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# The Private Library

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THE QUARTERLY JOURNAL OF THE  
PRIVATE LIBRARIES ASSOCIATION

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## The Private Libraries Association

65 Hillway, London N.6

President: D. J. FOSKETT, M.A., F.L.A.

Hon. Secretary: Antony Wilson

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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. 7 July 1961

### Association Affairs

#### *Annual General Meeting and Annual Lecture*

After the short business meeting, during which D. J. Foskett took over the Presidency from Dr. R. Regensburger, and the Chairmanship from A. E. Ward, and A. G. Wilson took over the Honorary Secretaryship from Philip Ward, the Director of Sotheby's most closely associated with books, A. R. A. Hobson, delivered the Association's fifth Annual Lecture on "The History of Sotheby's". Sotheby's auctions are constantly in the news, and the lively discussion that followed Mr Hobson's talk was further proof of the attraction of the highly-priced book at a time when pictures, particularly those of the Impressionist school, fetch world-record prices. The Association is indebted to Messrs Sotheby for the use of their Book Room, and to Mr Hobson in particular for his fascinating lecture.

#### *Exchange Scheme*

The Council of the Association regrets that the publication frequency of the "Exchange List" has been interrupted in recent months, and hopes to maintain the principle of six issues each year from the July number. The new List Editor is G. E. Hamilton, F.L.A., to whom details of free offers, sale and exchange offers, and desiderata should be sent. Notes and queries will now appear in the "Exchange List". Mr Hamilton's address is 75, Horn Road, Cove, Farnborough, Hampshire.

#### *Foreign Classics Committee*

The most encouraging feature of the Committee's first report is Messrs Penguin Books' promise to bring out a selection of Goethe's poems in a German-English edition next Autumn. The same firm has just published an enterprising batch of modern foreign classics, including Sartre's *The age of reason*, Musil's *Young Törless*, Babel's *Collected stories*, and Brecht's *Threepenny novel*.

Members will be interested to note that another volume in the Oxford University Press edition of Ibsen has just appeared.

Negotiations are going ahead with the Phaidon Press on Burckhardt's *Cicerone*, never issued in English, and with Messrs Methuen on Bode's *Florentine sculptors of the Renaissance*, long out of print in English.

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This issue contains a contribution from the past and present staff of Hereford Cathedral Library, to whom we are most grateful.

There is much speculation on the authenticity and dating of the two MSS. of Angelo Poliziano (Politian) said to form the major part of the second *Centuria*, and a letter in the *Times Literary Supplement* to appear on 16 June sums up the situation. While the identity of the American owner of one version is still unknown, the version purchased for the Cini Foundation, San Giorgio Maggiore, Venice has been widely publicised in Italian journals. We print in this issue an article describing the background of the MS. and the Venetian version: it is a translation of a note in the *Notiziario di San Giorgio*, to whose editor we here express our thanks.

## POLIZIANO'S LAST MANUSCRIPT *translated by Philip Ward*

AT THE sudden tragic end of Poliziano on September 28, 1494, a feeling of apprehension ran through the Medici court and affected the literary and humanistic circles throughout Europe, even at that time of plague and political unrest. The apprehension was perhaps comparable with that felt fifteen hundred years earlier in the Augustan age when Virgil died before the completion of his masterpiece.

For Poliziano was himself writing his masterpiece: the "Seconda Centuria" of the *Miscellany* compiled by the greatest poet of the time. In it he sets down the most passionately fervent and sublime message in a life dedicated to the interpretation of Greek and Latin civilisation.

The "Prima Centuria", published in 1489, had, both in the literary and in the philological sense, possessed the tone and echoes of humanism's greatest manifesto. In a series of a hundred chapters Poliziano had here published, with meticulous attention to detail, the arguments of his daily conversations with Lorenzo the Magnificent, when, as the author records in his preface to Lorenzo, they used to ride on horseback and Poliziano expounded the miscellanies, discussing the novelty and variety of the arguments and of the best way to present them.

The work, which can be said to begin a new philology, had aroused enthusiastic praise and violent criticism: if Pico and Ficino had proclaimed Poliziano the Hercules who had slain the monster-deformers of antiquity, if from Venice Ermolao Barbaro had praised the work as the most convincing of the new school and from Naples Pontano joined the applause, nevertheless throughout Italy the followers of the old school of Calderini reacted violently, and from Milan Merula defended his own work and his own method by bitter attacks. Such attacks were so ill-founded that Calco and Lodovico himself advised against their publication, as if they reflected a culture and a taste now totally superseded.

Between 1490 and 1494 Poliziano dedicated himself almost entirely to a new work – the "Seconda Centuria" of the *Miscellany*, the volume in which he enlarged the framework of his studies of the ancient civilisations and the great Greek and Latin poets, mentioning in passing the discussions and criticisms aroused by the first volume. The eagerness with which this last work was sought, after Poliziano's death, is a reflection of the general certainty that in these final pages appeared the most mature ideas and most profound message of the great humanist, of "this pillar of studies . . . and of *belles lettres*", as he is called by Piero di Marco Parenti, relating his early death.

But in spite of the most assiduous research by Poliziano's friends and disciples, the work could not be traced. Crinito and Sarti, his devoted pupils and editors of his first complete edition (Aldus, 1498), have left in their correspondence a vivid picture of this search and their despair of succeeding; and the same frustration was admitted six years later by Crinito in his "De honesta disciplina" (Giunti, 1504). For these passages of Poliziano were those which had inspired Michelangelo to translate into marble the stories of classical times; these passages influenced such diverse personalities as those of Lorenzo and Savonarola, not to mention many other humanists and men of letters.

During these past four hundred and fifty years, scholars and philologists have been untiring in their quest for the lost manuscript of Poliziano. All has been in vain apart from a short-lived hope at the beginning of this century when a few signed notes were found in a Bavarian library: so that even at the very recent study conference to celebrate the fifth centenary of Poliziano's birth, the grief over the loss of this epoch-making manuscript was renewed by Alessandro Perosa, the most important philological authority on textual problems in Poliziano.

But luckily the manuscript was not lost. After untraceable wanderings it was located some years ago in an antiquarian bookshop in Florence, where Vittore Branca recently had the opportunity to read it and to study it. The manuscript of some eighty pages is bound in vellum, and is in Poliziano's own hand. No other hand has written in this volume: even the annotations and foliation are by Poliziano. The work's identification has been made possible by the study of Poliziano's other writings, in particular the first "Centuria", the preface of Aldus, and the correspondence between Crinito and Sarti. Two letters actually mention various arguments that Crinito, from his notes of conversations with Poliziano and from what he had read in his letters, indicates to Sarti may be characteristic of the second "Centuria". And these indications are confirmed by Crinito's "De honesto disciplina". There are thirty-seven arguments: 34 of them are to be found in the manuscript now under discussion, and the three that do not appear there may be errors of memory on Crinito's part, or arguments later abandoned by Poliziano; there remains the more probable alternative that they are treatises conserved in some sheets that have disappeared from the centre of the manuscript (chapters XVI–XX are lacking) or perhaps from the end.

It is therefore incontrovertible that this autograph manuscript is the "Seconda Centuria" of the *Miscellany*: not, alas, in a definitive and complete form, since Poliziano died before this could be achieved. There are fifty-nine chapters (and

some fragmentary annotations) that range through the entire field of classical civilisation: from literature to archaeology, from customs and usage to law (completing the famous studies of Poliziano on the *Pandects* of Justinian), from natural science to the history of religions and myths, from grammar and philology to philosophy and poetry. And this vast reconstruction of the classical world is undertaken with such poetic enthusiasm and careful scholarship that Poliziano appears to equal the achievement of Aesculapius, who piously collected and replaced the scattered limbs of Hippolytus in order to restore them to their former vitality.

The precious manuscript has been kept in Italy through the generous intervention of the Giorgio Cini Foundation, and today it constitutes the most important single acquisition of the Foundation's library. This last work of Poliziano will be studied and edited by Vittore Branca in an article written for the next issue of the review *Lettere Italiane* (published by Olschki, Florence). A facsimile and an annotated critical edition will then be prepared by Dr. Branca, probably in collaboration with classical and philological scholars.

## SOME ASSOCIATION BOOKS

by C. A. Prance

IT WILL be remembered that Coleridge frequently annotated the margins of his books and the books of his friends, thus tripling their value. One such volume was that copy of Donne's *Poems* which he filled with notes, finally adding at the end "I shall die soon, my dear Charles Lamb, and then you will not be sorry that I have bescribbled your book."

The practice is one which we deprecate in our own friends, who are by no means Coleridges, but a book-collector sometimes acquires volumes that the famous have thus enriched. Even if their jottings do not appear on the margins, there is occasionally a signature or a note which may fix the provenance. Usually, of course, the identity of a previous owner is unknown, but if a signature is present, particularly that of the author, or a book-plate is pasted in, then most collectors would readily admit that such a book has far greater human interest than if it bore no such evidence.

In the formation of a collection of some 5,000 books, mainly devoted to English literature, I have acquired a few of these association volumes, and since by its nature every such book is unique, I hope a few notes on them may be of interest to others.

To me one of the most intriguing volumes, partly because it presents several problems, is a copy of Thomson's *Seasons* 1735, which has on the title page the signature of Gilbert White, the famous author of *The Natural History of Selborne*, while another hand has added "J. & E. White". On the reverse of the frontispiece White has written "Gil: White, Coll: Oriel: 1741". He entered Oriel probably in 1740 and in the College Library there is a pocket book in

which he recorded his expenses most meticulously. At the beginning he has written "An Account of Books that I carryed to Basingstoke January 17, 1738/9.", and the list includes a copy of "Tompson's Seasons". White was at school at Basingstoke Grammar School when Thomas Warton was headmaster, and I believe my copy of the book is that to which he refers. Possibly he took it to Oriel later, adding the additional signature and address as a means of identification if lent to others.

The names "J. & E. White" written on the title page are probably those of Gilbert's nephew, John White and his wife Elizabeth. John White, who was known in the family as "Gibraltar Jack" from the place of his birth, had acted an amanuensis to his uncle, and parts of the manuscript of *The Natural History* are in his handwriting. His uncle bequeathed to him a portion of his library.

Gilbert White studied *The Seasons* carefully, and there are quotations from it in *The Natural History*, his letters and particularly in the *Journals*, where no less than fourteen references appear. In my copy some lines in the poem are marked and at least one of these marked passages is reproduced in the *Journals*. I find, however, that White seems to have used a different version of the poem for some of his quotations, which differ from the 1735 edition. Thomson altered his poem as the years went on, and later editions during his lifetime have a considerable number of additional lines. No doubt White either also owned, or had access to, one of the later editions. There are, nevertheless, some words underlined in pencil in my copy which appear in italics in the quotations in the printed version of the *Journals*, so I suppose he used the 1735 edition for some of his quotations.

Another book which I feel is of considerable interest is a copy of the first edition of *The Natural History of Selborne* which appeared in 1789, and which belonged to Robert Marsham of Stratton Strawless in Norfolk. Marsham, who was a Fellow of the Royal Society, and greatly interested in natural history, particularly the planting and growth of trees, became friendly with White following the publication of the *Natural History*, and a number of letters were exchanged between the two. Marsham has written his name on the end-papers and the title page, and has made copious notes in the margins of the book, some of which he repeated in his letters to White. The latter thought so highly of him that he ended one of his letters with "O that I had known you forty years ago!" and there are a number of references to Marsham in White's *Journals*. It is pleasant to think of the Norfolk naturalist noting in his friend's book the first appearances of birds and his views on the migration of swallows, and then transmitting his observations to Selborne for consideration.

Many book-lovers will be familiar with J. Rogers Rees's delightful volume *The Pleasures of a Bookworm* and may remember his description of a presentation copy of *Lyric Offerings* by Laman Blanchard. The actual copy is before me and on the front end-paper Rogers Rees has written:

This vol. is rarely to be met with, and is worth from 25/- to 30/-.

Here we have three eminent names in conjunction—written by Laman Blanchard, inscribed [i.e. dedicated] to Charles Lamb, and published by W. Harrison Ainsworth.

The handwriting on the title-pages is that of the author (Laman Blanchard).

Of this vol. Charles Lamb said:—

“I shall put them up among my poetical treasures.”

and Robert Browning wrote:—

“What would I do to once again run (real running, for I was a boy) to Bond Street from Camberwell, and come back with a small book brimful of the sweetest and truest things in the world.”

J. Rogers Rees

June 1884

The title page is inscribed “J. Kealy Esq from L.B.” and Blanchard has made a few corrections in the text.

This association of author, publisher and former owner all relatively well known, brings to mind another volume in my possession: *The Riding to Lithend*, the Icelandic play by Gordon Bottomley. The book was dedicated in a poem of fifty-two lines to the author's friend, Edward Thomas, that fine poet of the first World War. It is one of the books printed by James Guthrie at his Pear Tree Press at Flansham, Sussex in 1909 and is illustrated with his own drawings. My copy bears the book-plate of Walter de la Mare.

In forming a collection of the books of Edward Thomas, some association copies have also been acquired. For example, the scarce *Rose Acre Papers* of 1904, has inserted a newspaper cutting of Thomas's review of the *Poems* of Michael Drayton which appeared in the *Daily Chronicle* of April 25, 1905, and bears Thomas's signature written in ink at the foot. My copy of *Twelve Poets* 1918, which contains ten of Thomas's poems is inscribed “W. H. Hudson from Roger Inghen”, while a copy of Thomas's *Rest and Unrest* belonged to T. E. Lawrence.

In a small folio, containing Thomas Fuller's *Holy Warre* 1647 and *Holy State and Profane State* 1652, there is a fine bold signature, “Comfort Starr”, and the date 1659. When I first bought the book I imagined this delightful name to be that of a Puritan maiden, but later found that it belonged to a male member of the distinguished Starr family of America. Doctor Comfort Starr emigrated from Ashford, Kent to Boston in 1635, but although he lived until 1659, I do not think that the signature is his. Several members of the family had colourful names, for the doctor's two brothers were Jehosaphet and Joyfull and his two sisters, Suretrust and Constant. His own family consisted of eight children, one of whom, a son born in 1624, was also named Comfort Starr. This son, I believe, owned my book, for after being educated at Harvard, he returned to England. First he was a minister at Carlisle, but was ejected by the Act of Uniformity; towards the end of his life he became pastor of a church at Lewes, Sussex, and died in 1711 in his 87th year. It is interesting to note that I bought this book from a bookseller in Sussex. Comfort was a popular name in the Starr family for, from the time of the doctor down to the 1870's, no less than twenty-seven members were so christened, but the Sussex parson seems the most likely to fit the date of 1659. The book also bears the signature of “Geo: Starr” and “L. P. Garland 1756” and the book-plate of Nathaniel Garland, Junior. Although the volume has been rebacked, most of the spine and the rest of the original calf binding have been preserved; and it appears to be one of those seventeenth century volumes which have never had a title label on the spine,

and it has the fore-edge lettered in ink with the word “Fuller”. Some fragments of parchment, apparently from an old deed and covered with writing, have been used in the sewing.

Richard Garnett is known today chiefly for one book, *The Twilight of the Gods*. It has been called “a magical book of fairy tales for adults, written by a scholar with an abounding sense of humour”, and it is certainly one of the most delightful books in the English language. I have the first edition of 1888 and the reprint of 1903 which added twelve tales, and although there is no evidence of previous ownership in either, my copy of the handsome edition illustrated by Henry Keen, and published by John Lane in 1924 with an introduction by T. E. Lawrence, has an attractive book-plate—Ex Libris G. Catalani.

Nevertheless Richard Garnett, the urbane and courteous Superintendent of the Reading Room of the British Museum, was no man of one book; but a voluminous writer, and during the pleasurable task of constructing a bibliography of his writings, I have accumulated a few other association copies of his works. Undoubtedly one of the scarcest I have must be the bound proof sheets of his first book, *Primula*, a slim volume of poems published in 1858 when the author was only 23. Garnett was a true poet, and he published various volumes of original poems and translations during his life time, but an author's first book seems to have something special about it, particularly when the proof copy has many manuscript corrections in the young poet's handwriting.

Presentation copies of *Essays of an Ex-Librarian* 1901, inscribed “Rowland E. Prothero”; *William Shakespeare: Pedagogue and Poacher* 1905, inscribed to the author's sister; and several of his books inscribed to “Matty Roscoe” are held; but perhaps the next most interesting after *Primula* is Garnett's own copy of *De Flagello Myrteo* 1905. This is a small volume of “thoughts and fancies on love”, published when the author was seventy years old. The thoughts had been written during 1904 for the particular friend who inspired them, but with no intention of publication. Garnett changed his mind, however, and in June 1905 the first edition containing 252 thoughts was issued by Elkin Mathews, but without the author's name. It received many favourable reviews and there was much speculation as to the unknown writer. In my copy the end-papers are covered with additional “thoughts” written by Garnett in ink. Some of these were included in the second edition which appeared in March 1906 and was enlarged to contain 360 thoughts. More than 400 had been written by then, but Garnett kept down the number published as he wished them to represent the 360 degrees of the Zodiac, for he was a believer in astrology, and had published a book on the subject. When shortly after Garnett's death in 1906 a third edition of *De Flagello Myrteo* was called for, the author's name appeared on the title page for the first time.

Often it is possible to trace the way in which an author works from the use he has made of other books. I have in mind a copy of Alexander Ireland's *The Book-Lover's Enchiridion* which I rescued from the book-barrows in Farringdon Road. It is a presentation copy from the author, inscribed to Sir John Lubbock, later Lord Avebury, renowned for his list of a hundred best books, and it also has his book-plate. Many passages are marked in pencil and I find that a number of them were used by Sir John in a lecture delivered to the Working Men's

College, and later reprinted as the chapter "A Song of Books" in his book *The Pleasures of Life*.

Since a book-lover will talk and write of his favourite books till his friends, or his readers if he has any, have all melted away, it is perhaps best to stop here, and to add merely that the books noted above are possibly the most interesting association items among a collection of rather more than 100 volumes which bear evidence of having belonged to the famous or the nearly famous.

## THE WATTLE GROVE PRESS

by James Munro

IF a budding book-collector with a taste for the work of the private presses but with limited means were to ask me to suggest a press upon which to concentrate, I should reply "If you wish to collect a 'safe' press in the great tradition of the Kelmscott Press, the Eragny Press should be your choice, as Lucien Pissarro's work deserves to be rated (and priced) much more highly than it is at present. But if you want to break new ground, then I suggest that you look to Australia, which has several presses well worth consideration."

Of these presses, the Wattle Grove Press of Newnham, Tasmania, is one of the least known, and one of the most interesting of all. Its owner is Rolf Hennequel, who is of French descent, and after being educated in China, the U.S.A. and elsewhere (as his parents were constantly on the move) eventually arrived in Tasmania, and is now an Australian citizen.

His press was set up in Newnham in 1958; an act of considerable courage as the local market for books is extremely limited. Technically his work is impeded by his equipment, which at present is limited to an ancient platen press built by John Wayne at Halifax, and small fonts of Bodoni Bold Extra Condensed, Temple Script and Christchurch types. He has no sympathy with the typographical purists, who complain that the first two are not easy to read: "Nonsense," he says, "they should look at books before the time of printing." Though it is difficult not to sympathise with his sentiments (after all, if a book is worth reading at all, the fact that its dress is not as attractive as it might be made is of no significance: *Hamlet* is still *Hamlet* though printed in microscopic type on wrapping paper) one must regret his decision. So many more readily readable types exist, and the Great Reading Public will not make the effort to approach the unfamiliar.

Until now, the productions of his press have been limited to the writings of one author, though it is Hennequel's ambition to "build up to something like the Golden Cockerel, or the Olympia Press (without the sex)." This one author is Albin Eiger, a fellow Australian of very considerable talent as poet and novelist.

Eiger's works have not been issued by the Wattle Grove Press alone, and many of the poems printed in his most important volume of verse, *Eastward*,

have appeared elsewhere, some of them repeatedly, as in *Seven Sonnets on Venice* (1919). But the majority of the poems included appear for the first time, and even those which have been printed elsewhere are not easily accessible. As *Eastward* represents the winnowings of a harvest of forty years, there is a considerable change in style and thought from the early poems, written in Europe, and those which reflect Eiger's later travels in the East. They vary very considerably, as may be seen by the miniature portrait *Chinese Theatre* and the wonderfully Kiplingesque translation of Theodor Fontane's *The Horseman of Djellalabad* but there are few of them which do not reward the reader. The "unreadability" of the typeface is, incidentally, no barrier in a volume of this sort which demands that the reader goes slowly.

For the present writer, however, Eiger's prose is of greater interest than his verse. His prose masterpiece is, undoubtedly, *Red on Purple: a Dream of the Ancient World*, which has not yet been published (Hennequel is printing it at present) but which the present writer has been privileged to read in manuscript. A horrific, scarifying picture of the declining Roman empire, it purports to have been written by one Narcissus of Clusium. So far similar to Robert Graves' *Claudius* novels, or to the unjustly neglected *Memoirs of Alcibiades* by Desmond Stewart, *Red on Purple* nevertheless possesses a rather different quality, owing something to *Marius the Epicurean* or *Salammô*.

The relationship of Eiger's work to that of Flaubert is brought out even more vividly in another of the books which Hennequel has a printing. Entitled *Solitaries*, it is a collection of short stories, most of extraordinary lives—of the inflexible ascetic from the Thebaid, of Valerian the stuffed Caesar, and so on—for which I know no literary parallel. But how reminiscent of *The Temptations of St Anthony* some of the tales are.

The Wattle Grove Press has published several other books by Eiger, a complete list of which appears in Cave and Rae's *Private Press Books* 1960. The most recent is a very evocative essay on *Paris*, of which an edition of three hundred copies was printed on grey Eucalyptus paper. As far as I know this is the only book to have been printed on this surface.

Hennequel is cautious about saying what he intends to print after *Red on Purple* and *Solitaries* have appeared, but it is fitting that, as the only press, public or private, to have issued works of literature in the Island State, he should be planning a satire on contemporary Tasmanian life. The work of the Wattle Grove Press is bound by no typographical theories, and its future expansion is limited only by its remoteness and the slow speed at which worthwhile books can be produced by hand.

## THE CHAINED LIBRARY IN HEREFORD CATHEDRAL

THE ROOM over the north transept aisle, where part of Hereford Cathedral Library is now housed, may have been the first home of the manuscript volumes belonging to the Dean and Chapter. This room had been built by Bishop Aquablanca in 1268 A.D. as a muniment room, and some believe that it was originally reached by crossing a bridge extending across the great geometrical window of the north transept, although there is no evidence of this. (The present circular staircase was built in 1290-1294 A.D.). Here it is probable that the books were kept in chests, one of which, dating from the 14th century, is in the room today. It has three locks so that it could only be opened when three of the clergy were present. The earliest recorded library with fixed furniture was in the west cloister, but as early as 1574 the famous Dr. John Dee commented on its "now almost decayed" state (*Harley MS. No. 473*). Later, in 1582, the Commissioners of Queen Elizabeth recorded its "filthy and neglected" condition. Therefore in 1595 all the books and furniture were removed to the Lady Chapel by order of the Dean and Chapter. This early furniture, which was probably of the lectern or long reading desk type, has disappeared, unless, as is probable, some of the double seating is of that period. In 1611 Thomas Thornton, canon of Hereford and treasurer of Christ Church, Oxford, a wealthy man, was Master of the Library, and he was the donor of some of the present bookcases. Correspondence from him to his colleague, Dr. John Best, of Hereford, is in the cathedral archives and gives instructions that the cases were to be of the best oak that could be obtained and were to match those then recently erected at the Bodleian Library in Oxford. Letters concerning the cost of chains for the books and other details are also preserved.

The Library remained in the Lady Chapel, which had been screened off from the vestibule, for 250 years until the great restoration of the cathedral began in 1842. The bookcases were then taken to pieces and stored in the crypt and the books were moved to the College of the Vicars Choral. In 1855 when Francis Tebbs Havergal was Master, the library was taken to the old muniment room over the north transept aisle, but unfortunately the cases were wrongly reassembled and their number was reduced from nine to five owing to the limited space. In the Lady Chapel the cases were at right-angles to, and against, the walls, but in their new positions they were placed in the centre of the room with locks at both ends and with the reading desks removed and no seats. At the same time chains were taken off all the printed books, but not from the manuscripts.

In 1889 Prebendary W. F. Powell bequeathed £4,000 for a new west cloister of two storeys to replace the early one which had fallen into decay and was pulled down many years before. The upper room was for the Chained Library, and the books and fittings were carefully removed there in 1897, the latter being re-erected exactly as in the old muniment room.

In 1929 the late Mr. H. C. Moffatt, of Goodrich Court, generously undertook to pay for the restoration of the library and the old muniment room, and the late Canon B. H. Streeter, then Master of the Library (later Provost of

Queen's College, Oxford), superintended the work. The Canon immediately began to make discoveries concerning the forgotten changes that had taken place about seventy-five years earlier, and also to correct errors made by earlier writers upon the history of the library. One of importance was that a record had been wrongly translated to read that a Walter Rammesbury in 1394 had given £10 to Hereford for the foundation of the library and that the cases dated from that period, whereas this sum had been given to Merton College, Oxford.

Early plans of the cathedral showed the positions of nine bookcases in the Lady Chapel. What had happened to the missing seats, cases, etc.? It occurred to Canon Streeter that parts of two long bookcases in the cloister library might possibly be old cases and on removing some later work two missing half-presses (for books on one side only) were disclosed. Subsequently two double-sided bookcases were found in the vestry being used as cupboards, and on examination the backs were found to be some of the missing desks from other cases. It was at this time that, when passing through the Cathedral, the Canon noticed the 'pews' in the south transept. When measured they were found to be of the same length as the bookcases, and further inspection revealed that some were of oak throughout, but others had deal backs. Removal of the deal and placing two 'pews' back to back, as indicated by old carpenter's marks on the inner sides of the ends, proved that they were the five missing double seats and four single seats for the library. With regard to the reading desks, Canon Streeter, seeing hooks at the sides of the bookcases, came to the conclusion that there should be hinged desks made to rise. This was proved as the original brackets that had supported them later came to light. They had been screwed together in pairs and used as blocks to keep books upright on the shelves. One early hinge, which fitted a matrix in a bracket, was found in two pieces in the lumber room. At the same time the printed books were re-chained with their original chains, which fortunately had been preserved.

As a result of these finds it was not possible to house all the library together and it was therefore necessary to divide it into two parts. The manuscripts and three cases of printed books are in the old muniment room over the north transept aisle, which had a new oak ceiling and floor provided by Mr. Moffatt, and the remainder are in the upper cloister library, together with the library of the Vicars Choral which was passed over to the Dean and Chapter in 1935. This latter collection was also chained at one time, and contains many interesting printed books.

Thanks to the generosity of Mr. Moffatt and the indefatigable research and interest of Canon Streeter, Hereford Chained Library is now the most perfect known example of an early Jacobean library with original fittings including hasps, 'battle-axe' locks, large-headed nails, rods, sockets, desks, seats and index-boards, and of the three-decker system of arranging books on three tiers of shelves.

### *Contents of the Library*

#### CHAINS

There are 1,444 books with chains attached to the front edge of one cover (the largest collection in the world). The earliest chains have swivels to prevent

twisting, and all have rings at the end to run upon a rod. When books are added or removed, a key is turned to free the hasp thus releasing the rod so that chains can be added or removed. The rod is then returned to its socket, the hasp pressed home and re-locked.

#### MANUSCRIPTS

The earliest writing in the library is of the 7th century, and consists of four leaves only of the Gospel according to St. Matthew, with a commentary. There are 226 manuscript volumes dating from the end of the 8th or early 9th century, the earliest being the *Four Gospels*, written in the style of the famous *Book of Kells*. The first page of each Gospel was beautifully illuminated, although one is now missing, and the volume has suffered other damage. Some Saxon records at the end of the volume prove that it has belonged to the Cathedral from the days of King Canute, whose name appears in one of the records, and that it was given to the Dean and Chapter by Bishop Æthelstan, last but one of the Saxon bishops (d.1056). There is one volume of the 9th or 10th century, and there are four of the 11th, ninety-two of the 12th, fifty-one of the 13th, forty-nine of the 14th, and twenty-eight of the 15th centuries. Among the last is the famous *Cider Bible* in which the scribe wrote "he shall drinke ne wine ne cidre" instead of the usual wording of "strong drink". This volume is Wyclif's version in English.

Another famous book is the *Hereford Breviary* (1265-1270 A.D.), the only known copy with music. It was probably the original service book of Hereford Cathedral, but was lost sight of from the time of the Reformation until the early part of the 19th century when it was found on a bookstall in Drury Lane and purchased for a small sum of money by William Hawes who, in 1834, re-sold it to the Dean and Chapter, and thus it was returned to its original home.

There are also early texts of famous ecclesiastics, works on canon law, commentaries on books of the Bible, homilies, lives of saints, etc. There are two copies of the same work on agriculture by Peter de Crescenciis, a Latin dictionary which came from Abbeystead, and an early mathematical treatise containing the earliest known illustration of an abacus. Several manuscripts contain verses in early English, including seventeen of four lines each on the seven deadly sins and the ten commandments. One verse in the *Golden Legend*—a manuscript written in Milan in the 14th century—has later additions at the foot of some pages in the West of England dialect. One verse, which is surrounded by an ornamental scroll, reads:

Thenke that ded his ye byfore  
And for thy sunne thu myht boe lore  
Thyn iuggement wol boen fol strong  
And thyn peyne wol boen fol long.<sup>1</sup>

One of the manuscripts is written on vellum, two are on paper and the remainder on parchment or sheep-skin. Many finished manuscripts were bound in oak boards covered with parchment. The wooden boards of others were

<sup>1</sup> These verses were almost certainly added in Hereford as they are in the West Country dialect, e.g. sunne—sins, boe lore—be lost. The spelling has been slightly modernized.

covered with leather, often beautifully tooled. The Dean and Chapter have excellent examples of both styles, including a twelfth century leather binding.

#### PRINTED BOOKS

The printed books are also noteworthy as they include about seventy printed before 1500 A.D. Two are Caxtons—*The Golden Legend* of 1483 and *Confessio Amantis* by John Gower, printed the same year. Both are fine copies, although the life of St. Thomas of Canterbury has been torn out of the former volume. A book by Bartholomaeus de Glanvilla, printed by Wynkyn de Worde, Caxton's successor, is one of the first to be printed on English-made paper. The work of a famous Italian, Nicholas Jenson, is represented by a volume printed in 1476 in roman instead of the old black-letter type. He was the first to make this advance in craftsmanship, for which succeeding generations may thank him. There are too many important volumes for all to be mentioned, but a copy of Ptolemy's *Geographia*, printed in Ulm in 1486 with fine coloured maps in perfect condition, must not be overlooked.

It is known how most of the printed books were added to the library as a donor's book, begun by Thomas Thornton in 1611, was kept up to date until recently, but there is now an accessions register. Many volumes, mostly on history, were bequeathed by Thornton himself and Bishop Booth (d. 1535) left a small library of fine printed books. Bishop Miles Smith who, while a canon of Hereford, wrote the preface to the authorised version of the Bible, bequeathed volumes he had used, and Dean Edward Doughty, who was Sir Walter Raleigh's chaplain when he attacked Spain, left books he brought back from this expedition to the library.

Those wishing to know more of the history of the library will find much of interest in the recent guide (2/6 from the library) but should note that since the publication in 1931 of Canon Streeter's great work on *The Chained Library*, in which he gives the history of libraries at home and abroad, documents have been discovered in Hereford which prove that the present bookcases date from 1611 and not 1595 as he believed. There are about 30,000 records in the archives of the Dean and Chapter in the lower room of the west cloister, which was converted into a new muniment room in 1955. These date from Saxon days to the present time. They are fully catalogued with indexes of personal- and place-names, and are an almost unexplored source of information now made available for the use of students.

### SIMPLIFIED CATALOGUING RULES

for general use in private libraries

Second impression                      September 1959

10/6 (7/6 to members)

a publication of the Private Libraries Association

## Letter to the Editor

Sir,

I don't think I can let P. E. Hall's article about Home Bookbinding pass without comment which I will confine to his section on "styles of binding" which is the part that seems to me unsatisfactory.

The "trade" likes to subdivide binding into "styles" and to keep them in watertight compartments because it makes it easier so to tell sewers, forwarders, and finishers what to do. But for binders working alone or in very small groups of two or three these classifications have no such advantages, and the classifications have acquired meanings which are misleading in themselves and are accompanied by what many trade-trained binders regard as hard and fast rules, even though there may be no logical support for them.

For instance, the so-called "flexible" style is, as Mr Hall says, "one of the oldest styles and generally considered the best". The best for what? It is in fact one of the least flexible styles of binding, it is suitable for comparatively few modern books, and it is much too difficult for beginners.

Again, there is no earthly reason why a "library" style binding should have such poor quality material as strawboard for its boards, nor why it should not have a full leather cover. And Mr Hall does not mention the french-joint which because it allows the leather to be left comparatively thick is the reason for this hardwearing quality.

And you do not *have* to saw-in cords for a hollow-back. I use hollow-back very frequently and I never saw-in cords, but the resulting binding is not necessarily less strong than a "flexible" binding; it is often much stronger. It is all a matter of the structure under the hollow. For instance a ledger binding or stationery binding is a form of hollow-back binding and is one of the most nearly indestructible bindings ever devised.

Binding by hand offers the opportunity to choose the structure that is most suited to the books as wholes. But hardly any teachers really regard it in this light, and very few writers except Douglas Cockerell have approached the subject from that angle. And the lone binder has much greater opportunity for understanding the book as a whole than have those specialists who are concerned with only one part of the job, as are those in a trade shop who are sewers or forwarders, or finishers. And he will probably get much more enjoyment out of it.

It is very difficult to pick up bookbinding without instruction of some sort; it is not an easy craft, but it can be very much worth while. It calls for an understanding of the structure and behaviour of a great variety of materials and adhesives. And I suggest that anyone who takes it up should do so with a very critical and enquiring mind in all his dealings with materials, techniques, and technicians!

Bookbinders are by no means infallible, but anyone who can find better solutions for the ever present problem of how to do the right things for *the book as a whole* deserves (but probably will not get) a monument.

Yours, &c.,

ROGER POWELL  
*The Slade, Froxfield, Petersfield, Hants*  
July 1961

## REVIEWS

*Rosenbach: a biography*, by EDWIN WOLF 2ND, with JOHN FLEMING. Weidenfeld and Nicolson, 63/-.

Abraham Simon Wolf Rosenbach was arguably one of the three most significant booksellers and collectors of the first half of this century, not only by reason of his immense bibliographical experience, but also because he was in the vanguard of those dealers who have made America's private libraries richer at the expense of libraries in Europe. Rosenbach's career (and in particular its more sensational incidents) will entertain the most sophisticated bibliophile, but the present biography is serious and demands close attention. Over six hundred pages chronicle without undue affection the journeys and transactions of a bookseller equally at home with *Alice's adventures under ground*, Conrad, Judaica, and Gutenberg Bibles. There is indeed something for all tastes in "Rosenbach", and if the publishers maintain the same airy attitude to prices that the Doctor himself displayed, nevertheless relent and buy this book: it is nearly indispensable.

*ABC for Book-Collectors* by JOHN [WAYNFLETE] CARTER. 3rd ed. Hart-Davis, 16/-.

*Encyclopaedia of Librarianship* edited by THOMAS LANDAU. 2nd ed. Bowes and Bowes, 63/-.

These two works of reference are by now well established: the 'ABC' is indeed already known as 'Carter', a tacit recognition of its acceptance among bibliophiles. The new edition is of 208 pages, seventeen more than the first, published in 1952. Among the many additions is 'the cheerful headline THE WORST COPY IN THE WORLD' in the article on 'Condition', and a mention of the ABA's denunciation of book auction rings in 1956 in his concise article on 'Rings'.

But to my mind Mr Carter is too cautious for a bookman of his calibre: he, if anybody, could enrich the terminology of bibliophily. Under 'Remboitage', for example, the author bewails the lack of an English synonym and in several other cases we are, perhaps unwarrantably, disappointed by his reluctance to add to our vocabulary. Of the minor errors, the mis-spelling 'obselete' and the arranging of 'McKerrow' as if the name were outside the 'Mac' sequence are the most obvious. But although the article 'Wing' is brought further up-to-date, there is still no mention of the current revision, the reader is referred on page 152 and elsewhere to an article 'Incunabular' which does not exist, and although binding styles are dealt with at commendable length, there are no articles on illustration processes, which are surely of equal importance to the modern collector.

Since the first edition of the 'Encyclopaedia of Librarianship' was reviewed in these columns in July 1958 we have had the pleasure of welcoming Glaister's 'Glossary of the book', which supersedes the few sketchy glossaries of bibliographical terms in print. And indeed the definitions on the physical aspects of the book are inadequate even in this Encyclopaedia's second edition, where the

advice of our predecessor was taken only on the inclusion of entries for *Fraktur* and *Co-ordinate Indexing*. The new edition has, however, sixty-three pages more than the first, and more scholars and authorities have been invited to contribute.

The former editor of this journal indicated the omission of information on the new copyright laws, Coster of Haarlem, and lesser matters; our own list would include eminent librarians such as Seymour Lubetzky and W. C. Berwick Sayers, "The British Catalogue of Music", and Dr Urquhart's new national lending library covering the fields of science and technology.

*The Reader's guide*, edited by SIR WILLIAM EMRYS WILLIAMS. Penguin Books, 5/-.  
*The Reader's guide to Everyman's Library*, compiled by A. J. HOPPÉ. 2nd ed. Dent, 11/6d.

The *Penguin* bibliography was devised to provide a current reading list in the main fields of human knowledge, and is arranged in classified form, each section being compiled by an expert. Each entry consists of full author's name and his dates, followed by the full title, date, and publisher. The guide's 351 pages are alive with controversial judgments in both prefaces and annotations, but the expected unevenness is not very noticeable. A very large number of *Penguin* books are included, but so are many other well-known cheap series.

Also well worth its cost is the *Everyman* bibliography intended solely for Dent's own series. This guide gives title entries and a number of subject entries, as well as analytical entries down to individual poems of importance. As in the *Penguin* guide, prices are omitted and authors' dates included. A certain inconsistency in the presentation of authors' forenames is unfortunate; thus, while forenames are usually given in full, H(erbert) E(rnest) Bates appears before Henry Walter Bates, and errors in arrangement, like those on pages 41-42, are especially to be deplored in an alphabetical guide such as this. An essential companion is the free publisher's catalogue, in classified form with alphabetical title and author indexes. A numerical list, however, appears only in the hard-bound guide.

*Information Services in Libraries*, by D. J. FOSKETT. Crosby Lockwood, 13/6d.

*Library Administration*, by R. N. LOCK. Crosby Lockwood, 15/-.

*Library Assistance to Readers*, by R. L. COLLISON. 3rd ed. Crosby Lockwood, 13/6d.

*The Principles of Cataloguing*, by L. JOLLEY. Crosby Lockwood, 15/-.

The above titles in the "New Librarianship" series, though all primarily intended for the professional librarian, all contain material likely to be of interest to the collector and student, especially Mr Jolley's thorough examination of the elements of cataloguing, which could well be used as a theoretical manual with the Association's practical "Simplified Cataloguing Rules for General Use in Private Libraries". Mr Jolley's ideas are clearly expressed if rather conventional. Mr Foskett's book, on the other hand, is full of ideas which will be new to the book collector, though they have been current in the Classification Research

Group since its inception. The Dewey Decimal Classification is called "anti-quated and now grossly inefficient" for example, and while enlightening comments on arrangement form only a small section of Mr Foskett's book, the student of library methods will not fail to learn much from the other chapters, in which basic concepts of information service and documentation are set out readably, with plentiful references to the increasing literature of documentation. Mr Collison's chapters on Reference Material form that part of his book most valuable to the private library, though there will be much to interest the home collector in the section on publications, since several private libraries issue their own broadsheets or journals. Mr Lock's new book gives a brief conspectus of most aspects of work in institutional libraries, though special libraries are neglected, and little information on university libraries is given.

P.W.

## RECENT PRIVATE PRESS BOOKS

The harvest of publications from private printers in North America has been particularly rich in the past few months. Most of the work has come from old established presses, and the general standard of production has been high. This is not to say, of course, that new presses don't produce good work, as one of the most exciting things has come from the new Canadian society, the Guild of Hand Printers<sup>1</sup>. *Wrongfount*, the first publication of this group, is an envelope containing some ten pieces of all shapes and sizes and styles, each produced by a different press. All are worth seeing, and the pieces prepared by the Orchard Press and the Purple Partridge Press are particularly interesting. The Orchard Press's *Zen Poem*, incidentally, is an example of what one might call beatnik printing - and very effective it is. Another co-operative effort, the New York Chappel's *All in Favor of Printing*<sup>1</sup>, though it too has plenty of typographical fireworks, appears very conservative beside this collection. The Chappel's book is well worth acquiring for the sake of several essays it contains, but as only 200 copies have been printed, it will not be easy to obtain.

Two first books come from presses in New York. At his recently established Pre-Columbian Press<sup>2</sup>, Jack Rau has printed an interesting book on *Discovering the Lost Maya Cities*. His use of glyphs to illustrate the text is very effective. At the Ron Press<sup>3</sup>, Lili and Erich Wronker have printed their first full-size book, on which they have been working for several years. The entertaining collection of bitter-sweet *Fables and Fantasias*, written and illustrated by Jerome Salzmänn forms a delightful little book of which both author and printer can be proud.

The oldest private press still functioning, the Trovillion Private Press<sup>4</sup> of Herrin, Illinois, produced two books during 1960. The first of these, *In Casa Mia*, is something of a curiosity among press books, being a photolitho reprint

1. Available to co-operating presses.

2. The Pre-Columbian Press, 117 West 48th Street, New York 36, N.Y., U.S.A.

3. The Ron Press, 43-05 Forley Street, Elmhurst 73, N.Y., U.S.A.

4. Trovillion Private Press, P.O. Box 180, Herrin, Illinois, U.S.A.

of an edition of this book originally issued by the press in the thirties. *Sharing my Notebook*, the other, contains some interesting reminiscences by Hal W. Trovillion, and was well printed for him by the John Roberts Press. Another old press which is still as strong as ever is the Oriole Press<sup>5</sup>, at which Joseph Ishill produces booklets for private circulation. Though all his books have a discernible 'Ishill style', this is very skilfully modified to suit the subject of each pamphlet. For the book-collector, Marian C. Brown's *Joseph Ishill and the Oriole Press* will be the most desirable piece in his recent work; for the mere reader Samson Lazar's *Ruhm dir Dänemark!* or Ilo Orleans' *Johnny Appleseed* may be preferred.

The 'mere reader' has, in fact, been very well supplied by several other presses. So often private printers are too lacking in discrimination in their choice of the verse they print to be any better than vanity publishers, but at least two recent volumes are of very high literary standard – Don Drenner's *Fibril: Four Poems for my Two Daughters* (Zauberberg Press<sup>6</sup>) and John Beecher's *In Egypt Land* (Rampart Press<sup>7</sup>). The first of these is a slim pamphlet printed (in Bulmer, on Rives paper) as delightfully as it is written; Beecher's long blank verse poem is considerably more ambitious, and is a moving narrative of the American negro. Yet though it achieves much, it is much more uneven in quality than Drenner's miniature piece. *In Egypt Land* is a handsome volume, printed in Palatino on a laid paper, with a strong woodcut frontispiece by the poet's wife. Another recent book printed in Palatino comes from Vincent Torre's Ink-Well Press<sup>8</sup>: Michelangelo's *Poesia*, certainly the most imposing book yet issued with the Ink-Well imprint.

From Gary Hantke's Willow Press<sup>9</sup> comes a rather unusual piece: *What you get depends on what you do*, a fairy tale written and set in type "with a little paternal assistance" by the printer's eight-year-old daughter. If memory serves me aright, the colophon of one of the Daniel Press books states that it was printed by Dr Daniel's daughter Rachel, then six years of age, so Carol Hantke's entertaining little tale cannot perhaps claim any record . . .

Three presses have produced interesting material on the art of printing. At his Grimalkin Press in New York<sup>10</sup>, John S. Carroll has been experimenting with typecasting from matrices made by the electro process from nineteenth century faces. His *The Electro Matrix* gives a useful account of the technique, showing six faces he has recast by this method. In *The Typographical Resources of a Country Printer*, issued by the Bayberry Hill Press<sup>11</sup>, Foster M. Johnson analyses the material resources of a small-town American printer, and the way in which he used them – an interesting survey of some very unfamiliar ground. In the hundred copies of this book Mr Johnson has made a bold use of unjustified lines: for this reader rather too bold. Finally, from the Herity Press<sup>12</sup>

5. The Oriole Press, 11 Hamilton Terrace, Berkeley Heights, New Jersey, U.S.A.

6. The Zauberberg Press, 513 Highland Road, Coffeyville, Kansas, U.S.A.

7. The Rampart Press, P.O. Box 1506, Scottsdale, Arizona, U.S.A.

8. The Ink-Well Press, 1527-45 Street, Brooklyn 19, N.Y., U.S.A.

9. The Willow Press, 1724 State Street, La Crosse, Wisconsin, U.S.A.

10. The Grimalkin Press, 160 West 73rd Street, New York 23, N.Y., U.S.A..

11. Bayberry Hill Press, 403 Preston Avenue, Meriden, Connecticut, U.S.A.

12. The Herity Press, 202 Beverly Road, White Plains, N.Y., U.S.A.

comes a preliminary list of presses recorded in the *International Register of Private Press Names*. This *First Checklog*, though of course not perfect, is a real bargain at the price (\$0.50) asked.

R.C.

*Private Press Books*, 1960, edited by RODERICK CAVE and THOMAS RAE. Private Libraries Association, 10/6d (7/6d to members).

The second annual volume of "Private Press Books" is now available from the Publications Secretary, Private Libraries Association, 41, Cuckoo Hill Road, Pinner, Mddx., England. Completely new in content, the format and approach are similar to last year's volume, with essays on the general output of the presses and books and magazine articles on the press world, as well as the bibliography.

*Notes for a Catalogue of the Blake Library at the Georgian House, Merstham*, by KERRISON PRESTON. Golden Head Press, 26 Abbey Road, Cambridge, 20/-.

The superb *Song of Fionnuala* issued last year by the Golden Head Press was hand coloured by Raymond Lister in the Blake tradition, so it is interesting to see the latest Blake bibliography appear from the same press. Set in Monotype Baskerville, the 47-page bibliography is bound in grey paper covers, with 'Blake Library' lettered in black on the spine. The size of edition is not mentioned.

Mr Preston, a member of the P.L.A. and writer on Blake, was inspired to collect Blake by Graham Robertson. He has written privately that these 'Notes' will interest only Blake collectors, but there is a body of collectors who will no doubt require this checklist not only for their department of English art, but also for their department of English literature.

*The Irish Book*, vol. 1 no 3. Dolmen Press, 23 Upper Mount Street, Dublin, Eirc, 3/-.

The third issue of the Bibliographical Society of Ireland's journal contains "An unrecorded Yeats item", an illustrated article on Dutch engravings of the Williamite War, MacLochlainn on "Bagnells and Knights: publishers and papermakers in Cork", Dan Laurence on "Shaw's 'War issues for Irishmen'", and half a dozen bibliographical notes.

The name of John Roberts Press is well known to collectors of fine editions and privately printed books. Their productions range from the twenty-guinea magnificence of a folio 'Song of Songs' to the more modest charm of 'Twelve by Eight', recently published by the Private Libraries Association.

Many bibliophiles cause small books to be privately printed, so to clothe some favoured item in worthy typographical dress. They may cost little more than a good Christmas card – though there is, of course, no limit at the opposite end of the scale.

Those contemplating the production of a book or booklet 'printed for their friends' may expect interested co-operation from John Roberts Press Ltd, 14 Clerkenwell Green, London EC1.