Finnesburg Fragment (1940); an edition of *Acrene Wisse* (1961); and several collections for the English Association. There are relatively few contributions to periodicals, and yet, aside from entries in his school magazine, most may be labelled serious — i.e. academic — and would be more than respectable on any English professor's curriculum vitae. Hammond also outlines work not included in the bibliography: collaborations with students at Oxford which Tolkien was delighted to see published under their names; work on a 1966 *Jerusalem Bible*, including a draft of the Book of Jonah and establishing the text of the Book of Job; and staff work on the *Oxford English Dictionary* from 1918 to 1920, notably on words beginning with W — wag, walrus, wampum, warm, wasp, water, wick, and winter.

Tolkien was excited by language. As a philologist and a poet he not only studied words but used them poetically, often in languages of his own intention. There's a richness and a beauty in these poems which it's possible to appreciate without understanding a word of them. C.S. Lewis wrote in the *Times* obituary of Tolkien's insight 'into the language of poetry and into the poetry of language,' adding 'He had been inside language.' He might have produced more had he not been so excruciatingly painstaking, researching, revising, and rewriting in his concern for accuracy. He would invent a word in one of his private languages and use it in his writing, and then stop and begin to trace its roots, just how it came to be the word it was, and where its meaning lay. Perfectionism slowed him down as a writer, but so did the rest of his life — lecturing, supervising students, university administration, marking examinations for other universities in order to supplement his income, friends, family life with a wife and four children, a house, and a garden.

In random checks of books and articles I am unable to fault Hammond's thoroughness and accuracy. This is a fine bibliography. It is bibliography, not biography, and yet Hammond adds immeasurably to the existing picture of Tolkien the man, drawing together the various aspects of his life. As Hammond clearly shows, there can be no real divisions made between Tolkien's scholarly writing and his imaginative work.

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David Butcher. *The Stanbrook Abbey Press, 1956–1990*. Lower Marston, Herefordshire: The Whittington Press, 1992. xvi, 225, [3] pp.; edition of 350 copies in variant bindings in matching boxes and portfolios (price varies from £1,250 to £140 depending on the choice of binding). ISBN 1-85428-010-4011-2 (vellum), 1-85428-010-4012-0 (leather).

The monastic press has a venerable ancestry going back to the era of the scriptorium when monks laboured intensively in copying and illustrating manu-

scripts. In 1876 the chaplain of Stanbrook Abbey (situated in Callow End, near Worcester) established a press for an enclosed order of Benedictine nuns. Quite appropriately, the first work of the Press, printed in an edition of 500 copies for distribution to the nuns on the feast of St. Benedict in July 1877, was *The Holy Rules of St. Benedict*. The Press settled into a routine of printing religious books for the monastery's own use, for the English Benedictine Congregation, and for Catholic publishers. Beginning in 1907 and for several decades thereafter, the Stanbrook Abbey Press received advice from Sydney Cockerell and Emery Walker on matters of typography and design. In spite of this apparent influence from distinguished figures in the private press movement, the Stanbrook Abbey Press was by and large a utilitarian business in its early years, that is to say, prior to 1955 when Dame Hildelith Cumming was appointed master printer. During the Second World War the Stanbrook Abbey Press went into decline. It is an irony in the history of the Press that in 1952 the Cellarer, who was in fact Dame Hildelith, advocated the sale of the printing equipment in order to raise money for the monastery.

Exquisitely printed on large paper and bound in several binding variants (oasis morocco, vellum, or buckram), this richly illustrated bibliography of the Stanbrook Abbey Press is a testament to the revival of the Press under Dame Hildelith's stewardship. During her tenure the Press developed and matured as a true private press concerned with all aspects of book production as an art form. David Butcher's previous bibliographical excursions include *The Whittington Press: A Bibliography, 1971-1981* (1982, co-authored with John Randle) and *Official Publications in Britain* (1983). When he initially advertised his bibliography of the Stanbrook Abbey Press in *Matrix* 7 (1987), he promised a checklist of titles from 1876 to 1955 and full descriptive entries for imprints from 1956 onwards (see his article, 'The Impossible Takes Longer: Compiling a Bibliography of the Stanbrook Abbey Press,' *Matrix* 12 [Winter 1992]: 176-82). The checklist of pre-1956 items probably would have doubled the size of the bibliography, and would have drawn attention to a mundane, uninteresting period of publishing. In bringing his descriptive bibliography to completion, Butcher wisely decided to exclude the checklist of early Stanbrook publications and to focus primarily on Dame Hildelith's accomplishments.

In addition to the bibliographical descriptions in the book, Butcher's bibliography contains several interesting sections of historical and critical commentary. In his introduction John Dreyfus explains how he championed the work of the Dutch type designer and calligrapher, Jan van Krimpen, and how van Krimpen's type specimens came to be adopted at Stanbrook Abbey. The Abbess of Stanbrook, Dame Joanna Jamieson, has written an affectionate biographical memoir of her fellow nun. It reveals that Dame Hildelith was born of a Methodist mother and an Anglican father and that she was a concert pianist and music teacher before she converted to Catholicism and entered the religious order of the Benedictines. The same discipline and devotion that she brought to serving God were exemplified in her insistence on high standards of craftsmanship in printing — though quite clearly, when she first took up printing in the 1940s, she was simply not proficient in it.

Butcher has provided a succinct history of the early years of the Press, much of which is indebted to Dame Hildelith's *The Stanbrook Abbey Press: Ninety-Two Years of Its History* (1970). His history is followed by two excellent chapters, one entitled 'Harmony in Print: The Stanbrook Abbey Press 1956-1990' and the other 'The Elements of Stanbrook Books.' In the former the approach is chiefly chronological with emphasis on the individual works printed in a given year. He recounts how Dame Hildelith wished to emulate the work of the Golden Cockerel Press and correspond with Robert Gibbings (see also Dame Hildelith's article, 'Under a Wing of the Golden Cockerel,' *Matrix* 7 (Winter 1982): 33-43). In the latter chapter Butcher's discussion is organized thematically. We learn about illustration, paper, typeface, design, printing, binding, costing, and pricing in astonishing detail. The tone is enthusiastic, informed, and appreciative without being reverential.

For Dame Hildelith recognition would come early. In 1960 the Stanbrook Abbey Press published a masterpiece of fine printing, Siegfried Sassoon's *The Path to Peace*, a work of twenty-eight poems that traces Sassoon's spiritual pilgrimage from his youth to his conversion to Catholicism. This success was followed by many others — translations by Thomas Merton, Sassoon's *Something about Myself* (1966), and books by Alec Robertson. By 1965 publications of the Press were much sought after for their aesthetic achievement, and exhibitions were held in venues across Britain and North America. According to Butcher, one of the earliest exhibitions was mounted at the 'Toronto University Library' in 1963.

Butcher has arranged his bibliography in six parts: A, books and pamphlets initiated and published by the Press (thirty-nine entries); B, selected commissioned works (forty-three entries); C, illuminated leaves (twenty-four entries); D, minor publications of up to four pages (twenty-seven entries); E, general price lists of publications (twenty-five entries); and F, unfinished books (three entries). Many items in the nature of job printing (cards, orders of service, invitations to weddings, and so on) have been excluded intentionally. Butcher's erudite bibliographical descriptions do justice to these works of fine printing. The elements of description (quasi-facsimile transcriptions, pagination, collation, contents, etc.) are readily identifiable and nicely set out. The scrupulous notes are based on a diverse variety of sources (listed in appendix 2): Dame Hildelith's diaries and correspondence, a record book, entries in the annual lists of *Private Press Books*, and catalogues of exhibitions.

During the last five years of her life Dame Hildelith frequently met with Butcher to discuss her Stanbrook publications. It is a shame that she was unable to participate more fully in his bibliography and more of a shame that she did not live to see its completion. The Whittington Press is to be congratulated for paying tribute to a fellow craftsman and for turning Butcher's work of scholarship into a work of art.

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