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The Private Library
THE QUARTERLY JOURNAL OF THE PRIVATE LIBRARIES ASSOCIATION
Vol 2: No. 5 August 1959

PLA
Editorial

In our last issue we printed a letter from a member in which she criticized The Private Library's policy of printing notices of books-about-books and of private press books in particular, and finished up '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' – with which we entirely agree.

However, despite her comments and our plea for members' opinions, not one has written to discuss her letter or our policy. Three who were writing to me privately mentioned it: Miss Taylor was '100% with Mrs Woodhead, and would like to go on record as having no interest in private press books;' Mr Rae 'enjoyed the issue although you print Notes and Queries at the expense of Private Press Books,' and the third mentioned that he liked the private press information. So stalemate seems to have been reached . . . but why not send me your comments?

In this issue, as well as the usual features we include a varied selection of articles: E. J. Mc dew, editor of the Journal of the Robert Louis Stevenson Club, writes on The Beach of Falesa; Alan Walbank gives an insight into the joys of yellow-back collecting in the post-Sadleir period; and Philip Beddingham continues his ex-libris series with a discussion of foreign bookplates. 'Collecting old Army Lists' which E. J. Martin discusses, though a very specialised subject, has already fascinated one reader; while Mr Foskett in his essay on classification gives us the first part of a series which – coming from a professional librarian of considerable standing – should be of value to all PLA members.

Our apologies are tendered to all members for the late appearance of this issue, made inevitable by the recent dispute in the printing industry.

Association Affairs

Private Press Books

Details of the first (1959) volume of this annual bibliography were circulated with the last issue of The Private Library. Readers who wish to avail themselves

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of the special prepublication price of 5s. are reminded that their orders must be received by 30 September. Should any reader see any new books or articles discussing private presses, or know of presses not listed in The Book of the Private Press, the editors will be very glad to hear from him, so that they can incorporate details in the bibliography.

Members’ Handbook

The second edition of the ‘Members’ Handbook’ (1960–1961) is due for publication in late October. The special interests of each member who completed the form sent with the last Exchange List, are given in full. The Exchange Scheme Regulations are revised in line with recent suggestions; there is a reprint of the Aims, Objects and Constitution. This new edition will cost 5/-d. to members, to whom it is confidential.

SOME NEGLECTED XIX CENTURY FICTION

ii Stevenson’s The Beach of Falesā by E. J. Meheu

In the first article in this series Roderick Cave drew our attention to a little known ‘Gothic’ novel by De Quincey. Robert Louis Stevenson’s The Beach of Falesā cannot be said to have fallen into the same measure of neglect as Klosterheim, since it has been frequently reprinted and is highly praised by most writers on Stevenson. It is true, however, that Stevenson’s work has fallen into critical disfavour in the last thirty or forty years, with the result that many people are more aware of him as a picturesque subject for biography than as a serious and conscientious literary artist. Others dismiss him, on the strength of Treasure Island and The Black Arrow as a mere writer of boys’ books and ignore or forget the later more mature work of his last few years in Samoa.

Stevenson spent the years from 1888 to his death in 1894 in the South Seas. During this period he came into contact with a way of life that was new to him; in his journeys across the Pacific he met not only Island Kings and missionaries but traders and beachcombers and saw the effect of the impact of ‘civilisation’ on native life. He saw in fact the dark and sordid side as well as the romantic fairy-tale side of island life. Unfortunately he did not live long enough to make a great deal of use of this wealth of new and strange material but The Beach of Falesā gives us some idea of what he might have achieved. In a letter to his friend Sidney Colvin, Stevenson gives a confident summary of what he set out to do:

‘It is the first realistic South Sea story; I mean with real South Sea character and details of life. Everybody else who has tried, that I have seen, got carried away by the romance, and ended in a kind of sugar-candy sham epic, and the whole effect was lost – there was no etching, no human grip;

consequently no conviction. Now I have got the smell and look of the thing a good deal. You will know more about the South Seas after you have read my little tale, than if you had read a library.’

These are high claims but Stevenson’s view of the merits of The Beach of Falesā have been endorsed by many critics including Henry James who called it ‘an art brought to a perfection’ and V. S. Pritchett who refers to ‘a new Stevenson, the first to land in the country that Somerset Maugham was to annex for English letters’. Sir Compton Mackenzie considers it a masterpiece and gives it a higher place than Dr Jekyll and Mr Hyde amongst Stevenson’s stories.

The inspiration for the story came to Stevenson in November 1890 when he was hard at work clearing the jungle surrounding his new house at Vailima in Samoa. Following his usual custom the story was abandoned for some months and not taken up again until the following April when he fell in love with the first chapter which he found ‘really good, well fed with facts, true to the manners, and (for once in my works) rendered pleasing by the presence of a heroine who is pretty’. After considerable difficulty over the ending – originally intended to involve the use of the supernatural – and much re-writing, Stevenson completed it in September 1891.

The tale was serialised in The Illustrated London News from July to August 1892 and was included in the collection of stories entitled Island Nights’ Entertainments which appeared in April 1893. Stevenson was disappointed that it was considered by Cassells to be too short for separate publication; it had very little in common with the two fantasies – The Beatle Imp and The Isle of Voices – for which the title of the volume was an appropriate one. It is fitting therefore that, 66 years later, The Beach of Falesā should achieve separate publication in an attractive edition recently issued by the Folio Society.∗

The story is told in the first person by John Wiltshire, a trader who arrives at Falesā to take charge of his company’s store after the mysterious death of the previous trader. The opening paragraph vividly sets the scene:

‘I saw that island first when it was neither night nor morning. The moon was to the west, setting, but still broad and bright. To the east, and right amidst of the dawn, which was all pink, the daystar sparkled like a diamond. The land breeze blew in our faces, and smelt strong of wild limes and vanilla: other things besides, but these were the most plain; and the chill of it set me sneezing’.

The plot is a slight one; it concerns the conflict between the commonplace but fundamentally honest Wiltshire and the clever scoundrel Care, a rival trader. The following description of Care’s partner Randall deserves quotation:

‘In the back room was old Captain Randall, squatting on the floor native fashion, fat and pale, naked to the waist, grey as a badger, and his eyes set with drink. His body was covered with grey hair and crawled over by flies; one was in the corner of his eye – he never heeded; and the mosquitoes

∗ With two-colour drawings by Clarke Hutton, and an introduction by H. E. Bates, price 19f.

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hummed about the man like bees. Any clean-minded man would have had the creature out at once and buried him.'

Prompted by Case, Wiltshire goes through a bogus marriage ceremony performed by the negro, Black Jack, one of Case's associates, with Uma, a beautiful native girl. To satisfy her missionary trained conscience, Uma is given a certificate that she is 'illegally married ... for one week, and Mr. John Wiltshire is at liberty to send her to hell when he pleases'. Wiltshire is rather ashamed of the whole affair and contrasts the behaviour of the serious native girl with that of Case and his unsavoury companions. He salts his newly-awakened conscience with the thought that it is the missionaries who make such deception necessary.

This episode, incidentally, upset the publishers who made a 'plaintive request' for the pair to be properly married. When the story was serialised in the Illustrated London News the certificate was omitted completely and when it was published in book form, Cassells made it, in their view, less immoral by altering Stevenson's original wording of 'one night' to 'one week' and 'one week' it has remained in all subsequent editions.

When he tries to begin trading Wiltshire finds that he has been tricked by Case - Uma is taboo and while he stays with her no native will trade with him. By this time Wiltshire has fallen in love with Uma and his reaction to the discovery of Case's trickery is to get the missionary to perform a legal marriage ceremony. Through conversations with Uma and Mr Tarleton the missionary, he learns how Case has been instrumental in securing the deaths of two previous traders; he discovers that Case has achieved power over the natives and thus gained a monopoly of trade by playing upon their superstitious fears with the aid of 'devil-work'. This 'devil-work' consists of the skilful placing of Aeolian harps in the bush in order to produce mysterious sounds from the air and the use of giant figures and masks painted with luminous paint. Wiltshire discovers these devices and the climax comes with a struggle between Wiltshire and Wiltshire at night in the bush in which Case is killed and his 'devil work' destroyed.

At the end of the story we find Wiltshire, having given up his dreams of retiring to England to open a public-house worrying about the future of his children:

'My public house? Not a bit of it, nor ever likely. I'm stuck here, I fancy. I don't like to leave the kids you see ... What bothers me is the girls. They're only half-castes of course; I know that as well as you do, and there's nobody thinks less than I do; but they're mine, and about all I've got. I can't reconcile my mind to them waking up with Kanakas, and I'd like to know where I'm to find the whites'?

This brief summary does less than justice to the book and it emphasises the melodrama without conveying any of the atmosphere. In particular it gives very little idea of the character of Wiltshire - one of Stevenson's most successful creations - with his wry comments on both missionaries and natives and his use of slang. As V. S. Pritchett puts it - 'Stevenson caught the odd mixture of complacency, tenacity, vulgarity, honesty, in this awkward and not unsympathetic type'. The charm and beauty of the native girl Uma are also convincingly drawn in spite of the fact that Stevenson has made matters more difficult by having to do this through the lips of the inarticulate Wiltshire. The relationship between Wiltshire and Uma is handled with sympathy but without sentimentality.

The book is written throughout in a taut, closely controlled style without the use of superfluous words. The atmosphere of evil and suspense is well maintained. Realistic novels about life in the South Seas are now commonplace but Stevenson's pioneer effort in what was then a new field of fiction deserves to be remembered and will no doubt still survive when most of its more lurid successors are forgotten. Mr David Daiches in his critical study of Stevenson published in 1947 gives an admirable summary of the merits of The Beach of Falesî which provides a suitable conclusion for this article.

'The Beach of Falesî is the one short story in which Stevenson is wholly successful in plotting an action that follows easily and naturally the line laid down by the atmosphere. It is the best integrated of all Stevenson's short stories ... The adventure story is here refined to a high degree of social and psychological sublety without losing its quality as adventure story, a feat which of Stevenson's contemporaries, only Conrad could emulate and surpass. The Beach of Falesî stands with Weir of Hermiston as showing the way Stevenson could have developed had he lived'.

RAILWAY LIBRARIES

by Alan Walbank

Readers of A Drama in Muslin may remember that George Moore gave to the Barton girls at Brookfield an upstairs sitting room, in connection with which 'there was a stand with shelves, filled on one side with railway novels, on the other with worsted work, cardboard boxes and rags of all kinds: a canary cage stood on top'. From that upstairs room, where reading matter unworthy either of the library or the drawing room table found its home in all the 'Brookfields' and lesser country places of the eighties, the railway novels have had a considerable descent. Their temporary home was at first the bookseller's oddment box, the sixpenny tumble stall or among the servants' effects at country sales. Now even in these doubtful purlieus they are far from conspicuous, and so seldom in good state that the Barton girls would barely recognise them. Those myriad 'yellow-backs' of the railway bookstalls which were once as common as their descendants, the Pan, Penguin and Pelican series today, have somehow mingled with the dust of time and virtually disappeared. It is therefore an engaging, mildly exciting diversion on one's journeys about the country to try to discover passable copies of some of the books that might have stood together with the worsted work and canary cage, on those upstairs shelves.

The special difficulties of making a collection of titles from the various 'railway libraries' of fiction in fancy boards at our time of day are threelfold.
Cheap editions of this sort were in the first place intended to be ephemeral. Read casually and then discarded or passed on, they were not likely to find any permanent home. So the chance of their preservation after nearly three generations is slight. Added to this the book's structure, and especially the glazed paper of its spine, was not suited to withstand heavy usage; more quickly than most it would be reduced to material for pulping. So the likelihood of finding early issues in decent condition is quite an amount did remain. In areas where change has been least widespread and the shifts and disruption of family homes less rapid than in urban districts or in the smaller, declining coastal resorts once favoured by railway travellers lies the obvious hunting ground. There it seems reasonable to expect that among curio shops, lumber rooms and second-hand booksellers the vanished race of cheap Victorian fiction might reappear. And so it has turned out. In a Suffolk coast town, whose single-line railway was among the first to be closed, in an Isle of Wight calling place for steamers, in a Dorset market centre and an East Yorkshire fishing village, in the furniture mart of an old cathedral city once renowned and 'yellowbacks' still come to light in one's and two's. On occasion an attic store room or the back premises of an auctioneer's, once reluctant permission to search had been given, revealed a dozen or more dusty samples that could be restored to brilliance.

The first railway station bookstalls of W. H. Smith started to open in 1848. In 1849 Routledge's began their Railway Library (and Fireside Companion) series of reprints selling at 1/-d. in fancy boards: Bentley's Railway Library at 1/-d. in paper, 2/-d. in boards begun in 1851: Chapman and Hall started producing 18d. reprints of the romances of Harrison Ainsworth in 1852; then Vizetelly also brought out their Readable Books: another 18d. series entitled the Run and Read Library for Railway, Road and River came from Simpkin Marshall in 1853. Items from all these series have turned up and in their sage green or orange-brown, cream, lavender or olive-coloured boards over-printed with ornamental designs in red, blue or black are attractive enough, modelled as they were on the older Parliour Library novel. But presently, blue, the 'yellowback' they by the inclusion paid and dull, the publishers of the various cheap Railway Libraries quickly realised its possibilities. Soon the first real picture covers, in yellow and two contrasting colours, began to flood the station bookstalls. The 'yellowback' stood out among its rivals here and, as the object was to catch the hasty traveller's eye, this was all important. Evans found himself in great demand.

Nowadays you do not often come across a 'yellowback' dating from those few years before format and colours had acquired a settled pattern, nor its prototype in blue, red and white. My only example of the latter is Horace Smith's Rejected Addresses from Clarke and Beeton, with a Rowlandsonian figure on both covers. But I have been fortunate enough to pick up Fenimore Cooper's Deerslayer, issued by Routledge in 1855, with a distinctive cover design and matching spine printed in red and blue over green. It goes well with another example of the experimental phase, Lever's novel Sir Jasper Carew. The jewelled covers of this were done in ruby red, emerald green and black on an ivory ground, probably from a design by 'Crowquill' (Alfred Henry Forrester) and the cheap edition here also constitutes a first. Much less elegant and cheaper-looking, but with a dramatic scene and figures in yellow, red and green, is a volume of Blackwood's London Library, which only ran from 1855-8. Entitled Fair and False, a romance of Parisian life, it is frighteningly anonymous.

Quite apart from publishers' imprints, one can easily see which 'yellowbacks' belong to the best period - that is the next dozen or so years. Their hallmark is the format. The small size and slender boards, the spine and covers and lettering worked out by one artist, all suggest pride of production. (The author's colour product I have no - can usually be recognised by a small inscription at the back - E. Evans, engraver and printer, Racquet Court, Fleet Street.) In the 'eighties and 'nineties, from which all too many of the items that turn up date, boards became thicker and larger, the spine pattern was standardised for a whole series, while rigid panels for the title and frame for the picture replaced individual treatment. Instead of being a part of the design or at least carrying a list of companion titles, the back had now all sorts of commercial advertisements. Only the price remained the same - rarely more than two shillings.

Credit for the 'yellowback's invention - although this was probably as much chance as design - goes to Edmund Evans, a wood-engraaver and printer who served his apprenticeship along with Birket Foster. In 1853 he was experimenting with a pictorial cover in three colours, blue, red and white, for a book of Mayhew's called Letters left at the Pastry Cook's. Finding that the white easily became soiled, Evans decided to print on yellow paper with an emulsion on a glazed surface. The result was both new and striking. The publishers of the various cheap Railway Libraries quickly realised its possibilities. Soon the first real picture covers, in yellow and two contrasting colours, began to flood the station bookstalls. The 'yellowback' stood out among its rivals here and, as the object was to catch the hasty traveller's eye, this was all important. Evans found himself in great demand.
and black clown against a bright yellow ground on an Evans cover, and to find
within an engraved portrait of the king of pantomime and a set of drawings by
Cruickshank of scenes from his career. Beside it one may place that comic
extravaganza of Mayhew's entitled The Greatest Plague of Life or the Adventures
of a Lady in search of a Good Servant. For this Cruickshank provided a lively
cover and a baker's dozen of text illustrations. I admire also the Crowquill
pattern of formal arabesques in red and black on the orange-yellow covers
and spine of Fabian's Tower by Rosa Kettle, where the whole surface is treated
with the full, decorative curves typical of mid-Victorian design.

One of the reasons for relegating 'yellowbacks' to odd corners upstairs or
to servants' basements (where I found my first) was the cheapening of some
productions both in style and materials 'so that they fall to pieces in the process
of reading and sorely try the eyesight, especially of those accustomed to read
in railway carriages.' Another was the growing sensationalism of some of the
lists and the persistent streak of lurid or dubious subject matter: what Mrs
Oliphan called 'fiction of the galvanic battery type, setting the reader's hair
on end and teeth on edge'. It would be as well, here then to mention the
several well-marked special lines, both good and bad.

The early naval and detective novels were among the most popular series.
Such raey yarns as Jack Ashor, Cavendish, or the Patriarch at Sea, The Flying
Dutchman, The Naval Surgeon, and my own favourite Will Watch came out in
brilliant fancy covers from Clarke. At the same time the formation of the
Metropolitan Detective Police Force and its part in several startling cases during
the 'fifties stirred up another widespread interest, which writers turned to
account. So appeared the forerunners of the detective story proper, factual or
fictitious memoirs of police life like Curiosities of Detection, Secret Police, The
French Detective Officer's Adventures, and, perhaps for a warning against the
romance of crime, Recollections of Botany Bay - all these from Ward and Lock.

My own prize item is Can You Forgive Her? (£6) with a fine Rhineland cover
scene inset within chocolate borders.

The quick-selling lines, however - 'something hot and strong for the
journey' - were an obvious necessity for this kind of book production. Hence
the many seasonal items dealing with events or episodes in life at home and
abroad. One can catch an echo of the outcry caused by I.R.B. activities, and
the Clerkenwell Gaol explosion, for instance, in a vivid 'yellowback' called
The Beautiful Demon, Delilah, or the little House in Piccadilly, The Soiled Dove,
a biography of a Pretty Young Lady, Kate Hamilton (the proprietress of a notorious
night house), Left her Home and Skittles in Paris. The last, under a cover design
by 'Phiz', tells part of the remarkable story of a Liverpool slum girl, Catherine
Walters, who became the cynosure of the natures in both Hyde Park and
the Bois de Boulogne. At the height of her career she moved in ducal circles
with an equipage befitting an empress, was a familiar of the Prince of Wales,
and in old age entertained Mr Gladstone to tea. Gay life, it seems, was gayer
then, like everything else in grandfather's day.

Collecting railway novels, as will appear, gives one a much broader view
of Victorian fiction and amusement, as well as leading into some fascinating
by-ways. It reveals how cheap editions, by swamping the market in their
fives or tens of thousands, helped to lower the level of popular literature.
Best sellers like Bulwer Lytton, Mary Braddon and Ouida were pushed, not to
mention the Merediths and George Eliots. Occasionally it throws up some literary
curiosity like the novels of Mrs Amanda McKittrick Ros whose gems of
stylistic absurdity in Irene Idlesleigh and Della Delaney have made her the
collector's delight. A 'yellowback' copy of one of these may fetch as much as
£5. It adds, besides, a whole gallery of fashions in costume from the picture
fronts, and an amusing guide to changes in cosmetics from the endpapers,
as well as quotations from book reviews of the day. Later, indeed, these
extras - soap testimonials by Madame Patti, claims for oriental pills and solar
elixirs, for pulmonic wafers and Prince Albert cachous, the earliest colour-
plate advertisements of Pear's Soap and the publishers' puff - are nearly as
rewarding as the text. And how arresting some of the cover pictures are! Even
from the floor of a Suffolk curio shop, crammed with lustre ware and
German glass paintings, my attention was immediately magnetised by that
novel of Ouida's, where a gentleman in elaborate evening dress is shown
bounding over an extremely décolletée lady on a chaise longue, while through
the plumed-draped windows appears a forlorn female wearily pacing the gas-lit
streets!

The search for railway novels may demand more than average patience, but
sooner or later most collectors develop a sixth sense as to when and where
enquiry is worthwhile. Sometimes one could almost call it precognition.
One of my earliest windfalls occurred in this way. I had wanted certain
tales by an Irishwoman, Mrs Hungerford or 'The Duchess', referred to by
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Molly Bloom in *Ulysses*, wanted them so much that in a particularly vivid dream I saw the three titles displayed, picture-faces upwards, behind the small bow window of a shop. The locality, of course, remained vague. A few weeks later, however, when the dream was nearly forgotten, I had occasion to pass an idle half hour in a previously unvisited market town. There was not much time for book-hunting, but none was needed. Without a moment’s hesitation my steps led out of the market place, along a narrow cul-de-sac and to the obscure side premises of a hardware store. There, in the dusty bow window, dark red, green and yellow faces positively glowing among the oddments of china and faded Sunday school prizes, lay my three titles — *Rosmoyne*, Molly *Bawn*, *Faith and Unfaith*. And one of them happened to come out in the same year as *A Drama in Muslin*.

FOREIGN BOOKPLATES

by Philip Beddingham

Up to now I have said little about foreign bookplates; this is because I felt that as they play such a large part in the world of bookplates they should be dealt with separately.

Of the old plates I cannot say very much as I know so little about them and any way they have been thoroughly discussed in earlier works by greater authorities than I. As for the plates of the ‘middle period’ (1875–1930) from my experience the same applies overseas as in this country, over-production leading to saturation.

At the present time Belgium and Holland seem to be the most active countries. The number of collectors and owners per head of population is, I think, greater than any other country. Both countries have a national collection which is maintained by a government official, and Belgium has two *Ex Libris* Societies. One of her greatest bookplate enthusiasts must be M. Mark Severin who will not be unknown to English book collectors as he has illustrated editions for some of our private presses and also written a book in the *How-to-do-it* series for the Studio Press on *How to make a Bookplate*, published in 1949. He was for a number of years resident in this country, during which time he imparted some of his enthusiasm in to our younger collectors and increased their interest in foreign *ex libris* to the extent that he still corresponds with a few of them and exchanges regularly. Severin is a great graphic artist and can turn his hand to any type of design from stamps to posters with equal success. The number of bookplates he has designed is exceeded only by the number he collects. His enthusiasm is tremendous and whenever he makes a fleeting visit to this country on business a great deal of his time is spent in procuring new plates from collectors, artists, and sale rooms. There are many other great collectors in Belgium whose names would mean nothing to you so I shall not attempt to identify them, sufficient to say that they are keen competitors of Severin.

Bookplates produced in Holland are generally speaking of a very high quality. They are invariably engraved with great skill and beautifully printed in fine paper, even so, in common with most of the foreigners they tend to get a bit monotonous. It is difficult to put one’s finger on any one thing and say there lies the trouble, but undoubtedly, one of the contributory factors is the

1. ‘Francesco Bono Ex Libris’ (Italy)
A fine bookplate in the distinctive style of the artist Tranquillo Marangoni who is Italy’s leading contemporary wood engraver. He has designed many plates and his work is much sought by collectors all over the world.
immense output every year. It is the practice of the big collectors to have
dozens of plates with their name on; these are used as a basis for exchange and
never intended to be pasted in books. Another idea is to have a different type
of plate for each subject covered in one's library; for a general book collector
this can lead to an immense stock of bookplates. Here are two very good
reasons why English collectors are reluctant to carry on an exchange system
with their foreign competitors. Incidentally, the practices just mentioned apply
to nearly all the overseas countries though I can honestly say that I have not
come across it in this country.

Italy is well to the fore with collectors,
the chief one being Gianno Mantero.
In addition to his collection which runs into many thousands he has something
in the region of six hundred plates bearing his name, many by top grade
artists and many more of a lesser degree. A man of this stature is truly a patron
of bookplate art.

Austria has been pretty consistent in producing fine bookplates. It has a very
active Ex Libris Society which issues a Year Book illustrated with original
copper plates and containing some very authoritative articles on the subject.
Professor Hubert Woyt-Wimmer of Vienna, now resident in this country,
has engraved many beautiful bookplates in the past though most of his time is
now spent in engraving stamps and banknotes, but I know he still enjoys
designing and engraving a bookplate when the opportunity occurs and if time
allows.

My impression of the Scandinavian countries is that they excel in collectors
rather than artists, whilst Spain, Portugal, and the Latin-American countries
have a little of both. The United States of America as would be expected
have two or three Bookplate Clubs and quite a number of collectors of world-
repute. Many of the universities, including Harvard, and the Library of
Congress, have active collections which are usually maintained by the library
staff. Many of the old American colonial plates are extremely interesting and
appear to be very rare as they seldom appear on the exchange lists.

Before the war Japanese plates were quite well known and I have in my
possession a Year Book issued by the Japanese Ex Libris Society in 1936. It is
printed throughout in Japanese characters and illustrated with many 'tipped-in'
plates. Though of little value to one who does not understand the language
it is an interesting curio and I have never seen another copy.

Germany, the country of the origin of the bookplate, keeps very much to
the traditional pattern and whilst some of the armorials produced are very
splendid indeed the same cannot be said of most of the pictorials. Morbid
subjects abound and a close second is the portrait plate, at the best rather dull,
yet considered by some to be the most appropriate subject for a bookplate.

Whilst discussing the subject of bookplate design I think I should mention
that one of the most popular subjects with foreign owners is the nude female.
The quantity of plates produced showing a naked girl with or without books
is quite large. In many instances these plates are very attractive and make very
nice pictures. Unfortunately, however, they are often badly drawn, and some-
times approach the pornographic.

Obviously I cannot enumerate all the countries which are active participants
in bookplates. Those I have mentioned are the chief, and I think there is no
doubt that most other nations have some active interest in this direction.

A word or two about bookplate literature from overseas. A number of the
Ex Libris Societies produce an annual publication which usually contain one
or two 'tipped-in' plates which may be extracted and added to the collection.
Some of them issue portfolios containing a dozen or so prints, usually repro-
ductions, with biographical notes on the artists. I have already mentioned the
Austrian Ex Libris Society's Year Book and so far it is the best I have seen.

In conclusion, I should like to say that in my opinion bookplates produced
in this country are on the whole much better than those from abroad. This
applies to armorials as well as pictorials. The fact that many foreign collectors
will offer two or three of their plates for one of ours seems to support this
opinion.
ON COLLECTING OLD ARMY LISTS
by Ernest J. Martin

The recent changes in the organization of the army are not by any means the first to have taken place during the three centuries of its existence. There is in fact no regiment either of cavalry or infantry that has not suffered disbandment, re-raising, increase or reduction of establishment, amalgamation, or change of name or role, some not once but many times. The record of these changes, and the only remaining record of some former regiments, is to be found in the pages of old army lists. These contain, too, besides the names of the many regiments and corps, a complete roll of all officers, and in some cases a great deal of biographical detail as well.

The earliest known printed list — called from its publisher 'Nathan Brooks' List' — appeared in 1684, but as collectors are hardly likely to have an opportunity of acquiring a copy, we need do no more than note its existence. No further list appeared until in 1740 one was, as the title-page informs us, 'Published by Order of the House of Commons'. The original of this list is also probably out of reach of the average collector, but in 1931 the Society for Army Historical Research published a reprint of it, which, with the notes and index which have been added, is of more use and interest than the original edition. It lists 4 troops of Horse Guards, two of Horse Grenadier Guards, the Royal Horse Guards, 7 regiments of 'Horse' and 14 of dragoons, while the infantry comprised 3 regiments of Foot Guards and 43 of 'Foot'. There were also 6 regiments of Marines and 37 independent companies which have no counterpart in the army of to-day. At this time regiments bore no numbers, but were referred to by the names of their colonels, e.g. the present 1st Hussars and the Worcestershire Regiment were then known as Lord Mark Kerr's Regiment of Dragoons and Colonel Fuller's Regiment of Foot respectively.

The first of the great series of Annual Army Lists appeared in 1754. There is a copy of this in the War Office library, and one other perhaps exists. The earliest edition in the writer's library is that for 1756, and copies of all issues from then onwards are not hard to find, and not being very assiduously collected are not expensive. Some of the earlier issues are so beautifully bound in morocco, roan or calf that many antiquarian booksellers sell them as specimens of binding. This list appeared every year until 1878, the issues for the last decade for some reason being somewhat scarcer than most of the earlier ones.

A monthly list, privately published, appeared in January 1798, and contained, in addition to the usual regimental lists, such items as lists of necessaryes, rates of pay (a Colonel in the Foot Guards received £1 per day, a Captain in a line regiment, 10 shillings) and 'Authentic Army Incidents'. The official monthly list appeared each month until 1939 with but four breaks — the last of these being September 1914 — after which it was only issued quarterly. The war-time issues were however restricted and not on public sale. These monthly lists were published in paper covers, but many earlier issues were bound privately, and may often be found at very low prices in the catalogues of second-hand booksellers. The collector should certainly try to obtain the 'key' issues for July 1881 — the last to show the numbered foot regiments before the amalgamations and new titles of that year's reorganization — as well as for August 1914 and September 1939.

It is always interesting and sometimes amusing to scan the pages of these old Lists. That for July 1881 for instance shows but one non-Royal Field Marshal — Lord Strathnairn, perhaps better known as Sir Hugh Rose. Sir F. Roberts was then commanding in Afghanistan with the local rank of Lieut-General, Lieut-General Sir Garnet Wolseley was Quartermaster-General at the War Office, H. H. Kitchener a Captain in the Royal Engineers and J. D. P. French had just been promoted to that rank in the 19th Hussars.

August 1914 shows Lord Roberts as the senior of 11 Field Marshals, the list including the Kaiser, William II and the Emperor Francis-Joseph as well as Lord Kitchener and Sir John French. Half-way down the list of subalterns in the Royal Warwicksliire Regiment is the name of B. L. Montgomery, the Hon. H. R. L. G. Alexander occupies a similar position in the Irish Guards while Captain A. P. Wavell of the Black Watch is seen to be employed on the staff at the War Office.

The List for July 1922 included for the last time the Royal Irish Regiment, the Connaught Rangers, the Leinster Regiment, the Royal Munster Fusiliers and the Royal Dublin Fusiliers, the famous Irish regiments which were disbanded when the Irish Free State came into being. Other names which have disappeared from the Army List in comparatively recent years are the Machine Gun Corps, the Army Cyclist Corps, the Cavalry Reserve and Training Regiments and the Corps of Military Accountants, to mention but a few.

The Quarterly Army List which appeared for the first time in 1880 contained biographical notes on every serving officer. As may be imagined this was a bulky volume, the earlier issues being 3 inches thick. By the end of the first World War this had increased to 5 inches.

The non-regular regiments which under various designations have made their appearance at times of stress, have had their own lists. The Militia, embodied during the Napoleonic wars, together with the Yeomanry Cavalry, the Fencibles and the Volunteer Infantry, were covered by a series of Lists, varying in size and format, which appeared from 1793 to 1825, at first annually, but later at increasing intervals, the last three editions being issued over a period of 8 years. The names of some of the corps of this period make curious reading to-day. In Kent we find the Kent Guides (a single company), the Loyal Lewisham and Lee Volunteers (a strong battalion) and the Maidstone Rifle Volunteers — to mention but a few taken at random. The Volunteer Training Corps of World War I — the 'Home Guard' of the period — also had their own series of Lists during 1917 and 1918.
CLASSIFICATION FOR PRIVATE LIBRARIES I

by D. J. Foskett

Although the theory of classification may well represent the highest intellectual level reached in the study of librarianship, its objects are eminently practical. They may be summed up in the phrase, the arrangement of documents in a library so that the information they contain may be found quickly and easily. The first consideration is the purpose of the library, so that while classification by subject is by far the most common, in private libraries there may be other more important factors: binding, printer, publisher, place of publication and so on. Private libraries reflect the interests of their owners, which may be legion. For the owner, the information contained in a book is not necessarily its subject content.

We cannot therefore accept without question all the axioms of classification as professional librarians study it but, bearing this in mind, a study of classification methods can be very rewarding, both as an intellectual stimulus and as a means to the more effective use of one’s own books.

The first question that has to be answered by any librarian faced with a collection to classify is, should he use an existing scheme, or should he make a new one to suit himself? My purpose in these articles will be to describe some of the schemes available, and then to discuss the method of ‘facet analysis’, first systematically described by Ranganathan. I believe that this method, which eliminates most of the enormous labour of constructing one’s own scheme on traditional lines, will be the basis for future schemes for some time to come.

Modern library classification systems may be said to date from the publication in 1876 of the Decimal Classification of Melvil Dewey. Probably most of us are familiar with the scheme from its use in public libraries. Dewey’s great achievement was to provide ‘relative’ location of books on the shelves, that is, the place of a book was determined by the relation of its subject to already existing sequence. This principle has been accepted without question ever since, and is valid for any type of modern library.

Dewey divided the field of knowledge into nine main divisions or ‘classes’, and added a tenth, at the beginning of the scheme, for General Works such as encyclopedias and bibliographies. The nine classes are: Philosophy, Religion, Sociology, Language, Science, Useful Arts, Fine Arts, Literature, History (which includes Biography and Geography). The notation consists entirely of numbers, with a dot (often called, wrongly, a ‘decimal point’) inserted after the third figure to break up the sequence; there is always a minimum of three figures. Further division is made decimally:

- Science
- Astronomy

This is the scheme used by the British National Bibliography. It has worked reasonably well, and sired an illustrious offspring, the Universal Decimal Classification (U.D.C.). Its chief disadvantage is its old age. Knowledge has advanced so much since the first edition that new subjects develop constantly for which there is no provision, and one has either to give them the same number as a related subject or a temporary new number. What is worse is that so many subjects are now enumerated in the scheme that the numbers have become inordinately lengthy even for quite commonplace subjects. The example of wireless is often quoted: 621.384. Another drawback is the American bias, revealed by the high proportion of notation allotted to American subjects, and by the omission, in the abbreviated 15th edition, of such important subjects as cricket and pubs.

The scheme has made a remarkable contribution to the development of classification in libraries, but it has failed to keep up with the advance of knowledge and can no longer be recommended, in my view, for any kind of library.

REVIEWS


Bibliographical guides to the work of private presses are few and far between, particularly for post-war work. This splendidly produced catalogue of the collection formed at Manchester is a notable addition to the literature of the subject, and we look forward eagerly to its completion. In arrangement it follows the precedent of Tomkinson and Ransom in entering the books under the press, with short notes on the latter’s history and raison d’être as well as giving full bibliographical details for the books themselves. Although the collection is of course not complete, it is remarkably comprehensive, and contains a large number of very rare items from the Great Totham, Dawbarn and other presses, as well as a good selection of modern presses, including several very new arrivals in the field – though one looks in vain for the Gehenna and Gogmagog presses.

A fairly thorough check produced only one error (36 copies of the Golden Head Press’s Second Elocution have been issued, not 26 as stated) which can be a matter of pride to the Manchester staff, and Mr Horrocks in particular, who is to be congratulated on a remarkable start to a worthy enterprise.

R.C.

FIVE HUNDRED YEARS OF PRINTING, by S. H. Steinberg. Faber and Faber, 30/6.

Paperback addicts, and it is to be hoped every student of printing and the
book trade in general, will already be familiar with the Pelican Book of this title which appeared in 1955. For this new edition of his extremely interesting John Baskerville: A Bibliography, by Philip Gaskell. Printers, and of such recent thirty shillings the new edition is not perhaps such a bargain as the Pelican version, but one or the other should certainly be in the library of every book-lover.

J.M.

JOIN BASKERVILLE: A BIBLIOGRAPHY, by Philip Gaskell. Cambridge University Press, 63/-.

It is curious that the dates of Baskerville's death and this first full bibliography are separated by 195 years -- surely England's first really great printer-publisher was worthy of this attention much sooner -- but fitting that it should be put forth by the Cambridge Press, where he worked with distinction. Mr Gaskell's book will become the standard work: it is very unlikely that any unlisted items will come to light in the future, and the tally of seventeen ephemera and fifty-six books may therefore safely be taken as definitive. The bibliographical data is complete, and the esoteric forms of description inseparable from the bibliography of a maker, rather than a writer, of books are clearly explained in the introduction.

There are twelve excellent collotype plates (several of ephemeral pieces never before illustrated), a number of in-text illustrations, and a full-size facsimile of a type-specimen sheet. This quarto book, printed in Monotype Baskerville type, is a fine tribute to its subject, and the excellent binding is worthy of particular note.

B.B.

PAPER MAKING AS AN ARTISTIC CRAFT with a note on nylon paper, by John Mason. Illustrations by Rigby Graham. Faber and Faber, 18/-.

With a private press background (his father was intimately connected with the Doves and Cranach Presses) John Mason's own energies at the 'Twelve by Eight' paper mill in Leicester are now devoted to the making of paper on a personal, in fact domestic, scale, using raw materials not normally used in the impersonal techniques of paper making on the industrial mass-production scale. Instead he searches 'in the garden, under the hedges and in the rag bag', using nettles, cow-parsley, rushes, the stalks and leaves of gladiolus and iris, coloured threads and, latest of all, nylon and terylene fibres. These more recent experiments offer substances with great possibilities for important documents and records and for hard-wearing paper currency. Speaking of later boards, some of them inlaid with ivory, there seems to be confusion between an original use and what looks like a subsequent use when the ivory appears to have been covered with leather. Grooves close to the back edges of these boards and parallel with them are claimed to have been to assist the sticking of leather. But in no instance have they been so used in sticking the leather of which traces remain. The claim that two holes in the back-edges of a pair of undoubtedly book-boards were used to link the boards together with thongs, is frankly laughable. If so linked the thongs would have sloped across the spine like an heraldic bend, or bend sinister. The holes are almost certainly clear evidence of sewing by a well known early technique, a variation of which was used in the sewn bindings made by a member of the Private Libraries Association whose interest was aroused by Mr Mason's paper to the Double Crown Club (The Private Library, vol. 2, no. 3, January 1959, pp. 38-41) and who possibly obtained the offprint which was beautifully printed on his own hand-made paper, will welcome this comprehensive introduction to home paper-making. Having read it, members will surely look with a new and discriminating eye on garden weeds and kitchen implements, seeing in them endless artistic and creative possibilities.

Mr Mason includes a graceful tribute to Mr John Ryder's Printing for Pleasure and those who know that excellent book will see many similarities between the two, imparting as they do the excitement of different but complementary crafts, practised in the home. For pleasure and for practical reference both books should be on the shelves of any private library.

Mr Mason's book is handsomely printed by Latimer Trend and a sample of 'Twelve by Eight' rag paper is bound in after the glossary and index. The fact that there is an enthusiastic introduction by Dr Dard Hunter is alone some indication of the 12 x 8's achievement.

M.L.B.

Chester Beatty Monograph No. 7. SOME EARLY BINDINGS FROM THE CHESTER BEATTY LIBRARY, by Berthe van Regemorter. Hodges Figgis & Co. Ltd. Dublin, 15/-.

Mlle van Regemorter's enthusiastic research and her practical experience of bookbinding has enabled her to make important contributions to our knowledge of early book production. And in so doing she has made a point of showing that when in doubt, techniques provide more reliable clues than do styles of design. In this monograph she explores an earlier period than she has done hitherto -- perhaps as early as 2nd or 3rd century to 6th century A.D. Except for wax-filled tablets, the note books of that age, there is nothing with which to compare this series of boards. She claims them as book-boards and they may be, though no evidence is put forward in support of the claim. And it is hard to believe as is suggested that a maker of tablets who may have made them would have felt bound by tradition to hollow-out specially in boards for a book extraordinarily deep recesses which were never to be filled with wax and which served no useful purpose in a book-board.

Speaking of later boards, some of them inlaid with ivory, there seems to be confusion between an original use and what looks like a subsequent use when the ivory appears to have been covered with leather. Grooves close to the back edges of these boards and parallel with them are claimed to have been to assist the sticking of leather. But in no instance have they been so used in sticking the leather of which traces remain.

The claim that two holes in the back-edges of a pair of undoubtedly book-boards were used to link the boards together with thongs, is frankly laughable. If so linked the thongs would have sloped across the spine like an heraldic bend, or bend sinister. The holes are almost certainly clear evidence of sewing by a well known early technique, a variation of which was used in the sewn bindings made by a member of the Private Libraries Association whose interest was aroused by Mr Mason's paper to the Double Crown Club (The Private Library, vol. 2, no. 3, January 1959, pp. 38-41) and who possibly obtained the offprint which was beautifully printed on Mr Mason's own hand-made paper, will welcome this comprehensive introduction to home paper-making. Having read it, members will surely look with a new and discriminating eye on garden weeds and kitchen implements, seeing in them endless artistic and creative possibilities.

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M.L.B.
The account of these boards and of the three codices which also are carefully described (a fuller description elsewhere is referred to), has been plausibly expected for some time. With a very few exceptions the factual evidence is accurately recorded. The commentary based on the evidence however appears to be largely surmise. Although from personal correspondence with the author some of the surmise is confirmed from other sources, these sources are not here quoted. Moreover other surmises are palpably at fault. The plates are good though there is some masking of edges and one plate seems to be accurately recorded. The commentary based on the evidence however appears to be largely surmise. Although from personal correspondence with the author some of the surmise is confirmed from other sources, these sources are not here quoted. Moreover other surmises are palpably at fault.

Casanova Gleanings, edited and published (irregularly, price £1.00 per annum) by J. Rice Childs, is an extremely interesting though highly specialised journal devoted to the study of Casanova and Casanoviana. In the first issue Mr Childs gives details of the forthcoming publication of the original text of the Memoirs, which everyone interested in the eighteenth century will welcome, and of the equally desirable critical text which he and M. Ch. Samaran are preparing; while other features include some letters of the Marquis de Prié to Casanova, a supplement to Childs' bibliography, and reviews.

The Irish Book, edited by Alf Mac Lochlainn and published by the Dolmen Press for the Bibliographical Society of Ireland is a charmingly produced magazine which is to appear quarterly at 12/6 per annum. Articles in the first issue include 'John Millington Synge: some bibliographical notes' by Ian MacPhail, 'Oscar Wilde and Henry O'Neill' by Owen Dudley Edwards, and a section of bibliographical notes and reviews. If the journal lives up to the promise of its first issue, it will be a most welcome addition to the smaller bookish magazines.

RECENT PRIVATE PRESS BOOKS

Presses working in Blake's tradition, producing books in which the text is written as an integral part of the illustration, rather than set up in type, are indeed rare to-day. The latest production of the Golden Head Press in Cambridge is such a book: Virgil's Second Eclogue, written out and illustrated by Raymond Lister, and hand-coloured by the artist and his wife. Printed in an edition of only thirty-six copies, the twenty-six that are for sale are not cheap at ten guineas each, but the labour and love which have been lavished on their production perhaps justify the price - but it is a pity that such stiff paper was used. The Art of Raymond Lister by Simon Lissis is an interesting study of the artist's work, issued by Messrs. John P. Gray in an edition of only 150 copies. As well as giving a valuable survey of his work in miniature-painting and silhouettes, it contains a useful bibliography of his writings.

Another recent item is not printed from type either: Sonnets 128 and 129, published by the Feather Vender Press of Evansville, Illinois, to celebrate the 350th anniversary of Shakespeare's birth, is written out in a beautiful chancery hand by Raymond DaBoll. 'Something under a thousand' copies have been printed. Whither shall I wander? by Gordon Synes, is scarcely in the same class as Shakespeare as poetry, but this (very well produced) book from the Keepsake Press contains some charming verse.

Another delightful volume comes from Vincent Torre's Ink Well Press in New York, and consists of a selection of nineteenth-century children's poems from his collection - but rather annoyingly no sources are quoted. Illustrated with woodcuts by Torre himself, it is entitled The Hollow Tree and only twenty-five copies have been printed.

Constantine FitzGibbon's Watcher in Florence, recently issued in an edition of 150 copies at two guineas each (four guineas in special binding) is a very sensitive and compelling short novel set in the troubled Italy of 1938 - 9. Its production is perhaps even better than that of earlier productions of the Vine Press, and fully worthy of its matter.

War and Misery, a portfolio of woodcuts by Paul Peter Piech, is the first production of his Taurus Press, and a true successor to Goya's Desastres de la Guerra. Horrifying comment on civilisation though it is, this portfolio (of which only fifty copies have been prepared) is very much to be recommended at a price of ten shillings.

Jiving to Gyp. A Sequence of Poems by Royston Ellis, is the latest production of the Scorpius Press, and at 5/- is a really fascinating social document. The author, it seems, is an eighteen-year-old spare time Teddy, and his poems run through the whole gamut of the futility of youth in a most remarkable way, though they are hardly the most attractive reading. But they are as sincere as they are sordid.

An unusual item issued by the Rams Skull Press is a reprint of the eighteenth century south-seas idyll An Epitale from Oberea. This edition has been illustrated (by the silk-screen process) by Ray Crook who produced them and the binding cloth on Thursday Island. Only 250 copies of this remarkable book have been produced, price 30/- each. Two other recent books are also from an Australian press, the Juniper Press of Burradoo, N.S.W. Green Crowns by Mary Quick (the owner of the press) is an account of the native trees on the hills round Robertson N.S.W., and a very well produced volume sensitively illustrated by the author. Printed in Verona type, the edition is limited to five hundred copies of which 150 are printed in two colours and bound in boards at 30/- (Aust.) each; the remainder (in paper covers) cost 15/- (Aust.).

C. W. Webster's Poems issued by the press last year in an edition of 150 copies, price two guineas (Aust.) is another very pleasantly produced book, though the stiff paper used spooks it slightly. The poems themselves are the fruit of many years' work, with a fresh and unaffected quality too often missing in the productions of the little presses.
Notes and Queries

Xerography. The difficulty of locating and obtaining the out-of-print book has always been at once a source of irritation and pleasure to the private librarian. Frequently the cost of old books makes it impossible to buy them, which—though it gives added zest to the book-collecting game—is a serious loss to the research worker. For this reason the new Xerographic process pioneered by University Microfilms Inc. of Ann Arbor, and their subsidiary in London has aroused particular interest. The process involves microfilming the book or periodical article to be copied, and from that a full-size copy is produced on ordinary paper which can be bound in the usual way. The advantages of this process are obvious: for comparatively little cost single copies can be made of all non-copyright material in the western world. Considerable publicity has been given to the process in the T.L.S. and elsewhere, but unfortunately the service is not all that has been claimed. Though letterpress and simple line-drawings can be reproduced quite well, the process cannot handle any tonal illustrations; it is considerably more expensive than was once thought to be possible—of two orders I placed last October, one is still outstanding while the bill for the other (a book of some 300 pages, for which I provided the Microfilm) came to over eight pounds, or approximately 6d per page.

A member would be very grateful for any data on the general subject of the Guard Regiments of the European monarchies c.1914. Any references to useful sources, anecdotal material, illustrations of parade or gala uniforms, etc., would be of value and interest. He is particularly interested in material on the Trabant, Arsenic, and Lombard Guards of the Hapsburgs, and on the Cuirassier Guards of the Hohenzollerns.

Leonard Smithers (M.P. April 1959). In my book Oscar Wilde's Ballad of Reading Gaol (New York, 1954) a short note on Smithers is inserted (No. 11, p. 111–2) where the references which I could find are quoted. I omitted an essay which had escaped me: SMITH, Sydney Godsiff: 'A publisher of the Nineties' in The Holiday Book edited by John Singer, 1946, p. 219–28.

Notes on Drama Documentation

Members interested in the living theatre may appreciate the following suggestions concerning drama documentation.

Plays Index

Theatre programmes may be filed in alphabetical order of playwright, with a supplementary chronological register in ledger or loose-leaf form. An index of play-titles by first word or catchword is useful.

A similar file of plays broadcast and televised may be compiled, if desired, by pasting cast-lists and accompanying illustrations on heavy paper or thin card of a standard size, with reviews on the reverse, or in a separate sequence. In some instances, it is preferable to interpolate this file into the theatre programmes to achieve greater comprehensiveness.
Note. Folders with material on individual playwrights may be required for a special collection, and such folders may be shelved with the author's published works and catalogued with them.

**Actor's Register**

Enthusiasts may consider the formation of an Actor's Register, consisting of an alphabetical card-index of important artistes, with entries on each card to note: play, rôle, theatre, first night, date seen, location of reviews. As this is primarily a biographical tool, it is perhaps here that portraits are most valuable.

**Basic Stock**

To exploit the Plays Index and Actor's Register, several basic works should be purchased. *Who's Who in the Theatre* appeared in its 12th edition in 1957; *Oxford Companion to the Theatre* appeared in its 2nd in the same year. Both are illustrated. *London Theatre Guide* is a weekly broadsheet costing 10p—annually. Other periodicals strongly to be recommended for their illustrations are *Plays and Players* and *Theatre World*, but since plates appear on both sides of the leaf it is generally preferable to preserve each issue, and to compile an index to them within the framework of the Plays Index.  

P.W. (No. 4)