

hand-and-mind';⁶ but in fact he did not read Morris's socialist works until the 1940s, long after he had rejected Norman Lindsayism in favour of Marxism.

Another aim expressed in *Fanfrolicana* is that 'if works are to be translated, reprinted or edited for the Press, the job should be done well and scholarly . . . ' There seems little question that this aim was faithfully carried out. Perhaps the outstanding example was *The Complete Works of Cyril Tourneur* (1929) which, with its 49-page introduction and very full textual notes and commentary by Allardyce Nicoll, became virtually the standard text of this lesser-known Elizabethan poet and dramatist. A further example was, again, *Loving Mad Tom*, edited with 'scrupulous scholarship'³ by Jack Lindsay and including alternative texts, extensive notes, musical settings, and an introduction by Robert Graves. Lindsay was however rather let down by the 'genteel Victorian scholarship'⁹ of Sir Edmund Gosse, whose edition of the works of Thomas Lovell Beddoes was published by the Press in 1928. It was only when correcting the proofs that Lindsay discovered that Gosse's protestations of accuracy and comprehensiveness were less than reliable, and did what he could to amend them. Beddoes's subjects and imagery are somewhat macabre, so the choice of the Holbein woodcuts from *The Dance of Death* as illustrations works well; a further nice touch (remarked on by Chaplin)⁶ was the choice of the Crypt House Press as printer. Another lapse in scholarly standards was the *Metamorphosis of Ajax*; Elizabeth Donno remarks that 'this curtailed edition again is not reliable. Although it contains no textual notes, it does include some explanatory notes which are to be commented on only for the extent and variety of their errors.'¹¹

Lindsay saw his role in the Press (at least until the later stages) primarily as translator, editor and writer generally—and this is no doubt reflected in the predominantly literary or philosophic character of the Press—rather than as a producer of 'fine printing' *per se*. Lindsay's writing has been extraordinarily wide-ranging and prolific (as a glance at his bibliography¹² will show), and he is now claimed as one of Australia's brightest literary figures; but he is not primarily known for his work as printer, publisher or typographer.

The typographical aims of the Fanfrolico Press were also spelled out by Stephensen: ' . . . legibility, neatness, proportion and balance on the printed page . . . an effect is achieved only by careful attention to detail and the indefinable quality of taste, which may mean a knowledge of what is adequate for a given occasion . . . A considerable typographical versatility has been exercised in [the Fanfrolico books] "make-up" to secure effects which are neither showy nor stodgy, but are merely adequate to express the individuality of each book (not, be it noted, of the typographer