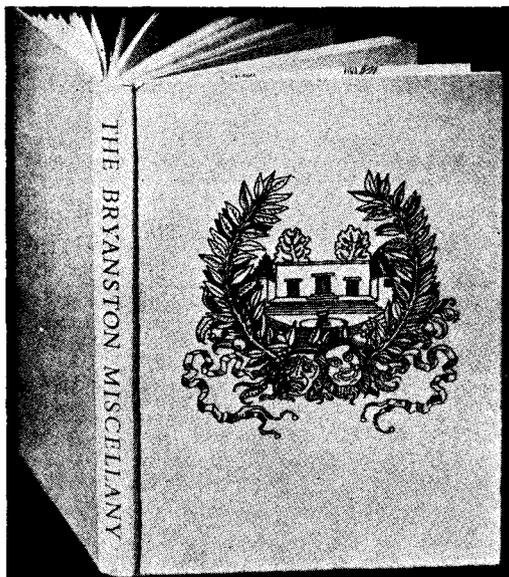


LINSON VELLUM COVERS

“The Bryanston Miscellany”

Published by Bryanston School, Blandford, Dorset, designed by C. Eric McNally, of Dartington Hall, Devon, and bound in luxurious Linson Vellum by Pitman Press, Bath.



This fine ten-guinea subscription book, in limited edition, is edited by Victor Bonham-Carter and contains thirty articles by well-known writers. The proceeds will be devoted to the building of a Science block at Bryanston School. We are honoured that the producers unhesitatingly chose Linson Vellum for the covers.

GRANGE FIBRE · LEICESTER

Makers of Linson, Fabroleen and Milskin

© Copyright 1959 by the Private Libraries Association
28 Parkfield Crescent, North Harrow, Middlesex
Printed by The John Roberts Press Limited
Joropress House Clerkenwell Green London EC1

The Private Library

THE QUARTERLY JOURNAL OF THE
PRIVATE LIBRARIES ASSOCIATION



Vol. 2 : No. 4

April 1959

The Private Libraries Association
28 Parkfield Crescent, North Harrow, Middlesex

President:

DR. R. REGENSBURGER

Members of Council:

A. E. WARD (*Chairman*) P. WARD (*Hon. Secretary*)

D. J. CHAMBERS C. E. SHEPPARD P. M. REID

J. D. LEE R. CAVE (*Hon. Editor*)

B. S. CRON E. J. MARTIN

HEFFER'S



**A CAMBRIDGE
BOOKSHOP
THAT IS KNOWN
IN ALL PARTS
OF THE WORLD**

●

W. HEFFER & SONS LTD
Petty Cury, Cambridge

If you are interested in

**BUILDING
BUILDING LAW
AND ARCHITECTURE**

you need

**THE ARCHITECT
AND THE LAW**

by Richard Body, M.P.
Barrister-at-Law

from

The Institute of
Registered Architects
68 Gloucester Place
London W1
Telephone HUN 1945
or any bookseller

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. 4 April 1959

Editorial

Once more we are under fire from readers: this time for omitting *Notes and Queries* from our last issue, and including too many reviews in it. Mrs Woodhead has written to tell us what she thinks, and we are very grateful to her. But what do other members think of her comments (printed on page 56)? Do they prefer the layout adopted for reviews in this issue? More reviews, or less? Write to tell us what you prefer, we shall be very glad to hear your views.

The contributors to this issue should need no introduction to PLA members: in her article Miss Bolton describes her collection of Radclyffe Hall's books; while Mr Beddingham continues his series on bookplates. Readers may be interested to know that an exhibition of bookplates by famous artists is being held at Chelsea Public Library, Manresa Road, S.W.3, until 30 May, and is open 9 a.m. - 8 p.m. Monday to Friday; 9 a.m. - 5 p.m. Saturdays.

Association Affairs

Annual General Meeting

The third Annual General Meeting and Lecture of the Association will be held in the Lecture Hall, Monotype House, 43 Fetter Lane, London, E.C.4, on Thursday, 30th July, at 6.30 p.m. After the formal business, Mrs Beatrice L. Warde, Editorial Manager of The Monotype Corporation, Limited, will deliver the third Annual Lecture on "The Cherishable Book: Today and Tomorrow". Mrs Warde is a well-known writer and lecturer on typography and it is hoped that all members living in the London area, and as many others as may find it convenient, will be present.

Publications Fund

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

April 1959

49

A RADCLYFFE HALL COLLECTION by Sheila Bolton

RADCLYFFE HALL is probably most widely known as the author of *The Well of Loneliness* (1928), and the complex publishing history of this book may tend to obscure the undoubted artistic achievement of her work as a whole. It is not always remembered that *Adam's Breed*, which appeared in 1926, was awarded three literary prizes, – the Femina Vic Heuresse, the James Tait Black Memorial Prize, and the Eichelberger Gold Medal, and that *The Master of the House*, published in 1932, received enthusiastic praise from prominent reviewers, many of whom consider it to be her finest novel.

Radclyffe Hall was not only a novelist, but also a poet. Her first two volumes of poetry, *'Twi'xt Earth and Stars* (1906), and *A Sheaf of Verses* (1908), were published by John & Edward Bumpus. They are in small quarto, bound in red cloth with gilt lettering and ruling, and printed on hand-made paper. Both these volumes were later called in by Radclyffe Hall, and they are, in consequence, extremely rare. These two items, which are in my collection, are the earliest writings of Radclyffe Hall I have been able to trace.

Poems of the Past and Present, published by Chapman & Hall, appeared in 1910. The copy I have is in the original blue dustwrapper. At the back of this volume are some interesting contemporary reviews of *'Twi'xt Earth and Stars* and *A Sheaf of Verses*. Douglas Sladen, writing in *The Queen*, praises Radclyffe Hall's 'Sustained power, alike in beauty of form and thought.'

Songs of Three Counties, (Chapman & Hall, 1913), has an introduction by R. B. Cunninghame Graham, who describes her as a poet

'whose meaning he who runs may read . . . Those who wrote so that all men could understand, as Sappho, Campion, Jorge Maurique, Petrarca, Villon, . . . all wrote clearly. Their verses all were clear as is the water running over chalk in a south country trout-stream . . .'

This volume, of which I have two copies, contains the fine poem *The Blind Ploughman*, which was set to music by Robert Coningsby Clarke, and subsequently recorded by Chaliapin, Paul Robeson, and others. Many of Radclyffe Hall's poems were set to music, and she also made some settings of her own.

The Forgotten Island, (Chapman & Hall, 1915), is a war-time production. I have two copies, one of which is in the original dustwrapper. The book is bound in black cloth, with lettering and ruling in white. This was the last volume of verse published by Radclyffe Hall in England. A sixth volume of poetry was published in Italy, in 1948, by Orsa Maggiore, Milano, in an edition of 500 numbered copies. The poems are printed with original English and Italian translation on opposite pages, and the title of the volume is *Rhymes and Rhythms – Rime e Ritmi*. For information regarding this book, as indeed for much other bibliographical information, I am greatly indebted to Radclyffe Hall's literary executor, Una, Lady Troubridge.

The Unlit Lamp, Radclyffe Hall's first novel, was published by Cassell in

1924. I have a copy of the English first edition, bound in grey cloth, with black lettering and ruling. In the same year, J. W. Arrowsmith published her second novel *The Forge*. The first edition is bound in blue cloth, with lettering, ruling and publisher's device in yellow. A copy of this is also in my collection. I have no copy of the first edition of her third novel, *A Saturday Life*, which appeared in 1925, also published by Arrowsmith, but I have two copies of the Falcon Press edition, published in 1952.

The book which firmly established Radclyffe Hall's literary reputation as a novelist, was *Adam's Breed*, published by Cassell in 1926. Of it, the *Sunday Times* reviewer wrote – 'There is nothing finer in the fiction of the last decade.' I have a copy of the English first edition, in its original dustwrapper, with a remarkable jacket design by Una Vincenzo Troubridge, and an American first edition, published by Doubleday Page & Co., Garden City, New York. I have also a copy signed by the author, in the pocket edition published by Jonathan Cape, – this is bound in black cloth, with gilt lettering and ornament, and a facsimile of the author's signature on the front cover.

This history of *The Well of Loneliness* is widely known and I give here only a brief résumé. The book was first published by Jonathan Cape in July 1928, and received many sympathetic and favourable reviews in the national and provincial press. The *Times Literary Supplement* described it as 'sincere courageous, high minded and often beautifully expressed.' It was also highly praised by Arnold Bennett. In August 1928 however, unfavourable reference to this book, calling in the strongest terms for its immediate withdrawal, appeared in a Sunday newspaper. On the advice of the Home Secretary, Cape's withdrew the book, and a nation-wide controversy arose, protests being made against its suppression by, among others, George Bernard Shaw and H. G. Wells. In September 1928, a new edition of the book was printed in Paris for the English market. Police action was taken, and at Bow Street in November 1928, judgment was given that the book constituted an obscene libel and should be destroyed. An appeal made to Quarter Sessions in December of the same year was unsuccessful.

After the trial, further protests against the book's suppression were made by a number of prominent writers, among them, T. S. Eliot, Virginia Woolf, Bernard Shaw, Rose Macaulay and Hugh Walpole. *The Well of Loneliness* was not allowed to circulate in Great Britain, and there was an attempt at suppression in the United States, where however, it was formally vindicated in the Courts.

In 1949, after an exile of 21 years, the book was republished in England by the Falcon Press. No further action has been taken against it.

From the collector's point of view, the early editions of *The Well of Loneliness* are of considerable interest. The English first edition consisted of 3,000 copies, in the first 1,500 of which there are three errata, – on page 50, 'whip cracked' for 'whips cracked', on page 241, 'shall sent' for 'shall send', and on page 385, 'exclaimed' for 'exclaimed'. Corrections were made in the second half of the edition. Copies of the defective first 1,500 were at one time sold for £40. I have two of these in my collection, one of them, an inscribed presentation copy. Of the edition which was issued by the Pegasus Press at 37, Rue Boulard,

Paris, in September 1928, I have also two copies, and one of these is signed by the author.

I have no copies of the American first edition, though several of later American editions. The American first edition of 500 copies, numbered and boxed, was published by Covici Friede, New York, in November 1928, just in time to save copyright. Covici Friede also issued a two volume 'Victory' edition of 225 numbered copies, when the United States Courts vindicated the book. A Commentary by Havelock Ellis prefaces all editions.

I have a number of contemporary press-cuttings relating to the suppression of the book, including an article written by Radclyffe Hall for the *Evening Standard*, which contains the words –

'An oppressed and misunderstood section of any social body is in itself a potential social danger; a danger that may not only be averted but transformed into a useful social factor by a fuller and more sympathetic understanding.

I am proud and happy to have taken up my pen in defence of the persecuted . . .'

A number of letters signed by Radclyffe Hall are also in my collection, most of them concerning dramatic production of *The Well of Loneliness*. Radclyffe Hall died in October 1943, and did not live to see the return of her book to the country for which it was written.

The Master of the House appeared in 1932, published by Jonathan Cape. I have several copies of the English first edition, in both the black and the fawn bindings. A magnificently produced, signed, limited edition of 172 copies, bound in buckram, with parchment spine, and lettering and ruling in gilt, was also issued, and I have numbers 19 and 129 of this edition.

Norman Collins, writing of this book in the *News Chronicle*, said, 'It is the work of a native spirit, not a tourist, in fiction.'

A collection of short stories, *Miss Ogilvy Finds Herself*, followed in 1934. This was published by Heinemann, and I have three copies of the English first edition, one of them in the original dustwrapper.

Radclyffe Hall's last published novel, *The Sixth Beatitude*, was issued by Heinemann in 1936. I have three copies of the first edition. Of the signed, limited edition of 125 copies, bound in green buckram, with parchment spine, and lettering and ruling in gilt, I have numbers 120 and 122.

Between 1949 and 1953, the Falcon Press republished all the novels of Radclyffe Hall, with the exception of *The Sixth Beatitude* and the volume of short stories *Miss Ogilvy Finds Herself*. This is an extremely well produced uniform edition, and of it I have two complete sets. I understand that another uniform edition, issued by Hammond Hammond, is being completed.

It will be seen that in this collection there are many duplicates. Max Beerbohm says somewhere in an essay that all the items of a collection intensify one another, and, though he was writing about jade, this is also my justification.

Collecting the works of Radclyffe Hall has been and will continue to be a great pleasure. They have considerable bibliographical interest, but their essential interest for me lies in their outstanding literary quality.

COLLECTING BOOKPLATES

by Philip Beddingham

FOR MANY, bookplate collecting is practically a full time job; for myself I am content to spend the odd two or three hours a week sorting and assembling my new acquisitions. Whichever way a collector works he is at all times deriving immense pleasure from the plates he handles, knowing that each specimen has a history of its own and that part of his hobby requires him to delve into the past, or present, and extract some facts that will prove of lasting interest both to him and his fellow collectors. For it is only with co-operation that some of the histories can be unravelled.

Unlike other objects of art which have been collected for centuries and about which many facts have been published, bookplates have only interested collectors for just over a hundred years and though much has been written about the earlier plates new ones are continually coming to light and opening up new fields of research for their adherents. For those whose interest is genealogy there is no limit to the number of plates they can acquire and sometimes no barriers through which they will not pass to obtain them. To those who are interested in graphic art, here in a simple and convenient form is the means to assemble a gallery of pictorial and armorial art from the sixteenth century onwards.

Nearly all collectors have within their general collection a section of plates which for them holds the most interest. For some it is the plates of a certain family; for others it may be clerics, statesmen, authors, or people in the *Dictionary of National Biography*. Then there are those who concentrate their efforts in collecting plates by certain artists, or on certain types of plates such as those bearing a place-name, or a date. In fact there is no limit to the varieties of bookplates in which one can specialize, or to the number that can be acquired. In a recent survey made by a very experienced collector it is estimated that there are probably ninety-five thousand different English bookplates known. To this figure must be added the new ones which are constantly being made and the many that as yet have eluded discovery. From the point of view of quantity, anything between five and twenty thousand is considered good, above twenty thousand is superlative and anything below five is considered good material on which to found a collection.

Bookplates in common with other things have their rarities and when they come to light can command high prices, for bookplates that is. Among the most valuable of plates known can be included those of Cardinal Wolsey, Sir Nicholas Bacon, Catherine of Braganza, Sir Thomas Lyttleton, and Sir Thomas Tresame, any one of which might change hands at twenty pounds or more. At the other end of the scale there are those which by virtue of their age or quality will go for a few pence, although the average price for a good clean copy is about three or four shillings. Booksellers usually have inflated ideas of their value but an experienced collector is rarely caught out. The market value of a collection is small (unless, of course, it has a good nucleus of fine and rare

plates) and if a collection ever appears in a sale room it will go for a fraction of what has been spent on it.

One of the great advantages of collecting bookplates over large objets d'art is that the space required to house a fair size collection is not great. Four or five three-foot bookshelves can take ten to fifteen thousand plates comfortably if they are kept in solander boxes or something similar. Some people keep them in albums but this has its drawbacks when new plates have to be interpolated with existing ones, though they can be displayed with good effect. The most practical way of keeping them is to mount two or three plates on stiff cards which should be about ten inches by five with stamp hinges. My experience is to fasten them at the corners only as one always lives in the hopes of obtaining a better copy than that already possessed. Fine or rare plates are naturally treated accordingly. One method of preserving these is to put them behind window mounts and cover with tissue paper or cellophane.

Arranging the collection is another point upon which collectors have their own views, though most of them keep strictly to the alphabetical system which is, generally speaking, the best method as it allows for easy and quick reference when searching for a plate. Other methods include arrangements under style which puts them roughly in chronological order, though this system becomes difficult with pictorial plates as the designs can be so diverse. Then for those who collect for the art interest alone there is the method of arranging under artists. This again has its limitations as not many of the old plates bear the artist's signature. Finally there is the system of putting the plates under their different mediums; i.e. copper engravings, etchings, wood engravings, woodcuts, linocuts, lithographs, line blocks and so on. If this method is used then some further classification becomes necessary for quick reference.

When I first started collecting I arranged my plates in order of accession and for each one I wrote a catalogue card which bore the inscription of the plate, the style, artist and date, country of origin, medium and press mark. As my collection grew so did the problem of housing the cards and the expense of buying them. So I rearranged my collection into alphabetical order and abandoned the cards, the money which I would have spent on them being used to purchase more plates. I still think the card catalogue is a good idea but if the time and space factors are important it can be rendered unnecessary.

How does one acquire plates? By exchange, purchase, or through the generosity of owners and artists. They can be exchanged with other collectors; a good system providing you have an adequate stock of duplicates and that you can offer the same quality as you wish to receive. It is always possible to buy plates from booksellers and artists, though of the two I think better value will be obtained from the latter. Personally I have found many artists who are very willing to let me have copies of plates they have designed in exchange for something they collect. I remember I once had a few old Christmas cards which I kept for many years and I was able to barter these for some bookplates from an artist who possessed quite a large and unique collection of Greetings cards. I have not often experienced reluctance in owners to part with their plates though if they are disinclined to do so I appreciate their feelings. After all, why should they give away a personal possession which means

a lot to them and has, more than likely, cost quite a lot of money? Roughly speaking, I should say out of every ten requests made I have had only four or five refusals, which I think is pretty good on their part.

Strange though it may seem, there are quite a lot of collectors who do not use a bookplate of any kind. This has always baffled me; the only conclusion I can draw is that having so many different varieties passing through their hands they become bewildered and can't make up their minds as to what sort of plate they would like for themselves, or their ambition is so high that they could not possibly afford the type of plate which they would like. Personally, I use two bookplates though I have four bearing my name. Of the two I use, one is a wood engraving depicting my interest in books and ships, and the other a calligraphic name label which is used for paper backs. The other two were fancies of the moment and are used only as exchanges for other people's plates.

To any potential bookplate owner who is not armigerous, I would say do not have a mock heraldic plate, as it is so obvious to the intelligent observer that it is not genuine and offends the Heralds as well as collectors!

RECENT PRIVATE PRESS BOOKS

Translations from the classics apparently still hold a fascination for the book collector as well as the paperback addict, and the latest volume* from the Golden Cockerel Press is that old favourite *The Metamorphoses of Publius Ovidius Naso*. The text is that of the 1717 edition 'by Dryden, Addison, Garth, Mainwaring, Rowe, Pope, Gay, Eusden, Croxall and other eminent hands', and though more literal versions exist, the polished urbane style of the Augustans produced an agreeable and sympathetic interpretation which could scarcely be bettered. The selection contained in this volume inevitably omits some of one's own favourite passages, but is enough included to satisfy all except the most prejudiced. For an example of fine book production even the Golden Cockerel has seldom surpassed this volume: printed in Caslon on Millbourn moulded paper, it is very sensitively illustrated by J. Yunge Bateman, whose drawings only once jar with the text - Ovid's sea monster (in the Perseus/Andromeda episode) is far more terrifying than he allows. The bindings by Mansells are of the usual high standard; those on the 'specials' are particularly fine.

Another old favourite that has reappeared is a retelling in verse of the sleeping princess. *The Slumbering Virgin*†, by Morris Cox, is the first book from the Gogmagog Press at which Mr Cox writes, prints and illustrates his own books. For a first effort, this is very good indeed, although the presswork is slightly uneven. But the very witty verse, and Mr Cox's remarkable holo-chrome illustrations, make the book (of which only 45 copies have been printed) well worth having.

Another book of which only forty-five copies were printed is *Marymas and other poems* by Violet Clifton. Published by John Laurie from his Kennels Press, it is a charming little volume of religious verse, some of it very moving. At

£3 3s. per copy it is not cheap, but for the quality of the work it is not too expensive.

The latest production of the Shoestring Press is however ridiculously low in price. *My Path* by Charles Evans is an effective short story (though for some tastes probably too much *a la Godot*), very simply printed in a Scotch Roman and illustrated with a linocut frontispiece oddly reminiscent of Ravilious' early work. Only 150 copies have been printed, and at 4s. 6d. each they are a bargain.

R.C.

* 15 guineas (specials); 8 guineas (standards)

† 40/- (specials); 30/- (standards)

OTHER RECENT BOOKS include Ruari McLean's *Modern Book Design from William Morris to the present day* (Faber, 21/-). Although plenty has been written about the book arts in the past half century, a good general account of the period and the various influences – the Kelmscott Press and its successors, the Edward Johnston school of calligraphy, Morison and Monotype – put into perspective, has been needed a long time. Mr. McLean's book almost fills this need, and in the first chapters dealing with developments up to the first world war, is very good. But for more recent trends he is inclined to give us too much 'work in progress' and too few general signposts – not always a bad thing, as he often reminds us about unjustly neglected people (notably Rudolph Koch). As reference material the book is marred by the lack of a bibliography, and its very poor index, but its illustrations are excellent.

From the Folio Society has come a new edition of *The Book of the thousand nights and one night* in Powys Mather's translation of Mardrus' text. In four volumes (price £7 7s.) it is delightfully illustrated by Eric Fraser and Frank Martin. The binding is superb: in quarter vellum with red and gold patterned boards, it would be abominable on any other book, but it fits this vast indigestible, indescribable collection perfectly.

In the second issue of *Motif* (Shenval Press, £1) the editorial policy is defined a little more clearly: '... for the receptive whole man (whether artist or laundryman) who can get pleasure from Pollock's abstractions, Mies van der Rohe's skyscrapers . . . we continue to be unrepentantly and deliberately various . . .' The mixture is even richer than before, including articles on Joan Hassall's wood-engravings, the Lyonnais printer Jean de Tournes (1504–64), Realism in photograph, airline offices . . . etc., etc.; but is strangely enough perfectly digestible, as well as being a pleasure to see.

J.M.

Correspondence

I am rather concerned that there were no *Notes & Queries* in the recent *Private Library*. In the editorial you say that this is not a matter of policy, but due to the fact that there were so many reviews to be included. Surely it is a matter of policy whether or not to include all reviews at the expense of *Notes & Queries*?

56

April 1959

The owner of a private library is likely to have read reviews elsewhere, particularly in the case of *A History of Book Illustration*, which was reviewed in the *Times Literary Supplement* four months ago. The space taken up by this review – including the two illustrations – could have been used for *Notes & Queries*. Also, with the greatest respect, I suggest that 1½ pages devoted to private press books is a bit hard on the large number of members who have no interest in these.

I should like also to see a page or two of correspondence. This, together with *Notes & Queries* would give the journal character and a sense of continuity which at the moment I feel is lacking.

I send this in a spirit of constructive criticism and not disparagement, and I feel that members should write to their Editor from time to time.*

MRS K. M. WOODHEAD,

Chesterfield, Derbyshire.

[*So do I – what do other members think about Mrs Woodhead's comments? – Ed.]

Barring Mr. Rives Child's Casanova article the pictures on pp. 44 and 45 please me better than anything you have yet published. The cat-out of a curly perruque by that creature in the *Just So Stories* – looks more seventeenth century than I should have thought a cat could. And Grandville's picture catches the sheer imaginative strangeness that underlies the neat intricate surface of the fables. . . . I must certainly have a session with Mr Bland's book.

MISS A. TAYLOR,

Dufftown, Banffshire.

Notes and Queries

Baron Corvo (Fr. Rolfe). I have recently been reading A. J. A. Symons' *Quest or Corvo*. from which it seems that Rolfe had some taste for genealogy. Do any examples of his genealogical work survive?

M.P. (No. 59)

Bookbinding. Will any member advise me on the following questions? Where can I obtain 'Blackie Red' endpapers, otherwise known as maroon single-sided calfette? What is a suitable cleaning material for cloth- and calf-bound books? Is there any method of revitalising or redying faded book spines, including gilding or repainting the titles?

J.W.H. (No. 216)

Anita Loos (A.T., October 1958). Two books by John Emerson and Anita Loos dealing with the cinema were published in New York in 1921: *Breaking Into the Movies* and *How to Write Photoplays*, which included a complete scenario of the film *The Love Expert*.

P.ÓC. (No. 116)

April 1959

57

Edward George Bulwer, 1st Lord Lytton (1808-73). Does any reader know of an authoritative bibliography of this author's work?

M.P. (No. 59)

Lady Lucy Fitzgerald, daughter of 'La Belle Pamela' and Lord Edward Fitzgerald the Irish patriot died in September 1826. The Rev. James Churchill, a noted Dissenter, preached a Memorial Sermon which was afterwards published. I am most anxious to consult this in connection with some work upon which I am engaged, but cannot locate a copy. There is no copy in the British Museum, the library of the Church Union of England and Wales, or the Congregational Library at Hampstead. Can any reader help?

T.S.M.

Horrid novels (R.C., October 1958). Holden intended to issue all the Northanger novels, but response was such that only two were actually published. In addition to *Horrid mysteries*, there appeared Peter Teuthold's *The Necromancer, a tale of the Black Forest*, in one volume. The pseudo-yellowback cover was designed by Paul Rotha, now the leading documentary-film authority.

M.W. (No. 133)

Leonard Smithers (1861-1907). I would welcome any information about the life and publications of Leonard Smithers, who was a publisher in the 1890s. Do any of his catalogues survive? - Mr George Sims in an article on Smithers in *The London Magazine*, September 1936, describes them as being 'elegantly printed'; and four of them had cover designs by Aubrey Beardsley.

M.P. (No. 59)

Bodleian Library. The exhibition of notable postwar accessions closed recently after having been open since last summer. Among the exhibits were many 'plums', including the Shelley-Rolls collection of Shelley manuscripts, forty-seven mediaeval manuscripts from Holkham, and the Sheridan collection of Mr Bertram Shuttleworth. Many of these are illustrated in the exhibition catalogue, still available at 5/-.

A Second Antiquarian Bookfair will be held at the National Book League, 7 Albemarle Street, W.1, from 21 April to 3 May. Booklovers can expect to see beautiful and rare books of all kinds, from an Elizabethan tract on spelling reform to a first edition of Lear's *Book of Nonsense* 1846, in the original wrappers. Informal talks on various aspects of book collecting will be given in the evenings by several speakers, including Percy Muir, Graham Pollard, Rupert Hart-Davis and Robert Taylor of the Grolier Club.

Correction. In the note *Orthodox Liturgy* (October 1958) for *indication* (in the sixth line) one should, of course, read *indiction*.

**HOWES BOOKSHOP
LIMITED**
(F. T. Bowyer)

Antiquarian Booksellers

3 Trinity Street · Hastings

Fine, Rare & Scholastic Books

Books on Kent and Sussex

Books published from

1470 to 1770

Libraries purchased

anywhere

Catalogues issued free

Send for Catalogue 139:

Books on History: list 106

Rare and General

Secondhand books from

15th to 20th centuries

Phone: Hastings 3437 A.B.A.

**BIBLICAL
RESEARCH**

**In the
British Museum
Library**

**Undertaken
at reasonable
rates**

Box No. 1 The Private Library

FOR THE COLLECTOR - A BOOK TO REMEMBER

John Masefield, O.M.

A magnificently illustrated checklist to commemorate
the Poet Laureate's forthcoming 81st birthday

compiled by

Geoffrey Handley-Taylor

Containing approximately 40 plates, including hitherto unpublished portraits, photographs of events in the life of this great poet and author, holograph material specially created for this book by Dr. Masefield, reproductions of original theatre programmes, and material expressly loaned for this commemorative tribute by H.M. The Queen

TO BE PUBLISHED DURING THE AUTUMN

An illustrated brochure concerning this limited, numbered, and signed subscription edition will soon be available upon application to the publishers

Cranbrook Tower Press

BACH HOUSE 10-12 BACHES STREET, LONDON, N.1

