

The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION



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The Private Library

Quarterly Journal of the Private Libraries Association

Hon. Editor: R. Cave, 5 Oakworth Ct, Nelson Rd, London, N.8

Vol. 2 No. 1 July 1958

Why Private Library?

Members of PLA who have become used to the name and appearance of *PLA Quarterly* may ask why the Council have decided to change its name and format.

The reason is, I think fairly simple: to ninety-nine out of every hundred people, PLA (if it means anything at all) stands for the Port of London Authority. It is unfortunate, but in the eighteen months during which *PLA Quarterly* has been appearing the Council have become more and more aware that a change of name would be necessary, and the sooner the step was taken, the less would be the confusion and loss of goodwill. After some deliberation (during which the editor might have been seen suggesting *THE BIBLIOMANIAC* as the new title!) it was decided that *The Private Library* was the most suitable title for our journal.

The decision to change the format of the Quarterly, and to widen its scope, is again not a new one, and we are glad that we are able to present the first number of *The Private Library* in its new and we hope more attractive dress, but regret that it is necessary to increase the price to 2/6d. for extra copies. Among the new features which are to appear regularly are *Notes and Queries* (which the editor will always welcome) and reviews, which will be limited to books about books, and to limited editions and private press books which often escape the notice of reviewers elsewhere.

Our contributors. In this issue we are glad to include an article (we hope the first of a series) on the English bookplate, by P. C. BEDDINGHAM, well known in the ex-libris world. The other two articles are by members: MR JAMES discusses some of his inscribed books in a way to make at least one mouth water; while MRS WOODHEAD's survey of her Peruviana will interest all those, who - like me - have never got beyond Prescott.

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Association Affairs

International Publications Exchange

At a recent meeting the Council of the Association approved the negotiation of an international publications exchange through the United Nations Educational, Scientific, and Cultural Organisation. Roderick Cave was appointed to arrange the exchanges.

The PLA will arrange to supply *The Private Library* to anybody desiring an exchange for its own journal, achieving the dual object of publicising the work of the PLA, and building up an extensive collection of periodical sets in various languages. Such an exchange has already been undertaken with the Swedish Society of Book Friends in Stockholm, whose monthly *Bokvännen* is available for loan to members, and also with the National Museum of Prague and *The Indian Librarian*. A list of publications available from the PLA Loans Library, will be circulated to members shortly, and lists of journals available for circulation to members will appear from time to time in the *Exchange List*.

Reprinting the 'Quarterly'

The continuing demand for the first number of *PLA Quarterly* has prompted the Council to accept an offer from Mr Maurice Berrill to 'reprint' the first issue by means of photo-copying. Members requiring this issue to make up their set of Volume One (numbers one to six) are invited to write to Mr Berrill, who makes no charge.

The index and title-page of the first volume are in course of preparation; a few sets will be bound commercially, but members interested in binding their own sets should contact the Hon. Secretary, who will supply an index and title-page when available. The cost of the set of six issues unbound is 7/6d.

Publications Fund

Donations to the Fund from the following are gratefully acknowledged: P.F.B., V.D., W.W.D., G.W.F., H.J.O.H., R.A.I.-J., D.W.

INSCRIBED BOOKS by H. E. James

CONSIDERABLE additional interest is added to a book which has been inscribed by the author, or, in some instances by someone else of importance. There is a difference between inscribed and merely signed copies. The latter are often quite numerous, as in cases where a signed edition is published or the author has been persuaded to autograph certain copies for friends or collectors, and of no special interest to the bibliophile. On the other hand, inscribed copies are nearly always unique, for it is seldom that an author writes the same inscription twice. Some authors write a phrase or quotation in

each copy of a special edition, as did Galsworthy in *A Modern Comedy*, 1929. Whether he repeated the words in more than one copy I do not know, but in mine he wrote 'Of truth. Life spiritually selected - that is truth.'

I have been looking round my library for inscribed copies which I felt might be of interest to members and mention some of them below. An interesting one from the bibliographical point of view is A. Edward Newton's *This Book-collecting Game*, Boston, 1928. It is inscribed to 'George H. Grubb with the best wishes of the author A. Edward Newton. Nov 19, 1930. The paragraph of which you will hear something is on page 195. It is a tempest in a teapot.' The paragraph in question refers to the knock-out at book auctions and mentions, in passing, a very well-known firm of London antiquarian booksellers. Inserted in this copy is also a cutting from the *Times Literary Supplement* of Oct. 30, 1930 containing an apology from the author and a letter from the English publishers to the firm in question expressing regret that the offending words should have been published and confirming that the few copies issued in advance of publication were withdrawn. Mr Grubb was a director of Putnam and both he and the author are now dead.

Looking at my Barrie collection I find a first edition of *An Edinburgh Eleven* in cloth, 1889 inscribed 'Golding Bright from his friend J. M. Barrie. July 1927.' It was nearly forty years before Mr Bright received this gift and one can speculate about the circumstances under which it was presented. Then comes a quaint little first edition measuring about 4 x 2½ inches with transparent dust wrapper printed in red and priced 1/-; a beautiful little item, George Meredith, inscribed 'Yours sincerely J. M. Barrie', but not of great interest. It is also inscribed 'For . . . Christmas 1909. S.L.' I wonder whether Barrie inscribed this for S.L. or for the recipient whose name I cannot decipher. It might or might not be of bibliographical importance.

A very interesting copy of *Two Poems* by the Brownings lies alongside the Barries. It is a sixpenny paper-wrapped copy, 1854, containing *A Plea for the Ragged Schools of London* by Elizabeth and *The Twins* by Robert, both written in Rome in March 1854. It is enclosed in a cloth folder inserted in a quarter morocco slip case and it had a short ribbon attached to the folder for withdrawing it from the case. The little volume itself is not inscribed but it contains a card written by Elizabeth 'With the most earnest wishes for the success of the Woman's Hospital in New York, from Elizabeth Barrett Browning', and then, in Robert's hand, 'and Robert Browning - London, October 21 '56.' Over a hundred years old but does the card belong to the book? Who can tell? Now a fascinating Byron; *Lara, a Tale - Jacqueline, a Tale*; London, 1814, in original boards with a paper label on the backstrip. The book is anonymous but *Lara* has been attributed to Byron and *Jacqueline* to Samuel Rogers and I believe it is established that they wrote these two poems in 1814. There is a curious inscription on the flyleaf but all I can make out on it is 'Sept 12'. Inserted is a small piece of paper pasted onto a slightly larger sheet, on the former being written a note signed 'S. Rogers' from 'St James's Place, Saty -' inviting a friend to breakfast. Hardly an inscribed book, but of somewhat intriguing interest.

When Arnold Bennett did a regular book article for the *Evening Standard* he wrote in an article on May 30, 1929 dealing with book collecting that he was

'waiting to meet the man who collects specimens of the "dust-jackets" of novels' and went on to say that 'in forty years the curious would be travelling miles to see such a collection' etc., etc. I wrote to him pointing out three good reasons for collecting these wrappers. They frequently contained specimens of the work of eminent artists unavailable in any other form save the original picture; they were a permanent record of the price of the book and also frequently contained publisher's notes dealing with the book or the author; and that if it should become necessary to dispose of the books at any time they would be more valuable with the jackets than without them. All I got in reply was a note from his secretary saying that Mr Arnold Bennett thanked me for my interesting letter. No inscription there, not even a signature. All I have of his is a *The feast of St Friend*, N.D., with a postcard stuck inside referring to a book and signed A. Bennett and an inscribed copy of *Books and Persons*, 1917. The postcard is said to have been addressed to Frank Palmer, New Age Press, from France in '09. It may or may not refer to that book.

An interesting little book is *Paneros* by Norman Douglas, privately printed for subscribers by G. Orioli in Florence. While in Florence I sought out the house where this Lungano series was published, but it seemed to have been vacated by the publisher. The sub-title to this curious work is *Some Words on Aphrodisiacs and the like*. It is limited to 250 numbered and signed copies for Subscribers only but there is no number in my copy which has the 'No.' crossed out and is inscribed 'for Montague Summers with many thanks for much kind help from Norman Douglas 6 Dec 1930.' It is interesting to reflect upon these two scholars collaborating on this curious subject.

Another pretty little book is *The Listeners* by Walter de la Mare, 1912. I have a copy beautifully bound by Sangorski in full red morocco gilt inscribed 'To Jane. with best wishes for A Thoroughly Cheerful Christmas from H. G. Wells'; an interesting item inscribed by another famous author. On another shelf, across the room stands what I consider to be a real inscribed book. On the end-paper is written in the author's hand 'Everything I have to say in this book, about it, I have said already in the Introduction & nothing remains therefore but to thank Mr Addys-Scott for the very beautiful binding in which he has done me the honour to bind it. H. G. Wells. 16.v.43'. This book is the Golden Cockerel Press' *The Country of the Blind*, 1939, with engravings by Clifford Webb. It is one of thirty copies signed by Wells and Webb and was finished on 6 Sep. 1939, bound by Sangorski and Sutcliff. How came H. G. Wells to write this inscription four years later?

I now come to a quite different sort of book; the play *Love on the Dole* by Ronald Gow and Walter Greenwood, London, 1935. One evening during the run of this famous play at the Garrick Theatre a mutual friend invited me to dine before the show (you could in those days), with Miss Beatrice Varley and her husband Mr E. W. Waddy who was Stage Manager and also playing the part of a policeman. I had taken the book of the play along with me and I asked Mr Waddy if he would request some of the cast to autograph it for me. He obtained the signatures of eleven out of fourteen of the cast and of Walter Greenwood. Among the well-known actors and actresses who so kindly signed this book were Wendy Hiller, Cathleen Nesbitt, Drusilla Wills, Marie Ault,

Beatrice Varley, Arthur Chesney and Edmond W. Waddy who did all the work during an interval. I was a very thrilled collector that night. I am looking at the programme as I write - a Magazine Programme with plenty of reading matter and pictures, not one of the miserable little pamphlets we get today.

I have already mentioned Galsworthy's *A Modern Comedy* but now I find *Flowering Wilderness*, 1932, inscribed 'Philip Guedalla with best wishes from John Galsworthy Nov. 3. 1932'; *The Man of Property*, a cheap edition dated 1926, but inscribed on the title page 'Lillah: all good to her! John Galsworthy' and this famous actress's name and address written by her on the end-paper; *Tatterdermalion*, 1920, inscribed 'April 14. 1920 Charles Wilson from John Galsworthy', with an inserted holograph letter to Mr Wilson; and *On Forsythe 'Change*, 1930, with the simple words 'inscribed by John Galsworthy May 2. 1931', but this contains an interesting letter reading 'My dear Sir, I am very sorry, but I cannot write any more forewords for some time to come.'

After the Galsworthy's comes Frank Harris: *Elder Conklin*, 2nd edition, 1895, with this delightful inscription - 'To the author of John Ridd from one of his admirers who believes that "Lorna Doone" is as deathless as Robinson Crusoe. Frank Harris Sept 96'. One wonders through what stages this book passed from Blackmore to my library.

The next little book I would mention is by R. L. Stevenson but of Henley association. It is a reprint of *Father Damien* published as number one of the bibliophile series by Howard Wilford Bell, Oxford, 1901, marked and annotated by W. E. Henley and with a poem by him in holograph written on the half title and signed.

Glancing further along the shelf I come to the Kelmscotts and notice particularly Thomas More's *Utopia* inscribed 'John Burns. July 25th 1939.2', in that statesman's bold hand. I do not know to what the figure 2 after the date refers. Then comes the Shelley, three volumes in a case, the first volume inscribed 'to Elizabeth Burden from William Morris January 1st 1894.' The complete set was not published until 1895. An odd item but quite interesting is Thomas Burke's *Limehouse Nights*, 1916. This has the interesting holograph inscription 'Refused by twelve publishers before Grant Richards saw it. The note on the jacket is inaccurate; the stories are fiction. Thomas Burke'. Note the reference to the dust jacket; although on this occasion it was not correct it might have been of considerable interest.

I fear I am rambling on so will end with a few more inscriptions by H. G. Wells. A remarkably clean copy of *The Island of Dr. Moreau*, 1896, first issue, with the fascinating inscription to those with imagination 'Joseph Wells. With affectionate regards From his Son, The Author'; and *The First Men in the Moon*, 1901, in which the author has written 'F. C. Wells with love from his little Brother Bertie'.

I have some others but I must not tire those who have been kind enough to read so far.

BOOKPLATES by P. C. Beddingham

WHAT is a bookplate? It is a mark of ownership used to identify the owner with his books. Its form generally falls into one of three categories: Typographical, Heraldic, or Pictorial. Its method of production may be either engraved, etched, lithographed, lino-cut, or line block. The best examples are produced by graphic artists, though occasionally a gem comes from the hands of artists better known in the more sophisticated world of art. In the early schools Dürer, Holbein, Cranach, Hogarth, Bartolozzi, Cipriani, Bewick and Lee all contributed in some way to the ex-libris. In the modern schools we have Burne-Jones, Robert Anning Bell, Gordon Craig, James Guthrie, Eric Gill, Rex Whistler, John Buckland-Wright, Sir Frank Brangwyn, Robert Gibbings, Stephen Gooden, Reynolds Stone, and Joan Hassall all playing their part in the production of 'fine' bookplates.

The earliest known example of a graphic bookplate was produced in Germany in the year 1480, being heraldic in style and bearing an inscription to the effect that the books in which it was discovered were presented to a Carthusian Monastery by a certain Brother Hildebrand.

The first plate to appear in England was that of Cardinal Wolsey, apparently used in his books at Hampton Court. As it was drawn and coloured by hand it is doubtful whether many of these existed.

Heraldry plays by far the greater part in bookplate design than any of the other styles mentioned. The number of non-heraldic plates up to the eighteenth century is very small by comparison, though at about this time non-armigerous book owners were beginning to explore the possibilities of pictorial designs with considerable success, so much so that this style has remained with us right up to the present day and is likely to stay in favour as long as people continue to use bookplates.

The 'Golden Age' of the ex-libris was from about 1875 to the nineteen twenties; from this date the decline began. Vast quantities of bad designs were produced for indiscriminating owners and collectors, consequently the end of the fashion was inevitable; in addition, with the advent of the public library there was no longer the need to build up a collection of books in order to be well supplied with reading material.

During the so-called golden age people began to form collections of ex-libris and there soon developed an established exchange market and price list. The *Ex Libris Society* was founded to further the interests of owners, collectors and designers. Its membership numbered some four or five hundred enthusiasts and it published a quarterly journal which kept up a high standard. This society however ceased to retain the support of the more intelligent followers, and about 1922 became defunct. A few of its members continued their interests among themselves and formed the *Bookplate Exchange Club* which still flourishes with a membership of twenty-five. Some 7,000 plates a year exchange hands via this club.

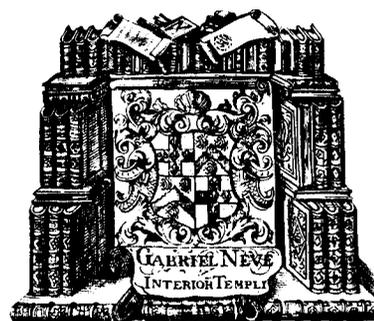
In most countries throughout the world bookplates command an avid interest, so much so that a Bookplate Congress is held annually in one or other



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of the major capitals, its purpose being to bring together enthusiasts from all parts of the world with a common interest. This country has so far not been an active participant, due mainly to the fact that the emphasis is on modern plates rather than historic ones which are the chief interest for our own collectors. Last year, however, one of our enthusiasts did attend the congress held in Amsterdam and reported his impressions in the *Bookplate Collectors' News* (of which he is the founder and editor). This is the only current English literature on the subject and so far it has not exceeded the limits of the Roneo machine, but if the support it receives from abroad continues, it will soon achieve a more presentable form and contain illustrations in addition to text, the former being highly desirable in a journal of this kind. Its reception at home has been rather reserved as it tends to deal mainly with the contemporary aspect of bookplates rather than the historic, and such articles as 'Eroticism in Bookplates' can hardly be expected to capture the interest of family historians and antiquarians.

I have mentioned a number of the better known artists who have designed ex-libris, but no contribution to the subject, however brief, would be complete unless something is said about the most prolific of all bookplate engravers, C. W. Sherborn, R.E. (1831-1912). Leaving school at the age of fourteen he became apprentice to a silver plate engraver and when he had served his time went on to Paris and Rome to obtain a more artistic knowledge of his craft. In 1856 he returned to London, where he established himself in his own business of silver and gold plate engraving. His spare time was devoted to less formal types of engraving and included many portraits and London scenes; he also did a number of water colours and a few oil paintings. From 1859 until his death he engraved on copper over three hundred bookplates, all of which are highly valued by collectors throughout the world. His clients included members of the peerage, numerous societies and institutions, cathedral libraries, city companies, colleges and schools, public libraries and many private bibliophiles. Each one of his works was designed and engraved by the hands of the master and his immense contribution to the world of the bookplate has been a tremendous stimulus to the collector, owner, and designer ever since.

For the interest of readers who would like to learn a little more I am including a short list of the principal books on the subject and will mention a few of the public collections which are open for inspection.

Badeley (J. F.) *Bookplates - a lecture delivered to the Print Collectors Club*. London, 1927. [Illustrated].

Castle (E.) *English Bookplates*. London, 1893. [Illustrated].

Hardy (W. J.) *Bookplates*. London, 1897. (Two editions). [Illustrated].

Severin (M. F.) *Making a Bookplate*. London 1949. [Illustrated].

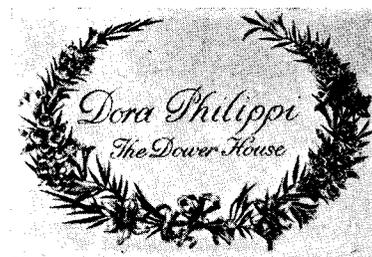
Viner (G. H.) *The Origin and Evolution of the Bookplate*. Oxford 1940. [Illustrated].

The British Museum possess two major collections: the first numbering some thirty thousand plates to which there is a printed catalogue in three volumes. It was bequeathed by Sir Augustus Woollaston Franks (1826-1897) - a past President of the Society of Antiquaries. The second is a very fine collection made by the late G. H. Viner, Esq., who was the greatest authority of our time on the subject. In addition to many valuable historic plates it also contains a

good proportion of 'fine' modern ones.

Liverpool Public Libraries have an active collection of over sixty thousand which is being added to daily from all parts of the world. It contains a complete edition of bookplates engraved by Stephen Gooden, and a large number, if not all, of those by Eric Gill. Chelsea Public Library has a bequest collection of over three thousand of all styles and periods, to which there is a card index. Hove Public Library also possesses a small collection which I understand is available for inspection upon application, as are all of the others.

In this short article I have outlined the history of the bookplate, the methods of its production, and some viewpoints of the collector of ex-libris. At a future date I hope to give a more detailed sketch of the artistic aspect of the bookplate and its relation to society and to discuss the reason why people bother to collect them.



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THE ILLUSTRATIONS.

1. *Early Armorial*:—'Thomas Lister of Westby in the County of York, Esqre.' Distinguishing features of this style are the 'wrap-round' appearance of the mantling, which almost encircles the shield and falls right down to the base and touches the cartouche. In some varieties of this style the name panel takes the form of an apron suspended from the two top corners. There is no decoration whatsoever apart from the coat of arms. This type was in use from the middle of the sixteenth century until about 1725.

2. *Jacobean*:—'William Cowper, Esqre. Clerk of the Parliaments' This plate is a good example of the Jacobean style, as it shows the elaborately carved scrollwork which surrounds the shield. The scallop and the hatched background are also typical of this style. This plate dates from about 1728 but the Jacobean style was in vogue between 1720 and 1760.

3. *Bookpile*:—'Gabriel Neve Interior Templi'

This particular style is the only one that was created in England. It has proved a popular design since c. 1720 and is the forerunner of the many variations of book arrangements appearing on book plates from that date right up to the present time.

4. *Chippendale*:—'Charles De Laet of Lincoln's Inn'

A truly baroque style of decoration is used on all these plates. The rounded shield is always within a carved rococo frame which has various species of plants and flowers embellishing it. Some examples also have cherubs, waterfalls or classical ruins to add to the decoration. Chippendale plates were in continuous use between the years 1735-1790. Modern examples of this style occasionally appear, but they do not ring true because they are so much out of their period.

5. *Festoon*:—'Rev'd. Robt. Ashe'

Perhaps the most pleasing of all the bookplate fashions. Simple yet effective, without too much decoration. Palm sprays, funeral urns, and knotted ribbons all play their part in this style. Variations based upon this style have been in constant use since the late 18th century.

6. *Armorial-Pictorial*:—'Robert Pinkney'

This is a most effective style being something more than just an illustration of a coat of arms. In using it a very charming picture can be composed around the arms as is shown by this plate by Thomas Bewick. The oldest form of this style is the



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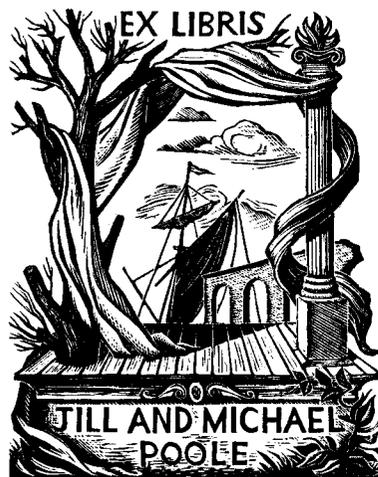
portrait plate which showed the owner's portrait with his coat of arms beneath.

7. *Name Label*:—'Dora Philippi, The Dower House'

The simplest form of bookplate. It can be written, engraved or typeset all with equal effect providing it is well done. This form was first used in 1610 and is still used today.

8. *Modern Armorial*:—'George Heath Viner'

This plate engraved by C. W. Sherborn is a good example of the style favoured by most people from about 1858 onwards.



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The full mantling or foliage lends a rather imposing air to the plate and when it is a full armorial, i.e. with supporters and motto, etc., some very splendid results can be effected.

9. *Modern Pictorial*:—'Jill and Michael Poole'

A joint husband and wife plate chosen for illustration because of its simplicity and high standard of design. It portrays the owners' interests and pursuits very effectively and can be considered a most successful bookplate. This plate was designed and engraved on wood by Frank Martin in 1956.

PERUVIANA by Kathleen M. Woodhead

PROBABLY the only unusual thing about my MOST modest collection of some seventy books on the Incas and Peru, is that it was NOT PRESCOTT who inspired me to begin it. About ten years ago I came across in the Public Library A. E. Tschiffely's *Coricancha* – a popular account of the conquest of the Inca Empire. From that time I changed from somebody whose house is full of books, to a real collector – or woman with a purpose. The difficulty was where to start, and to begin with, nothing was very easy to find. *The History of the Incas* by Sarmiento de Gamboa translated by Markham and

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published by the Hakluyt Society for 1907, includes a valuable bibliography and it is one that I strenuously followed. I did all the obvious things such as writing to dealers and studying catalogues. I joined the Hakluyt Society, and their early volumes of translations from the Spanish are indispensable. On one occasion I penetrated to the Map Room of the British Museum – an experience I can recommend. It is not too easy, but I was admitted, so oddly, after I produced a membership card showing that I belonged to the National Art-Collections Fund. Later I came across a 1921 catalogue of Maggs Bros. *Voyages and Discoveries* which was helpful – but discouraging on account of so many items being in Spanish. My lack of Spanish has been a handicap throughout, because I resolutely refuse to buy a book that I cannot read. All my books have been read and re-read. Fortunately the field is quite wide in English and French, without a single Spanish volume.

The whole subject appears to me to combine History, Travel and Archaeology in a remarkable degree. History from the Spaniards' reports of the Conquest and of the country as they found it. Travel from the number of intrepid 19th century gentlemen – English, French, and German – who plodded up from Lima on the coast to the High Plateau, with or without mules, but certainly with no useful maps or reliable guides. Archaeology is just coming into its own. The U.S.A. are really widening what is known of the peoples who formed the Inca Empire – and are publishing detailed reports of their digs.

My collection is therefore varied, and includes an English translation of the *Royal Commentaries* of Garcilasso de la Vega (half Spaniard – half Inca) of 1688. The same in French 1715. A description of the town of Lima and 'Tremblemens de Terre' in French 1752, with chart, map and plan. A report of the UNESCO mission of 1951 on the proposed restoration of Cuzco, the ancient capital, after the 1950 earthquake. A translation from the Swedish of Montell 1929 – *Dress and Ornaments in Ancient Peru* – with fascinating details of uniform, footwear, hairdressing, and even face-painting. Very restrained, this, it seems, limited to women, and consisting of only a line drawn from the eye to the temple on festive occasions. This book also contains photographs of a microscopic section from the fore-arm of a mummy from Ancon, Peru; and what this is doing amongst the dress and ornaments is one of life's surprises. Several pages are devoted to the Poncho, which seems to have come into general use during the early 17th century, and is now such a useful garment for wet weather cyclists.

Amongst the 19th century travellers is Dr. J. J. von Tschudi; a German who between 1838 and 1842 made several excursions from Lima to the interior, noting and collecting specimens of animal life. He suffered from mules, mountain sickness, and landslides; lost his valuable instruments, a diary and part of his collection, but would not be deterred.

I have a presentation copy from the author of a privately printed volume – *Temple of the Andes* by R. Inwards 1884. This contains an illustration which compares the height of Cleopatra's Needle, Stonehenge, and two stones from the ruins at Tiahuanaco, Bolivia.

There is also a presentation copy from the great Clement Markham himself, of his *Travels in Peru and India* 1862; with a four page letter in the great man's

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handwriting to his dear Aunt Emma. After discussing family matters and some lovely country he has visited near Pau, he mentions that he is enclosing the prospectus of his Quichua Dictionary. This, by the way, I have not yet run to earth.

A French book that I should like to see translated into English is Louis Baudin's *La Vie Quotidienne au temps des derniers Incas* 1955 – readable and sound – a very good introduction to the subject. There is also *Les Civilisations Pré-colombiennes* 1953, in the *Que Sais-Je* series.

The Peruvian textiles deserve a library to themselves, and most books dealing with Primitive Art in general, provide good illustrations of them. I have an unusual portfolio of forty loose plates, most of them coloured, published in Paris 1924, showing in detail the patterns and method of weaving.

An interesting book is *The Ancient Quipu – or Peruvian Knot Record* by Leland Locke 1923 – published in the U.S.A. This took some finding, but is most rewarding. It has over fifty photographs of actual Quipus. These were a system of cords with knots tied in them, which were primarily a method used by the Incas, of numeration and keeping accounts. They are also thought to be the near relation of a rosary in having the purpose of recalling or suggesting something to the mind – after the manner of tying a knot in one's handkerchief.

A detective story with authentic Peruvian background – Quipu and all – is *Plunder of the Sun* by David Dodge and published as a Penguin 1955. I strongly recommend it.

Did I say I had read all my books? I was wrong. There is one into which I have only dipped. It is *The History of Coca – The Divine Plant of the Incas* 1901 by W. G. Mortimer M.D. A most exhaustive work of a semi-scientific nature. It is as thick as a family bible, and so big that it has to be opened on a table. The trouble is that when I start a book I have to finish it; so I am saving this one for a time of final inactivity.

REVIEWS

THE ORIGINS OF THE ENGLISH LIBRARY, by Raymond Irwin. George Allen and Unwin, 25/-.

Readers of the *Library Association Record* will recall with gratitude the series of studies in the history of libraries with which Professor Irwin enlivened its pages. This new book is based on the eleven articles which appeared there, but it contains much new material, and considerable sections have been completely rewritten. We may, therefore, regard it as an entirely new work.

Professor Irwin has, in the words of his foreword, attempted 'to provide not a new history of libraries, but studies of certain aspects of that history which will give vitality to the meagre facts and set them in perspective against the development of our civilisation.' To do this he has divided his text into two parts; the first tracing the progress of the book from the Alexandrian Library under Callimachus to the beginnings of the modern age in the Restoration; and the second discussing the development of the English domestic library, taking it from its beginnings to the end of the nineteenth century. It is a good plan, and extremely interesting reading, but one wonders how relevant the early chapters

on Callimachus and Seneca are to the central theme. The fourth chapter, on libraries in Roman Britain (however little is known of them), would seem a much better point to start the book, and its selection would have enabled the author to give a fuller treatment to some later figures in the English bookworld. Richard de Bury, though several times mentioned, hardly receives the attention which both his library and his *Philobiblon* seem to merit; while several later collectors, such as Sir Thomas Wotton, are scarcely mentioned.

This criticism is however rather unfair when one objects also to the fact that Beckford's library is introduced, discussed and dismissed in six lines. Perhaps Beckford is not important in the history of the English library, but if not, surely this reference to him have been omitted, and the space devoted to a fuller discussion of more important figures? Much material in the later chapters consists of similar brief references and I was often reminded of Isaac D'Israeli, whose manner, however fascinating, is too discursive to pursue such a theme very effectively.

Nevertheless, despite this slight lack of selectiveness in a few chapters, which for me at least has its own attraction, Professor Irwin's book is thoroughly to be recommended to anyone interested in the history of books. His style is penetrating, concise and often memorable; his treatment of certain periods and tendencies could scarcely be bettered. His chapters on Roman and Saxon Britain (which make an admirable complement to Helen Waddell's *The Wandering Scholars*), and his discussion of Gabriel Naudé's *Avis pour dresser une Bibliothèque* are in themselves alone worth the cost of the book. But may we hope for a fuller index in future editions?

Roderick Cave

ENCYCLOPAEDIA OF LIBRARIANSHIP, edited by Thomas Landau. Bowes and Bowes, 63/-.

The lack of a single comprehensive book on Librarianship has long been felt – Brown's *Manual of library economy* used to fit the bill more or less successfully, but it has become less adequate as time has passed, despite revisions. This new book was therefore to be welcomed, the more so as it claims to provide, in the words of the blurb, 'a comprehensive quick reference book on all aspects of the subject.'

Unfortunately, the book does not fulfil our expectations. The basic planning of the book is sound, the layout good, and a number of the articles clearly and authoritatively written (that on *Architecture and planning* is an example), but faith in the work is shaken when we turn to many minor topics to find either no entry at all, or else a misleading statement. For example, there are no entries for the *Fraktur*, *Textura* or *Bastarda* types (though one appears for *Schwabacher*); we find an entry for the Nonesuch Press, but not for the Golden Cockerel. Gutenberg is awarded twenty-two lines, but Coster, the Haarlem claimant, is not included at all. More serious than these omissions, however annoying they are, are the number of errors of fact or implication. Thus Theodore Lowe de Vinne is wrongly named as the designer of the De Vinne typeface; in the article on printing the Nonesuch Press is claimed as the only private press to survive the war, whereas of course the Golden Cockerel continued production

throughout. In the same article the Dropmore Press is discussed as though it were still in active operation; while elsewhere we are informed that, in type design, *Old-face* and *Oldstyle* are synonymous; that *sans-serif* faces 'are of even thickness throughout' and that they 'are now especially associated with the name of Eric Gill.' Gill, we are informed, was a distinguished sculptor and type-designer, but there is nothing to indicate he ever did any wood-engraving. Examples like these can be multiplied without difficulty.

Nor is this careless work limited just to the field of book production, as my comments perhaps suggest. Although the Encyclopaedia is a new one, and in the introduction the editor claims that *Library Science Abstracts* was scanned systematically, the climate of thought of the work as a whole seems to date from about ten years ago. Obviously many later developments appear – the article on the British National Bibliography is very good – but Co-ordinate indexing, and the new copyright laws, for example, are ignored. It is a pity that such a promising book should fail to maintain the standards of scholarship and accuracy its subject demands.

Roderick Cave

THE EPHESIAN STORY, by Xenophon of Ephesus; translated from the Greek by Paul Turner, with illustrations by Eric Fraser. Golden Cockerel Press, 12 guineas (Special) and 5 guineas (Standard)

We are accustomed to think of *Daphnis and Chloe* as an isolated masterpiece; an early flowering of the European novel, spontaneously generated and leaving no offspring. This is of course not the case: although the novel was a very late arrival in Greek literature, we still possess several dating from the second and third centuries A.D. Heliodorus' *Aethiopica* is one; Xenophon's *Ephesiaca* another; *Apollonius of Tyre* (which survives only in a Latin translation, and is probably from Xenophon's hand also) a third, but all have been completely dwarfed by Longus' novel. It is difficult to understand why, although Longus' novel is certainly the best, and his management of plot and style more skilful than the others, which bear it a strong family resemblance. All are love-stories; all follow the pattern of the hero and heroine falling in love, being separated by a series of dangerous accidents, and in the being reunited to live happily ever after; and all share the same rather euphuistic style. The neatly turned sentence, the fanciful simile and striking antithesis appear in all these novels. *Daphnis* is not the only one worth reading.

The new translation of the *Ephesiaca* is claimed as the first to be accessible to modern English readers and indeed it has only appeared in England once before, in 1727, in a heavily bowdlerised version though a version by Moses Haclas has appeared in *Three Greek Romances* published in the U.S.A. by Doubleday. Mr Turner's lively style suits the raciness of the original text admirably, perhaps even better than in his translations of *Daphnis and Chloe* (in the Penguin Classics) and *Apollonius of Tyre* which the Golden Cockerel Press issued in 1956, and with which the new volume is in series.

This book is equally desirable to read and handle. Printed in Monotype Bembo on Saunders' mouldmade paper, it is illustrated with paintings on lino by Eric Fraser, superbly collotyped by the Chiswick Press. Bound in quarter



morocco (full morocco for the 'specials') by Mansells, it strikes just the right note for Xenophon's realistic and amusing text.

Roderick Cave

THE CAVE, by Marjorie Sisson; illustrated by Frank Martin. Vine Press, 1957, 30/-.

The production of any private-press book today is a matter for comment and congratulation, but the appearance of a new private press is an event indeed. *The Cave*, a charming fable which has just been issued by the Vine Press is their first book to be available for sale, though actually the second work to be printed at the press. As it is hand set in Eric Gill's Perpetua type and hand printed it is natural if we expect a good deal – even the Golden Cockerel Press does not disdain the machine today. We are not disappointed: the justification of the types, the *mise en page* and the quality of the inking and presswork are all first rate. Private presses, especially when using handmade paper often overink, with fatal results to the effect of the illustrations (the Dropmore Press was a particularly bad offender), but the boldness and subtle strength of Frank Martin's engravings are enhanced by the careful presswork they receive. Martin's frontispiece is particularly fine and in it he makes skilful and effective use of the contrast between wood engraving and cutting, the latter printed in a second colour. The binding, in red sundour cloth, is blocked with an effective design in gold.

It seems carping to criticise such a fine piece of work as this book, for there are only one or two minor points that prevent it from being perfect. The type is perhaps excessively leaded, giving a rather grey effect to the page, and the treatment of initials not always consistent: but these are scarcely discernible faults. The publishers are to be congratulated on their work: we shall expect much from them.

James Munro

Letter

To the editor.

Dear Sir, – It has seemed to me that most of the articles published in the P.L.A. Quarterly are rather too technical for the average member of the P.L.A. I personally acquire books in order to read them, not in order to exhibit them as curios; I do not count editions as though I were counting the teeth of some dead and useless pre-historic monster. I collect books because I like to have them around and so that I may refer to them and lend them to (selected) friends, and because they are a civilising influence in a barbarising world. I like flowers, for instance, for their scent and their appearance, and have no wish to investigate their entrails or sex life. In the same way, I concede that I like the look, smell and feel of books (as well as their content), but, being a private and not a professional librarian, I am bored and bewildered by the technical details of production and reproduction, publication and distribution. Being a lover of books I am no lover of bibliomaniacs who, like the Praying Mantis (I believe), destroy that which gives them life.

Yours faithfully,

B. S. MARSTON.

[I shall be very interested to hear other members' reactions to Mr Marston's ideas – *Ed.*].

Notes and queries

The Long Lost Found. I have a somewhat unusual item under this title, illustrated by 'Phiz', published in 1847 by John Menzies, Edinburgh; W. S. Orr and Co., London; and James M'Glashan, Dublin. It was issued in parts like the well-known Dickens' parts, but only three parts appeared. These comprised ninety-six pages and six engravings by 'Phiz', but no author's name. It is referred to in Thomson's *Life and Labours of Hablot K. Browne* and in the bibliography of unfinished books by Corns and Sparke, 1915, but they do not give the author nor the reason for discontinuance. It is interesting to note that on the verso of the blue-green wrapper of Part III there is a statement to the effect that 'The first part of *The Long-lost Found*' will be published on 1 July 1847, but at the same time the back outer wrapper gives Press Opinions. There is nothing about it in Sadleir's Nineteenth-Century Fiction. Any information please?

H. E. J.

Henrietta's Heartaches or The Futility of Family Life. This curious item is sewed in paper wrappers, approx. 10 x 7½ ins., and is illustrated by a few coloured prints which are stuck in. There is no Publisher, date or Printer's imprint. There is a Foreword by MR Hugh Walpole and it is said to have some connection with the Duchess of Wellington and that only a few copies were privately printed. Can any member identify this?

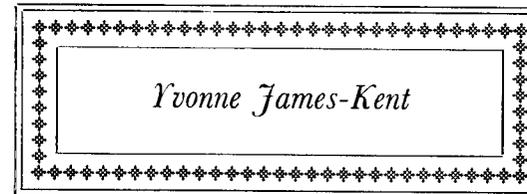
H. E. J.

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BOOK PLATES

from the economical 'name plate'



to the 'modern pictorial'



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'My Fair Lady'
Max Reinhardt: Constable



Eliza says:

"No gentleman, you ain't, I says. Two lovely bunches trod in the mud. Can't he look where he's agoing. Says he'll put me in a book. Then bind it in Linson, I tells him."

Says Miss Doolittle:

"How do you do? The rain in Spain stays mainly in the plain but in Hertford, Hereford and Hampshire hurricanes hardly ever happen. And a nice dress does help a girl. So glad they chose cream Linson."

GRANGE FIBRE · LEICESTER
Makers of Linson & Fabroleen

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