

hardly above the mental level of back-woods America'; yet in a letter to Hugh McCrae in 1926 after Jack Lindsay and Kirtley had left for England he expressed doubts about the success of their venture, the task of launching Australian poetry in Europe, and that he 'could not imagine our fauns and nymphs skipping before an audience of the living dead'.<sup>6</sup>

All this was directly reflected in the choice of texts published by the Press. Almost a quarter were translations of Greek and Roman classics of the more 'exuberant' cast, such as Aristophanes' *Lysistrata*, Petronius' *Satyricon*, or the Herondas *Mimes*. Another third were new editions of Elizabethan or Jacobean works in a similar vein, such as Herrick's poetry, or *Loving Mad Tom*, a collection of sixteenth and seventeenth century mad-house songs, or *The Metamorphosis of Ajax*, an Elizabethan discourse on lavatories. Other items illustrating relevance to specific aspects of the Fanfrolico aims include the *Anti-Christ* of Nietzsche (1928). The remainder of the Fanfrolico books were principally contemporary texts; most were verse or verse-drama. As *Fanfrolicana* states: 'The modern work issued by the Press is, and will be, chiefly poetry which combines an authentic poetic expression with a merry solicitude for life as an adventure . . . ' Apart from Jack Lindsay's own considerable contribution of original work, translations and editions, there were other 'family' items, such as Norman Lindsay's *Hyperborea* (1928) and his semi-novel *Madam Life's Lovers* (1929), and Philip Lindsay's historical essay *Morgan in Jamaica*, with a poem by Jack and illustrations by the other brother, Ray. Perhaps the volume of Elza de Loere's verse, *Older than Earth* (1930) should also come into this 'family' category. There are a few items which do not seem in accord with the general aesthetic, however successful they may have been in other respects. Jack Lindsay's essay, for example, *William Blake: Creative Will and the Poetic Image* (1927) was declared by Gordon Craig to be the best of the Fanfrolico books, but Norman was very opposed to Blake, and after the book's publication he urged Philip to write a counterblast to it. Moreover it was written and issued as a contribution to the Blake centenary, a notion which *Fanfrolicana* specifically condemned: ' . . . a literary and human affirmation which . . . has no relation to convulsions of the calendar . . . ' It is also not quite clear how the reprinting of William Morris's *Defence of Guinevere* poems fits in with the Fanfrolico aesthetic, although the homage to Morris as typographer and poet is obvious, and the book is certainly one of the more attractive of those published (and printed) by Fanfrolico, with its eight Rossetti drawings. Jack Lindsay was proud of the fact that Fanfrolico, alone of the private presses of the Twenties, republished Morris, and claims it as a tribute to the 'Morrisian concept of united