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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 36)? 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 Beddington 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


April 1959
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 Vie Heureuse, the James Tait Black Memorial Prize, and the Eichelberger Gold Medal, and that The Master of the House, published in 1912, 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, Twixt 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 "Twixt 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. Cunningham 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 Maurtique, Petrarcha, 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 Rhymes – Ritmi e Rimes. 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, judgement 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 reprinted 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 29, '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, April 1959
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 cooperation 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 the only barrier 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 poor 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 rarity are sold 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 the value of their material and an inexperienced 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 artist's signature. 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 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 required. 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 plates which I have designed. There are also 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 Cockeler Press is that old favourite The Metamorphoses of Publius Ovidius Naso. The text is that of the 1717 edition 'by Dryden, Addison, Garth, Marvell, 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 Cockeler has seldom surpassed this volume; printed in Caslon on Millbourn mould made paper, it is very sensitively illustrated by J. Yungo 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 disappeared 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 holochrome 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 Marymares 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
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 3½ 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 callette? 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 1938). Two books by John Emerson and Anita Loos dealing with the cinema were published in New York in 1931: *Breaking Into the Movies and How to Write Photoplays*, which included a complete scenario of the film *The Love Expert*.

P.6.C. (No. 116)

April 1939
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 5f.-

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.
National Book League
7 Albemarle Street, Piccadilly, London W.1

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under the auspices of the
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