

produced under the imprint of the Hand Press of J. T. Kirtley. When Lindsay's translation of Aristophanes' *Lysistrata* was mooted (there is some quibbling in later accounts as to who suggested it first) a still larger press was acquired. Kirtley was worried about possible police action, and suggested a new name for the Press which would not include his own. The origin of the name Fanfrolico is not quite clear: Adams³ assumes that it is derived from Rabelais's 'vaguely rumbustious' word *fanfreulich*, of which a variant form *fanfrelucke* is also quoted.⁴ However both Hetherington⁵ and Kirtley (in his MS memoirs, quoted by Chaplin)⁶ state unequivocally that they took the name from Norman Lindsay's stories about the Duke of Fanfrolico and his court of Micomicon. Some of these stories were later published by the Press in *Hyperborea* (1928). Rabelais was of course a sort of gospel for the Lindsays, and no doubt was the ultimate source, even if only as an unconscious echo; but it seems equally important to stress the influence of Norman Lindsay here.

After the publication of *Lysistrata* in 1925, Kirtley suggested to Lindsay that the two of them should continue the Press in London. With Norman's approval, his promise of illustrations to be provided gratis, and his gift of the fare and a new suit for Jack, they left in February 1926. Lindsay² mentions several books left unfinished on their departure; one was certainly his *Passionate Neatherd*, completed but unbound in the haste of departure. Kirtley found premises for the Press in Bloomsbury Square, and persuaded the Chiswick Press to print the London edition of *Lysistrata*. Kirtley was the proprietor and business manager; Lindsay was officially employed by him as editor and general office-worker. Despite the success of the first books Kirtley became disillusioned with England and, handing over the management to Lindsay, returned to Australia. Percy Stephensen had come down from Oxford and took over the selling and advertising, while Lindsay did the typographical design, corrected proofs, and edited, translated or wrote the books, involving considerable work in the nearby British Museum. The financial aspect was never secure; they had no capital, and existed initially on credit from the Chiswick and Curwen Presses. Each book had to pay its own way; no failures could be afforded. Nevertheless the name of the Press slowly became known, spreading also to America, where, however, there were particular difficulties with the customs officials. Among those who provided work for the Press at this stage were the painter Lionel Ellis, the writer Robert Graves, and the composer Philip Heseltine (alias Peter Warlock). Norman Lindsay continued to provide many illustrations.

In 1928 and 1929 the Press branched out from its policy of limited