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The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION

A Carmelite Library
Father Brocard Sewell

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Association Affairs Recent Private Press Books

Vol. 3 : No. 3

July 1960

The Private Libraries Association
28 Parkfield Crescent, North Harrow, Middlesex

The Private Libraries Association is a society of people interested in books from the amateur or professional point of view. Membership is open to all who pay one guinea on January 1st each year regardless of the date of enrolment.

A unique contribution to the world of books is the Exchange Scheme run by J. D. Lee, who issues every other month an 'Exchange List' for the free advertising of surplus books, desiderata and notes and queries. Among other publications, the P.L.A. issues the annual 'Private Press Books', the only 'Simplified Cataloguing Rules for general use in private libraries', and the quarterly 'Private Library'.

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The Private Library

Quarterly Journal of the Private Libraries Association

Hon. Editor: Philip Ward, 28 Parkfield Crescent, North Harrow, Middlesex

Vol. 3 No. 3 July 1960

Association Affairs

Annual General Meeting

Annual Lecture

The fourth Annual General Meeting and Lecture of the Association were held in the Show Rooms of Messrs. Methuen & Co., 36 Essex Street, London W.C.2, on 19th May, at 6.30 p.m. After the formal business, Mr Anthony Forster, a Director of the firm, delivered a most interesting lecture on 'The History of Methuen'. There was an encouraging attendance of both members and visitors.

The Private Library

We were pleased to include with members' copies of the April 'Private Library' an insert printed by Liam Miller at the Dolmen Press to illustrate Michael Freyer's article on that press. As a result of receiving so many letters of appreciation of this policy, we shall try to include inserts in future whenever active private presses are described.

A CARMELITE LIBRARY

by Father Brocard Sewell, O. Carm.

THE downfall of the Carmelite Order in England and Scotland after the dissolution of the monasteries under Henry VIII and the 'Elizabethan Settlement' was complete. Apart from sporadic and unsuccessful efforts in the 18th century and later, the White Friars of the Old Observance did not get a foothold in England again until 1926, when a foundation was made by the Irish Province of the Order, which had kept an almost unbroken continuity since the middle ages, at Faversham in Kent. (The Discalced, or Teresian Carmelites, a later offshoot from the old Order, had earlier managed to establish themselves at Kensington under Cardinal Manning.)

In 1949 the Order regained possession of its medieval friary, associated with St Simon Stock, at Aylesford, with its buildings still in large measure intact, and in 1954 the then Prior-General of the Order decided that the time had come to begin the formation of a proper monastic library at Aylesford. The state of this library in 1957 was described by the present writer in the *Aylesford*

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Review, vol. 1, No. 8. Its principal feature was, and is, the splendid collection of rare and ancient Carmelite works presented by Dr Kilian Lynch, including Lezana's *Speculum Carmelitanum*, a copy of the *De Patientia Libri Tres* of Blessed Baptist of Mantua printed at Venice in 1499, and a complete set of the edition of Thomas Netter of Walden's *Doctrinale Antiquitatum Fidei*, printed at Venice in 1571.

In 1958 the English Carmelites opened a house of studies, for the training of their candidates for the priesthood, at St Mary's College, Llandeilo, South Wales. The formation there of a second, and primarily philosophical and theological library, was a first necessity. In twelve months, largely through gifts, some 3,000 volumes have been acquired. Progress was at first rapid, but has now come to something of a standstill. What has been so far achieved is a small nucleus for the library that is required, the principal sections being Philosophy, Divinity, and Carmelitana, with others devoted to General Church History and Monastic History, and Hagiology and General Biography. Smaller sections are devoted to Science, in all its branches, and English and European Literature, and Liturgiology.

None of these sections is yet large enough to merit particular description; but the library has a number of individual volumes and miscellaneous items which it may be of interest to record.

The richest section as such is that devoted to Carmelitana: works written by Carmelites or in some way having to do with the Order. The oldest of these is a small vellum-bound *Ordinarium*, or Directory of Ceremonial, of the Discalced Carmelites, printed at Rome in 1609. In similar format is the *Regola e Costituzione* of the Discalced Carmelites published at Rome and Parma in 1691. A pleasant vellum-bound quarto is the *Vita della Beata Maria Maddalena de' Pazzi* by her confessor Don Vincenzo Puccini, printed at Venice in 1666, prior to her canonization. A companion to this is a brochure entitled *Triunfo Carmelitano*, which is a programme for the festivities devised by the Carmelite friars in Lisbon for the canonization of St Mary Magdalene de'Pazzi in 1699.

The earliest English Carmelite work in the library at Llandeilo is *The Life of the Holy Mother St Teresa* printed in 1671, with no details as to the author or the place of publication. Bound in as a second part is an anonymous translation of *St Teresa's Book of the Foundations*, dated 1669, of which the library has a second and separate copy.

Of special interest is a copy of the *Constitutiones Fratrum Beatae Virginis Mariae de Monte Carmelo Antiquae Observantiae Regularis*, a nicely-printed duodecimo published at Paris in 1772, which reflects the high standard of religious observance among the French Carmelites just two decades before the French Revolution.

The illustrious 15th-century English Prior Provincial, Thomas Netter of Walden, is represented by volumes three and four of his great work, the *Doctrinale Antiquitatum Fidei*, written against the errors of Wycliffe, in the splendid folio edition of Blanciotti published at Venice in 1759. This is the last, and critically much the best, edition of the work of the great theologian.

Conspicuous among modern Carmelite publications are the recent photo-facsimile edition, with three volumes of commentary, of the manuscripts of writings of St Teresa of Lisieux; the four well-printed volumes so far published,

in Belgium, of *Edith Steins Werke*; and the beautiful seven-volume edition of *Paulus Heliae Skrifter*, the works of the great opponent of the Reformation in Denmark, Paul Eliaesen (published at Copenhagen, 1932-1948). Volume one of a black-letter edition of *Povel Eliensens Dansker Skrifter*, published at Copenhagen in 1855, bears the autograph of the German bishop Johannes von Euch, the first Vicar-Apostolic of Denmark.

A copy of the David Lewis translation of St John of the Cross's *Spiritual Canticle* (London, Thomas Baker) has the book-plate of Eric Gill; and there is a copy of the very rare limited edition of St John of the Cross's *Song of the Soul* in the translation of the late Father John O'Connor with Eric Gill's engravings (Capel-y-ffin, Francis Walterson, 1927). Another association item is a little book called *La Santa di Firenze*, a short life of St Mary Magdalene de'Pazzi written by a nun of her convent (Florence, 1906) which has the bookplate of Montague Summers.

In one corner of the library is housed the small collection of books of typographical interest belonging to St Albert's Press, the Carmelite printing-office at Llandeilo. These include standard modern works of reference such as Daniel Berkeley Updike's *Printing Types*, Talbot Baines Reed's *History of the Old English Letter Foundries* (in the splendid Faber edition), the Davis and Carter reprint of Moxon's *Mechanick Exercises*, and books by T. J. Cobden-Sanderson, Beatrice Warde, Stanley Morison, and other printing authorities.

Private press books include examples from the Cranach Press (Count Harry Kessler), the Golden Cockerel Press (Robert Gibbings), the Gregynog Press, Hague and Gill, St Dominic's Press (H. D. C. Pepler), St Albert's Press, the Vine Press (Victor B. Neuburg), and Edward Walters. There is a very fair run of St Dominic's Press items, including a copy of Pepler's best production, *The Mistress of Vision*, by Francis Thompson, with a Commentary by the Reverend John O'Connor, S.T.P., and a Preface by Father Vincent McNabb, O.P. This very beautiful quarto, with wood-engraved decorations by Eric Gill, was printed in 1918 on the last sheets of an exceptionally pleasing thin handmade paper made by Batchelor for William Morris. The two Vine Press items are not typographically outstanding, although they are not without merit, but chiefly they have an 'association' interest. One is an inscribed presentation copy of Neuburg's *Songs of the Grove* and the other is Shirley Tarn's little book of poems, *Seven Years* (1928). This copy contains a rhymed epistle-dedicatory from the printer-publisher to the author, written in his own unique script - an effort altogether in 'Vickybird's' most entertaining manner.

Of these private press books perhaps the most attractive is the small *Lancelot and Elaine* (from Malory), with Joan Hassall's exquisite wood engravings, of which 200 copies were printed by Hague and Gill, not for general publication, in 1948. From the same Press there is a copy of the original limited edition of Eric Gill's *Typography*, signed by the printers, René Hague and Eric Gill; and of *Park: a Fantastic Story* by John Gray, with an etching by Denis Tegetmeier, of which 200 copies were printed in 1931.

Unfortunately, the library has no copy of John Gray's *Silverpoints* (Ricketts and Shannon) nor of any of his other books of verse. But there is a copy of his short story, *The Person in Question*, of which 50 copies were printed on hand-

made paper at the Press of F. A. Colombo, Buenos Aires, in 1958 for the publisher, Don Patricio Gannon. After searching for thirty years the librarian recently acquired, for the modest sum of ten shillings, a copy of the very scarce *The Last Letters of Aubrey Beardsley*, edited, with an Introduction, by John Gray (Longmans, 1904). This copy is inscribed on an inner flyleaf 'Daisy Harrison from Mabel Beardsley; December 1904'. (Mabel Beardsley, of course, was Aubrey's sister.) The Librarian is at present engaged in editing a special number of the *Aylesford Review* which will be devoted to articles on Canon John Gray by his sister, Dame Mary Raphael Gray, O.S.B., the Lady Margaret Sackville, Mr Peter F. Anson, Miss Alexandra Zaina and others, and which will be illustrated by hitherto unpublished photographs of John Gray as an elegant young man of the '90's and as a young priest.

Finally, mention must be made of three volumes from an earlier age, and of very great beauty, recently given to the library by Mr Charles Richard Cammell: a two-volume *Vida (Marci Hieronymi Vidae Cremonensis, Albae Episcopi, Poemata Omnia: Patavii, Josephus Cominus, 1731)*, and a Sannazarius of the same publisher (*Jacobi Sannazarii, Neapolitani, Viri Patrici, Poemata (1719)*).

Vida, a Canon Regular of the Lateran, was one of the most renowned Latin poets of the Renaissance, his works being distinguished by their grace and purity of style. His sacred epic the 'Christiad' has been greatly admired; his poem on the game of chess, 'Scacchia Ludus', scarcely less. The Neapolitan poet Sannazaro (1458-1530) wrote both in Latin and Italian, and is known chiefly for his Latin poem 'De partu Virginis' and his celebrated Italian work 'Arcadia'.

Each of these three quarto volumes contains portraits engraved on copper, beautiful head and tail pieces, vignettes, and ornamental initials. They are bound in full contemporary vellum, with orange label on the spine, and scarlet edges, and are in perfect condition.

The library's fiction section includes strong, though not complete, sets of the works of Arthur Machen and Henry Williamson. Among the latter are the now very scarce original editions of *The Beautiful Years* and *Dandelion Days* (Collins, 1921 and '22) which differ considerably from the later, rewritten, edition published by Faber. There is also a copy of *Laxen Salar*, the Danish edition of *Salar the Salmon* (Copenhagen, 1956) signed by the author and the publisher.

So far the library has acquired only two specimens of recusant printing. The first, a weighty tome marred by an ugly Victorian rebinding, is *The Parliament of Christe: avouching and declaring the enacted and received truth of the presence of his bodie and bloode in the blessed Sacrament, and of other articles concerning the same, impugned in a wicked sermon by M. Iuell, Collected and seth-furth by Thomas Heskyns Doctour of dyvinitie. . . . Imprinted in Antwerpe, At the golden Angell, by William Silvius prynter to the Kynges Maiestie: M.D.LXVI.*

Heskyns was a Dominican, and Vicar-General of the harassed English Province of his Order during the reign of Queen Elizabeth. Dr A. C. Southern, in his *Elizabethan Recusant Prose: 1559-1582*, says that 'In spite of its immense length and the enormous number of references to the Bible, the Fathers, and the Doctors of the Church, *The Parliament of Christ . . .* is by no means a dull book,

and it deserves the very careful consideration of the student of English prose. . . . The book is a model of execution – the theme of "Christes Parliament house" is never lost sight of and the unity of the thesis is carefully preserved by the constructional arrangement'.

Allison and Rogers (*A Catalogue of Catholic Books in English Printed Abroad or Secretly in England 1550-1640*) record copies of *The Parliament of Christe* in the following other British libraries: British Museum, The Bodleian, Cambridge University Library, Trinity College (Dublin), Downside Abbey, Heythrop College (S.J.), Lambeth Palace, Sion College, Oscott College, St Edmund's College (Ware), and St Peter's Presbytery at Winchester.

Our second recusant work is a small thick book (3½" x 2¼") entitled *Meditations of the whole Historie of the Passion of Christ. Written by the Reverend Father, F. Franciscus Costerus, Doctor of Divinity, of the Society of Iesus. Translated out of Latine into English by R. W. Esquire. . . . Printed at Doway, 1616.* The little volume is quite nicely printed, the text of each page being enclosed in ruled borders, with the Scripture references placed in the outer left-hand and right-hand margins. The prose style is good and the meditations still make profitable spiritual reading.

According to Allison and Rogers (*op. cit.*) the translator of François Coster's *Meditations* was Lawrence Worthington, who may have taken over the task from his father Richard Worthington. The book was secretly printed in England, the Doway imprint being false.

Copies of this book are preserved at the British Museum and Cambridge University libraries; the Carmelite convent at Lanherne; the John Rylands Library, Manchester; the library of the Cistercian nuns at Staplehill Abbey, Dorset; St Cuthbert's College, Ushaw; and at St Edmund's College, Ware. There are imperfect copies at Ampleforth Abbey and in the Vertue-Cahill Library of the Bishop of Portsmouth.

Manuscript material in the library at Llandcilo includes a collection of holograph letters of fascinating interest, mostly on literary topics, from Montague Summers to Charles Richard Cammell, and the manuscript of Summers's unpublished literary autobiography, *The Galant Show*. A particularly beautiful item is an Illuminated Catalogue of the Canonized, Beatified, and Venerable English Martyrs inscribed by the late John Townley Sugden, L.R.I.B.A., on vellum sheets contained in a scarlet leather cylinder, presented to the library by the calligrapher's widow. A page of a copy of number 2 of *The Game*, the occasional magazine edited and printed at Ditchling by Hilary Pepler and Eric Gill (1916-1924) contains a Latin text inscribed in red by Edward Johnston, the greatest of modern calligraphers. Bound up in book form there is the typescript, with holograph corrections, of a long autobiographical article contributed by Henry Williamson to the *Aylesford Review*, vol. II, No. 2 (Winter 1957-8), together with holograph and typescript correspondence relating to its publication.

The library also has a Welsh section devoted to works on and in the Welsh language and on the history of Wales.

It may be true, as has been suggested, that the day of the great monastic library is over. Richly-endowed religious foundations no longer exist, in this

country at any rate, and the speed and pressure of modern life is not without its effect on the cloister; few religious today are able to spend long hours in the pursuit of scholarship. But it will always be true that the library is a necessary and important part of any religious house; and many collectors who fear the dispersal after their death of treasures which they have acquired over the years will probably continue to turn to monastic libraries for the ultimate consignment of books which they would not wish to see cast upon the world with uncertainty as to their fate.

CLASSIFICATION FOR PRIVATE LIBRARIES III

by D. J. Foskett

PERHAPS the most monumental of all the 'one-man' classification schemes is the Bibliographic Classification of Henry Evelyn Bliss, one-time librarian of the College of the City of New York. Bliss was an immensely erudite and fastidious scholar, whose work undoubtedly represents the peak of classification theory and practice in the old 'enumerative' style. His main theoretical contribution to the science began in 1929 with *The organisation of knowledge and the system of the sciences*; this is a most valuable historical survey with an analysis of the development of the major academic 'disciplines' and the relations between them. It was followed shortly after by *The organisation of knowledge and the subject approach to books*, of which a second edition appeared in 1939. In this work, Bliss explored the ways in which scholars and research workers approached the records of knowledge in books in order to establish clear patterns of thought in their own minds. He maintained that the time had passed when a scholar knew by reputation or even personally everyone working in the same field, and that the consequence for librarians was that they could no longer rely on the traditional author approach to books. Their books now had to be arranged in a scientifically-based order of knowledge, and above all their catalogues and bibliographies should demonstrate the relations between subjects and so help the readers to come to grips with their subject, as well as listing the actual documents.

From this philosophical justification of the subject approach to books in libraries, Bliss concluded that a classification system ought to be based on a scientific classification of knowledge, because the so-called 'practical' systems have not been made with the needs of the subject approach in mind. From the reader's point of view, therefore, they were unsystematic and unhelpful. He went on to enunciate four basic principles, on which a scientific system should be based:

1. Comprehensiveness – covering the whole field of knowledge.
2. Subordination – gradation by speciality, or proceeding from the most general headings to the most specialised.
3. Co-ordination – collocation of closely-related subjects of a similar degree of speciality.

4. Composite specification – recognition that all parts of the field of knowledge may interact and interpenetrate, and that the system must allow the classifier to show these relations.

He also stated that there are four ways of looking at any particular subject: its philosophy, its science, its history, and its technology or art. In the field of Law, for example, this gives Philosophy of Law, Jurisprudence, History of Law, Practice of Law. The 'Synoptic Table' sets out several examples of this treatment.

The outline of his scheme was first published in 1910, but the full schedules did not appear until much later. A version full enough to use appeared in 1934, and the final edition, in three large volumes, began publication in 1940 and was completed in 1953, when Bliss was eighty. The general outline corresponds to Science, Social Sciences, Arts, Literature; derivations and applications are placed after their parent science, and composite specification is achieved by the Systematic Auxiliary Schedules. These are a set of separate tables containing sub-divisions that may be applied in several places throughout the main tables. The first two contain form divisions and geographical divisions, and may be added to the number for any subject. Some of the other tables, like some of the headings in Brown's Categorical Table, are applicable only as directed: Schedule 10, for example, gives the details for sub-division of the heavenly bodies in Class D Astronomy. The notation throughout is of capital letters, with a comma to introduce the auxiliary numbers.

Bliss also provided for the separate location of entire sections of a library, Segregated Collections, Archives of Governments, Periodicals, and so on. These are known as the Anterior Numeral Classes, and are distinguished by their numeral notation, from 1 to 9.

This is a scheme that might well commend itself to a collector wanting a scholarly system without too much need for minutely detailed specification – particularly in science and technology. Although, sadly, Bliss himself died not long after his labours achieved their final end, a group of British librarians keep revision going by issuing a bulletin of additions and alterations. The whole scheme is very costly to buy, but an abbreviated version designed for school libraries has been published.

The last of the general schemes to be published is the Colon Classification of S. R. Ranganathan. Paradoxically, the scheme itself is unlikely to be adopted by many libraries in this country, but the method Ranganathan introduced – that of 'facet analysis' – has had a far greater influence than any other technique on modern classification theory and practice; so much so, that there is really no longer any point in discussing classification in the old terms. Ranganathan himself has been both fortunate and unfortunate: unfortunate in that the library resources in India are so inadequate, providing little 'literary warrant' for the details of a classification system; and fortunate, in that he has been able not only to inspire a large following to discuss and publish his ideas, but also to provoke interest and controversy throughout the entire world.

The Colon Classification was first published in 1933 and reached its 5th edition in 1957; henceforth it will be published in parts, Volume I (1957) being the basic outline, and the subsequent volumes containing detailed schedules

for special classes. In it, the principle of synthesis, or composite specification, is carried to its logical conclusion. No attempt is made to enumerate actual complex subjects: only the various elements are listed, and it is the classifier's task to assemble the appropriate elements when classifying a particular book. Each class is divided into 'facets', which are related to the abstract fundamental ideas of Personality, Matter, Energy, Space and Time. Space and Time represent the geographical and chronological aspects of a subject. Thus in Class S Psychology, the first, or Personality facet consists of a list of types of individuals, by age, sex, race and so on. The second facet, Energy in this class, consists of a list of mental processes, sensation, cognition, emotion and so on. To classify a subject such as 'the child's conception of time', we look for 'child' in the Personality facet, where it has the number 1, and for 'cognition: time' in the Energy facet, where it has the number 42. The two numbers are joined together by a colon, as the nut and bolt joins two pieces of Meccano:

Psychology Child [Process] Cognition of time
 S 1 : 42

The whole number is thus S1:42. By a similar process of synthesis we arrive at the appropriate number for any other subject:

| | |
|-----------------------------|---------|
| The colour sense in negroes | S76:255 |
| Intuitive powers in women | S55:76 |
| or we might make instead | |
| The colour sense in women | S55:255 |
| Intuitive powers in negroes | S76:76 |

Once the method is understood, the process of classifying becomes very simple; but it must always be remembered that Colon does not provide a ready-made class number. It is, to use an analogy, a grammar and dictionary, and not a phrase-book, and it has the expected advantages and disadvantages.

THE COMPLEAT BOOK MAKER: DARD HUNTER *by Roderick Cave*

THAT the craftsman is a vanishing species today is a truism, and that craftsmanship still exists is due very largely to the work of such men as Dard Hunter, who has devoted a lifetime to the practice and study of papermaking and who (to quote A. Edward Newton in *The Book Collecting Game*) 'is the most interesting bookmaker in this, perhaps in any country, and . . . has the unique distinction of writing his name on an absolutely white page in the history of bookmaking.' He is possibly the only man - not excepting Gutenberg and the other early printers - who has ever produced a book without any assistance between the writing and the finished product. Making his own paper; designing, casting and setting his own type; and then printing from it on a small handpress - all these he has done, and it is no wonder that in his fascinating autobiography, *My Life with Paper* (recently published by Alfred A. Knopf at \$5), he says of one of his books that 'the writing was a pleasant diversion, and

many times I envied authors who simply had to write their books without any thought of having to make the volumes.'

Dard was born in Steubenville, Ohio, in 1883, the son and grandson of small town newspaper proprietors. His introduction to printing came very early, and he tells how on Saturdays he would help to make the rollers for the printing presses out of molasses, bone glue and gelatine, while one of his earliest memories is of his father standing at the typecase 'writing' his editorials while setting them straight into type. After a fairly uneventful childhood (though he *did* enlist in the U.S. Cavalry during the Spanish-American War, aged 14) he had acquired a fairly complete knowledge of printing, and in fact had prepared the illustrations for a veterinary textbook. Having seen a book from the Kelmscott Press, and a copy of *The Philistine*, published by Elbert Hubbard of the Roycroft Shop, East Aurora, Dard persuaded his parents to allow him to join the workers in William Morris's tradition there. After a while working in stained glass and woodcarving, he found his way back to the book arts. At the Roycroft Shop, one of his earliest commissions was from a young widow who wanted a memorial book to her late husband. This was executed in the most florid style on Japanese vellum, and was very well received by the bereaved woman. But she was not enthusiastic about the various kinds of leather he suggested for binding: no, she declared, they were not appropriate, and she produced her own leather - the tanned skin from her late husband's back - for the purpose. 'A few months later I read that she had again married . . . what a strange feeling the second husband must have had when he saw the memorial book lying on the drawing room table and perhaps thought of himself as Volume II.'

During the next few years he married, and after spending some time studying calligraphy and printing under Rudolph von Larisch in Vienna, he moved to London where he first became interested in the techniques of papermaking. Most of his spare time was spent studying this at the Science Museum and in the British Museum Library, and, though he was working full time as a commercial designer he somehow managed also to study toolmaking, work at mould-making in the old shop of T. J. Marshall & Co. in Stoke Newington, and take a keen interest in the work of the Doves, Eragny and other English private presses, as well as combing all the bookshops for historical material on bookmaking. Before the lights went out all over Europe, it seems, some of them must have been kept burning twenty-four hours of the day.

Finally the influence of all these different activities made him resolve 'to have my own private press, but I wanted my work to be individual and personal, without reliance upon outside help from the typesetter or papermaker. I would return to America and attempt to make books by hand completely by my own labor - paper, type, printing.'

And he did it. In 1913 he returned to the USA where he purchased a farm near Marlborough-on-Hudson, and constructed a small papermill on a stream running through the land. By 1915, he had made enough paper to print a book; and a fount of type on which he had commenced work in 1912, following the methods described in Moxon's *Mechanick Exercises* (1683), was also ready. Two small volumes were produced in 1915 and 1917 for the Chicago Society of

Etchers, but Dard had considerable difficulty in producing them, and was deeply disappointed in the results. They were, however, of enough merit for the Smithsonian Institution to acquire the tools, punches and matrices from which the type had been cast; a further result of their production was an intensifying interest in the history of papermaking, and a resolution by Dard that all his future books should deal with some aspect of the craft.

An increasing family compelled his next move in 1917 to the Mountain House at Chillicothe, Ohio, where all his subsequent books were prepared. The first fruit of his resolution and of the 'Mountain House Press', *Old Papermaking*, was issued in 1923 at a price of \$25. To his surprise the edition sold out very quickly, and *The Literature of Papermaking 1390-1800* followed in 1925. Again, it was eagerly bought and almost all its 180 copies were sold before publication.

Having covered early European papermaking fairly thoroughly in these two volumes, Dard determined to gather the material on handmade papers in other parts of the world. 1926 was spent in the South Seas collecting information on, and specimens of, *tapa* paper; 1933 saw him touring Japanese and Korean papermills. And so on - Siam, Java, Sumatra, Indo-China, China, Mexico, India - all were visited by Dard collecting material for further studies of primitive papermaking.

The books issued by his press were not, however, by any means the only results of these visits, which are described very thoroughly and amusingly in his autobiography. As well as searching out information on the techniques and specimens of the papers made by each method, he collected examples of all the tools used. In 1936 these were assembled together systematically, and the Dard Hunter Paper Museum was opened in the Massachusetts Institute of Technology. It remained there until 1954, when it was moved to the Institute of Paper Chemistry at Appleton, Wisconsin, as it was thought that more people genuinely interested would see it there.

My Life with Paper is the title Hunter has given to his autobiography: would that more of us could have the strength to devote our lives to a single end, and the ability to do it as well as he.

Bibliography of books issued by the Mountain House Press [Bibliographies of Dard Hunter's periodical articles and books issued commercially appear in *Forschungsstelle Papiergeschichte* (1953) and in his autobiography].

1. *Old Papermaking* (1923). Frontispiece of Marlborough Mill by Ralph M. Pearson; 112 pages; 57 black and white and 25 coloured illustrations; 9 specimens of old paper. 200 quarto copies bound in marbled boards by Charles Youngers, price \$25 each.
2. *The Literature of Papermaking 1390-1800* (1925). 48 pages; 22 illustrations; 24 reproductions of old titlepages. Folio (issued as loose sheets in portfolio); 180 copies, price \$30 each.
3. *Primitive Papermaking* (1925). 48 pages; frontispiece of Mountain House in 1852; 35 black and white and 1 coloured illustrations; 10 photographs; 31 specimens of primitive paper; two examples of mulberry bark. Folio (issued as loose sheets in portfolio). 200 copies, price \$75 each.
4. *Old Papermaking in China and Japan* (1932). 72 pages; 19 black and white and

11 coloured illustrations; 15 examples of old papers; 3 specimens of bark. 200 folio copies bound by Peter Franck, price \$75 each.

5. *Papermaking in Southern Siam* (1936). 40 pages; 17 photogravure illustrations; specimens of paper. 115 quarto copies bound by Peter Franck, price \$27.50 each.
6. *Chinese Ceremonial Paper* (1937). 82 pages; 44 photogravure illustrations; 40 examples of spirit-papers; 3 folding plates. 125 quarto copies bound by Peter Franck, price \$37.50 each.
7. *Papermaking in Indo-China* (1947). 110 pages; 19 photogravure illustrations; 2 specimens of paper. 182 quarto copies bound by Peter Franck, price \$38.50 each.
8. *Papermaking by Hand in America* (1950). 326 pages; hand-coloured frontispiece; 96 facsimile illustrations; 27 reproductions of early watermarks; 42 full-size reproductions of early paper labels in the Paper Museum. 180 [not 210 as stated in colophon] folio copies bound by Peter Franck and Arno Werner, price \$175 each.

Note. Of the above, numbers 1-4 are set in Dard Hunter's type; numbers 5-7 in Caslon Old Face, and number 8 in a typeface designed and cut by Dard Hunter Jr.

RECENT PRIVATE PRESS BOOKS

In the first publication of the Cuckoo Hill Press, *Here's Rosemary*, we have an outstanding example of how the little presses can produce really fine work with very limited resources. This 'vocabulary, floral and sentimental' runs to only fourteen pages; its 41 copies are printed in only one colour and a single size of type (Blado) and are illustrated by the printer and bound by him in grey paper covers - in fact, it is one of the simplest and most unassuming books issued. But for quality of work, careful design and a general sense of 'rightness' it scores very high marks indeed.

The latest work received from American presses is on the other hand much more flamboyant and varied in its tone and its success. By far the most unassuming is the Nova Press's *The Advertisement from LOVE VERSES*, a quarto reprint (set in Caslon) of an interesting contemporary reference to Baskerville. 147 copies of this piece of Christmas-tide ephemera have been printed on Amalfi paper. Another recent item, even more slight, is *My bird friend*, printed by the Pejepsot Press. Set in Oxford (the same as Monticello) and printed in brown, it is very pleasantly produced, but the subject-matter scarcely deserves the care it has received.

On a more ambitious scale is the Katydid Press's *Old things from Country Auctions* which has been written, illustrated and printed by John Lehman. For some tastes perhaps a little fussy - it is unmistakably the work of an American press - it is an essentially honest book worth a larger edition than the 75 copies printed. Another rather larger which has also been written, illustrated and printed by the owner of the press (Alvin Badenhop) is *Ouarazazate: the Kasbah in the Desert* which the Meridian Press of Hawaii issued late last year in an edition of 240 copies. Printed in Centaur and Arrighi types, this book is perfectly illustrated with coloured linocuts and - like *Here's Rosemary* - shows admirably how much can be achieved with few resources beside taste.

From the Green Leaf Press comes the first part of Robert Stowell's *Outlines of Poverty*, an unpretentious booklet dealing with the present state of Mexico; by the same author as *Towards simple living*, issued by the Solitarian Press of Hartland, Vermont, in a format reminiscent of the old Roycrofters' Press.

The New York Chappel has been particularly active in the past few months, and its first book *All in Favor of Printing* should have been issued by the time this is printed. Each signature in the book has been printed by a different member, and if the book lives up to the promise of the sections I have already seen – *A letter from Christophe Plantin* (Ron Press), *Bookplates* (Serendipity Press) and *The Typographic Taxonomy* (Herity Press) in which Ben Lieberman puts forward some very interesting arguments for a new classification of types – it will be a very important landmark in the history of the little presses. The Chappel's 1960 *Calendar*, another co-operative venture, gives an insight into what can be achieved by such means.

Finally, from the Willow Press comes Gary Hantke's *Brief Biography of a Basement Printer*, in which the author, as well as giving an entertaining account of his work shows how much imaginative use can improve the effect of poor typefaces . . . something that many presses, regrettably, have still to learn.

J.M.

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