

# PLA

## QUARTERLY

VOLUME ONE

1958

NUMBER FIVE

---

### CONTENTS

#### Editorial

#### Association Affairs

The Folio Society

*R\*\* W\*\**

A Joyce Collection

*Alfred T. Cowie*

John Holl of Worcester

*Charles Ramsden*

---

### PRIVATE LIBRARIES ASSOCIATION

*President: Dr. R. Regensburger*

*Hon. Secretary:*

Philip Ward, 28 Parkfield Crescent, North Harrow, Middlesex

*Hon. Editor:*

Roderick Cave, 5 Oakworth Court, Nelson Road, Hornsey, N.8

© Copyright 1977 by the Private Libraries Association  
Ravelston, South View Road, Pinner, Middlesex, England.  
Printed in Great Britain by Wm. Clowes & Sons Ltd.,  
London, Colchester and Beccles.

## P.L.A. QUARTERLY

The "Quarterly" is published  
in January, April, July and  
October each year

Advertising rates :  
Quarter page £2 5s. 0d.  
Half page £4 5s. 0d.  
Full page £8 0s. 0d.

All copy and blocks to the  
Editor

## DENE BOOKSHOP

★  
5 EAST SAINT HELEN ST.  
ABINGDON  
BERKSHIRE

★  
FOR SECONDHAND AND  
ANTIQUARIAN BOOKS

★  
SEND US YOUR WANTS LISTS  
Books Sought and Reported Free  
of Charge

## John Harness

(Props. Brookshaw Books Ltd.)

15 ELYSTAN STREET  
CHELSEA - S.W.3

RARE BOOKS  
Write for Catalogue 47  
containing  
an interesting selection of  
COLLECTORS' ITEMS

Libraries and small collections  
purchased for cash

## ANTIQUARIAN BOOKS

RARE BOOKS  
FINE BINDINGS  
OUT-OF-PRINT BOOKS

Libraries Purchased

Catalogues issued and sent post  
free on request

## W. A. LEE

Antiquarian Bookseller  
162 BYRES ROAD  
GLASGOW, W.2

# P L A QUARTERLY

VOLUME ONE NUMBER FIVE JANUARY, 1958

## EDITORIAL

For this issue the Secretary and the Editor might have sat down to a sober birthday party, eating a cake with one solitary candle on it — for with this fifth number, *P.L.A. Quarterly* enters its second year . . . the first year has been one of excitement and interest for the editor if for nobody else, and it is to be hoped that in the second year the articles may be of equal interest to those of Sandford and Ardizzone, to name only two of our past contributors.

In this issue we break new ground to a certain extent, in that we have two illustrated articles. For that on the Folio Society many of the blocks have been very kindly loaned by the Society itself; Mr. Ramsden's article on Holl adds a good deal to our knowledge of one of the minor figures in eighteenth century book production; while Dr. Cowie's article on his Joyce collection continues our series of articles by P.L.A. members on their own libraries.

## ASSOCIATION AFFAIRS ESTABLISHING A LIBRARY

At a recent meeting, the Council of the Association resolved to establish a Loans Library for the free use of members. G. W. Sheldon was unanimously elected Honorary Librarian and the Library is to be housed at 49 St. Margaret's Street, Rochester, Kent. The stock, to be built up at first only by donation and exchange, will be confined to works on librarianship and bibliography; works in these categories offered through the Exchange Scheme will be appreciated.

More details of the Loans Library, together with the lending rules and list of the first accessions, will be published in the first *P.L.A. Library Bulletin* to be circulated to members only in June.

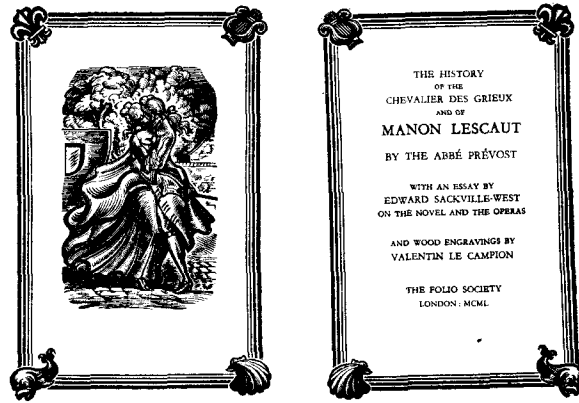
## EXCHANGE SCHEME DEVELOPMENTS

The Exchange Committee has approved a new publications schedule for 1958. As last year, the exchange list will appear in alternate months, but in April it will take the form of "Offers Cumulated," listing for the benefit of new members all items for donation, sale or exchange which have not by that time been sent; new offers will also be accepted for the April list.

In October, there will be a "Desiderata Cumulated" on similar lines, detailing all wants in previous lists which have not been supplied; new wants may be submitted for the October list. The publications schedule will appear in full in the April exchange list.

## PUBLICATIONS FUND

Donations to the Fund from the following are gratefully acknowledged: N.C.C., P.V.L.E., G.W.F., F.J.G., G.H.H., H.E.J., D.M.L., B.S.M., E.N., N.J.O., S.O., D.J.P., J.P., N.P., C.A.R., B.S., S.C.S., A.T., and K.M.W.



Above and opposite: two representative title openings of Folio Books.

## THE FOLIO SOCIETY

The Folio Society publishes for its members carefully designed and well-made illustrated editions of worthwhile texts at a reasonable price. This is made possible partly by the support of members which guarantees sales, and partly by reconciling the new techniques of the machine age with traditional standards of craftsmanship. The Society caters for people who like to possess attractive editions of favourite books, yet cannot afford expensive *de luxe* volumes.

The Society was founded in 1947, and the staff of two men and 'half a girl' began work on an attic floor in Soho, where they were given the kindest hospitality by Sangorski & Sutcliffe, the well-known bookbinders. Early adventurous visitors were received in a small sky-lighted room, surrounded by parcels of stock, sheaves of proofs, and binder's dummies; this room served at one and the same time as office, show-room and studio, and a pleasant smell of new leather blew into it along the passage from the bindery.

Today, almost exactly ten years later, the Society has a five-figure membership and occupies a delightful Georgian house in the heart of Mayfair.

Because it seems unjustifiable to give a comparatively expensive 'suit of clothes' to a text which may prove to be of ephemeral value, the Society's publications are limited to the 'classics,' using the term in its widest sense. When planning each year's programme, the editorial committee aims at providing a balanced diet of fiction, history, memoirs, poetry and drama, chosen from different countries and different periods, and the hundred-odd titles published to date represent a cross-section of world literature from the Bible and Chaucer to Surtees and Maupassant. Some 'modern classics' have also appeared over the Society's imprint, including works by D. H. Lawrence, Sir Harold Nicolson, Thornton Wilder and Walter de la Mare.

EDGAR ALLAN POE



## Tales of Mystery and Imagination

Edited by Herbert van Thal

Monotypes by Michael Ayrton

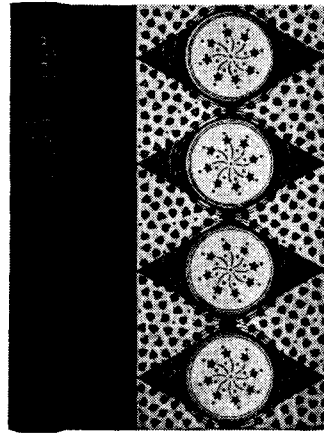
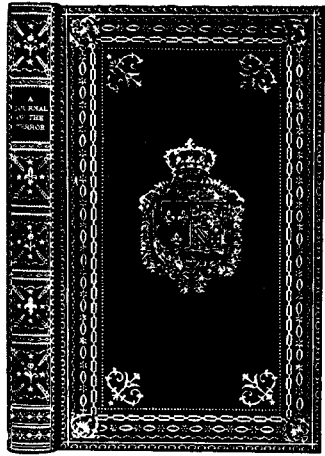
Folio Society, London 1957

In their literary tastes members fall, broadly speaking, into two categories; those who collect mainly the better-known classics and those who are more interested in the byways of literature, and both points of view are reflected in the selection of titles.

A number of the Society's publications are virtually new books — for example, the first English edition of the verbatim report of Joan of Arc's Trial — while many are unobtainable elsewhere. Every effort is made to obtain the best text of any given work and new translations, introductions and other editorial apparatus are commissioned from leading authorities as necessary.

Except for books which clearly call for reproductions of contemporary illustrations, the Society commissions new illustrations from English and foreign artists of standing, or from young artists whose work shows particular promise. Illustrators have included Michael Ayrton, Edward Bawden, Cecil Beaton, Salvador Dali, Barnett Freedman, Robert Gibbings, Joan Hassall, Jean Hugo, Lynton Lamb, Tanya Moiseiwitch and the late John Buckland-Wright. Favourite processes are wood-engraving and auto-lithography, because they reproduce the artist's work direct and without recourse to the camera, but a number of books are illustrated with etchings and copper-engravings reproduced in collotype facsimile. There is a considerable use of colour, and for certain titles a return has been made to the traditional method of colouring each individual plates by hand.

Each of the Society's publications is individually designed to suit the character of the text — format, paper, type, illustrations and binding being carefully chosen to give artistic unity. Typographically speaking the first aim is maximum 'readability,' and the avoidance of obtrusive design which might come between the author and the reader. Within these limits, however, every effort is made to give the books a varied typographical treatment, and the twelve books published in a year are often set in as many different text-faces, while wide use is made of new display types from continental foundries. A feature of the books is the unusual bindings which employ a wide variety of materials including leather, printed cloth, marbled paper and specially woven silk. Notable among the bindings



Bindings of the Folio editions of Cléry's "Journal of the Terror" and Symons' "Quest for Corvo."

is a series of reproductions of beautiful and historic examples of the hand-binder's craft, among them a volume bound for Marie-Antoinette and Bonaparte's own copy of the *Code Napoleon*.

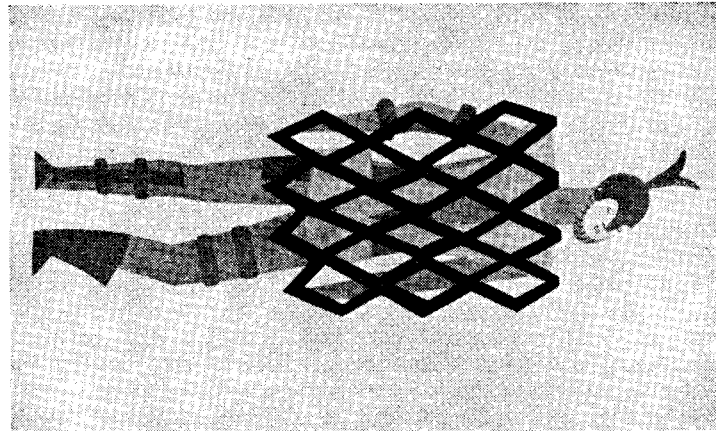
The Society does *not* produce imitation 'limited editions,' nor does it expect to satisfy the bibliophile with a taste (and a pocket) for full morocco and hand-made paper. It *does* try to publish good texts in carefully designed formats, using the best quality commercial materials and workmanship, and to produce books which are attractive and fit for their purpose at the lowest possible cost. Above all, its editions are intended to be read!

Although the Society publishes one book each month, to become a member it is only necessary to buy four books in the calendar year, and these can include past publications of which some forty are kept constantly in print to give members a really wide choice. There is no subscription and as the prices of the books range from half a guinea to thirty shillings, membership need cost no more than £3 10s. 0d. a year.

Every year the Society publishes a presentation volume which is sent free to all members, who also receive a quarterly magazine, *Folio*, containing short stories and articles of literary and artistic interest.

Among the less tangible advances of membership is the enquiry bureau, which deals with queries on every conceivable subject, from how to protect books which are housed in camel-bags during lengthy trips into the Kalahari Desert and the technique of writing the libretto for an opera, to the possibilities of starting a 'new life' in Tahiti.

The Society takes a pride in the individual service that it gives its members, and this has extended from special airfreight arrangements for Outposts of Empire, to an order received from India for a copy of *Shakespeare's Sonnets* and a dozen (out-of-season) red roses, to be delivered to an address in the Midlands within twelve hours.



Left to right: a lithograph by Ru van Rossem for "Crime and Punishment," a design by Noguchi for "King Lear" and a wood engraving for Wilde's "Salome" by Frank Martin.

Membership embraces all strata of society from peers and poets to lorry drivers, and a private soldier of twenty years' service, who mentioned that when he enlisted he could neither read nor write. From the earliest days there has been a flourishing overseas membership, and books are sent to almost every country in the world outside the Iron Curtain, from Alaska to the Solomon Islands. Autonomous branches of the Society are in existence in the United States, Australia and South Africa.

In November, 1955, a club and wine-bar were set up in the Society's new headquarters at 70 Brook Street. Here members can relax in comfort, read, write letters or meet their friends and even, when the weather allows, take their wine out into the garden. Lectures and poetry readings are held in the club from time to time and there are also regular exhibitions of the work of well-known artists.

R.W.

## A JOYCE COLLECTION

by ALFRED T. COWIE

My collection of the works of James Joyce had its beginning some fifteen years ago when I came across a copy of *Ulysses* while browsing in a bookshop. This book greatly interested and puzzled me and when the opportunity came I read *Dubliners* and *A Portrait of the Artist as a Young Man*. My growing interest in Joyce and the strange publishing histories of Joyce's books as told by H. Gorman in his biography of Joyce made me anxious to possess some of the early editions. So the search began, very much as a spare-time hobby, and so it continues.

The first comprehensive bibliography of Joyce was that by A. Parker published by Faxon, Boston, Massachusetts in 1948 and it was my chief work of reference until the publication of 'A Bibliography of James Joyce' by J. J. Slocum and H. Cahoon, London: Hart-Davis, 1953. In describing my collection I propose to avoid unnecessary bibliographic details by giving the appropriate reference to Slocum and Cahoon. Unless the contrary is stated all books and periodicals mentioned below are in my collection.

The annual 'The Venture' for 1905 (Slocum and Cahoon, B 2) contains two poems by Joyce. These constitute Joyce's first appearance in a book. The poems later appeared with minor changes as Nos. XII and XXVI in *Chamber Music*. Of about the same date is the broadside *The Holy Office* (A 2) — a satiric attack on his Dublin contemporaries. These two items are the earliest writings of Joyce in my collection.

Joyce's first book, exclusive of early pamphlets, was the collection of poems *Chamber Music* (A 3) 1907; my copy appears to be the second variant described by Slocum and Cahoon having thick wove end papers and the poems in signature C poorly centred. Other editions in my collection are the first authorized American edition 1918 (A 6) and the Egoist Press edition 1923. Poem XXXVI was later reprinted in the anthology 'Des Imagistes' 1914. I have two copies of the English edition of this anthology, one conforms to the description of Slocum and Cahoon (B 4), the other has the imprint of the English publisher only on the half title. The above poem and two others (I and III) also appear in a selection of Irish lyrical poetry 'The Wild Harp' by Katharine Tynan, London.

Sidgwick and Jackson, 1913, which is not listed by Slocum and Cahoon.

*Dubliners* was first offered to a publisher in 1905 but was not published until 1914. In a circular letter *A Curious History*, printed in full in the 'Egoist' of January 15th, 1914 (C 44), Joyce sets down part of the history of the publishing troubles of this book; further details of this odd story are given by Gorman in his biography of Joyce (B 23), by Slocum and Cahoon, and by Patricia Hutchins in 'James Joyce's World,' Methuen, 1957. It would appear that the proof stage was reached at least twice before 1912 and an edition printed in 1910 was later destroyed by the Dublin printer. Recently, however, a letter from Joyce to his Dublin publisher dated 3rd January 1911 was quoted in Frank Hollings Bookshop catalogue No. 255, 1956 which shows that Joyce was still discussing proofs at this date which is odd if the printing was completed in 1910 and suggests that the full story is yet to be told. A few copies of these abortive editions have survived but they are rare and costly items beyond the means of the average collector (£310 was recently paid at Sotheby & Co. for a set of page proofs of the 1910 edition — TLS 24/5/57). In my collection, *Dubliners* is represented by a copy of the first edition published by Grant Richards, London, in 1914 (A 8), the Modern Library edition, New York 1926, the Cape edition 1944, the Cape edition of 1954 with drawings by R. Jacques, and the Penguin edition 1956.

Joyce's tribulations with his Irish printer over *Dubliners* caused him to write *Gas from a Burner* 1912 (A 7). A copy of this broadsheet is in my collection. In this satiric poem the Irish publisher expatiates on his sins of having the book printed, begs the World's forgiveness and promises to burn the book and do penance in a Rabelaisian fashion! This poem was reprinted for the first time in the American edition of Gorman's 'James Joyce' 1940 (not in my collection) but it is omitted from the English edition 1941 although *The Holy Office* was printed in both editions. Not until 1948 did the text of the poem become generally available in this country when it appeared in full in 'The Essential James Joyce' (A 56) — a book whose title has been disavowed by its editor, H. Levin, in the TLS of 24/2/1950.

Joyce's next book *A Portrait of the Artist as a Young Man* first appeared as a serial in the 'Egoist' (C 46) from February 2nd, 1914 to September 1st, 1915 in 25 instalments of which all but one (July 15th, 1914) are in my collection. Of the book I have a copy of the first edition published by Huebsch, New York, 1916 (A 11), two copies of the first English edition (American sheets) (1917) (A 12) one of which has been signed by Joyce on the title page, a copy of Cape's Travellers' Library edition 1930, the Cape 1944 reprint and the Cape 1956 edition with drawings by R. Jacques.

Of *Exiles*, Joyce's only play, I have a copy of the first edition 1918 (A 14), the first American edition 1918 (A 15), the Egoist edition of 1921 issued in 1924 in a Cape binding, the Cape reprint 1950, and the Cape 1952 edition with notes by Joyce.

In the 'Colophon' (vol. I new series, p. 565, 1936) R. F. Roberts writes "I venture to suggest that the publication of James Joyce's *Ulysses* is without parallel in the history of modern letters. Spurned

by publishers, acclaimed by international critics, fought by governments, imitated, pirated, burned, smuggled . . . .” Here then is a book of great interest to the collector so let us briefly note its various appearances during its wanderings [wanderings which are fully described by Stuart Gilbert in the ‘New Colophon’ (vol. 2, part 7, p. 245, 1949)]. In the ‘Little Review’ of June, 1917 there appears a letter from Joyce (C 49) saying that he hopes to send them “something very soon,” then in the number for January 1918 it is announced that a work by Joyce called *Ulysses* will appear in serial form starting in March. Between March 1918 and December 1920, 23 instalments appeared before publication was stopped by action brought by the New York Society for the Suppression of Vice. 19 of the 23 numbers of the ‘Little Review’ (C 53) are in my collection, so far those of May 1919, January, April, and September/December 1920 have eluded me.

The early appearances of *Ulysses* in book form are represented by a copy of the first edition published in Paris by Shakespeare & Company in February 1922 (A 17), 1,000 numbered copies were printed (my copy is No. 825), and a copy of the first English edition published for the Egoist Press by John Rodker in Paris, October 1922 (A 18), 2,000 numbered copies were printed (mine is No. 1917) of which 500 were confiscated by the U.S. government authorities. From 1922 to 1930 eleven printings of *Ulysses* were made in France, in addition to the two copies mentioned above I have a copy of the 6th (1925) and of the 9th (1927) printing. In 1932 the definitive standard edition of *Ulysses* revised by Stuart Gilbert was published in two volumes by the Odyssey Press, Hamburg, (A 20) which is considered to be the most accurate and authentic text, a copy of this edition and also of the 3rd printing (1935) are in my collection. From 1926 - 27 some 14 pirated and bowdlerized episodes of *Ulysses* appeared in ‘Two Worlds Monthly,’ New York, edited by Samuel Roth who according to Slocum and Cahoon was later (1929) responsible for a pirated edition of *Ulysses* purporting to be the 9th Shakespeare printing but abounding in all sorts of typographical errors. I have not yet been able to obtain copies of these pirated items.

A decision rendered by Judge John M. Woolsey of the United States District Court on December 6th, 1933 lifted the ban on *Ulysses* in America and so cleared the way for the publication of the first authorized American edition by Random House in 1934 (A 21), a copy of the second printing, 1934, is in my collection. To ensure typographical accuracy the text of this edition was set up from the 9th Shakespeare printing and was then proof-read against the Odyssey Press edition — at least such were the publishers intentions but R. F. Roberts in his *Bibliographical Notes on James Joyce's 'Ulysses'* in the ‘Colophon’ (see above) has shown that by some mischance it was set up from a copy of the pirated ‘9th Shakespeare printing’ and while many of the errors were detected at proof reading, many were not!

In 1936 the first English edition of *Ulysses* (printed in England) was published by John Lane (A 23). This was a limited edition of

1,000 copies, the binding with its Homeric bow device being designed by Eric Gill. 100 of the copies were signed by Joyce and bound in calf vellum, the others were bound in linen buckram. Both signed and unsigned copies are magnificent books; copies No. 66 (signed) and 391 are in my collection. In the following year a trade edition was produced by photo-offset but reduced in size, the 1941 reprint of this being the book which started this collection.

Of Joyce's *Pomes Penyeach* I have a copy of the first edition, 1927, (A 24), the first authorized American edition 1931 (A 25) and the Faber reprint of 1949. A limited edition of 500 copies of the *Pomes* with musical settings by various composers was published in 1933 under the title of *The Joyce Book* (A 29), my copy is No. 78. I have a copy of the trade edition of the *Collected Poems* 1937 (A 45) but not of the limited edition published in 1936.

In 1930 two early essays of Joyce — *James Clarence Mangan* and *Ibsen's New Drama* (A 39 and A 40) — were both privately printed in book form by H. D. C. Pepler (St. Dominic's Press). I have copies of these books, that of the former being No. 7 while that of the latter is marked ‘[Press Copy]’, also a copy of these two essays bound together as one book. This double volume appears to have been printed from the same type setting as the two single volumes but on entirely different paper — hand-made instead of wove, and watermarked with the words ‘British Hand Made’ round a device of two pairs of hands clasped and crossed, there are also intertwined initials and a hammer and anvil. The collation is (1-2)<sup>4</sup>, (3)<sup>8</sup>, (4)<sup>4</sup>, (5-6)<sup>8</sup>, (7-8)<sup>4</sup>; the binding is similar to that of the individual volumes but there is no white label on the cover; also the words ‘No copy for sale’ are omitted from both limitation notices, the publisher's address has not been altered from W.C.2 to W.C.1, the date ‘7:3:30’ is omitted from p. (16) of *James Clarence Mangan*. I can find no reference in Slocum and Cahoon to this double volume.

‘The devious trail of *Finnegans Wake* follows a fourteen-year course through the literary magazines and mushroom presses of at least five countries’ — so writes A. Parker in his bibliography of Joyce. Parts of this trail are represented in my collection by the following magazines and books which contain fragments of *Work in Progress* (the provisional title of *Finnegans Wake*): ‘Navire d'Argent’ 1925 (C 66); ‘Contact Collection of Contemporary Writers’ 1925 (B 7); ‘transition’ Nos. 7, 15, 18, 22, 23, 26 (C 70); ‘Our Exagmination . . .’ 1929 (B 10); ‘Imagist Anthology’ 1930 (B 12); and the first four of the five numbers of ‘Two Worlds’ (C 65) which contain pirated fragments. Fragments in book form are: *Anna Livia Plurabelle* 1928 (A 32) signed by Joyce, copy No. 728, also first English edition (A 33); *Tales Told of Shem and Shaun* 1929 (A 36) No. 102, also first English edition (A 37); *Haveth Childers Everywhere* 1930 (A 41), signed, No. 45, also first English edition (A 42); *The Mime of Mick Nick and the Maggies* 1934 (A 43) signed by Joyce and his daughter Lucia, No. XXI; and *Storiella as She is Syung* 1937 (A 46), No. 143. At the end of this trail is a copy of the first edition (limited) of *Finnegans Wake* 1939 (A 49) signed by Joyce, copy No. 97 and a copy of the Faber reprint 1948.

Writings published after Joyce's death are represented by *Stephen Hero* 1944, copies of both English and American editions (A 51, 52) and of the revised edition, Cape 1956; *Pastimes* 1941 (A 50) copy No. 697; *Letters of James Joyce* 1957; and the reprint *The Early Joyce: The Book Reviews, 1902-1903*, (Colorado Springs: Mamalujo Press) 1955.

Space does not permit the mention of a few translations or of some minor writings in periodicals which with the items already listed complete my present holding of the works of Joyce.

Also in my collection are catalogues of exhibitions, collections and sales of Joyce material, and those of various booksellers (Charles Rare Books, Frank Hollings, Peter Russell, G. F. Sims and others) which contain items of interest to the collector of Joyce.

Today the reader of Joyce lacks neither guides nor commentators. I have numerous books and periodicals containing studies and critiques of Joyce ranging from the early essays of Aldington (1921), Larbaud (1922) and Eliot (1923) to the comprehensive book by Magalaner and Kain (1956). With these book and periodicals there stands a copy of the 'New Yorker,' July 20th, 1957 which contains an essay by Brendan Gill from which I now quote: "The big brass gates of the Joyceworks are plastered with repellent signs: 'SLOW DOWN. EXPLICATORS AT WORK. THIS IS NO LAUGHING MATTER.' Yet just inside the gates stands Shem the Penman, mumming that we are to pay no attention to the signs — that a laughing matter is precisely what it is . . ."

## JOHN HOLL, OF WORCESTER

### BINDER TO GEORGE III

by CHARLES RAMSDEN

Since the note regarding John Holl and J. and T. Holl, on page 91 of my "Bookbinders of the United Kingdom (Outside London) 1780-1840," published in 1954, a considerable amount of additional information has come to hand.

Up to date three examples of John Holl's binding have been known. These include the two morocco bindings noted in Appendix XI to G. D. Hobson: "English Bindings in the Library of J. R. Abbey" 1940 which are now respectively in the collections of Major Abbey and Mr. Ehrman. The third binding, in silk, has been described and illustrated by Mr. A. N. L. Munby in the "Book Collector"; Autumn, 1953: page 184/5.

The binding which I have recently acquired is another blue silk binding by Holl of Worcester, which can be compared with the similar binding in the Munby Collection.

The binding in my possession covers two volumes bound in one, each volume bears the date 1787, although the frontispiece to Vol. I Poetical Works of John Hammond: carries the date November 7th, 1783.

The first (of two) titles carries a gilt line surround with spruce ornaments in each corner and at foot, also in gilt "Holl, Bookbinder to the King, Worcester." (Munby copy is signed "Holl, Binder, Worcester" at base of frontispiece).

The second title carries a gilt line surround as on first title.

#### Frontispiece.

The usual frontispiece to the Hammond volume of Bell's Edition of the Poets of Great Britain inserted between A 2 (blank) and A 3. Dotted and broad gilt lines surround to whole and cross ditto at foot enclose "London printed for John Bell, British Library Nov. 7th, 1783" with horizontal floral decoration.

Vol. II. Poetical Works of William Collins: 1787: carries no gilt ornamentation on the titles.

#### Binding.

Blue silk with gilt and silver tooling: pink silk and gilt doublures.

#### Spine.

As on Munby copy, but "urns and weeping willows," replaced by "floral cornucopias" as on lower corners of sides of Munby copy. Gilt throughout.

#### Sides.

Outer borders as on Munby copy in (tarnished) silver except for gilt wheels in corners. Inner floral border in gilt. Centre on stellate gilt ground with (a) at bottom; crossed floriate torches in gilt as on Munby copy, with birds on a basket replacing the fleur de lys: (b) in centre: Prince of Wales' feathers and motto in (tarnished) silver: (c) at top: musical, etc., emblem, embodying lyre, trumpet, sword, wreath, mask, etc., in gilt.

#### Doublures (pink silk).

Paste downs: outer surrounds of one solid and two dotted lines: inner surround of chain links, joined by floral "V" in corners. Free ends: outer surround as above, flower emblem in each corner: traversal dotted lines from corner to corner, crossing oval ornament of musical instruments and musical album. (Doublures of Munby copy, though in pink silk, are quite different, consisting of gilt flattened Greek key pattern surround, floral cornucopias in corners and elaborate wheel centre pieces.)

#### Additional Points.

A number of additional points appear to be worthy of note:—

(a) The Royal Worcester Directory of 1790 definitely notes John Holl as "Bookbinder to His Majesty." It also contains an entry of the fact that on 5th August, 1788, the King, Queen and Princesses arrived in Worcester and stayed for four days. Contemporary newspaper reports state that the Royal Appointment was given to the

Worcester China Works and though no special mention is made of John Holl it may well be that he owed his appointment to the same visit.

(b) The presence of the Prince of Wales' feathers both on Mr. Munby's copy and mine appears to call for some explanation. It may be that their appearance is due to the fact that the then Bishop of Worcester, Dr. Hurd, besides being a personal friend of George III, had been tutor to his two eldest sons.

(c) There is a curious resemblance between the tools employed on these two bindings and those used on the bindings produced by John Bell's Bindery. It may of course be that Holl bought his tools from the same toolmaker, who was employed by Bell but there may also be some connection between the Prince of Wales' ineffective patronage of John Bell and the appearance of the Prince of Wales' feathers on these two bindings of John Holl.

We regret that owing to block-making difficulties it is not possible to show the illustration to Mr. Ramsden's article.



**ALAN G. THOMAS**

*Antiquarian Bookseller*

Catalogue No. 2 on request

Architecture, Art, Bibliography,  
Binding, Colour plates, Early Printing,  
History, Literature, Mss., Private  
Presses, Roxburghe Club

7A WIMBORNE ROAD - BOURNEMOUTH

*Personal callers (by appointment)  
welcome*

**THE CAVE**

by

**MARJORIE SISSON**

*with wood-engravings*

by **FRANK MARTIN**

\* \* \*

200 copies on handmade paper  
cloth 30s. net  
full morocco 95s. net

Printed and published at

*The Vine Press*  
**HEMINGFORD GREY**  
**HUNTINGDON**

Books from the Library of the  
late

**John  
Middleton  
Murry**

will be among the  
**FIRST EDITIONS**  
listed in the next catalogue of

**Bertram Rota, Ltd.**  
**BODLEY HOUSE**  
**VIGO STREET LONDON W1**

**"A Directory of Dealers in  
Secondhand and Antiquarian  
Books in the British Isles."**

*Current during 1957 and 1958*

\*

Both this directory and the  
companion volume on North  
America are obtainable post  
free from the Private Libraries  
Association.

British Isles 15/-  
North America (1956-7) 12/6

\*

**28 PARKFIELD CRESCENT**  
**NORTH HARROW**  
**MIDDLESEX**

**K. J. BREDON'S  
BOOKSHOP**

*Second-hand and Antiquarian  
Department*

A reasonably priced selection  
of old and modern books on  
many subjects always in  
stock, with emphasis on  
Literature, History, Thought  
and the Arts. Also old  
Prints and Maps

Catalogues Issued — No. 14  
in preparation

**22 PRINCE ALBERT STREET**  
(between The Lanes and the Sea)  
**BRIGHTON 1 - SUSSEX**  
(Telephone: 20557)

**A. ROSENTHAL  
LTD.**

**5 TURL STREET - OXFORD**  
*Current Catalogues of Antiquarian  
Books*

- 28 Social Sciences.
- 34 Spain in Europe and Overseas.
- 38 French Literature, from Middle  
Ages to 20th century.
- 39 Books on Art.
- 40 The Art of the Illustrated Book  
(15th - 20th centuries).
- 42 Spanish and Portuguese Travel  
and Discovery Overseas (15th to  
17th centuries).
- 43 Rare Spanish and Portuguese  
Books (*Literature, History, Law,  
&c.*).
- 44 Bibliography.
- 45 Books on Many Subjects.
- 46 Spanish and Portuguese Medicine  
and Science.
- 47 History of the Jews.
- 48 Old Testament and Rabbinics.  
Judaica and Hebraica.
- 49 Spanish and Portuguese Poetry  
and Drama in Verse.
- 50 Choice and important Books and  
MSS. with an Appendix of  
Bibliographies and Reference  
Works.

*Please send your list of 'Wants' on  
the above and other subjects*



## "The Book World Today"

Published by Allan & Unwin and  
bound in Linson by Dorstel Press



*Says Bob the Binder:*

"Puzzles? Plenty in the book trade. Listen as the experts tell their own story—Author to Bookseller, Librarians too. What about the binding? For a book about books? 'No problem there,' said A & U, 'blue Linson for us.' And when binding's *your* problem, you, too, will find *Linson is best.*"

**Grange Fibre, Leicester**  
*Makers of Linson and Fabroleen*

The Stanley Press Ltd., 27 Bradford Road, Dewsbury

© Copyright 1977 by the Private Libraries Association  
Ravelston, South View Road, Pinner, Middlesex, England.  
Printed in Great Britain by Wm. Clowes & Sons Ltd.,  
London, Colchester and Beccles.