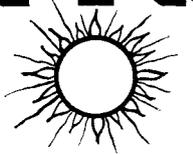
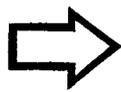


TIME



What is time? Like a shooting star, the future drops into our present and, departing, joins the endless past. Can man take its measure? Candle, dial, glass or clock—what can we tell? Only that, as time passes, our experience grows to make things well.



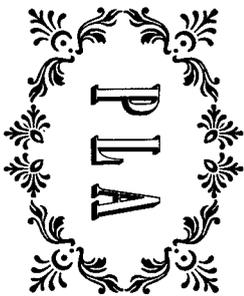
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The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION



Vol. 2: No. 6

October 1959

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Second impression September 1959

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The Private Library

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

Vol. 2 No. 6 October 1959

Association Affairs

Annual General Meeting

The third Annual General Meeting and lecture of the Association were held in the Lecture Hall, Monotype House, London, E.C.4, on Thursday, 30th July.

The Council was re-elected *en bloc* among other business; a visit to the library of Waddesdon Manor, Buckinghamshire, was arranged for the near future, and members received an assurance that the annual subscription for 1960 would remain one guinea.

Mrs Beatrice Warde, Editorial Manager of the Monotype Corporation Limited, then gave the Third Annual Lecture of the Association on the theme: 'The Cherishable Book - Today and Tomorrow'. The lecture, very fully illustrated, was well attended by members. Mrs Warde has kindly consented to have the address printed by the Monotype Corporation Limited, for private circulation to members.

Simplified Cataloguing Rules

The first impression of the Association's experimental *Simplified Cataloguing Rules for general use in private libraries* was sold out within three months of publication. Almost unanimous approval of this pioneer publication has made possible the production of an unchanged second impression, which is now available at 7/6d. to members and 10/6d. to others.

Other Publications

Private Press Books, edited by Roderick Cave and Thomas Rae, will appear in Spring 1960. The cost of this new publication is 7/6d. Correspondence from the American continent should now be sent to Roderick Cave, The Library, University College of the West Indies, Mona, Jamaica. Correspondence from the rest of the world should go to Thomas Rae, The Signet Press, Greenock, Scotland. Standing orders for this annual will gladly be recorded.

The Private Library will be edited in January by Philip Ward since Roderick Cave's departure to the West Indies has necessitated several administrative changes in the Association's framework. The Association is glad to record at this point its thanks for Mr Cave's selfless activities on behalf of members of the Association. Contributions towards the Cave Presentation Fund were handed to Mr Cave after the Council's September meeting.

October 1959

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A T. J. WISE COLLECTION

by Maurice P. Pariser

A COLLECTION of Wiseana should mirror the man. It should show his first attraction to the book world, his first tentative activities in the editing, making and selling of books, and his first hesitant steps in bibliography. It should illustrate his decade of forgery from approximately 1890 - 1900 and should reveal something at least of the marketing of his forgeries, the production of his piracies, and his commercial dealings. The building of the Ashley Library, the writing of his long series of author bibliographies, and the production of his several series of private printings all need to be shown. Finally, the exposure by John Carter and Graham Pollard with other post-1934 research must be illustrated. All this I have tried to do: not yet with complete success.

First then must be mentioned *The Browning Society's Papers* (1881 - 1891), since it was through this society that he entered the book world. He became the Society's secretary. He undertook to produce for it a concordance of Browning's works and an index, etc., of its papers but in the event did not do so. In 1882 he published a small octavo volume - *Verses* - his only avowedly imaginative writings. Mine is Clement Shorter's copy and is inscribed by Wise 'This book is one of Five copies only printed. No. 3. T. J. Wise', an inscription certainly mendacious. Next follows his edition of Keats' *Ode to a Nightingale* (1884). Mine is one of the (allegedly) four copies on vellum, and has W. B. Slater's book plate bound in. Two years later Wise embarked on his first exercise of facsimile printing, a reprint by Clays of the 1833 Edition of Browning's *Pauline*. There were, allegedly, twenty-five copies of the large paper edition and four hundred of the ordinary. My copy of the former is inscribed by Wise 'To my dearest friend from his "Jonathan"' and that of the latter was Wilfred Partington's (Wise's biographer) with his holograph notes bound in.

The Shelley Society was inaugurated in 1886. I have the printers' proofs of Wise's piracy of Andrew Lang's *Lines on the Inaugural Meeting of the Shelley Society*. This was Partington's and bound with it is his holograph note dated 11th July 1945 saying, amongst other things, 'I bought it either from Dobell or Gorfyn: Forget which now'. Wise joined the Shelley Society at its beginning, becoming Secretary and being placed in charge of the Society's printing of Shelley facsimiles, *Adonais*, *Hellas*, a *Lyrical Drama*, *Alastor*, or *The Spirit of Solitude; and other Poems, Epipsychidion etc.* He also took charge of the other numerous publications of the Society. I have all of these including many of the copies which Wise had printed on vellum. During the nineties Wise produced private printings, mostly piratically, of the letters of Ruskin, Browning and Shelley besides other works of Morris, Stevenson, Ruskin, etc. I have all these which are remarkable, if for nothing else, for the carelessness and flagrant errors in Wise's editorial work.

Of *The Ashley Library* (1893, 1895, and 1897) the list of Wise printings designed to advertise what he had available for sale, I have the two later issues

but still lack that of 1893. In the recent exhibition at the University of Texas, Mr John Carter exhibited *inter alia* a specimen dated 1901 of Wise's *A Catalogue of the Ashley Library* containing 72 pages, lacking pp. 45 - 46. My copy of this book contains 256 pages, with illustrations, and I believe it to be complete.

The forgeries must, of course, be in the forefront of any collection of Wiseana. I have all but a handful of the fifty-odd titles, condemned or suspicious, but the most desirable of all, the Reading *Sonnets* of Elizabeth Barrett Browning still eludes me. I have however a number of duplicates which I hope one day will enable me to fill my gaps by exchange with another collector. Mention of the Reading *Sonnets* reminds me that I have the letter written by Mr Carter to Wise in December 1932, some eighteen months before the publication of the *Enquiry*, asking about the history of the *Sonnets*. This must have been one of the very earliest steps taken by the enquirers in their investigations.

Following Swinburne's death Wise acquired masses of unpublished MSS from Watts-Dunton and these he privately printed with Gosse's editorial assistance: about seventy-one titles, each of limited number, in most cases allegedly twenty-five. Similarly, the death of Borrow's stepdaughter was another opportunity for similarly printing nearly fifty Borrow pamphlets. I have all the Swinburne publications, many from Lord Esher's library, and most of the Borrow pamphlets. As might be expected, many are inscribed by Wise. Other Wise private printings in pamphlet form include unpublished work of Matthew Arnold, the Brontës, the Brownings, Coleridge, Conrad, Dickens, Hardy, Landor, Morris, Ruskin, Wordsworth and others comprising around 150 titles and here, too, my holding is almost complete. I have all of Wise's early editorial work, including *A Reference Catalogue of British and Foreign Autographs and Manuscripts* (1893), Spenser's *Faerie Queene* (1894), Ruskin's *The Harbours of England* (1895), *Literary Anecdotes of the Nineteenth Century* (1895 - 6), two volumes (jointly with W. Robertson Nicoll) and Robert Browning's *Bells and Pomegranates* (1896).

After this early work Wise seems not to have done any editorial work until he commenced on the Swinburne MSS with Gosse, culminating with the Bonchurch Edition of *The Complete Works of Swinburne* (1925), in 20 volumes, notorious for its omissions owing to Gosse's squeamishness. All these together with the *Catalogue of the Library of John Henry Wrenn* (1920) (the friend he duped and swindled), *The Shakespeare Head Brontë* (1931 - 38), (which he edited jointly with J. A. Symington), *The Catalogue of the Ashley Library* (1922 - 1936), his bibliographies of Ruskin, the Brownings, Swinburne, Tennyson, and his several catalogues of the Shelley, Swinburne, Byron, and Conrad sections of his library, with several of the MSS, are all in my collection. Amongst these are inscribed and association copies.

I have upwards of five hundred original letters to and from Wise, some of which reveal his marketing of his forgeries. All these are unpublished, illuminating many aspects of his life including his marketing of the forgeries and his dealings in books, his relations with libraries and scholars, his friendships, and his making up of imperfect copies. I have typed transcripts of almost all the surviving Gosse-Wise correspondence. The most interesting I think of the

unique items is the printer's copy of his introduction to *A Browning Library* (1929) where Wise in his own handwriting builds up the fictional provenance of the forged Reading *Sonnets*.

The foundation-stone, or whatever may be the appropriate architectural analogy for the bibliographical place of honour in a collection of Wiseana, must be John Carter and Graham Pollard's *Enquiry into the Nature of Certain Nineteenth Century Pamphlets* (1934). Miss Sheila Bolton some months ago in this journal justified the duplicates in her collection of Radclyffe Hall by invoking Max Beerbohm to the effect that all items of a collection justify one another. Thus protected, I confess to four copies of the *Enquiry*, Lord Esher's copy with his book plate and annotations, Michael Sadleir's with his book-plate and his holograph notes and inscribed 'In Memory of Michael Sadleir, John Carter', a Grangerised copy, and my working copy. Messrs Carter and Pollard's *Enquiry* derived its title from Malone's exposé of W. H. Ireland, *An Inquiry into the Authenticity of certain Miscellaneous Papers and Legal Instruments etc* (1796) and, possibly, from N. E. S. A. Hamilton's *An Inquiry into the Genuineness of the Manuscript Corrections in Mr. J. Payne Collin's Annotated Shakespeare etc.* (1860). Very properly, therefore, or so I think, copies of both these books find a place in my collection. I also have a complete set of proofs for a projected second edition of the *Enquiry*, bearing John Carter's holograph certificate, which in the event was never published. In one of my copies of Messrs Carter and Pollard's *The Firm of Charles Ottley Landon & Co.* (1948), there are inserted typescript copies of the documents relating to George Redway's dealings with the copyright of Swinburne's *A Word for the Navy* with a holograph note by Wise attached. Of Partington's biography, my copy of the American Edition, *Forging Ahead*, New York (1939), was John Carter's and bears his signature and carries his pencilled annotations. I also have the three copies of *Forging Ahead* which Partington used to prepare the English Edition, *Thomas J. Wise in the Original Cloth*, London (1946). This work he carried on in wartime London. As he explains in one of the many inserted holograph notes, one copy was permanently with him the other two being kept for safety 'in the country' and returned to him periodically and separately for bringing up to date. 'The caution in seeking to ensure that the new work escape destruction was not unnatural, considering that in the Autumn of 1940 I had been bombed out of my flat in Baron's Court Road and that in the following April (the 16th) a German bomber loaded with incendiaries crashed on the lawn of the house in Wimbledon to which I had moved setting fire to the dwelling . . .'

I have a set of the 'Gullible Papers' of Richard Jennings described by John Carter in a recent issue of *The Book Collector*, and before that by P. H. Muir in *Minding my own Business* and also a set of Phillip Gosse's 'Weppons Papers' which includes A. J. A. Symons's verses entitled *Is it Wise?* and beginning,

It's nice to give your friends a slight surprise,

A Swinburne-Ruskin rarity or so:

And if you fake them, who will ever know?

It's very easy - yes, but is it - wise?

Newspaper cuttings play a very important part in the Wise story. Articles

by and letters from Wise and references to him in *The Bookman*, *The Times Literary Supplement*, *The Athenaeum*, *The Bookman's Journal*, etc., illustrate his activities and the growth of his stature and authority up to 1934. Thereafter much of the research and much valuable source material is to be found in *The Times Literary Supplement*, *The Bookseller*, *The Publishers' Circular* and *The Publisher and Bookseller*, *The Publishers' Weekly* and other American journals. All these I have, and make frequent additions to, in loose leaf albums.

A brief account such as this can only outline the nature and form of a collection and, perforce, the writings of Miss Fannie Ratchford, Mr D. F. Foxon, and Mr Roland Baughman, essential though they are to the collector and student of Wise can here only be said to have an honoured place in my collection.

As a final word, and to indicate the breadth of my collecting, I should like to add that every book, journal, newspaper or pamphlet which refers to Wise or with which Wise was in any way connected comes within the scope of my collection, and is probably already there. At all times the collection is open for those engaged in serious research.

CLASSIFICATION FOR PRIVATE LIBRARIES II

by D. J. Foskett

IN 1895, at a conference in Brussels, Paul Otlet and Henri La Fontaine put forward the idea of an immense card index of universal bibliography - a centre of information for the whole world's literature. The cards were arranged in a classified sequence of subjects, and the system selected was a modified form of the Decimal Classification. For a long time this was known as the 'Brussels Expansion', but is now officially named the Universal Decimal Classification. Several changes were made (with Dewey's special permission) in the DC basis and notation. A few subjects were re-located, the 3-figure minimum notation was abandoned, and dots were used after every third figure to break up long sequences.

1. 47 Latin and Greek, 48 Slavonic languages (470 Latin, 480 Greek in DC).
2. 5 is Science (500 in DC).
3. 631.385.4 is Harvesting tools for root crops.

Otlet and La Fontaine hoped that their bibliography would include articles from periodicals; the UDC had therefore to be able to classify subjects much more complex and specific than the usual subjects of books. This led to what is perhaps the outstanding modification to the DC, namely, the addition of the Auxiliary Signs and Tables and the radical development of the principle of synthesis. This principle, which means the joining together of terms from different parts of the system in order to make up complex subjects, had been recognised by Dewey himself: he had made such arrangements for specifying 'form' divisions and geographical sub-division.

1. 03 Dictionaries, 05 Periodicals, 520.3 Dictionaries of astronomy, 520.5 Periodicals of astronomy.
2. 942 Great Britain, 352 Local government, 352.042 Local government in Great Britain.

UDC went much further in trying to codify these elements that may appear as parts of complex subjects in many different fields of knowledge. The Auxiliary Signs and Tables include, for example, means for connecting consecutive and non-consecutive numbers, showing relations between subjects, and adding special analytical sub-divisions applicable to only a few classes.

1. 51+53 = Mathematics and physics.
2. 53/54 = Physics and chemistry.
3. 664:37 = Education in the food industry.
4. 621-1 to 621-9 = Machinery and apparatus: details (Applicable throughout 62 to 69).

The use of the colon in particular gives the scheme great flexibility – theoretically any subjects can be joined up in this way – but the cumbersome notation presents a considerable psychological barrier against its use for the private library. Like the DC, it is expensive to buy the full edition, but some classes (mostly scientific) are available separately in English, and an abridged edition in three languages was published in 1958 by the British Standards Institution. Also like the DC, whose office is now housed in the Library of Congress, UDC now enjoys in this country the patronage of a body, the B.S.I., having a certain authority and prestige, and its continuous revision is assured, at least for the time being.

* * * *

A scheme which aroused great interest at the end of last century but which has almost vanished from sight is the Expansive Classification of C. A. Cutter, who is better remembered as the ‘father’ of systematic subject cataloguing. His idea was to provide a series of seven classifications, of increasing detail and complexity, suitable for libraries of different sizes. He did not live to see the publication of the seventh expansion, but some of his ideas live on in the Library of Congress Classification.

This vast intellectual monument was begun under the great Dr Putnam, Librarian of Congress from 1899 to 1939. The chief architect was Charles Martel, and the scheme is a good example of an almost completely pragmatic approach. Each class was compiled separately by experts in the field, who arranged the books on the shelves in what seemed to them a useful and logical order, and made the scheme from the actual books and not from ideas. A number of important libraries in this country use it: London School of Economics, Nottingham University, Ministry of Housing, Edinburgh Public Library.

The scheme is completely enumerative with no synthesis whatever. Even the form divisions are listed afresh for each class. As might be expected from the nature of the library, the social sciences, literature and Americana are very well treated; science and applied science do not come off so well. In literature, for example, many places are reserved for specific editions of famous books – an example that might be useful for private libraries – but

Technology receives only the same space as the Art of War. The notation consists of two capital letters followed by four figures, an easily-remembered combination, but one which rather limits the amount of sub-division possible. Like UDC, the classes are published separately; each volume is quite cheap, but there are so far 32 volumes.

* * * *

A British scheme which has passed into history is the Subject Classification of J. D. Brown, one of the greatest of British librarians. Though going out of use, it is worth remembering for one or two features, notably the collocation of pure and applied science, and the use of synthesis for building up numbers for complex subjects. Unfortunately Brown carried his good ideas rather too far; thus we find Music as an application of Acoustics (separating Physics from Astronomy) and Dominoes, cards, dolls, as sub-divisions of Physical Training and Exercises.

The main synthetic element is in the Categorical Table, a long list of terms which may be literary form (‘essays’), bibliographical form (‘dictionary’), historical or geographical sub-division, or actual subjects that might relate to several headings in the main scheme (‘Architecture’). Brown was also strongly in favour of a philosophical classification of knowledge, and arranged his main classes in an order corresponding to Matter, Life, Mind, Record, an order that he held to be evolutionary and to reflect the real order of Nature.

Unfortunately the details of the Subject Classification are all too easily criticised, the most unlikely subjects finding themselves side by side on the shelves as a result of one or other of his theories. Moreover, there is little likelihood of any further revision; the last edition appeared in 1939. But we should not forget this pioneer effort and the shrewd comments of an excellent man, who, in addition to this work, wrote books on cataloguing and classification, library furniture, and the classic *Manual of Library Economy*; who founded a library journal and a library supply firm; who introduced ‘open access’ into public libraries; and who also produced biographies of musicians that won international recognition.

RECENT PRIVATE PRESS BOOKS

The latest production of the Karuba Press of Denver, Colorado, is an exquisite little book of epigrammatic poems written in the verse form of the Japanese *tanka*. *Once around the sun*, by Theo Jung, is printed on Japanese Hoshō paper, and at \$1 a copy – the edition consists of 70 copies only – is one of the best private press bargains I have seen for some years. Diana Tomkin’s *22 Poems*, recently issued in an edition of 450 copies by the Dolmen Press of Dublin, is also very reasonably priced. Printed in Janson types, and quarterbound in marbled boards, this volume of verse – which, though uneven in quality has a freshness and sincerity which is surprisingly powerful – costs 10/6d. Bernard Kops’ *An anemone for Antigone* of which 500 copies have been issued by the Scorpion Press at 6s. each is a different sort of verse, basically far stronger though its weaker parts certainly plumb the depths. But surely a rather less squat format could have been devised for the book?

A press whose work is new to me is the Pump Press of Aldgate, South Australia. Its owner, G. L. Fischer, specialises in reprinting material of local interest and I have in front of me his *The Teamster's Song: a song of the Burra Road, 1848*, and *Bingham Hutchinson's 'Ascent of Mount Lofty: 1837'* produced in editions of 50 and 70 copies respectively. These charming little booklets are printed in Garamond and very well designed: they deserve to become far more widely known than they are at present.

R.C.

REVIEWS

THOMAS J. WISE AND THE PRE-RESTORATION DRAMA by D. F. Foxon. The Bibliographical Society, 21/-.

The tale of the iniquities of T. J. Wise will seemingly never cease. Forger, trickster, and now – thief. In this book, appropriately subtitled 'A Study in Theft and Sophistication', Mr Foxon sets out his findings after meticulously collating the British Museum's own copies of seventeenth century plays with those which came into its ownership with Wise's Ashley Library as well as with those in the Wrenn Collection at the Texas University Library. He shows incontrovertibly that Wise purloined leaves from the Museum's books to 'perfect' not only his own copies but also those which he then sold to his unsuspecting friend Wrenn. This is a saddening and shocking story of Wise's vandalism, ignorance and dishonesty which Mr Foxon sets forth with scholarly moderation and integrity.

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