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The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION

*** CAMBRIDGE ***

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Raymond Lister

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Book Reviews

Recent Private Press Books

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The Private Library

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

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Association Affairs

A Special Issue

The City of Cambridge has been closely connected with this Association since the day in 1956 that its founding President, Dr Reinhold Regensburger, travelled from there to London for the Inaugural Meeting. The first bookseller-members were W. Heffer and Sons, who still advertise in these pages. Private-press activity in Cambridge flourishes to such an extent that we used Will Carter's "Rampant Lion" in our July number in order to balance the present issue.

Even so, we cannot in so few pages do justice to Cambridge as a Mecca for the bookman. One has no space to recall Dr Diring's imaginative Alphabet Museum, already noticed in these pages; to reminisce (as Dr Flower reminisced in our July 1963 number) about David the bookseller; or to evoke a warm afternoon spent with Dr Munby amid the treasures of King's.

Instead we have chosen a survey of the city's bookshops (in our regular series), and accounts of the private library of Samuel Pepys (a Magdalene man) and the Golden Head Press run by Raymond Lister.

Publications

Friendship's Offering by Anne Renier, an essay on the annuals and gift books of the nineteenth century, is sent free of charge to members with this issue. Further copies may be obtained from the Publications Secretary, 41 Cuckoo Hill Road, Pinner, Middlesex, price 5s. a copy (9s. 6d. to non-members).



THE GOLDEN HEAD PRESS

by Raymond Lister

THE idea of the Golden Head Press grew from a long interest in books and other works of art and in long involvement in the practical aspects of craftsmanship.

Since the 1930s I have been a collector of rare books. Indeed my interest in book-production originated during my preparatory school days when, as a boy of eight years, I was taught illuminating by Albert Cousins.¹ Cousins aroused a deep enthusiasm in me for fine books even at that early age. It was an enthusiasm that was encouraged by my father, too, for he taught me how to handle books correctly and showed me how they could be used to impart knowledge.

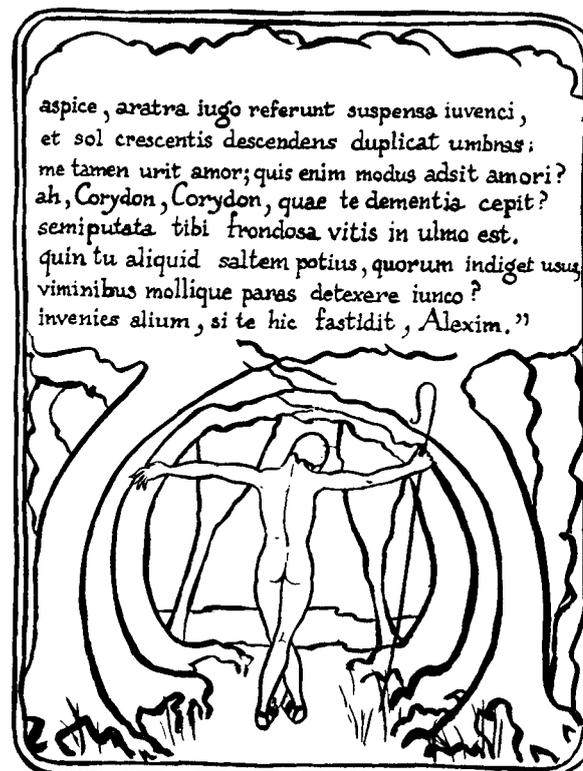
My family has a long tradition of craftsmanship reaching back to the eighteenth century if not earlier. True, the particular forms of craftsmanship practised by us, the trades of the blacksmith and engineer, have little connection with book production, except in the most mechanical sense; but all crafts are related, and I am convinced that this family craftsmanship has done much to make me appreciate other crafts involved in book production.

In the 1930s I began to make a small collection of fine modern limited editions and of older books. My collecting was, however, interrupted by the Second World War and it was not until after 1945 that I was again able to give much time to it. The post-war scene both in book-collecting and book-production was vastly different from that of pre-war days. The War had introduced a long period of utility; everyone who is old enough will remember the vile standards of book-production that obtained at that time. There had, too, been a change in the economics of publishing. It was almost impossible to find a publisher to undertake a book on a specialized subject that would find purchasers for perhaps only a few hundred copies. Thus blows were being delivered both at the standards of book production and at scholarship itself.

I felt that there would be room for some well-produced books on out-of-the-way subjects and thought an experiment along these lines would be worthwhile. I was lucky enough to know a printer of outstanding merit, the late P. A. Parfitt, whose firm, R. I. Severs Ltd., is

¹Although his work is not widely known, Cousins is much appreciated by a small circle of collectors and connoisseurs for his sumptuous illuminated manuscripts. He was for many years under the influence of the late Sir Sydney Cockerell, who had been secretary to William Morris. Cousins' work is therefore in the highest traditions of the art's revival.

9.



still operating in Cambridge; I asked him if he would be willing to co-operate with me, and he agreed, generously giving me his time and often, I am sure, charging me prices that were, to him, quite un-economic. As an experiment we produced sixty copies of a small booklet *A Title List of Books on Miniature Painting*. It sold out within a week or two of publication.

The next step was to put the whole thing on a businesslike footing and with the help of my father and brother, my friend A. K. Astbury, a journalist, and another friend, the late Dr. Philip Gosse, son of Sir Edmund Gosse, The Golden Head Press Limited was born. The name of the Press reflects another interest of mine, that of miniature painting. Until the early nineteenth century, portrait painters hung a sign of a golden head over their doors. Although I rarely paint portraits, I, too, used this sign on my cottage and felt that the same symbol would be appropriate for the Press.

The first publication that was issued by the Golden Head Press was *A Bibliography of the first editions of Philip Henry Gosse, F.R.S.* by Peter Stageman, now Librarian of the Royal Horticultural Society. This had introductory essays by Sacheverell Sitwell and Geoffrey Lapage. Other titles followed (including work by Siegfried Sassoon and Clifford Bax) and, excluding those now out-of-print, our stock list now contains twenty-eight titles.

It must be admitted that the original plan to give publication to essays of limited interest has not altogether been followed. This has been due to the fact that we have not been offered the right sort of manuscripts. However, this is improving and we now have plans for a series of collectors' books on specialized subjects, the first one of which will, we hope, be published shortly.

The accent too, has shifted to experiment. Among books of this kind are Virgil's *Second Eclogue*, a book of poems by Thomas Moore, and one or two of my own visionary writings, all of which have been reproduced by line-block, and afterwards coloured by hand by a method not unlike that used by William Blake for his illuminated books. These are in very small editions, usually of twenty-six impressions for sale. Other experiments have included books printed on vellum, and a scroll of proverbs, each copy of which is decorated with an original monotype. Even in this direction I do not feel that we have fully realised the possibilities. The ideal would be a perfectly synthesized book, written, designed, coloured, possibly even printed and bound by the same artist. I do not feel that this should be beyond the capabilities

of a really imaginative craftsman and artist. There is at the present time far too much concentration on specialization, which prevents the development of such work.

But this is, so far, a pleasant dream, for we do not yet own our own printing press or bindery. All of our work is commissioned, like the books of the Nonesuch Press. Not that I am comparing our simpler productions with the magnificent work of Sir Francis Meynell: we are merely trying to adapt his methods to these less spacious times. I think many of our experiments and publications have been successful; others less so, yet we can, I think, claim that our efforts have been not without a little value.



Checklist of Golden Head Press Books with some notes concerning their production

- A TITLE-LIST OF BOOKS ON MINIATURE PAINTING COMPILED FOR THE USE OF ARTISTS, COLLECTORS AND CONNOISSEURS.* By Raymond Lister. $8\frac{1}{2} \times 6\frac{7}{8}$ ins. 16 pp. 1952. Sixty copies printed, fifty for sale. Sewed in card. 10s. 6d. (Out of print.)
- BOOKS AT BEDTIME.* Being a list of Bedside Literature suitable for Ladies and Gentlemen of all tastes, even most fastidious. Compiled by Raymond Lister with an introduction by Philip Gosse. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 1953. Sewed. Full cloth, 10s. (Out of print.) Limp cloth remainder, 5s.
- THOMAS GOSSE.* A BIOGRAPHICAL SKETCH OF AN ITINERANT MINIATURE PAINTER OF THE EARLY NINETEENTH CENTURY. By Raymond Lister. $8\frac{5}{8} \times 5\frac{1}{2}$ ins. 24 pp. Half-tone frontispiece. Handwritten initial on p. 5 by Albert Cousins, Hon. R.M.S. 1953. Sixty signed and numbered copies of which fifty were for sale. Bound in red Sundour by Gray of Cambridge. Golden head device in gold, and paste-on label on upper cover. 30s. (Out of print.)

LINTON.* *An Intimate Portrait of a Cambridgeshire Village*. By Hilda Nockolds. Decorated with woodcuts by Pamela Hughes. $8\frac{1}{2} \times 6$ ins. 21 pp. Sewed. Edition limited to 250 copies. 1954. 10s. 6d.

THE MUSCOVITE PEACOCK.* *A STUDY OF THE ART OF LÉON BAKST*. By Raymond Lister. With a Memoir by Simon Lissim. $8\frac{5}{8} \times 5\frac{1}{2}$ ins. 52 pp. 11 pages of half-tone plates. Silhouette portrait of Bakst. Hand coloured line drawing of a costume design from "The Sleeping Princess". 1954. One hundred and fifty signed and numbered copies. Bound in light blue cloth with printed labels on the upper cover and spine (by Gray of Cambridge). 42s. (Out of print.)

WHO'S WHO IN HEAVEN.* A sketch by Clifford Bax. $7\frac{1}{2} \times 5\frac{1}{2}$ ins. Bound in quarter cloth. Edition limited to 250 numbered copies signed by the author. 12s. 6d.

*These six books are titles issued before the formation of *The Golden Head Press* in its present form.

A BIBLIOGRAPHY OF THE FIRST EDITIONS OF PHILIP HENRY GOSSE, F.R.S. By Peter Stageman. With introductory essays by Sacheverell Sitwell and Geoffrey Lapage. Illustrated with a hand-coloured frontispiece and 5 half-tone plates. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 87 pp. Limited edition of 480 numbered copies. 1955. Numbers 51-480 are bound in cloth, 42s. The limited edition of 50 copies bound in quarter leather ($4\frac{1}{2}$ guineas) is out of print.

AN ADJUSTMENT. By S.S. (Siegfried Sassoon). With a Foreword by Philip Gosse. $7\frac{3}{4} \times 5\frac{3}{8}$ ins. 16 pp. 1955. Half-tone frontispiece. One hundred and fifty numbered and initialled copies. Sewed. 15s. (Out of print.)

DECORATED PORCELAINS OF SIMON LISSIM. By Raymond Lister. With 13 half-tone plates and frontispiece in colour. $8\frac{1}{4} \times 6$ ins. 32 pp. text. 1955. Numbers 51-480 are bound in special French decorated boards. £1 11s. 6d. The limited edition of 50 copies bound in quarter leather (£3 13s. 6d.) is out of print.

ENGLISH VINAIGRETTES. By Eileen Ellenbogen. Illustrated with 16 half-tone plates showing many rare and unusual examples of what is sometimes considered a trifle of the goldsmith's art. List of English makers with short biographies. 39 pp. text. Quarter cloth. 1956. £1 5s.

THE LOYAL BLACKSMITH. Being the Story of William Houlbrook of Marlborough, newly written by Raymond Lister. First published in a small book (1st Edition 1660, 2nd Edition 1667), now of considerable rarity. Edition limited to 90 numbered copies signed by Raymond Lister. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. Limp boards. 1957. £1 10s.

THE BLACK FENS. By A. K. Astbury. With 55 pages of plates, 12 sketch maps and one folding map. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 217 pp. Cloth. 1958. 2 gns.

ALPHABET OF MOVEMENTS OF THE HUMAN BODY. By V. I. Stepanov. Translated by Raymond Lister from the French edition of 1892. Fully illustrated. Edition limited to 175 numbered copies. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 47 pp. 1958. 2 gns.

VIRGIL'S SECOND ECLOGUE. The printing has been made in monochrome from photo-line engraved blocks taken from the original designs by Raymond Lister, R.M.S., who, assisted by his wife, Pamela, has illustrated and coloured them by hand. Bound in quarter goatskin, by John P. Gray and Son Ltd. Limited to 26 copies lettered A to Z and signed by the artist. 10 copies numbered I to X have been used for presentation. $9 \times 5\frac{1}{2}$ ins. 10 pp. 1958. £10.

SALT FLEET AND OTHER POEMS. By Phyllis Chanter. $8\frac{3}{8} \times 5\frac{3}{8}$ ins. 1958. 100 signed and numbered copies. Bound in yellow Sundour by Gray of Cambridge, with printed label on spine and upper cover. 15s. (Out of print.)

TELEGRAPHS IN VICTORIAN LONDON. By John Durham. With one illustration. 7×5 ins. 31 pp. Quarter cloth. 1959. 15s.

THE SONG OF HONNUALA and nine other songs. By Thomas Moore. $9 \times 5\frac{1}{2}$ ins. Each page (eleven in all) printed in monochrome from line blocks made from the original designs by Raymond Lister, R.M.S., who has coloured them by hand. Only 26 copies—lettered A to Z—are for sale, each signed by the artist. The finest hand-made paper has been used. Cloth. 1960. 4 gns. (A few uncoloured copies unnumbered and out of series, are available, sewed, 15s.)

POETS IN THE FLESH. Tagore—Yeats—Dunsany—Stephens—Drinkwater. By R. F. Ratray. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 13 pp. Sewed. 1961. 5s.

PRIVATE TELEGRAPH COMPANIES OF GREAT BRITAIN AND THEIR STAMPS. By Raymond Lister. 9×6 ins. 58 pp. Sewed. Limited edition of 200 copies. Includes a full philatelic price catalogue of every stamp issued. The first work of its kind, it is fully illustrated. 1961. £1 10s.

NOTES FOR A CATALOGUE OF THE THE BLAKE LIBRARY at The Georgian House, Merstham. By Kerrison Preston. $9\frac{1}{2} \times 7$ ins. 47 pp. Sewed. 1962. Second revised unlimited edition. £1. (The first edition of 100 copies was identical, except that it contained a few less titles, and there was a printed slip, $9 \times 6\frac{7}{8}$ ins., of *Omissions* loosely inserted. £1; out of print.)

EHON: A NOCTURNE IN WOOD AND WORDS. By Raymond Lister. 26 lettered and signed copies on Japanese Natsume paper. 8×5 ins. Sewed. 1962. £1 5s.

SCROLL OF PROVERBS. By Raymond Lister. With an original monotype. Calligraphy by Albert Cousins. Japanese, Hosho, handmade paper. Sewed. 1962. 10s.

PERENNIA. By Francis Warner. A poem. Decorated with wood engravings by Raymond Lister. $9\frac{1}{2} \times 5$ ins. 27 pp. 1962. Unlimited edition in card wrappers, sewed. 10s. The special edition of 20 numbered and signed copies ($9\frac{1}{2} \times 5\frac{1}{2}$ ins.) in a green buckram binding by the Cambridge Bookbinding Guild is now out of print (3 gns).

SIMON LISSIM INTERVIEWED BY RAYMOND LISTER. Limited edition of 250 numbered copies $8 \times 5\frac{1}{2}$ ins. 24 pp. 14 plates. Quarter cloth. 1962. £1 10s.

THE FIRST BOOK OF THEODOSIUS. By Raymond Lister. Illustrated with line drawings by the author. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 18 pp. 1962. Unlimited edition in stitched wrappers. 5s. Special edition of 25 numbered and signed copies printed on Nagaragawa Japanese paper and in maroon Sundour by Gray of Cambridge, blocked on the upper cover with swan device in gold (£1 10s.; out of print). Five of these each contained an original miniature, but were otherwise identical (£4; out of print).

GRONGAR HILL. By John Dyer. Decorated with 9 wood engravings by Pamela Hughes. 9×5 ins. 14 pp. 1963. Twenty copies signed by the artist, bound in buckram, 3 gns. Unlimited edition in wrappers, sewed, 10s.

THE MINIATURE DEFINED. By Raymond Lister. $8\frac{1}{2} \times 5\frac{1}{2}$ ins. 26 pp. 6 plates. Limited edition of 275 copies. In wrappers, sewed. 1963. £1.

THE SONG OF THEODOSIUS. 1963. Written and illustrated by Raymond Lister. 11 impressions on vellum, uncoloured and bound in buckram. £6.

The rest of the edition, consisting of four hand-coloured impressions on vellum bound in leather (£10) and 26 impressions on Japanese paper, uncoloured and bound in buckram (£2), is now out of print.

RAYMOND LISTER. Five essays by Charles Richard Cammell, Peter Foster, Simon Lissim, L. G. G. Ramsey, Francis Warner. Illustrated. 1963. 30 copies, numbered and signed by the artist, in a special buckram binding, 3 gns. 200 copies sewed in printed boards designed by the artist, £1.

GABHA. By Raymond Lister. 7×5 ins. 1964. 26 copies for sale. 3, lettered A to C, printed on vellum and hand-coloured by the artist, bound in leather by the Cambridge Bookbinding Guild, £10. 23 printed on Taksumaki paper, bound in buckram, £2. All signed by the artist. (Out of print.)

ENDYMION RAMPANT. By Barry L. Hillman. $8\frac{3}{4} \times 5\frac{1}{2}$ ins. 68 pp. 1964. Unlimited edition. Sewed. 8s. 6d. *The Golden Head Press did not design or print this book, but has undertaken its distribution.*

SHOOTING A BAT AND OTHER POEMS. By T. R. Henn. 50 pp. $8\frac{3}{8} \times 5\frac{1}{4}$ ins. 1964. Unlimited edition in sewed wrappers, £1. 26 copies on handmade paper, bound in red buckram by the Cambridge Bookbinding Guild, 4 gns.

GHAZAL. By Raymond Lister. 13 pp. 4×8 ins. 1964. 34 copies for sale. 4, lettered A-D, printed on hand-made paper and hand-coloured by the artist, bound in morocco, £10. 30 printed on wood veneer paper, bound in buckram, £2.

FRENCH PRISONERS OF WAR WORK. By Jane Toller. Details not yet available.

SEVENTEENTH CENTURY DUTCH SILVER. By Douglas Ash. Details not yet available.

The earlier titles strongly reflect the influence of the printer, P. A. Parfitt. They have a professional quality which I cannot pretend to emulate. But I do feel that the later titles reflect much more clearly my own ideas of book production, although they do fall short of realising the ideals which I have set

myself. I feel, for instance, that our experiments with vellum and Japanese paper have been of some value; yet I do not pretend that all the possibilities of these materials have been realised. But I do consider what we have done demonstrates their tremendous possibilities, particularly in the case of Japanese paper used in conjunction with wood engravings, as in "Ehon".

One of the most difficult aspects of book production of this kind is the cost of binding. When the Golden Head Press first began, most of our books were bound in cloth, with a few special copies in quarter leather, but costs have risen so steeply that we have been forced to content ourselves with producing in many cases a very small limited edition in a special binding, with the remaining copies of the edition bound in stiff card. Thus, for the connoisseur we provide a rich limited edition, specially bound and usually also printed on special paper or vellum, and at the same time provide for the ordinary reader, or the collector who does not wish to spend so much money, a cheaper and more modestly-priced edition.

The type faces that have been used in the above books are almost exclusively Baskerville or Times Roman. For "Grongar Hill", however, Monotype Walbaum was used, I think with considerable success. In works such as "The Song of Theodosius" a handwritten script, reproduced by line block, has been used.



The engraving above is by Raymond Lister, from *Perennia*; those on pages 61 and 65 are by Pamela Hughes, from *Grongar Hill*. The line drawing on page 63 is by Raymond Lister, from *Virgil's Second Eclogue*. (All printed from the original blocks.)

THE PEPYS LIBRARY

by F. McD. C. Turner

THE Pepys Library, of Magdalene College, Cambridge, is now sufficiently well known to raise expectations in the minds of those who visit it. In fact, however, the building that the visitor now approaches was not erected with any intention of providing a home for Samuel Pepys' books: it was built late in the seventeenth century as an extension to the College, and Pepys, with several other graduate members of the College, was a generous subscriber towards the cost of its completion.

On entering the Library, the visitor might receive a slight shock of disappointment at the smallness of the place; but a short look round should dispel any such feeling. Instead of the ordinary library shelves, the visitor here sees twelve beautiful oak bookcases, together with Pepys' own library table. These twelve presses are as early as any known to contain books behind glass doors.

At the Restoration the bookshelf is still a recent feature of the house. The comparatively small private libraries of the day were generally kept in boxes or chests—a use encountered by Boswell and Johnson on the tour in northern Scotland and the Hebrides, where older customs lingered. We know from the *Diary* that Pepys' earliest presses were made by the joiner Simpson in 1666. July 23: "Then comes Sympson the Joyner; and he and I with great pains contriving presses to put my books up in; they now growing numerous and lying one upon another on my chairs, I lose the use to avoyde the trouble of removing them when I would open a book". Pepys moved to no. 12 York Buildings in 1679, when he possessed seven presses, but it was not until early in 1688 that he acquired no. 14 with its river frontage: it seems plain, therefore, that he collected much of the library during his fourteen years of retirement.

Among the injunctions given to his nephew principal heir John Jackson in the codicil of 13 May 1703, Pepys enjoins: "8thly That the placing as to heighth be strictly reviewed and where found requiring it more nicely adjusted". And thus it remains to this day. The arrangement is very sensible, being made almost imperative by the double rows in shelves two, three, and four in every bookcase. In a collection so miscellaneous, any attempt to place books by subject would prove either impracticable or very unsightly: what matters is an efficient

system of cataloguing, and in this too Pepys was something of a pioneer, supplementing his alphabetical catalogue with both class and subject catalogues. The books are numbered from 1 (the smallest) to 3000 (the largest). A table then tells the librarian on which shelf a required number may be found.

The bindings, as is to be expected in a collection made at this period, are uniformly good, and many of them are very fine indeed. Pepys ordered that 'my Arms or Crest or Cypher be Stamp't in Gold on the outsides of the Covers of every booke admitting thereof' and this Jackson faithfully did. Nearly all the books have the bookplate, an engraving from the Kneller portrait hanging in the library, and also Pepys' end-plate, a device of ropes and anchors entwined with the initials S.P. with, above, the motto *Mens cujusque is est quisque*. Thus practically every book bears four separate evidences of his ownership, but it is untrue that when a book bearing this paraphernalia appears on the market, it is a stray from the library. As the collection was limited to 3000, a certain number of books were removed to make room for others.

Medieval Manuscripts

There are some sixty of these, of which the most profusely illuminated is an Apocalypse of about 1350, in French and English. The most beautifully written is a version of the New Testament in English of about 1440, in a fine binding. There is some interesting music: a finely written Bishop's Choir Office of about the year 1400; a composition of Guillaume de Machaut; and two albums of polyphonic music of the mid-fifteenth and early sixteenth century. The later of these, called by Pepys *King Henry VII's Music Book*, is very well written and decorated. A collection of fourteenth-century drawings called by Pepys *Monks' Drawing Book*, has been reproduced in monochrome by the Walpole Society as publication vol. XIII.

Early Printed Books

The Pepys Library possesses nearly 200 titles printed before 1558, including twenty-five incunabula, seven by Caxton, eight by Wynkyn de Worde, and eight by Pynson. Among the English incunabula, which preponderate, is an interesting collection of Latin grammars, of which several are unique. With Caxton's printed books should be mentioned a manuscript comprising part of his own translation of Ovid's *Metamorphoses*. If this writing can be ascribed to Caxton, it is the only extended example of his writing extant.

Pepys long meditated a history of the Navy, so his collections of official correspondence at the Navy Office and the Admiralty, his volumes of minutes and memoranda, and the comprehensive library on such subjects as navigation, shipwrightry, and naval statistics affords great interest to the historian.

Works of the early engravers from Dürer onwards are abundantly represented, Pepys' contemporary Wenceslaus Hollar being particularly prominent. The ballad collection is also extensive: more than 1600 broadsheet ballads (of which over 950 are unique) are pasted in five large volumes. The calligraphical collection is most attractive: it consists for the most part of engraved sheets of the work of the writing-masters. Pepys' interest in shorthand led him to collect as many systems as he could: his own *Diary* was written in the Tachygraphy of Thomas Shelton.

The *Diary* is contained in six volumes, of which the first is smaller than the remaining five. The binding is uniform, brown calf with gold tooling, arms and crest. The *Diary* records a period of nine years and five months, from 1 January 1660 to 31 May 1669, yet it consists of a million and a quarter words—more than one-and-a-half times as long as the Bible. It is immortal, and its merits need no enumeration here; but it is, perhaps, worth pointing out that, even had the *Diary* never been written, Pepys would on at least three counts be well known to us today: as a great administrator and civil servant, the creator of the Navy that with the genius of Nelson defeated Napoleon a hundred years afterwards; as a virtuoso, President of the Royal Society, intimate friend of Evelyn; and lastly as the creator and preserver of this exceedingly beautiful and fascinating library.

For permission to abridge and print this essay we are indebted to the Master and Fellows of Magdalene College, Cambridge

CAMBRIDGE BOOKSHOPS

by Jean Sanderson

THERE are many bookshops in the University City, and strangers are often bewildered by seeing two, or more, establishments with the same name above the lintel. Like plants suited by their environment, the successful bookseller seems to have offshoots a little way from the parent.

Talking of plants, shall we begin by strolling from the Botanic Gardens up Trumpington Road to Trumpington Street, passing the maelstrom of traffic, and into Students' Bookshops? Although comparatively recently established, it is appropriate to begin here, for this shop is for the learner, the foreign student and the teacher, with new textbooks and books on economics, education and architecture. There is a limited general stock, and little of the sciences. Rumours that Students' Bookshops is closing down were caused by the building changing hands, and having a "For Sale" notice up at the same time as the National Book Sale! They are confident that the lease will be renewed when it falls due.

Let us continue up the road, between the hospital and the museum: Addenbrooke's for the body and Fitzwilliam's for the spirit. Facing us at the next junction is Heffer's Penguin Bookshop, selling nothing but Sir Allen Lane's publications, and looking across to the ecclesiastical architecture of the University Press, where you may see the current stock of C.U.P. on display. Many a visitor has been confused by that square tower which looks so much like that of a church.

A little farther up the road is Mowbrays, strategically placed opposite Kings College, and always willing to help in the specialised field of new theological books and pamphlets. It is worth penetrating to the back of the shop to see the greeting cards and postcards, for there is usually an outstanding display.

One of my favourite views of the celebrated Chapel is from the upper rooms of Bowes and Bowes, just beyond Great St. Mary's Church. This large bookshop is at the near end of Trinity Street, and is now almost all new stock, particularly university textbooks and modern languages. History, law and economics are also shown in new and attractive bookcases, installed about three years ago. Bowes now represents a very pleasing modern-style bookshop. The secondhand stock has almost vanished, though we shall find some in the Science Book-

shop's basement. There has been a bookshop on this site since 1581, and Macmillan, the publishers, began to publish books as well as selling them here. A little farther up Trinity Street is the Science Bookshop, at no. 34, and it is all too clear that the promised move to larger premises will be welcomed. The secondhand science books are generally of the university textbook type, and may be found at the bottom of a rather treacherous staircase. The collection has expanded considerably since the move from the main shop. Prices are usually reasonable, too. One thing always confused me: the relationship between Bowes the booksellers and Bowes the publishers. Apparently there is now no connection at all, save for the similarity in names, and the problems of misdirected mail.

Opposite the Science Bookshop is Deighton Bell & Co. Deighton's has changed, and will change quite a lot in the next few months, for part of the ground floor will now be let to Heffer's, and the remaining staff will concentrate on antiquarian and foreign books of academic type, mainly on the arts, from the floor above. The buyer will still be able to use the narrow spiral staircase, but I shall miss the vast ground-floor bookcases. These are truly floor to ceiling, and for some reason remind me of the rounded towers of a castle, they stand so firm, curved and full of possibilities of bookish treasures. The postal buyer must miss this vision, but the catalogues are also filled with good things, very fully described, and a record of customers' wants and interests is kept.

The same service is offered by Galloway and Porter, found after you have cut through Green Street and into Sidney Street, though their subject range is a little less usual: mathematics and physics, Greek and Latin classics, modern theology, English literature and standard sets. They do not have school-books. The stationery part of this shop is pushed to the background, and there is a rich field for exploration in the shelves outside. Up the stairs, which make you wonder if you are going the wrong way, to emerge in some private office, are unexpected treasures, and some useful scientific remainders, some first edition fiction which usually falls between the stools of "not worth bothering about" and antiquity, as well as an occasional offering in my own subject-speciality, campanology.

Turning back towards the City centre, we shall pass Heffer's Sidney Street shop. This is primarily the stationery shop, though there is quite a good stock of the educational, popular and topical types, with religious books and items such as crucifixes. High above the din and bustle of the busy street there is peace in the picture gallery where many

exhibitions are held, but the true bookshop calls us into Petty Cury. It looks quite ordinary from the street outside, but come through the front shop that was once a chemists, and up the gracious stairs into the Oak room, handsome and galleried, for the better quality second-hand and antiquarian books, and, to your left, the Science Department. Above this is the Oriental Department. Each department keeps records of its customers' interests and special requirements, and many catalogues are issued. It is possible to get slightly damaged copies of Oxford University Press books, and if you are in luck this is a very useful way of acquiring some of those lovely reference books, and more conventional items that have been rejected as below standard—perhaps a minute water-stain on the boards, or a torn or folded page. Leaving these in the Oak room we can descend the back stairs, which are not so humble as they sound, into the Foreign Department, and perhaps go down into the basement where the representative rather than comprehensive Children's section is found, the domestic arts and the Classics tucked away at the far end.

Let us tear ourselves away from the external bookcases, and cross the market to a very famous stall—David's. The stall is but one facet of David's, for there are the two shops, peering past St. Edward's church at one another in St. Edward's Passage. They do not divide according to subject, being a gallimaufry of books: remainders, antiquarian, all kinds and conditions, in each place. Ever since Mr. David came from France the business has been a very personal one, now run by his son: it has retained its characteristic willingness to take most books. The outlets are there, and one man's rubbish may often be another's treasures. Much of the stock would cause the more aristocratic bookseller's lip to curl, but the booklover's nose will twitch at the possibility of a bargain, for there are many. The duplicated catalogue cannot convey more than a fragment of the thrill of finding a book, perhaps priced at only 6d, that you had despaired of ever seeing on your own shelves.

Clementson's is not so well-known: it is outside the main area, in Grange Road, and visitors are welcomed by appointment. There is no book display, for much of his business is in o.p. periodicals, and academic stock and is done by post. He specializes in linguistics and language, information processing and information retrieval.

Before you leave Cambridge, let us bow in the direction of Barton, only a few miles away, for H. R. Stevens lives there. Postal business only, so we will not visit him at "The Js' Nest", 128 Cambridge Road,

but he keeps a stock of interesting and scarce books (not necessarily expensive items) in good condition. He does not specialize, though he has a reasonably large stock of topographical books, yet he was able to offer six items of interest to me, and this I find is most unusual. His wife has a large private collection of old gardening and botanical books. This collection is not for sale, but she has kindly offered to search amongst these books for information if anyone needs it.

Cambridge bookshops are becoming increasingly specialized, so that they are not competing for the same buyer all the time, but will send the unsatisfied customer to another who can offer him a wider selection, and know that the service will be returned. Bibliographically most of them have excellent resources, and if these should fail, there is a good reference service in the City Library, and for those with permission, use of the University Library's holdings.

BOWES AND BOWES (CAMBRIDGE) LTD. Main bookshop: 1 and 2 Trinity Street. Science bookshop: 34 Trinity Street. Tel. 55488.

CLEMENTSON'S. 52 Grange Road. Tel. 58024.

G. DAVID. 3-4 and 16 St. Edward's Passage, also Market. Tel. 54619. Open 9.0-5.30.

DEIGHTON BELL AND CO. LTD. 13 Trinity Street. Tel. 53939. Open 9.0-12.30, 1.45-5.30, early closing Saturday, 1.0 p.m.

GALLOWAY AND PORTER LTD. 30 Sidney Street. Tel. 51287. Open 8.30-5.30, closed all day Saturday.

W. HEFFER AND SONS LTD. Main bookshop: 3 and 4 Petty Cury. Stationery and books: 18 and 19 Sidney Street. Tel. 58351. Open 8.45-5.30, early closing Thursday, 1.0 p.m. Penguin bookshop: 51 Trumpington Street. Open 8.45-5.30, early closing Wednesday.

H. ROBERT STEVENS. The Js' Nest, 128 Cambridge Road, Barton. Tel. Comberton 640. Postal business only.

STUDENTS' BOOKSHOPS LTD. 4 Trumpington Street. Tel. 55589. Open 9.0-1.0, 2.15-5.30, early closing Saturday, 12.30 p.m.

Cambridge shops close early on Thursdays

REVIEWS

Reviews of new books are usually confined to publications otherwise little-known, such as the output of the private press movement or material deserving especial mention. Signed reviews (for which no payment is made) may be submitted for publication in *The Private Library*.

Cambridge College Libraries: aids for research students. 2nd ed., revised and enlarged, by A. N. L. Munby. xv + 56 pp. W. Heffer and Sons Ltd., Cambridge, 8s. 6d.

The college libraries of Cambridge contain a wealth of manuscript and printed material. Many of these collections have been enriched by benefactors during the course of four or more centuries. Perhaps the greatest college library is that of Trinity, designed by Wren and enhanced by the carvings of Grinling Gibbons, which has a collection of about 130,000 printed books and 1,900 western manuscripts. King's College (of which Dr Munby is Librarian) has a stock of some 100,000 printed books.

In his splendid guide, first published in 1960, Dr Munby gives research students and bibliographers an excellent summary of the resources of the Cambridge libraries. The book has a good introduction which briefly mentions reference works to the Cambridge collections. We are reminded of M. R. James' long series of catalogues of mediaeval manuscripts. The main body of the work is a survey of twenty-three college libraries, the library of the Fitzwilliam Museum and the University Archives. The name of each Librarian, opening times, a short account of the manuscript and printed holdings and details of the Keepers of college archives are all given. There is also a useful subject index to selected special collections. This is in fact an excellent guide to the splendours of the Cambridge libraries.—SIDNEY BLACKMORE.

The Heritage of the English Library, by Raymond Irwin. 296 pp. George Allen & Unwin Ltd., £1 15s.

This book, as Professor Irwin himself indicates in his foreword, consists partly of chapters based on previously-published articles and partly of new material. This inevitably leads to some repetition and to a certain lack of unity in the work as a whole, but of course to demand a *uniformity of treatment* in the vast field that the author has set himself to cover in this work is asking the well-nigh impossible. However, it may be felt that the first three chapters attempt to cover too much, and are consequently of less value than the rest of the book. There is a tendency, natural enough in a single article or lecture where one's scope is restricted, to throw out at the end an interesting idea, or raise a large topic in a way that tantalises rather than satisfies the reader. For example, at the end of Chapter II, 'The Golden Chain', the author expands his original version (first published 1958, his inaugural lecture as Professor of Library Studies in the University of London), in order to mention a problem that is one of the modern archivist's chief worries, the sheer bulk of the material that now comes under his charge, and the vexed question of whether it *must all be preserved, regardless of its value, as a matter of principle*. This is too complex and important a matter to be raised and dismissed in a single paragraph. Again, in the last paragraph of Chapter III, Professor Irwin draws attention to the scarcity of paper throughout the Spanish Colonial period in South America. He blames this, along with the censorship imposed by State and Church, for the meagreness of the output of the presses there until the nineteenth century, and he concludes: "Economic factors of this kind are always worth investigation in tracing the origins of literacy and scholarship and libraries in any region."—a most fascinating and important theme, to which several further chapters might have been devoted.

Sometimes, too, the style of the earlier chapters strikes one as a little out of key with the rest of the book, and perhaps more suited to oral delivery. One may take mild exception to the phrase 'the tragedies of the sixteenth century' (p. 22) where the author is referring to the historical events, not the drama, of the period. But these are minor quibbles about a book that holds one's interest throughout and which, having been read through with pleasure and enlightenment, will continue to serve as a useful work of reference. This applies particularly to such informative chapters as VI 'Classical Biblio-

graphy', XI 'Evidences of Literacy' and XII 'The Approach to a National Library in England'. These will be equally appreciated by the student of librarianship and the interested amateur. In his review in *The Private Library* (Vol. 2, pp. 12-13) of Professor Irwin's earlier work, *The Origins of the English Library*, Mr Roderick Cave complained of the comparative neglect of Richard de Bury. Professor Irwin here makes ample amends with a full chapter devoted to the author of the *Philobiblon*. May one hope that in a future book he will give a place to another Bishop of Durham, John Cosin, whose important role in the history of libraries has perhaps been overshadowed—outside Durham at least—by the attention bestowed upon his wider, and often less commendable, activities as a royalist prelate?—RONALD P. DOIG

Teach yourself librarianship, by Barbara Ruth Fuessli Kyle. 140 pp. English Universities Press, 7s. 6d.

Miss Kyle has been a tireless worker in many different fields of librarianship: we are grateful for this (and for her advice to her readers to join this Association on page 129) but regrettably little of her wide experience and pioneering imagination emerges in this book. Writing for readers who wish to form their own libraries, and are interested to investigate the possibilities of revelatory order on their shelves and recording their accessions, is like prescribing rules for anarchists: the rules can apply only to the inventor. Hence Miss Kyle's understandable capitulation in the final chapter on 'A Personal Library', which consists merely of a National Book League booklist recommended for a 'typical middlebrow family'.

It is a great pity that D. J. Foskett's seminal "Creed of a librarian" (Library Association, 3s. 6d.) remains unquoted and unmentioned, that as a result of the author's almost total concentration on United Kingdom books and practices the massive contribution of Dr S. R. Ranganathan of India goes unnoticed, and that the clumsy, antiquated Decimal Classification of Dewey is described to the exclusion of the analytico-synthetic theories which Miss Kyle has herself done so much to promote in London's Classification Research Group. The index is very poor.

Twelve years after L. R. McColvin's *The personal library* there is still no general manual on the organisation of the private library. It may be the function of this Association to see that such a manual appears.—PH. WARD

RECENT PRIVATE PRESS BOOKS

Ghazal, by Raymond Lister. (13 leaves printed on one side only, 4 × 8 inches. Four copies on hand-made paper, hand-coloured by the artist, and bound in morocco, price £10; 30 copies on Japanese wood veneer paper, uncoloured, bound in red buckram, lettered in gold on the spine, price £2. Golden Head Press, 26 Abbey Road, Cambridge, England.) A second 'visionary study in pictures and words', and a fit companion to Mr Lister's recently produced *Gabha*. This new piece is likewise finely printed and designed, with five pages of reproductions of rich, sensuous drawings and six of hand-lettered text. The wood veneer has taken the line-blocks very well, and though it has inevitably a slight tendency to curl, this is more than compensated by the exotic effect it produces.

Shooting a bat, and other poems, by T. R. Henn. (50 pp., 8½ × 5½ inches. 26 copies on hand-made paper, signed, and bound in buckram, price £4 4s.; unlimited edition on machine-made paper, sewn in paper wrappers, price £1 os. 6d. Golden Head Press, 26 Abbey Road, Cambridge, England.) Poems, many of them dealing with Irish subjects and themes, by a distinguished author and scholar. Set in Times Roman; neatly produced.

Around the world in eight and three-quarter hours and *Chase*. (Two volumes in one, 21 pp. and 29 pp., 8¾ × 11 inches. 150 copies of the double volume, spiral bound with white wire, into heavy boards, price £1 3s.; 100 copies of *Around the world* alone, price 13s. Art Society Press, King's College School, Wimbledon, London, S.W.19, England.) Gay, uninhibited printing, and very good value. The first volume is a second edition, redesigned in colour, of the text and illustrations first issued in 1960. The original wood-

engravings of the Victorian era have been extremely well printed. *Chase* is sub-titled 'Horde of children chase runaway four' and illustrates a text, taken from a London newspaper, with lino cuts made by artists attached to the press.

Four tales from Byzantium, by Howard Mitcham. (52 pp., 10 × 7¼ inches. 150 copies, bound in black paper covers, price in Australia £A2 10s., price elsewhere £2 10s. or \$6.60. Wattle Grove Press, 69 George Town Road, Newnham, Tasmania, Australia.) Rolf Hennequel's usual condensed grot type is much enlivened by eleven vigorous and entertaining lino cuts by the author of these vigorous, entertaining and original parables. The title page is cut in lino, and is repeated on a panel of art paper pasted on the front cover. The binding, though still of the saddle-back variety, is as neat as any from the press; in all, the most pleasing of all the Wattle Grove books so far.

The whirling river, by Count Potocki of Montalk. (42 pp., 50 signed copies, 8¾ × 5½ inches, on cartridge paper, cloth boards, price £1; 400 copies, 8 × 5 inches, on H/S Duplicator, cloth boards, price 10s.: or paper covers, price 5s., all plus postage. Mélissa Press, Lovelace's Copse, Plush, Dorchester, Dorset, England.) A collection of poems from the thirties and early forties, competently printed and much more than competently written. Titles range from 'To a girl who was both cold and lipientious—Angielka, naturaline' to 'Upon a Cockney barrow-man who threw tomatoes at a judge', and all make effective impact—as, for instance these lines on a race who have offended:

*Their flesh is beautiful, their limbs delicious,
only their beastly minds and souls are vicious.*

D.J.C.

The Overbrook Press Bibliography 1934-1959, compiled by Herbert Cahoon. (101 pp., 10¾ × 7¾, 150 copies in green cloth. Overbrook Press, Riverbank Road, Stamford, Connecticut.) A magnificently produced record of the work of one of the most outstanding American presses, well printed in Caslon Old Face with many facsimiles in colour of pages from the Press's books, including one from its *Manon Lescaut* illustrated by T. M. Cleland. Originally intended for publication on the Press's silver jubilee, it was delayed in production and there is a supplement listing books issued by the Press between 1959 and 1962. The design of the volume is by Margaret B. Evans, the director of the Press between 1934 and 1944.

Uncle Goose: rhymes for neices and nephews by a couple of uncles (31 pp., 8½ × 5½, 540 copies, paper covers, \$1.00. Zebra Press, 18 Madison Street, Medford, Massachusetts). The first book from the press of Alan and Carl Seaburg is unusual among private press publications, being printed by offset from drawings and text written out by Robert C. Swain. The production is good, and promises well for the Press's future.

The Magpie Press Typographical Cookbook (11 leaves, 6¼ × 4¾, 100 copies, cloth, \$5.00. Available from Dawson's Bookshop, 550 S. Figueroa, Los Angeles). An interesting variation on the typographical commonplace-book theme, each page containing a recipe set in an appropriate face and design, the book shows considerable technical advance by the owners of this interesting young press. The recipes (and type) were contributed by staff of UCLA Libraries, and the production is a pleasant bibliothecal effort.

The Centuries of Nostradamus by Frank Irwin. (84 pp., 2¼ × 1¾, 375 copies, cloth, \$4.50. Hillside Press, P.O. Box 204, Franklin, New Hampshire). An unusually restrained and attractively produced miniature, set in Bulmer. It is by no means a mere freak or toy; Mr. Irwin's account of some of Nostradamus' prophecies is very curious and well worth reading.

The Passionate Pirate; the life and times of Thomas Bird Mosher by Norman H. Strouse. (91 pp., 8½ × 5½, 200 copies in quarter-leather with patterned paper boards, \$20.00. Bird & Bull Press, 321 Elm Avenue, North Hills, Pennsylvania). An interesting account of the publisher of *The Bibelot*, and of so many other well-printed copyright piracies of British authors at the turn of the century. Well printed in Centaur on paper made specially for the book, it is attractively bound in quarter morocco with patterned paper boards printed with a design direct from some upholstery material, in the manner of Morris Cox.

R.C.

Messrs. Deighton, Bell

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'an absorbing account . . . vast mass of fascinating detail charmingly presented by this learned and ably written study'
—*Times Educational Supplement* 35s

ALLEN & UNWIN

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.