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### **EDITORIAL**

This is the fourth number of the *P.L.A. Quarterly*, and we are beginning to look forward to our birthday with the fifth issue in January, when we hope again to produce an illustrated number. But for this issue, we have three articles which can stand without illustration; all by members of P.L.A.; the first being on Casanova, by J. Rives Childs (who is editing a new edition of the *Memoires*, to appear in the New Year). The second article is the first in a series on the maintenance of an effective library; while Mr. Doig's article and bibliography throws fresh light on a little-known Scottish bibliophile.

### **ASSOCIATION AFFAIRS**

#### **HANDBOOK OF THE P.L.A.**

At a recent meeting, the Council of the Association resolved to publish early in 1958 a Handbook for the use of members. The main purpose of the Handbook will be to provide a Register of Members in permanent form, giving details of specialist interests, but there will also be the aims, objects and constitution, the annual report for the year 1957, the amended Regulations of the exchange scheme, and a directory of affiliated and associate members. The format will probably resemble that of *P.L.A. Quarterly*. The duplicated Handbook will, it is hoped, be available in April at 3/6d. Orders placed with the Honorary Secretary before publication will qualify for a discount of 1/-. A prospectus will be issued with the January *P.L.A. Quarterly*, making it possible for members to renew their subscriptions at the same time.

#### **SIMPLIFIED CATALOGUING CODE**

The ad hoc Committee appointed to deal with the proposed code of Simplified Cataloguing Rules for use in private libraries has published its first interim report. This is in the form of an analysis and summary of the replies to the Cataloguing Questionnaire circulated to members in July. It reveals that about 35% of members catalogue their libraries, and that four-fifths of the remainder wish to begin a catalogue at some time. Of this figure, more than 95% believe that simplified rules would be preferable to codes already published. A copy of the full Report is available for loan to interested members.

#### **PUBLICATIONS FUND**

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## COLLECTING CASANOVIANA

by J. RIVES CHILDS

My interest in Casanova began some twenty years ago when I bought from a dealer's catalogue the Machen translation of the *Memoirs* in twelve volumes. It was my initial introduction to a work which I have read every year since that time with unceasing pleasure. If I had to choose I would be quite prepared to spend the rest of my life limited to three authors: Shakespeare, of course, Anton Chekhov, and Casanova. Of the moderns I would choose unhesitatingly Henry Miller, the one authentic modern American genius.

About 1951, when in Ethiopia, I decided to assemble the original editions of Casanova. Rosenthal in Holland found me the rare Laforgue edition of 1826-1838, and Leisten, in Cologne, the less rare Schutz edition of 1825-29. On a visit to Paris I picked up, without too great difficulty the Paulin and the Tournachon-Molin editions of 1833-37 and 1825-29, respectively. I would probably have stopped there if, upon my retirement in 1953, Herr Leisten had not proposed to me, so happily, a collection of 437 volumes formed by the late Herr Ilges, a German Casanovist and writer, comprising more than 300 Casanova items alone. It contained, among other outstanding rarities, Casanova's *Icosameron* in the original edition of five volumes, and a unique playbill which enabled the identification of a theretofore unknown play of Casanova, *La Moluccheide*. Such was my ignorance of the subject at that time that, in winnowing out the volumes not known to me to be identified with Casanova, I sold, to a dealer in Nice, Abbé Chiari's *La commediante in fortuna*, a novel published in Venice in 1755 in which Casanova is portrayed. It was only a year later that I discovered to my consternation the grievous error I had committed. I rushed to the bookdealer and, *mirabile dictu*, found he had not sold it. I would have paid him gladly £20 for it but, as a friend, he restored it to me and refused any payment. It is the only copy I have ever seen. M. Bottin's kindness is but one of many examples offered me by bookdealer friends and acquaintances in the way of unusual courtesies. From my experience there is a camaraderie between most bookdealers and collectors which lifts the bookdealer out of the strictly commercial category and elevates him more often than not to a place as a patron of the arts.

Once I had acquired the Ilges collection my ambition knew no bounds. I formed the rash resolution to extend it to include: the works of Casanova other than the *Memoirs*, little realizing then that these numbered as many as forty and were of the greatest rarity; translations of the *Memoirs* in all languages; and all published studies of Casanova, including those most fugitive items of the world press.

Previous experience as a collector of the works of Restif de la Bretonne, now numbering more than 800 volumes and unique for its virtual completeness, had proved to me that letters to dealers and advertising through book trade journals was not enough. In the ensuing months I began a systematic round of bookdealers in

Italy, Germany, Austria, France, and the eastern seaboard of the United States. I would go to a city, obtain a list of secondhand dealers and a map and, after pin-pointing the location of the bookshops, make a personal call on them all on foot.

On my way to Zurich in 1954 I stopped in Milan. There a dealer smiled wryly when I made my stock inquiry. He had sold only a few days previous some eight or ten of the rarest Casanova items, including *Lana Caprina*, 1772; two of the three-volume issue of *Dell'Iliade de Omero*, 1775-1778; and *Ne' Amori, Ne' Donne*, 1782, of none of which were more than a handful of copies known. Luckily the London dealer had not had time to dispose of them and, as a result, I was able to add to my collection an uncommon number of the greatest Casanova rarities. Some months later, through an extraordinary chance, the missing third volume of the *Omero* turned up in a catalogue. That same year I was offered by a most helpful Paris dealer, M. Heilbrunn, six of the seven numbers of Casanova's *rarissime, Opuscoli Miscellanei*. By another unusual concatenation of circumstances the missing January 1780 number was uncovered for me in Venice with the result that I now possess the only known set in the original speckled covers.

Dame Fortune must have been my guardian angel for when I visited Venice in the course of my research I was put in touch with a Venetian collector who desired to dispose of his unparalleled collection of Casanova. His sons were uninterested in books, in common with the younger generation throughout the world (what tragic old age are they storing up for themselves without the sovereign ministry of books?), and he was anxious to place his treasures in the hands of an appreciative collector. When his accolade fell happily upon me he offered to allow me to pick what I desired, and what pickings they were: the *Exposition raisonnée*, 1785, of which there are only three known copies, and the *Lettre à Messieurs Jean et Etienne L.*, 1785, unique so far as is known, to mention only the most outstanding choices available.

My cup should have been overflowing but to these treasures were added two volumes in manuscript of the letters of Justinienne Wynne (Mlle. X.C.V. of the *Memoirs*) to Andrea Memmo. At first glance I thought these had been published more than a quarter of a century previously by Count Bruno Brunelli in his *Casanova Loved Her*, Davies, London, 1929, which first appeared as *Un' Amica del Casanova*, 1923. The next day I showed them to Brunelli in Padua. When he had rifled through the two volumes he threw up his hands and exclaimed: "You have found letters for which I have been searching for thirty years." The collection he had found in the University of Padua had comprised two volumes, of which the second was missing. My set lacked the first volume but the second contained fifty-odd letters he had never seen. Amongst these was one of January 8th, 1759, from Paris in which Mlle. Wynne described in vivid terms her meeting with Casanova at the *Comedie Italienne* in a manner strikingly conformable with Casanova's own account in his *Memoirs*. What is more, she informed Memmo in the same letter she had decided to attend a ball at the Opera a few days hence in a black domino. Turn

now to the *Memoirs* and it will be found that it was precisely a *black domino* that Mlle. X.C.V. wore that night, some thirty and more years preceding the description given by Casanova. What more fortuitous proof could be offered of the essential truthfulness of that unparalleled record of life and manners left us by the Venetian adventurer?

Friends who visit my Casanova library, which is open to all members of the P.L.A. who may visit Nice, and today contains some 1,842 volumes and separate items (94 volumes of works other than the *Memoirs* in original editions and reprints; 888 volumes of the *Memoirs* in various languages, including Japanese; 792 items on Casanova; and other miscellaneous works), frequently exclaim upon my fantastic good fortune in bringing together such a treasure trove. Yes, I have had exceptionally good fortune but there is something more to collecting than that: it has involved infinite patience and pains. In 1955 when I visited Vienna and called upon thirty-three bookdealers it was the very last call I made that brought to light several rare fugitive editions in German of the *Memoirs*, as well as a copy of Traunpaur's *Dreissig Briefe über Galizien, 1787*, containing one of the earliest printed mentions of Casanova which Herr Gugitz, the great Austrian Casanovist had, the day previous, described to me as "introuvable."

I cannot fail to mention here the many kindnesses of correspondents unknown to me. One day recently I received, out of the blue, from M. Maynial, one of the most distinguished living French Casanovists, a bulky inventory of the Casanova archives at Dux prepared years ago by Bernhard Marr. M. Maynial wrote that he did not know of any better repository for these papers than my library. This was followed with his presentation to me of a collection of some seventy newspaper clippings, the most difficult of all Casanova items to find.

Some iconoclastic spirits may inquire, of what use such a collection? I have the answer at hand. After acquisition of the first editions of the *Memoirs* I began a serious comparison of the three texts: Laforgue, Schutz, and Busoni. It was soon found a "marriage" was possible of these three and that by such a collation we would have the most complete text available in the absence of the original text which Brockhaus has persistently refused to publish. I endeavoured in vain to interest an American, British, or French publisher in the text I had to offer. Then in 1956, after the publication of my *Casanoviana*, an annotated bibliography, I was approached by M. Ch. Samaran, formerly director of the French National Archives, and outstanding French Casanovist, who inquired if I might be willing to collaborate with him in the preparation of a new edition of the *Memoirs*, with extensive annotations and the textual variants, for which he had been solicited by two leading French publishers.

We are now at work on this edition, the first volume of which should appear early next year in French, which we have some reason to believe will be a landmark in Casanova studies. It will also serve as a justification of the formation of my Casanova collection, if any justification is needed, a collection I have in mind leaving to some public institution for the benefit of future scholars. Although

they will be denied the infinite pleasure I have gained in the search for my bibliophilic jewels, there will remain still to those who follow me the joy of the quest for a number of items which have persistently eluded me, such as the *Istoria della Turbolenze della Polonia, 1774*, in three volumes, the first English edition of the *Memoirs*, published in Germany in 1863 in six volumes, and the Liseux edition, in English, published in Paris in 1891 in eight volumes. If they are mentioned here it is in the secret hope some eagle-eyed bookdealer, such as Mr. H. W. Edwards, of Newbury, who has helped me in the past, may spy them out and add joy to my heart with their acquisition. Friends and loved-ones, even the dearest, may fail us but our books — never.

## THE ILLUSTRATIONS FILE

by PHILIP WARD

This article, the first of a series dealing with specific questions of private library administration, is concerned with the building and maintenance of an illustrations file as a planned adjunct to a general or specialised bookstock.

The scope of any collection of illustrations should be defined at the outset to avoid the acquisition of irrelevant material. Even in the case of a general library, it is usually unwise to attempt pictorial coverage of more than one or two subjects for the picture file is of only subsidiary importance.

**Sources and Selection.** Illustrations from your withdrawn and duplicate books and periodicals are admirable unless out of date or soiled, and it is quite legitimate to apply for items on the exchange lists if they have excellent pictures. A large number of illustrated periodicals are worth acquiring in any particular field for good, authoritative pictures, among them *Connoisseur* (1907- ), *Country Life* (1897- ), *Flight* (1909- ), *Geographical Magazine* (1935- ), *History Today* (1951- ), *Illustrated London News* (1842- ), and *Pictorial Education* (1927- ). Newspapers should not be used for any but the most outstanding pictures as the quality of newsprint is still very poor. Among other fruitful sources of illustrations are trade catalogues, publishers' announcements, the best circulars from advertisers and travel agencies, catalogues of print reproduction firms, pamphlets and propaganda issued by research associations and bureaux, together with art gallery guides, museum catalogues, and well-printed picture post-cards. Moreover, the keen illustrations collector will discover many special sources of picture selection to enrich his stock. Librarians interested in the fine arts, architecture, nature study, or local history, in particular, will discover the value of an illustrations file for themselves.

The coloured and monochrome plate are by no means the only types of picture to be sought and filed. Diagrams, charts, statistics, maps, photocopies, microfilms, film strips, prints, figures, tables, blueprints and drawings might all be included in a good picture collection. Many picture collections are unique contributions to knowledge purely as a result of the comprehensive nature of their coverage, from a physical point of view.

**Maintenance.** Once the pictures have been cut out with care, leaving a small uniform margin to allow for slight tears or creases, they may go through any or all of the following four processes—mounting, cataloguing, classifying, and storing. A heavy paper or thin card of uniform colour is advisable for durable mounting, and at least three different sizes of mount should be used. The arguments usually advanced against mounting are the expense of the mounts, the added difficulty of filing, and the large amount of extra storage space required. Even so, the inferior quality of modern printing papers is a potent factor in the question of mounting, and a really clean, attractive file should be mounted. Lettering on or behind the mount should state the source and date of the picture, the caption, and the classification or subject-heading. In trimming, a print-trimmer is preferred to scissors or razor blades.

**Mounting.** Two recognized methods of mounting illustrations are dry-mounting and wet-mounting. *Wet-mounting* has a tendency to cockle the paper, and is therefore discouraged for permanent work. If this method is adopted, however, it should be noted that paste, cellulose cement and rubber solutions are suitable, whereas glues containing harmful ingredients should in all cases be avoided. Some paste adhesives will eventually cause fading and discolouration. In general, a good starch paste thinly applied is adequate for most illustrations, while for photographs a special photographic rubber solution or cellulose cement is preferred. In the *dry-mounting* process a sheet of shellac tissue is placed between the picture (probably a photograph) and the mount, and when a domestic iron is applied, the resins in the tissue quickly melt and glue together the picture and the mount.

**Cataloguing.** The cataloguing of material is very seldom as important as close classification, and where the illustrations are catalogued, the rules will be applicable to that collection and no other. The vast collection of photographs in the "Picture Post" library (now known as the 'Hulton Picture Library') is catalogued so simply that the method consists of little more than their own classification scheme. There is a minimum of indexing, cross references being dropped in the appropriate folders when required. As a rule, an index of artists is not of importance, as the collection is built up primarily for factual elucidation and accurate pictorial information rather than as an album of creative expression. Fine art library picture files, of course, must have a thoroughly reliable artist index, but as yet there are only a few of these. It thus seems to be taken for granted in picture collections that any detailed cataloguing is more of an academic exercise or entertainment than a useful guide, and classification schedules are relied upon almost entirely.

**Classification.** No more than a brief comment can be made here on the various systems of classification practised. Perhaps the fact that the main benefits of illustration files can only be felt when they are encyclopaedic and comprehensive in scope is one of the reasons why most of the great illustrations collections are to be found in institutional libraries or libraries of periodicals such as "The Times" and "Picture Post." Files in private libraries vary so much that any classification scheme adopted is not likely to suit any other file, and

generalisation is thus of no practical use. Here, instead, are a few examples. The National Buildings Record, whose Librarian kindly showed me their system of storing and processing photographs of British buildings, divides by county, and sub-divides by 'secular' or 'ecclesiastical.' There is a further mechanical sub-division by town or village in simple alphabetical order, and an index of architects is maintained. The Librarian in charge of illustrations at the war-time Ministry of Information thought that the Brussels expansion of the Dewey decimal classification would have served very well. Those private librarians already classifying by Dewey itself could well employ the easy method of the Central Office of Information's photograph library. There, an oblique stroke splits location and subject, or subject and subject. Thus, 942.44/721.22 means stone walls in Herefordshire, and 658/738.2 means china shops. The librarian of "Picture Post" has found that a good broad classification of pictures is as follows: P—portraits, T—topography, H—historical pictures, M—modern pictures. The last two sections are sub-divided by a series of subject-headings using the first three letters of the heading: BIC—bicycles, REC—recreation. This scheme was invented for busy journalists, however, and is not recommended for a specialised library.

**Storage.** In any library already classified, the simplest method of filing pictures is to shelve them in envelopes into the main book sequence. This, with modifications, is done with great success in the President's library at Cambridge. This method is cheap, obviates the desirability of mounting, and saves the further trouble of classifying each picture individually. The bookstock is enriched, while there is not even the expense of envelopes if used or spoilt envelopes are used. The disadvantages are the greater chances of losing pictures and the eventual deterioration of the paper.

If it is possible to maintain a separate room or corner for an Illustrations File and a great deal of use will be made of the pictures, more expensive alternatives are preferable. Supporters of the box file and supporters of the vertical file are notoriously irreconcilable and I content myself with stating a few facts for those who still have to make up their mind. First, the steel filing cabinet, for vertical filing, is expensive, but permanent and easily manoeuvrable. It will take about 1,000 mounted illustrations. Box files, which have the advantage of portability, will take about 100 medium-sized mounts. These cost between seven and nine shillings; the steel cabinets, with four drawers, approximately twenty pounds.

It therefore costs about four pounds to store 1,000 mounts in box files, and about five pounds to store the same quantity in steel files. If the durability of the steel files is taken into consideration, there is little to choose between the two; both are neat and attractive in appearance, though the steel cabinet is perhaps more appropriately placed in an office-study, and box files in a library-study.

Manilla folders cost about five shillings a dozen, and are useful more for pictures awaiting processing than for storage. Large new envelopes may also be used, but they are less easily handled, and present storage problems of their own. The illustrations file of the Hornby Library at Liverpool covers mounted prints with swans-

down. Mounted illustrations may be stored in geographers' map drawers or architects' plan chests. A last resort, not recommended, is to insert a selection of pictures into the relevant books. This very rough classified system may break the backs of well-used books, and is one of the easiest ways of losing the pictures. But it should be noted that this is the only method of shelving pictures into a sequence of unclassified books.

#### Selected Readings

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## GEORGE PATON

### An Eighteenth Century Book Collector

by RONALD P. DOIG

Anyone interested in books who lived in Edinburgh in the latter part of the eighteenth century would be almost certain to know George Paton. They would know him as the owner of an extensive if somewhat disordered library, containing not a few of the greatest rarities; and as one who was ever willing to share his vast bibliographical knowledge with any fellow-enthusiast.

Famous Paton certainly was not, and even "well-known" does not seem quite the right term to apply to him. He was one of those truly modest men who, through sheer merit, come to be known to many distinguished people in different walks of life, without thereby encountering the public gaze; who are content to remain in the background, never seeking any personal gain from their connections. Paton spent most of his life as a customs clerk earning £60 per annum; yet it is no exaggeration to say that he gave to most of the judges, professors, noblemen and others whose friendship and esteem he enjoyed more than he received from them.

A founder-member of the Society of the Antiquaries of Scotland, Paton's interests were hardly less wide than that of the society as a whole. He had neither the time nor the inclination to publish the results of his own researches, but willingly placed them at the disposal of others. He preferred that they should take what he offered and make it their own without acknowledgement. Fortunately, many of those whom he helped refused to conform to his wish in this particular, and have recorded their gratitude to him by name. Thus we find George Paton mentioned in a surprisingly large number of books on a wide variety of topics published in his own lifetime, including Gough's *British Topography* and Herbert's edition of Ames's *Typographical Antiquities*. More examples are given in the bibliography below.

Paton's library had an interesting origin. Its nucleus was a bookseller's stock. For his father, John Paton, was a prominent Edinburgh bookseller, and his maternal grandfather, George Mosman, had been a printer and bookseller. George Paton assisted his father

in his shop in the Parliament Close until about 1760, when financial difficulties, partly inherited from Mosman, brought the business to an end.

Paton's long life—he was born on 23rd June, 1721, and died on 6th March, 1807—was outwardly uneventful. After 1760, when he went to the custom-house, his hours of work were long and his movements restricted. In 1772, Thomas Pennant, the traveller, visiting Edinburgh, took Paton on an excursion to nearby Hawthornden and Roslin. This was a delightful adventure for Paton; for he was seeing those places for the first—and possibly the last—time. But those of us who share his enthusiasm for books will recognise that, in his own way, he must have had his share of pleasure and even excitement.

Most of Paton's books were sold by auction in 1809, although his manuscripts and antiquarian collections were not disposed of until two years later. The 1809 sale catalogue is of great interest. The title-page reads *Catalogue of a Very Valuable Collection of Books, being the Library of the late Mr. George Paton, of the Customs, Edinburgh. To be sold by Auction, in Ross' Sale Room, No. 63, South-Bridge Street, opposite the college; The sale to begin on Monday, 27th February, 1809, and twenty-three following Lawful evenings, at Half Past Six O'Clock precisely, each night. Edinburgh: Printed by C. Stewart.* It is a poor catalogue in many ways. The descriptions are very brief, sometimes to the extent of making a book unidentifiable; one item is listed as "Certain Sermons Lond[on 16]87." No attempt is made to classify the books by subject matter. In each day's sale they are merely arranged under four headings, according to size: "Duodecimo et Infra," "Octavo," "Quarto" and "Folio." But it is the disorder of the catalogue that lends it its fascination. One feels that the books were set down just as they were taken from Paton's shelves, so that the lists give us a better impression of the appearance of his library, than if they had been carefully classified. In confirmation of this may be cited a remark made of Paton by Dr. Robert Anderson in a letter to Bishop Percy, 20th June, 1799 (first quoted by Nichols, *Illustrations of the Literary History of the Eighteenth Century*, Vol. VII pp. 76-7); "His very valuable and extensive collection is, indeed, so ill arranged, that it is at all times difficult for him to produce what is in his possession." Paton's library must have shared both the confusion and the charm of some second-hand bookshops.

The origin of the library in a bookseller's stock, along with its owner's wide interests, accounts for the extraordinary variety of the contents. We are told in *Kay's Edinburgh Portraits* that neither Paton nor his father would sell a volume that they desired to add to their collection. To take a random selection, the following assorted books are all listed on the same page of the catalogue; Boyer's *French Grammar*, London, 1782; Mair's *Introduction to Latin*, Edinburgh, 1758; *Cluverii Geographia Universa*, Amsterdam, 1677; *Epistolae Obscurorum Virorum*, London, 1710; *Fencing Master's Advice*, London, 1692; Donaldson's *Husbandry Anatomised*, Edinburgh, 1697; *Angler's Sure Guide*, London, 1706; *Select Trials*, 4 vols., London, 1764; *Gee on Trade*, Glasgow, 1750; and Butler's *Hudibras*, London, 1710.

The copy of the catalogue in the National Library of Scotland has been carefully annotated with the prices realised for each item. Among the more valuable books may be mentioned Bayle's *Historical and Critical Dictionary*, 5 vols., folio, London, 1734, which fetched (£5 12s. 0d.; Andrew Hart's Edinburgh edition of the *Bible*, 1610, (£1 16s. 0d.); the black letter edition of Gavin Douglas's *Aeneid*, London, 1553 (£1 11s. 6d.); the Edinburgh black letter edition of the *Gude and Goale Ballatis* (£6 18s. 0d.); and the *Northumberland Household Book* (£6). Gough's *Sepulchral Monuments in Great Britain*, the two folio volumes bound in three, realised £13, while a set of the *Scots Magazine* from 1739 to 1784, lacking three volumes, brought £10 10s. 0d. Altogether, 2,871 items are listed in the catalogue, and the total sum realised was £1,355 6s. 11d.—a very large figure indeed for a private library of the period.

I have not been able to trace all of Paton's manuscripts, which were dispersed at the sale in 1811. Two volumes have been discovered in the Laing Collection in Edinburgh University Library, and I am particularly grateful to Mr. C. P. Finlayson, the Keeper of the Manuscripts, who drew my attention to them. One is the manuscript described in the *Catalogue of the Remainder of that Very Interesting Collection made by the late Mr. George Paton* (Edinburgh, 1811) as "A common-place-book, containing an abridgement of acts of parliament and other extracts, 2 vols. duod." The two volumes are now bound together. None of the handwriting is Paton's; it is all or mainly in seventeenth century hands, but the volume bears Paton's book-plate. The second, which also has the book-plate, is even more interesting. It is a copy, unfortunately incomplete and made up in manuscript, of a suppressed edition of John Knox's *Historie of the Church of Scotland*, printed by Vautrollier. This edition is not included in Aldis's *List of Books Printed in Scotland before 1700*. The copy lacks a title-page. The *Preface*, pp. 5-7, is in manuscript. The book-plate is on p. 8. The next eight pages are in manuscript; pp. 17-560 printed, and pp. 561-641 manuscript. Thereafter the book is continued in manuscript in a different hand, the pages unnumbered, beginning with "The Fourt Booke of the Progresse and continuance of true Religion within Scotland." There is a bibliographical note in Paton's handwriting on the inside front cover.

Paton's book-plate was probably designed by his close friend James Cummyng, painter, lyon clerk depute, and secretary to the Society of the Antiquaries of Scotland. There is an undated letter from Paton to Cummyng in Edinburgh University Library Laing MSS. in which the design of it is discussed. The design consists of a hand clutching a rose, within an oval floral border, with the motto "Virtute Viget" at the top, and "Geo. Paton, Custom House Edr." at the foot.

#### BIBLIOGRAPHY

A great deal of material relevant to a study of Paton remains unpublished. There are eleven volumes of correspondence in the National Library of Scotland, and a number of letters to or from Paton elsewhere, including the British Museum, the Bodleian Library, and Edinburgh University Library. Two slim volumes of letters were published by James Maidment (see below). Their texts are not entirely accurate. A projected edition of the

correspondence between Paton and Richard Gough, for which proposals were issued by W. B. D. Turnbull in 1842, did not materialise owing to lack of support. The present writer has composed an unpublished thesis, *George Paton; A Study of his Life and Correspondence* (1956, typescript, St. Andrews University Library).

This bibliography is divided into two parts; (a) a list of works printed in his own lifetime which refer to Paton—usually an acknowledgement by the author or editor of assistance received from him; (b) a very small selection of later works referring to him. Only those dealing with Paton at some length are included; there are many briefer references. Nearly all printed biographical notices of Paton are inaccurate in some particulars. Where I have differed from them in this article, I have done so deliberately; space prevents my going into the reasons for doing so.

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