland and (935.5) Orkney Islands and 552 is pictorial art, 552.2 is landscape and 552.22 is Landscape and Seascape in works of art.

It is interesting to note that the 'octave device' recommended by Ranganathan is used in most schedules of the *RDC* apart from the main classes fully ten years before the Colon Classification was published.

Although it has been thought desirable to publish the main classes in this article, the superb efficiency with which they are exploited cannot be estimated until the student visits the library personally. In one of the largest private libraries in the world, Dr Regensburger is enabled, as a result of the application of *RDC*, to go straight to the shelves for a given item of information; he has not compiled a catalogue at all, doubting its value, since he claims that the system of *schedulae generales* itself resembles a great subject catalogue.

Cultural Numbers

One of the difficulties of classifying books is that most books deal with more than one subject, and the chief topic must be selected by the collector, whose task is to assign the book to its most useful place on his shelves. A book on *Sea-Shells of Brazil* would be classed with conchology in a library specialising in natural history, and with Brazil in a library devoted to South America. But a dilemma of policy arises when such a book is bought for a general library – should the subject or the place be pre-eminent in a book on, say, Canadian

railways? In general, though there are important exceptions, compilers of classification schemes for books have decided in favour of the subject, believing that the place is usually merely a viewpoint.

The revolutionary ruling of *RDC* is that in cases of doubt a book is classified under the place (936.33) Canada, from the Cultural Numbers, unless the subject 816.32 Railways, is of much greater importance. In either case a cross-reference would be made in an envelope under the unused heading, where it is uneconomical to buy a duplicate copy.

It will be seen that this system will result in a parallel arrangement for each 'Kultur' or civilisation in the world. Each 'cultural' area, classified down to a specific window in a cathedral or gate in a city, consists of books, runs of periodicals, and envelopes of information, in the following order of viewpoints: cultural, historical, anthropological, linguistic, geographical and political. The Cultural Numbers take up some 68 quarto pages, in which perhaps the most noticeable feature is the reduction of Modern Europe to a single main class (co-ordinate with Africa), revealing the admirable lack of bias in this encyclopaedic library.

Cultural Numbers – Main classes

- (0) Without relevance to any single civilisation.
- (1) Arctic, Antarctic, Oceans.
- (2) Australia and neighbouring lands.
- (3) America.
- (4) Africa.
- (5) Orient. Asia. Far East – China, Korea, Tibet, Manchuria, Mongolia.
- (6) India and Indonesia.
- (7) Near Asia. Iran. Asia minor. Semites. Ancient Orient. Egypt.
- (8) Antiquity.
- (9) Modern Europe.

Subject Numbers

The Subject Numbers cover about 24 quarto pages of typescript, which form an original contribution to the theory of classification and could well provide the subject of a separate paper. A characteristic of Subject Number terminology is the predominance of Graeco-Germanic thought, at first somewhat obscure to generations reared on Comtean and Baconian principles. Indeed, some consultation with the author was necessary before the main classes could satisfactorily be translated into English, but as the scheme can be seen to be so successful in everyday use, purely theoretical criticism based on conventional grounds is invalidated. Examination of the structure of the *RDC* is a fascinating intellectual exercise revealing a new pattern of human knowledge no less enlightening or comprehensive than existing schemes.

Subject Numbers – Main classes

- (1) Generalia; general reference works.
- (2) Life and death.
Incl. biography, iconography, diaries, etc.

- (3) Activities of the human mind.
Incl. general theory and history of knowledge, etc.
- (4) Recording and transmitting thought.
Incl. oral tradition, linguistics, philosophy of language, etc.
- (5) Thea (a term from Plotinus correspondingly roughly to 'vision').
Incl. psychology, religion, games, art, architecture, etc.
- (6) Philosophy.
Incl. mathematics, aesthetics, ethics, logic, etc.
- (7) Hylik (Natural sciences).
Incl. cosmogony, astronomy, chemistry, physics, technology, biology, etc.
- (8) Ianualia (Word derived from the god Janus).
Incl. geology, geography, travel, physiology, medicine, sexual lore, war, etc.
- (9) Noetik: Study of civilisation. (Gk. nous-mind).
Incl. sociology, history, economics, statistics, law, etc.

Questions of topic allocation and co-ordination are ultimately inconclusive; many absurdities in published classification schemes spring to mind without effort, and to argue that any set of schedules is free from this supposedly 'logical' defect is to postulate the perfect. Even so, the *RDC* has, perhaps because of its frequent intensive revision (the expanded folklore tables were issued recently) very few obvious errors of judgment. On the contrary, like the *Bibliographic Classification* of H. E. Bliss, the *RDC* is remarkable for relative philosophic integrity. We shall take as an example of main divisions class 6 (Philosophy, including Mathematics) which has been abridged for this purpose.

- 61 History of philosophy
- 62 Metaphysics
- 63 Theory of knowledge, and Logic
- 64 Mathematics
- 65 Free will
- 66 Ethics
- 67 Pedagogy
- 68 Philosophy of culture; Philosophy of life
- 69 Aesthetics, especially of the fine arts.

The above array differs materially from any main divisions of the same field in other schemes; its inclusion of Mathematics (64) in Philosophy (6) conveys an important relationship omitted in the 14th edition of Dewey, where Mathematics (510) is a part of Pure Science (500). The *RDC* main division 68 (Philosophy of life and culture in general) is a typically German notion, and location between pedagogy and aesthetics appears arbitrary. Is Free Will co-ordinate with History of Philosophy? Setting such questions is a task far less formidable than inventing answers adequate for all potential users and it must be emphasised at the risk of repetition that literary warrant is the soundest basis for a private library classification.

Classification is the most hazardous territory in the entire field of librarianship; Jevons has said that the classification of books is a logical absurdity. In the nature of things it is impossible, argues one school, to arrange printed material

on shelves in a *logical* order – the only order possible is a *convenient* order which necessarily divides some closely-related books. For example, the physical form of books militates against logical order, since folios must be shelved away from octavos in the interests of space economy. More fundamentally, the very existence of a book depends upon the presentation of a sequence of facts or ideas drawn from several compartments of knowledge and possibly treated from varying viewpoints; this subtle polytopicality must be taken into consideration by the classifier although the book can be shelved in only one relative position.

It is suggested, in conclusion, that Dr Regensburger has evolved over the years a working classification scheme more than adequate for his own needs, and without doubt, the only serious drawback facing the prospective user of the RDC is the absence of an index which is not, despite the President's assurance to the contrary, compensated for by the plentiful references to related subjects within the schedules.

451 Book Collectors and Collections – Art Collectors and
Art Collections 552.11
Hobbies 543

A relative or even perhaps a specific index might reveal inconsistencies or ambiguities in the schedules inevitably concealed at the moment.

The present writer has visited this Library six times, and is now certain, after searching interrogation and practical tests, that the scheme could be applied successfully in a number of private libraries of similar general scope. It is naturally too much to expect that, even supplemented with a relative index, it could meet the highly individual requirements of every specialist in the Association; nor could it appeal to the collector finally committed to other working schemes. It is for the majority of book-users to compile classification schedules of their own, to build a notation around their existing library, and to learn the principles of bibliographic classification and the delight of discovering a revelatory order of books on their shelves.

TWELVE BY EIGHT *by John Mason*

TO BE ASKED to speak to the famous Double Crown Club on any subject at all is of course a very great honour indeed. But when you consider that your President invited me to talk, not about my own craft of bookbinding, but about my small sideline of papermaking then I submit he has to take the very considerable risks involved. For in this business of papermaking I am no expert but am merely a self-taught adventurer. My small mill is not even a pilot plant for industry. It exists for making sheets of paper from unusual materials and by somewhat unorthodox methods which would be quite impossible in the larger professional plants. At first I was a little dubious about my right to talk to you about papermaking and somewhat anxiously I inspected the 1949 Register of Members of the Double Crown Club. But I could find no reference at all to any being papermakers at *that* time. This was a

great relief and I grew bolder and thought that if your President was interested in my little venture then surely you would be too.

However, if unfortunately for me, there are some professional papermakers here tonight, then I can only hope that after such a good dinner they will be tolerant and perhaps also a little amused. But if anyone does feel inclined to tell me that Jack should stick to his last then my reply is that there is not a little of the poacher in us all, and in an attempt to completely spike his guns, I shall add that if he would like to start up as a bookbinder he can count me as his friend.

You will of course all have read John Ryder's delightful little book *Printing for Pleasure*. I am taking the liberty of quoting from Sir Francis Meynell's foreword to it. '*Printing for Pleasure*,' wrote Sir Francis, 'justifies its name. It begins with wise words about the all-important attitude of the practising amateur towards his little art, his handicraft; and later it refreshes and develops this right attitude, of respectful pleasure and adventure. And it is practical – as you may judge from the early consideration that it gives to the question, "How much space shall I need?" For myself,' says Sir Francis, 'I had to have my press in a small dining room – and even so the ink never really mixed with the soup.'

Now, it is my hope that you will feel tonight that I have made a similar approach and that my title might well have been '*Papermaking for Pleasure*' for that exactly describes it. I, too, started in domestic premises, in my case not in the dining room, but in the kitchen, where, as my pulp was often made from things like beanstalks there was an even greater danger of contamination of the soup. There were whispers that I was often in the soup myself. Painfully I recall the day when my caustic boiled over and ruined our cooking stove – but more of that some other time. In spite of early difficulties I found that I had entered a mysterious world holding more exciting adventures than any which befell the other Jack when he climbed *his* beanstalk.

Now I have made this a short paper to leave time for questions, but let me say at once that if any of you had intended asking me any of a technical kind it is most unlikely that I shall be able to answer them. According to the *Oxford Dictionary* the word primitive means belonging to the first period, earliest, ancient. That exactly describes the techniques of my papermaking – it is primitive, almost as though the last 500 years had never been.

On the other hand the modern professional papermaker is a clever chemist and an ingenious engineer. His mill is a frightening place, daily turning out miles of paper of all kinds for newspapers, magazines and books; for wrappings, and now for towels and much else besides. This papermaker as much as anybody, enables us all to live in the way we do. But he no longer shears the grasses himself, nor does he plunge his hands into the warm steaming pulp. Only three hand made mills are left in this country and even they produce a good deal of their paper on cylinder mould machines. Hand papermaking is a threatened craft, but it is far too lovely to be allowed to die. It must be explored more thoroughly. My father used to bring home from the Doves Press proofs pulled upon Batchelor hand-made – lovely Kentish stuff. Lovely to look at, lovely to feel, exciting to smell. And later I had to earn my pocket money in my father's private printing room at home. Sixpence a page I got for setting and I thought even then that it was gross underpayment. But I belonged to no union and

simply could do nothing about it. But when it came to 'press day' and I held the limp, damp, gluey smelling sheets of hand made – then I was excited and really happy. I made up my mind. 'Some day,' I said, 'I'll make stuff like this.' But it was 1954 before I did so. I had had to wait longer than I thought. Then, three years ago, I began to make my first papers with plants from the garden and from the countryside. Nothing then was safe from my shears. A new light was shed on gardening and on country expeditions. Gladioli, wallflowers, michaelmas daisies, montbretia, asparagus, iris, potato, beans, and nettle stalks cow parsley and all kinds of wild grasses became my raw material. I shredded and chopped them and boiled them in caustic soda. Then came washing in a nylon sieve and mincing and mixing in a *Kenwood Chef* machine. Final pulping was by ordinary pestle and mortar. This last was tedious and very slow. Later I obtained a mechanical pestle and mortar and then a baker's *Crypto* dough mixer. Eventually I was fortunate enough to borrow a small Hollander beater. My vat was a wooden box. It leaked a little, and later I lined it with sheet copper. And quite recently I have fitted it with an electric heating plate. My first moulds were made by Amies of Maidstone, but now we make our own. Not so well made, but they produce good enough paper. Deckles we found difficult, so now a friend casts them for us in aluminium.

Mr Green of Barcham Green kindly gave me some felts, and the mills at Tuckenhay and Wookey Hole helped in other ways. I use an old binder's press for squeezing out the water and, to speed up the drying, I abandoned drying in groups or spurs and laid out the sheets singly on hardboard racking. A final dry pressing and the paper was ready for use. If it was required for writing we tub sized it, dried again, and then calendered in a *Kodak* glazing machine. At this time I made my first sample books.

This papermaking now outgrew my accommodation, and at the invitation of the Principal I transferred part of it to the Leicester College of Art. First Mr Holmes and now Mr Pullée have both given me every encouragement. Almost any day in a small mill on the second floor of the College may be seen students turning their week-end spoils from the country or their cotton shirts, frocks and curtains and underclothes into sheets of 12 by 8 for sketch books, menus, Christmas cards and many other things. Many visitors come to have a go. Only a week or two back Douglas Grant and his wife along came and made perfect sheets of paper. Commercial firms give us every co-operation. The Government Fibre Farm in Tanganyika, the Linen Thread mills, Courtaulds, I.C.I. Nylon Spinners and even our own Leicester parks supply us with fibres for experimental work. Some time ago we produced what are thought to be the first sheets of Nylon and Terylene paper ever made in Europe. Dutch Enka sent a research man to watch us, and that organisation is carrying on where we left off. They believe that paper money the world over will one day be made of nylon paper.

But this was becoming too commercial and we turned again to our friendly rags and grasses. We introduced skeleton leaves and coloured threads into our papers, and after some experiments, we discovered how to draw thread pictures in the pulp. This offered a new medium for the artist and enabled papermaking sometimes to be a complete end in itself. It may have been that

dependence upon other crafts discouraged amateur papermaking previously. I assure John Ryder that hand made, when only soft sized, is one of the easiest papers for the small printer – full of character and delightful to use. It carries those small imperfections which give hand made things their endearing variety. Here then is a chance to widen the scope of the designer and to make paper specially for the job, however short the run may be. I am sure that you, ladies and gentlemen, will see all sorts of exciting possibilities for yourselves. And the future? We shall go on with our experiments and perhaps may be invited to supply small quantities of unusual paper for exceptional occasions.

And so, in conclusion, dare I hope that now perhaps some of you here tonight may decide to start small mills of your own. How pleasant then to exchange notes and to compare the results of our work. Perhaps the 'Twelve by Eight' might even become a tiny society of adventurer papermakers, working under the paternal eye of the twenty by thirty, The Double Crown Club.

SOME NEGLECTED XIX CENTURY FICTION i De Quincey's *Klosterheim* by Roderick Cave

READERS of Michael Sadleir's *Things past* (Constable, 1944) will recall his essay on the Northanger novels – *The Necromancer of the Black Forest*, *The Midnight Bell*, and the rest of them – in which he discusses the form and genre of the Gothick novel so well. In this essay is one of those rare passages in which de Quincey's novel is mentioned: 'an occasional brilliance – such as *Tales of the Wild and Wonderful*, and de Quincey's *Klosterheim* – lit up, as does a late gleaming star thrown off by a spent rocket, the darkness of [the Gothick novels'] downward rush. But such isolated beauty could not check the rush or break the final fall. The Gothick novel crashed, and became the vulgar "blood"'. With this passage in mind, I attempted to obtain a copy of this novel of which I was completely ignorant (despite an interest in 'Gothicks') and rather to my surprise managed to pick up a copy of the first edition of 1832 after a few weeks' search.

Klosterheim, or the Masque, by the English Opium Eater is not a particularly remarkable book to handle. A small octavo of 300-odd pages, printed pleasantly enough in 'Scotch Roman' types, and published in Edinburgh by William Blackwood, its only bibliographical peculiarity is that it possesses two chapters numbered XXI. A reading, however, was sufficient to convince me that Sadleir had not over-praised the tale, and after five or six subsequent readings I am still of the same opinion.

The action of the novel takes place during the Thirty Years' War, in and near Klosterheim, a Swabian university town at present uncommitted to either side, though the Landgrave is thought to favour the Swedes, and the populace (especially the students) the Imperial cause. A crowd is gathered on the walls of

the town discussing a convoy at present *en route* for Klosterheim from Vienna, and in imminent danger of attack from a military freebooter. One of the students, called Maximilian, proposes that they shall go to the aid of the travellers, among whom is a certain Countess Paulina, a natural daughter of the emperor. This is done, and there is a reunion between Paulina and Maximilian, who it transpires is an officer in the Imperial armies. There is a battle outside the city walls: the attackers are driven off carrying with them the wounded Maximilian, and on arrival the grief-stricken Countess retires to a convent.

Soon after this a mysterious Masque appears in the city, now completely isolated and ruled more harshly than ever by Landgrave. Having posted a notice on the walls of the *schloss* to the effect that not the Landgrave, but he, now ruled in Klosterheim, he proceeds to show it in no uncertain manner. Sentries disappear from their posts, Burgomasters are removed from their beds, whole guards of a dozen men are trepanned from their stations. No significance can be found in a study of the politics of those removed; pro-Swedes and Imperialists both disappear, and the Landgrave, his minister Adorni, a 'subtle Italian', and the commander of his troops, Von Aremberg, 'a man of winning exterior, were it not for the repulsive effect of his eye, in which there was a sinister expression of treachery, and at times a ferocious one of cruelty' are all powerless. A masked ball is arranged, but the elaborate guard and security arrangements do not prevent the Masque from appearing. He threatens the Landgrave and, summons him before a tribunal 'from which there is no escape', then disappears amid clouds of smoke and the discharge of firearms in the passages, which throw the gathering into confusion.

The Landgrave now has the Countess Paulina abducted on a trifling pretext, and apparently out of his mind gives orders for her to be tortured. She is rescued by the Landgrave's own daughter, and when they escape together, the latter is taken for the Countess and killed in her stead. Meanwhile the Landgrave decides to throw in his lot with the Swedes, and to kill two birds with one stone, he arranges another masked ball at which he intends to arrest all the leaders of the imperial party in Klosterheim, as well as the Masque. Even the news of the Swedish defeat at Nordlingen does not deter him. At the *grand finale*, when the Masque has appeared, the Landgrave asks the guests to follow him to the chapel where justice (in the shape of five hundred Swedish troops, and a headsman's block) awaits the interloper. But once there, the Masque produces his trump card, and in answer to his signal the élite of the Imperial army, fresh from their victory, appear in an ante-chapel.

All ends happily: the Masque reveals himself as Maximilian, and the rightful ruler of Klosterheim, while the wicked usurping Landgrave is banished to his estates, where he soon dies a penitent death.

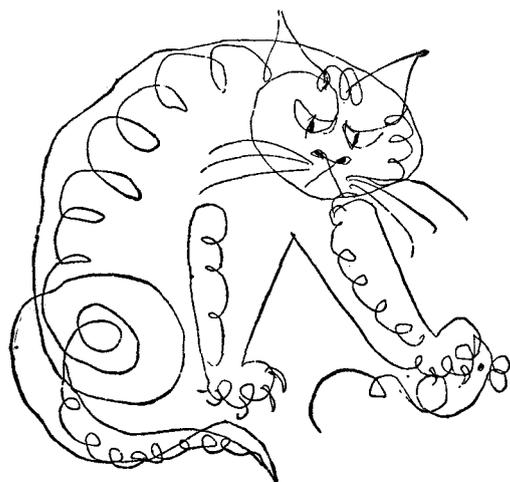
Such a summary of the plot as this cannot fail to give a false and rather comical impression which is altogether lacking when we read the book. Despite the fact that we realise instantly who the Masque must be, and (if we are well-read in the lives of Gothick heroes) guess that blue blood flows in his veins, the tense atmosphere is sustained admirably. The characters are mere puppets, as is inevitable in a novel of this sort, but within the limits imposed the descriptions

are done very well, and the puppets dance quite convincingly. The Landgrave is a man 'of imposing presence, from the union of a fine person with manners unusually dignified. No man understood better the art of restraining his least governable impulses of anger or malignity with the decorums of his rank. And even his worst passions, throwing a gloomy, rather than terrific air upon his features, served less to alarm and revolt, than to impress the sense of secret distrust . . .' But perhaps the finest description is that of his creature, Adorni 'who covered a temperament of terrific violence with a masque of Venetian dissimulation and the most icy reserve . . . he delighted in the refinements of intrigue, and in the tortuous labyrinths of political maneouvring, purely for their own sakes . . .' His violence is not decreased by a notice put about by the Masque that he had been "a tailor in Venice at the time of the Spanish conspiracy in 1618, and banished from that city, not for any suspicions that could have settled upon him. . . but on account of some professional tricks in making a doublet for the Doge". At this Adorni "foamed at the mouth with rage, impotent for the present, but which he prepared to give deadly effect to at the proper time . . .".

It is not on account of the plot or the characters that the novel still has life, but because of the purity and brilliance of its style. De Quincey's manner is unfashionable nowadays (a 'detestable example of the sham sublime' is a fairly typical comment), but even those who dislike the baroque prose of *The Confessions of an English Opium-Eater* cannot easily find fault with *Klosterheim's* easy and sparkling style. E. Sackville-West in his *A Flame in sunlight* (Cassell, 1936) in fact complains that the manner is too restrained – 'with Jean Paul at his fingers' ends, De Quincey might have contrived something a little more intoxicating than the almost classically sober one with which he invests so very romantic a narrative' – but gives very high praise to individual episodes, and especially to 'the superbly dramatic conception, so unvulgar, in spite of its Meyerbeerian orchestration, of the final scene: here are indubitable signs of the master . . .'. Even Masson, who describes the book as a poor performance . . . [though] by no means bad of its preposterous kind' says that the style has 'a marble beauty, that makes one linger as one reads'.

Why, then, is this novel so neglected? Apart from the first edition of 1832, and an American edition with a 'biographical preface by Dr. Shelton-Mackenzie' (Boston: Whittemore, Niles and Hall, 1855), so far as I can trace it has only appeared in Volume XIV of Masson's collected edition of De Quincey's works, published by A. & C. Black in 1890. Despite a brief search through the periodical literature of the period, I have not been able to trace any contemporary criticisms of *Klosterheim*, although some must have existed as both the *DNB* and Shelton-Mackenzie state that it was dramatized for two London theatres, and performed with great success. Masson suggests the fact that Blackwoods owned the copyright accounts for De Quincey's failure to reprint the tale in Hogg's collected edition of 1853-60, and for its subsequent disappearance from sight.

'In the employment of mystery and terror, he awakes recollections of the wonderful art with which Mrs Radcliffe extorted science from the same mighty agents', Shelton-Mackenzie commented in 1855. Earlier, Coleridge had praised



Two ways of looking at La Fontaine's Fables: above, by Hans Fischer, 1949: opposite, by Grandville, 1839 (from Bland's *A History of Book Illustration*)

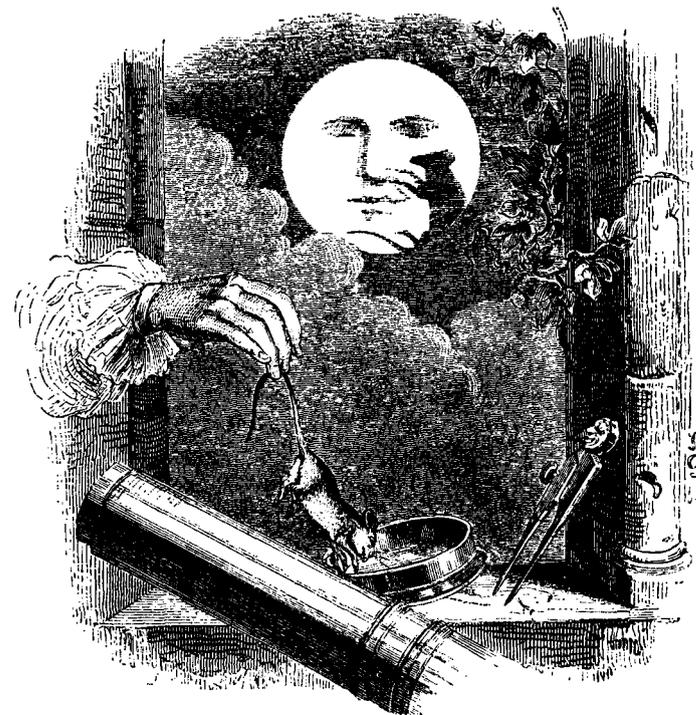
it more highly still: 'In purity of style and idiom, in which the Scholar is ever implied, and the scholarly never obtrudes itself, it reaches an excellence to which Sir Walter Scott . . . seems never to have aspired . . .'. This is open to question, to say the least, but is an added reason for asking why this tale, so much in the Radcliffian tradition, but with so many finer points of its own, has been constantly neglected ever since its publication.

REVIEWS

A HISTORY OF BOOK ILLUSTRATION, by David Bland. Faber and Faber, 84/-.

The great difficulty in writing a book of this sort is to maintain a sense of proportion in dealing with all the various aspects of the subject. A second danger is that, by the very breadth of the field it covers, it will degenerate into a long catalogue of titles and artists which would be totally without interest if its illustrations were removed.

In this new book Mr Bland avoids both dangers very well. In his short volume on *The Illustration of Books*, published a few years ago he made a very rapid and in some respects disappointing sketch of the history of illustration and used this as the basis for a shrewd discussion of the way in which the various processes available at any period have formed the manner in which the artists worked. This book was disappointing because it dealt almost exclusively with the effect of technique on *English* illustration, and because it did not go nearly



far enough; but in this new history he reworks the threads of his earlier book into an altogether larger and more satisfactory scheme, knitting the beginnings of illumination and contemporary illustration together without confusion, and emphasising the necessity for proper integration between the words and the pictures.

It is in his discussion of these problems of sympathy between artist and author that Mr Bland is most useful, and as well as the obvious examples such as Tenniel and Lewis Carroll, he examines the atmosphere of many less obvious but happy collaborations – Millais and Trollope, for example.

In the *Times Literary Supplement*, 24 October 1958, several errors of fact in the text are listed. Though these points are worth remembering, they are not of sufficient weight to damage the value of the book very much. It could in fact stand on its own merits entirely without illustration, though we are presented with one of the most comprehensive picture histories possible. As production manager at Fabers, no doubt Mr Bland has been able to arrange for the use of illustration a great deal more easily than is usually possible. Certainly the quality and number of the illustrations (about 400, of which some twenty are in colour) makes it amazing that the cost should have been kept as low as four guineas.

R.C.

INTERNATIONAL LITERARY ANNUAL, NO. 1, edited by John Wain. Calder, 25/-.

It is often said that publishers should be the last people to christen their own books – that they frequently give a publication a title which is at once misleading and pretentious. The many so-called ‘histories’ of complex subjects are typical of this deception. Another unfortunate example is this *International Literary Annual*, ‘international’ only if one’s literary horizon is bounded by the United States, Britain, France, Italy and Germany. And it is an annual only in the physical sense of its being produced each year, for far from dealing with the events and new writers of the previous twelve months, as is claimed, there are long articles on Thomas Mann (by a contributor who does not read German!), whose *Die Buddenbrooks* appeared in 1900, and on Baudelaire, the centenary of whose *Fleurs du Mal* was recently celebrated in Paris. The juxtaposition of unrelated writers is excusable in a volume of essays by an esteemed writer, for instance, but it is difficult to justify this in a volume devoted to the literary year from mid-1957 to mid-1958.

There are interesting essays by Alain Robbe-Grillet and Ugo Varnai, and a masterly account of the recent German novel by H. M. Waidson, but the weight of these articles is more than outweighed by a poor poetry section, which includes only five poems, all of which are by writers in English, of whom only A. Alvarez has more than a local reputation, by a Rebecca West short story better forgotten, and by another of the interminable disquisitions on the advent of ‘Angry Young Men’. By contrast with the multi-lingual *Botteghe Oscure*, and the American *Evergreen Review* and *New World Writing*, this annual is most unsatisfactory. Remarkably, it is the only one of the four to be published in a cloth binding.

P.W.

MOTIF, A JOURNAL OF THE VISUAL ARTS, edited by Ruari McLean. Shenvall Press, £1 per issue.

One of the minor oddities of the journals specialising in the graphic arts is the way in which so many of them choose to appear once every four months. *Motif*, the first number of which appeared recently, could scarcely come out more often, not because of its price (high though it seems), but because of the very high standard of content and production. The first issue contains a host of articles by James Mosley, Helmut Gernsheim and so on; and illustrations by Edward Ardizzone, Lynton Lamb, Charles Mozley, Jean Lurçat and others, and future numbers promise to be as rich. One minor fault for one reader is that the production is over-lavish (and the use of six different text types is rather much), but on the whole it is very well designed, and deserves a long life.

J.M.

THE REPAIRING OF BOOKS, by S. M. Cockerell. Sheppard Press, 12/6.

It is a little difficult to understand for whom Mr Cockerell’s book is intended. Certainly the tyro would be ill-advised to attempt to follow the instructions given, and the experienced bookbinder would not need the first two chapters with their very elementary illustrations. The fairly advanced student of hand binding with two or three years’ experience behind him will be able, however,

to pick up some valuable hints, and will have sufficient knowledge to enable him to decide which operations may be safely attempted, and which should be left to the professional.

The collector or librarian who expects with the aid of this book to be able to dispense with the services of a binder will – alas – be disappointed. E.J.M.

PIONEERS IN PRINTING, by Seán Jennett. Routledge and Kegan Paul, 25/-.

Carlyle’s aphorism that history is but the biography of great men is not particularly fashionable today, and Mr. Jennett’s presentation of his subject wears a rather old-fashioned air. But this series of essays on various aspects of printing, seen through the lives of some notable innovators – Gutenberg, Caslon, Senefelder, Mergenthaler and others – presents in an interesting way much useful information on the development of printing process, though one does wish that rather more had been written on the printers rather than what they did.

The physical production of the book is good; and the illustrations, many of them reproductions of nineteenth century wood engravings, are excellent.

L.B.

THE WALRUS AND THE CARPENTER, by Lewis Carroll, illustrated with colour-graduated linocuts by Ben Sands. Shoestring Press, 17/6.

The illustrator who tackles *Alice* and the rivalry of Tenniel is a brave man indeed, but not often a wise one. Mr. Sands has obviously entered the battle with open eyes, however, and his illustrations bear the comparison very well. The book, which he has printed in Bell type on handmade paper at his own private press, is very well produced; its only fault being a slightly uneven colour in the text – but his remarkable illustrations are admirably printed: it is a pity he should have limited them to an edition of only sixty copies.

R.C.

LOOK; WE HAVE COME THROUGH, by D. H. Lawrence. Ark Press, 21/-.

In his article on Kim Taylor’s interesting work at the Ark Press (in *PLA Quarterly* 1, (3) July 1957) John Mason mentions a projected volume of this cycle of raw expressionist poems about the interflow of love and hate between man and woman. This edition has at last arrived, and is especially welcome as the poems have not been reprinted, except in the collected edition of his works, since they were first issued in 1917. The short introduction by Frieda Lawrence gives it an added value, while Michael Adam’s illustrations accord very well with the intense honesty of the writing.

L.B.

THE BOOK OF THE PRIVATE PRESS; compiled by Thomas Rae and Geoffrey Handley-Taylor, with a foreword by John Ryder. Signet Press, 10/6.

It is possible to say that the private press has had its day, and that compared with the giants of the past, such as the *Kelmscott*, *Doves*, *Ashendene* presses, the modern presses are all pygmies. Such a case can be made, but it is as far from the truth as most generalisations: if such presses as the *Nonesuch*, *Golden Cockerel*

and Hans Mardersteig's *Officina Bodoni* are to be regarded as small fry, the giants must be titans indeed.

This new book which has just appeared is however concerned just as much with the minor presses as the giants. In form it is a checklist of presses working at the present time, arranged alphabetically by name under country, with a separate section for presses owned by schools, universities and so on. Under each press information is given about the kind of presses and types used, the publications issued, and its *raison d'être*. The classification used was devised by John Ryder (whose foreword is not the least valuable part of the book) and divides presses into five groups: publishing, printing, teaching, experimental and clandestine. For obvious reasons, presses falling within the last class were not dealt with, but the other four categories, though not perhaps ideal, give us a very good idea of their owners' aims.

As it stands the book is the result of a questionnaire sent out by the compilers, and has the usual disadvantages. Some of the bigger presses have escaped the net, and despite the fact that a second approach was made to their owners, no entries were completed for the *Officina Bodoni*, the *Damascene Press* or S. L. Hartz' *Tuinwijkers*, to name a few. It is to be hoped that they co-operate in future editions.

In 1938 Stanley Morison wrote that 'typography today does not so much need inspiration or revival as investigation.' It is in this field of research and experiment that the little presses can be invaluable. But are they in fact experimental? A quick analysis of the types which are listed revealed only forty-four text faces among some two hundred presses, while only three possess proprietary types. Of the types, too, there is little variety: in England eleven presses use *Bembo*, seven *Times*, six *Perpetua* and so on. In the USA there is more variety, but even so from the *experimental* point of view for forty-one to use *Caslon*, twenty-eight *Garamond* and eighteen *Bulmer* is not too healthy. Only four presses admit to using Zapf's fine *Palatino* face, and one wonders why none use *Emergo*, or *Spectrum*, or Eric Gill's *Solus*, for example.

However, this is not the fault of the compilers, though in future editions a full table of the types used, and more uniformity in the way they are named would be useful. Set in *Perpetua*, the book is very well produced. Printed in an edition of only 750 copies, it is a most welcome addition to the literature of the little presses.

R.C.

OTHER PRIVATE PRESS BOOKS: From the *Keepsake Press* at Hammersmith come two little pamphlets pleasant to read and look at; *Patixbourne, five poems* by Rose Marie Hodgson, and Edward Lowbury's *Metamorphoses*. Both are set in Bell, and show a very interesting use of ornament. Frederick Palmer's *Poems*, issued by the *Kit-Cat Press* (3/6) are by contrast dressed very soberly, and if the paper had been less stiff, would be very well done. The two latest numbers of *Friday Market*, issued by the *Ember Press* are slightly uneven in quality, as is inevitable with any magazine, but are most interesting typographically. At a shilling each they must be among the cheapest private press productions issued.

JOHN ROBERTS PRESS
produce well-wrought printed matter
in two fields:

1

They design and print
publicity matter and stationery
for companies whose standing demands
well-considered typography, correct
selection of materials and
the highest standard
of production

2

For non-commercial bodies
and for private individuals they
produce periodicals, special editions,
booklets and smaller printed pieces
where, as well as fine production,
intelligent and willing
guidance may
be needed



JOHN ROBERTS PRESS LTD
Joropress House Clerkenwell Green London EC1
Clerkenwell 2583