

Newsletter

Old Bryanstonians



Thanks to a donation of £10,000 from the Friends, the Library has been able to purchase a rare manuscript estate plan of 1659. The Bryanston Estate Map shows the village of Bryanston just outside Blandford Forum in Dorset, with the manorial land defined, the type of land use noted and details of tenants and acreage given in tables. It is an early and rare surviving example of work by a female mapmaker, Margaret Bowles, who not only drew the map but mathematically reduced the survey data transforming it into graphic form.

A large expensive display item in ink and colours on vellum with gold leaf and elaborate borders and cartouches, it includes what seems to be the earliest depiction anywhere of English surveyors at work – well-dressed and named and holding their instruments.

Incidental illustrations of animals and agricultural items such as hay bales, decorate the plan. There are numerous unusual, possibly humorous inscriptions, such as ‘this be a canny cliffe’ (rabbit warren) and ‘Mr Reeves, pray buy it’. These features are unique in the experience of Curator Peter Barber, who suggests that the map may represent a sort of in-joke between the heirs of the estate’s owner Richard Rogers and a friend, William Bowles, who may have offered to demonstrate his skills as an estate surveyor.

The map, which has been in the ownership of the descendants of Wilfrid Cowley, one of the founders of Bryanston School, may shed light on social discourse between 17th-century landowners and on their interest in science. It was sold at Sotheby’s on 9 December 2014.

Recent Grants

In an interview in the November issue of the British Library publication *Shelflife*, Ferdinand Mount, the Chairman of the Friends, wrote:

‘Ideally, I’d like more Library staff to come to us, especially for smaller projects up to £10,000, where we may be able to meet the whole cost straight away . . . We are of course proud when we lead the way with a larger contribution to national appeals such as the one for the St Cuthbert Gospel. But the Friends particularly relish being able to say about some modest acquisition or project, “that was all our own work”.’

Two recent grants have been made towards conservation work on Magna Carta and towards the Greek Manuscripts digitisation project.

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Magna Carta – Preserved for the next 800 years

The British Library owns two of the four surviving original 1215 Magna Carta manuscripts (the other two are held at Lincoln and Salisbury Cathedrals). In addition, the Library holds four further charters associated with events leading up to the signing of the Magna Carta. These are perhaps less well known but are nevertheless unique and of great significance.

In preparation for this year's 800th anniversary of the sealing of the Magna Carta all six charters were removed from their current frames, examined, scientifically analysed and reframed. This work has been completed by British Library conservators and scientists in stages over the last three years.

Previous reframing and examination was undertaken in the early 1970s, when the charters were sealed between sheets of tough glass, thought to be developed for Concorde. Technology and knowledge of materials has improved in the intervening 40 years and the 1970s framing required updating.

The Conservation team provided an initial examination of the current frames. Analysis of the air quality inside the frames showed volatile compounds had accumulated in the sealed glass enclosures which could contribute to deterioration of the parchment and text. It had been thought that the iron gall ink used to write the text had notably faded since the 1970s, but it was discovered that the glass had, in fact, discoloured and degraded, causing the text to be obscured. These factors determined that reframing was necessary.

Once the charters were removed from the frames, near-infrared spectroscopy and high-resolution digital microscopy was used to investigate the condition of the ink and parchment as part of an overall condition assessment. With the frames and glass removed there was a rare opportunity to employ the cutting-edge technique of multispectral



Work on the 'Burnt Magna Carta'

imaging to interpret the text and read it more clearly. This technology was particularly important for the 'Burnt Magna Carta' (Cotton charter xiii 31a). In 1731 this copy of the Magna Carta was damaged in the Cotton Library fire. Subsequently during the 19th century, staff at the British Museum Library used techniques to try to flatten and mount it, which has contributed to its current condition today rendering the text very difficult to see. Multispectral imaging enabled the Collection Care team to 'virtually' peel away the layers of damage currently affecting the manuscript.

Multispectral imaging is a non-destructive, non-invasive imaging technique using different colour lights, including ultra-violet and infrared, to recover faded and lost text. A high-resolution camera is securely mounted directly over the charter, which is then illuminated with LED lights ranging from the ultraviolet at a wavelength of 365 nm, through the visible region, and right up to a wavelength of 1050 nm in the infrared region. The chemical composition of the material in the charter is varied (ink, parchment, etc.), and so reacts differently to the lights. We are able to see, and capture, additional information undetectable by the human eye.

The new frames selected for the charters are designed for safe long-term storage and periodic display. The frames were selected for their clean non-fussy design, secure yet simple construction

enabling access to the charters when required and ability to maintain a stable environment without the build-up of volatile compounds. All materials in the frames were tested and confirmed to be suitable for long-term use.

Using technology and expertise available to us in the 21st century, we are able to preserve the Magna Carta for the next 800 years and present these documents in the best possible condition for visitors who come to see them during the anniversary year. Multispectral data is still being processed and will be published along with other scientific data collected after the British Library's exhibition *Magna Carta: Law, Liberty, Legacy* which runs from 13 March – 1 September 2015.

Dr Cordelia Rogerson
Head of Conservation

Self-Service Photography

In response to requests from researchers, Reader Services has recently announced that the current self-service copying facilities will in the future include photography of physical collection items used for personal research services. The new arrangements took effect from 5 January 2015 in Boston Spa, Humanities Floor 1 & 2, Newsroom, Science Floor 1 & 2 and Social Sciences. There are plans to extend the service to more Reading Rooms, including Asian & African Studies, Business and IP Centre, Maps, Manuscripts, Philatelic and Rare Books & Music, from March 2015.

Further information, including guidelines on self-service photography, information on copyright data protection and the use of compact cameras tablets and mobile phones is available from Reader Services. Advice and assistance can also be obtained from Reading Room staff.

Lady Eccles and Oscar Wilde

In 2013 Oxford University Press published two volumes of journalism as part of the Oxford English Texts edition of *The Complete Works of Oscar Wilde*. These were edited by Professor Mark Turner of King's College London and myself and they were the culmination of many years work, much of it carried out in the British Library. Our task was to identify and annotate the articles and reviews Wilde wrote in the 1880s. We wanted to show just how wide-ranging this neglected aspect of his early career had been and the Lady Eccles Oscar Wilde Collection, bequeathed to the Library in 2003, proved to be especially useful since it enabled us to make connections that we would otherwise have missed.

Mary Crapo, later Lady Eccles, was born in Detroit in 1912 to a long-established Mid-Western family. Together with her first husband, Donald Hyde, she began to develop an interest in Wilde that led in 1962 to the purchase of the library of the British biographer of Wilde, H Montgomery Hyde. Donald Hyde died in 1966, and in 1984 Mary Hyde married David McAdam Eccles (1st Viscount). David Eccles died in 1999, Mary in 2003. Her association with the Library had a personal dimension. Viscount Eccles was Chairman of the Library from 1973 to 1978, and together he and his wife founded the Eccles Centre for American Studies at the Library in 1991.

As great collectors can often be, Lady Eccles was a creative force as well

as relentless in pursuit – by bringing things together she brought them alive. For Mark Turner and myself the greatest interest of her collection lay not so much in its stunningly rare and valuable editions and manuscripts but in seemingly minor items that happened to catch our attention. An odd piece of headed notepaper, for instance, or issues of the *Woman's World*, an innovative periodical that Wilde briefly edited, preserved (unlike the copies in the main British Library collection) with their covers and display panels intact which suggested how Wilde may have had an eye on likely advertisers. Details like that might seem 'minor', but they allowed us to make discoveries that illuminated Wilde's practices as a journalist.

Another example: browsing the boxes that hold the collection, we came across an ancient bookseller's catalogue that listed a copy of Wilde's *The Happy Prince and Other Tales* (London, 1888), inscribed: 'Joseph Skipsey from his friend Oscar Wilde. London April 89'. In February 1887 Wilde had reviewed a book by Skipsey, *Carols from the Coal-Fields*, saying that it was 'a volume of intense human interest and high literary merit', and describing how Skipsey, a North East poet, had been sent down the pits at the age of seven. Despite this he had taught himself to read and write. What Wilde does not record is that in 1880 Skipsey had journeyed to London where he had been taken up by Dante Gabriel Rossetti. Backed by Browning, Tennyson, Morris and



many others, Skipsey and his wife had become caretakers of the Shakespeare Birthplace in Stratford. He even inspired a short story by Henry James. We don't know where the inscribed copy of Wilde's own book ended up but its existence does show that Wilde was rather more familiar with Skipsey than one might have guessed. As happened quite often, he probably knew the person he was anonymously reviewing.

Serendipitous finds in the Eccles collection provided us with fascinating evidence of what we would now call 'networking'. They helped us understand the milieu of writers, artists, journalists, and publishers among whom Wilde lived and worked as he was starting out on his career.

John Stokes

John Stokes is Emeritus Professor of Modern British Literature at King's College London.

Colindale development

There have been protests on the internet and in the local press over proposals to demolish the former British Library Newspaper Library in Colindale. Barnet Borough Council has been criticised for rubber stamping plans before they could be debated in a planning committee. Objections have focused on both the destruction of a historic building and on the scale of the new development, which will consist of several blocks of flats, some of eleven storeys, shops, cafes and a public piazza. Correspondence between

James Bardrick and the Mayor of Barnet has been sent to this Newsletter. Bardrick describes the proposed destruction of the former Newspaper Library building as 'an act of cultural vandalism', to which the Mayor responds: 'Of course the architectural merit of the existing building is subjective, as of course is the architectural merit of the proposed replacement scheme.' Articles on the subject can be found on the website of the *Harrow Times*.

My British Library Coming Home

I have spent the last three years working on a book on the idea of ‘home’. It is only appropriate, therefore, that much of the research was undertaken in the Rare Books room of the British Library, which has long been my home.

My pattern of writing is, I understand, not entirely common. For each book, I research in libraries and archives for however long it takes – a year, two, three – and then I stay at home and write for however long that takes. If at that stage I discover research holes that need to be plugged, I will return to the libraries, but for only a week or so, if all goes well.

So the Rare Books room of the British Library sees me daily for a year, or two, or three, and then I vanish for a year, or two (so far never three). When I return, when the next book is on the horizon, it is indeed as if I’m coming home. ‘You’re back! It’s been so long, how are you?’ say the issue-desk staff, and I am greeted by the warders who check bags, and by other staff whom I pass regularly. The music-desk man and I wave every morning as I walk past his work-station to collect the day’s books, and I tend to take my breaks at the same time as the man in the Readers’ Pass office who used to work in Rare Books, and is therefore on smiling and nodding terms too. (That I have been known to bring in home-made biscuits for the staff probably ups my recognition quotient.)

And, as with all homes, I have marked my territory through routine. ‘My’ seat, for the research years, was carefully chosen – as far as possible from the noise of the entry, and the issue-desk, while still being able to see daylight through one of the high windows. If the requirements of my research

mean I need to work in Manuscripts, I sit *here*, not *there* (although even so, I am never fully at home, as I am in Rare Books). I use this staircase, not that escalator. It is a way of ordering an outside space, of controlling it, even as the ebb and flow of readers marks the seasons. Easter brings a glut of panicky students, suddenly aware that finals are around the corner; summer sees the visiting academics, stuffing their minds with BL fare even when, as the regular reader knows, the planters on the plaza are filled with strawberry plants.

Apart from the strawberries, the British Library fare can be unimaginably rich. Weeks of reading academic monographs from the 1950s, the equivalent of eating your greens – worthy, but not necessarily exciting – can be broken up by unexpected treats. When researching *The Victorian City* I came across a reference to an item owned by a late-18th-century judge, held in Manuscripts. When I called it up it was not, as I’d expected, a series of documents, but a tiny red notebook.

And, suddenly, the extraordinary privilege that the library confers, but is so often hidden under the ‘home-ness’ of routine, came to the surface. A readers’ ticket, a utilities bill and some identification were all that had been necessary for me to be, physically as well as mentally, tangibly linked to something – someone – 200 years old. The judge was, history assured me, notoriously venal, corrupt and bullying – and for that morning, I had him in the palm of my hand.

Judith Flanders

Judith Flanders is the author of, among other titles, *The Victorian House* (2003), *Consuming Passions* (2006), *The Victorian City* (2012). Her most recent book *The Making of Home* was published in 2014.

Newton speaks

Eduardo Paolozzi’s statue of Isaac Newton in the Library’s piazza has been the object of speculation, with discussion focusing on the intentions behind William Blake’s drawing of c. 1795 on which the statue is based. Blake depicts Newton as one of the ‘infernal trilogy’ of rationalist philosophers alongside Francis Bacon and John Locke and shows him turning his back on nature. The graphic novelist Alan Moore has recently suggested that there was a ‘fiercely critical intent’ behind the image, drawing attention to the way the poet and artist portrays the scientist as a ‘thick-necked superhuman’, crouching intent



on his calculations ‘one forefinger prissily extended...eyes full of bland entitlement’.

As one of the Talking Statues in a scheme commissioned by Sing London, Paolozzi’s Newton is now in company with Sherlock Holmes, Rowland Hill and Dick Whittington’s Cat. Swiping your phone on a tag on the statue produces a phone call from the subject

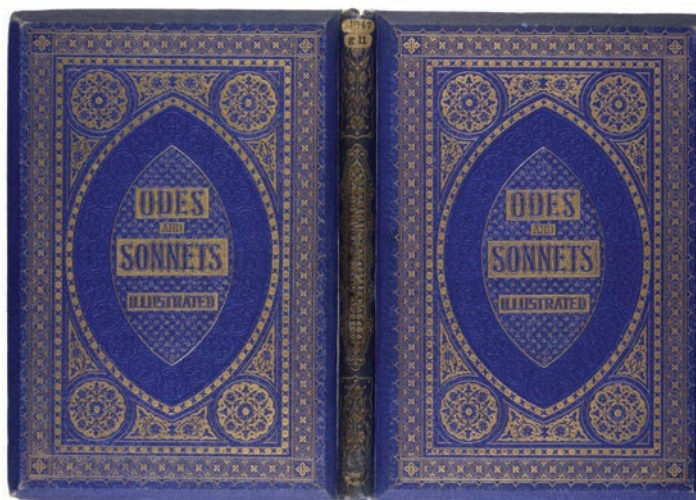
who tells his or her story. As voiced by Simon Russell Beale, Newton appears to be rather as Blake viewed him. In portentous tones he invites the listener to admire his achievements: ‘Look up’, he urges: ‘I’m the giant towering above you’, before going on to summarise his successes. He briefly mentions his childhood and his time at Trinity College Cambridge, refers to his services as Master of the Mint and remarks solemnly: ‘Was I happy? Well I never laughed.’ His parting words are gruff: ‘By the way, according to my calculations, the world will end in 2060. But I’ll still be here, the greatest giant of them all. Isaac Newton.’

Victorian Bookbinding



During the Victorian period, decorated book covers were made in great numbers. The use of starched and dyed cloth systematically on books began from the mid-1820s, and, within ten years, blocking in gold on the covers and the spines of book became commonplace. The blocking varied from the simple for cheaper books to the highly sophisticated for expensive books. For about forty years, from 1840 to 1880, blocking in gold was the norm. This gave way to more 'pictorial' designs blocked on covers in the 1880s and 1890s. A couple of ornate examples are shown here. The first is on Richard Barham's *The Ingoldsby Legends or Mirth and Marvels. With sixty illustrations by George Cruikshank, John Leech and John Tenniel*. London, 1864. Bound by the company of Burn of Kirby Street, London, the book has the fashionable bevelled boards and the edges are gilt. The dark brown dot and line horizontal grain cloth shows in sharp contrast the mass of gold blocking, which is a design by John Leighton. The fantasy elements are shown in the faces within each corner medallion, while the legendary is typified by the (pseudo) heraldic shields blocked between the medallions.

The second design is by John Sliegh. The work was published by George Routledge in 1859, *Odes and sonnets illustrated. The pictures in this book are by Birket Foster, the ornamental designs by John Sliegh*. Engraved and printed by the Brothers Dalziel. The dense decoration in gold and in relief is offset by the blue morocco vertical-grain cloth. Sliegh's monogram, 'IS', is in gold at the base of the inner oval, underneath the word 'Illustrated'.



For both these cover designs, identical decoration suggests an early issue of the work.

You can enjoy viewing many more of these decorated covers, if you go online to the British Library database of bookbindings at: www.bl.uk/catalogues/bookbindings

Edmund King

Crime Classics

According to Waterstones, the British Library Crime Classic, *Mystery in White: A Christmas Crime Story* by J Jefferson Farjeon has sold in 'astonishing numbers', outdoing popular titles such as *Gone Girl*, by Gillian Flynn, and Donna Tartt's *The Goldfinch* on the high street. It was also reported that Amazon temporarily ran out of stock in December due to surging demand. The novel, which was reviewed in the last issue of the Newsletter, was originally published in 1937 and reissued by the British Library Publishing last year.

More than 155,000 copies in the Crime Classics series were sold in 2014, with *Mystery in White* accounting for 60,000 of those sales. Robert Davies, from British Library Publishing, commented in the *Independent*: 'For years, publishers have been concentrating on dark, violent, psychological crime novels, but we spotted a gap in the market for readers seeking escapist detective fiction with superb plots and period atmosphere.'

A further six Crime Classics are planned for 2015.



Visit Report

Neasden Temple

North Londoners may well be familiar with the BAPS Shri Swaminarayan Mandir, known as the Neasden Temple, but for those of us who live south of the river it is an immense shock to be driving through a dowdy suburb, towards the North Circular Road, and suddenly come across an immense, gleaming white structure whose elaborate domes, pinnacles and carvings give the impression that it has been imported ready-made from India or the Far East.

In fact, as a group of Friends were told on our November visit, the temple, which opened 20 years ago, was built in three years by some 3000 volunteers from London's Hindu community, on



the site of a former warehouse. However, the intricate carvings that are its most distinctive feature were done by traditional craftsmen in India. Some 5000 tonnes of Bulgarian limestone and Italian Carrara limestone were shipped there, then transported to Neasden to be assembled.

We went first to the cultural centre that adjoins the temple, adorned with fine wood-carved doors and balconies. After removing our shoes we were given a talk about the history of the building

and the Hindu faith that it celebrates, before moving to the temple itself to take part in one of the regular prayer services. Afterwards we were free to walk round the temple and admire the many beautifully carved statues of deities.

Just below it is a museum that goes into great detail about the history and achievements of Hinduism, highlighting its contributions to science, medicine and mathematics, especially geometry. After visiting that, the more adventurous among us went across the road to the *Shayona* restaurant, on the site of an earlier temple, where we enjoyed tasty vegetable curries and immensely sweet pastries.

Michael Leapman

Spring Visits

To reserve a place on these events, please use the booking form enclosed with this Newsletter.

Friends' AGM and Annual Lecture
British Library NW1
Monday 9 March, AGM 5pm/Lecture
6.30pm
Free, no need to book

The Friends' Annual General meeting will be held in the Conference Centre.

Jonathan Sumption, historian of the Crusades and Justice of the Supreme Court, has kindly agreed to give the address after the Friends' AGM. Lord Sumption will be talking about the legacy of the Magna Carta.

Whitechapel Bell Foundry
London E1
Saturday 18 April, 10am, £19
Limit 15 people

The Whitechapel Bell Foundry is Britain's oldest manufacturing company, established in 1570 and in continuous

business since then. The present buildings date from 1670, four years after the Great Fire. The business moved there from the north side of Whitechapel Road and has remained on the site ever since. Whitechapel's famous bells include the original Liberty Bell (1752), the Great Bell of Montreal, and, best known of all, Big Ben at the Palace of Westminster.

Middle Temple
London EC4
Thursday 23 April, 11am, £14
Limit 25 people

Middle Temple Hall is one of the four ancient Inns of Court. The Hall was built between 1562 and 1573 and remains virtually unchanged to this day, having survived the Great Fire of London and both World Wars. The tour will take you into Middle Temple Hall with its magnificent double-hammer beam roof which was completed in

1573. Generations of royalty have all dined on the 29-ft oak High Table – reputedly a gift from Elizabeth I. Sir Walter Raleigh and Sir Francis Drake are known to have dined in Hall. It is also said that the first recorded performance of *Twelfth Night* took place in Hall in 1602.

Maps – Curatorial Talk
London NW1
Wednesday 13 May, 2pm, £10
Limit 20 people

Tom Harper, Curator of Antiquarian Mapping at the British Library, will give an exclusive talk to Friends, giving insight into some of the many items the Maps department has been able to acquire with help from the Friends over the years. Friends will also be given a chance to see some items up close at this special curatorial event, held at the Library.

Royal Albert Hall

London SW7

Monday 18 May, 12pm, £19

Limit 60 people



The Royal Albert Hall was built to fulfil the vision of Prince Albert (Queen Victoria's consort) of a 'Central Hall' that would be used to promote understanding and appreciation of the Arts and Sciences, and would stand at the heart of the South Kensington estate, surrounded by museums and places of learning.

The Hall is a Grade I Listed building and has been in continuous use since it was opened in March 1871. It was conceived as a multi-purpose building to host not only concerts of music but exhibitions, public meetings, scientific conversations and award ceremonies.

Friends will gain a rare insight into how the show, catering and technical teams come together, behind the scenes in this historic building, to present over 370 different events per year.

Each group will not be larger than 20 people, so this will be an intimate tour, with a chance for the Friends to see how the Royal Albert Hall works.

Chelsea Physic Garden

London SW3

Thursday 04 June, 1pm, £17

Limit 20 people

This walled Garden was founded in 1673 by the Worshipful Society of Apothecaries for its apprentices to study the medicinal qualities of plants and it became one of the most important centres of botany and plant exchange in the world. It is the second oldest botanical garden in Britain.



Its rock garden, the oldest English garden, is devoted to alpine plants, and the largest fruiting olive tree in Britain is there, protected by the garden's heat-trapping high brick walls, along with what is one of the world's northernmost grapefruit growing outdoors.

Friends will be taken on a guided tour, lasting approximately one hour.

Hall Place

Bexley, DA5

Thursday 18 June, 2pm, £14

Limit 40 people



Hall Place, a former country house, a Grade I listed building and Scheduled Ancient Monument, is sited beside the River Cray on the outskirts of Crayford.

Hall Place dates back to around 1540 when a wealthy merchant, Sir John Champneys, Lord Mayor of the City of London in 1534, used stone recycled from a nearby former monastery, to build himself a country house on a site where a manor house was recorded some 300 years earlier in 1241.

The house was used as an American army communications centre in World War II in 1944 (intercepting German signals for later decoding at Bletchley Park). After the war it was used as an annexe to the local technical school for girls. The building was restored in 1968 to become the headquarters of Bexley's Libraries and Museums service, until 1995.

Hall Place has been restored to its original Tudor and later 17th-century designs after a £2 million Heritage Lottery Fund grant. Friends will have a tour of the House, as well as time to look around the 65-hectare estate, an award-winning garden including the Queen's Beast topiary sculptures.

Freedom Passes are valid in Bexley.

Memorialising Conflict: Waterloo to the World Wars

Walking Tour

London, W1

Tuesday 23 June, 11am, £14

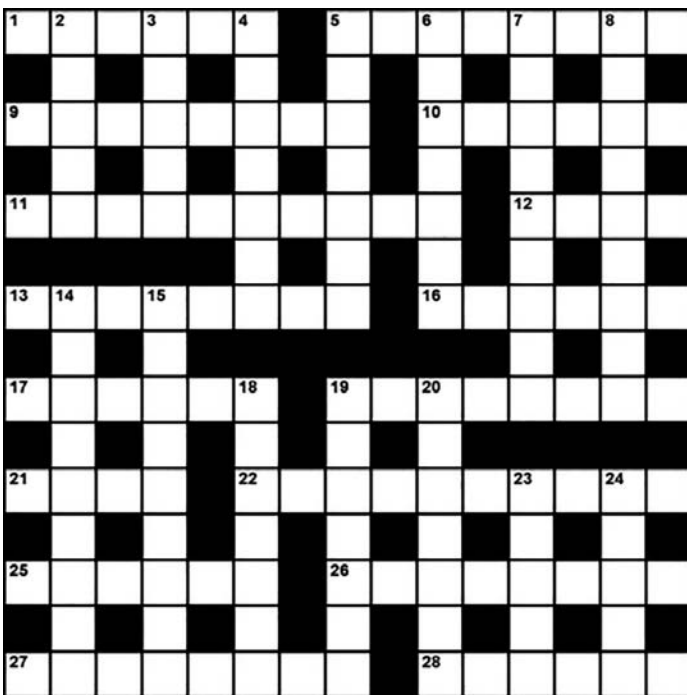
Limit 20 people



Friends will be taken on a guided walk through Green Park to Hyde Park Corner looking at the way the nation memorialises its wars and warriors, from Wellington, the hero of Waterloo in 1815, to the RAF Bomber Command Memorial which was opened in 2012. The 90-minute walk will finish at the Royal Artillery Memorial, unveiled in 1925, perhaps the most dramatic and poignant example of commemorative art in London by the sculptor Charles Sargeant Jagger.

Win tickets to *The Nether* in the West End

The senders of the first three correct solutions opened will each win a pair of top price tickets to *The Nether* at the Duke of York's Theatre in St Martin's Lane. Following a sold-out run at the Royal Court Theatre, Jennifer Haley's critically-acclaimed, multi-award-winning play transfers to the West End for a limited 12-week run. An intricate crime drama and a haunting thriller set in 2050, *The Nether* follows an investigation into the complicated, disturbing morality of identity in the digital world, and explores the consequences of making dreams a reality. Described by the *Financial Times* as 'exhilaratingly daring', the play is directed by Headlong Artistic Director Jeremy Herrin, whose recent credits include *Wolf Hall / Bring Up The Bodies* and *This House*. Subject to availability, the tickets will be valid for Monday to Thursday performances until 31 March. Send entries to the Friends' office at the address below, marking the envelope 'Crossword' and including your name, address, membership number and an email address or telephone number, so that the winners can be contacted quickly by the theatre's representative. Closing date is **28 February** or seven days after delivery of your Newsletter, whichever is the later.



Answers to winter crossword

Across: 1 Toss-up, 5 Spaniard, 9 Ambience, 10 Sadist, 11 Rhetorical, 12 Noah, 13 Travesty, 16 Ersatz, 17 Empire, 19 Midlands, 21 Wing, 22 Undertaker, 25 Adroit, 26 Ice cubes, 27 Grey area, 28 Twenty.

Down: 2 Oomph, 3 Saint, 4 Pancras, 5 Sketchy, 6 Absolve, 7 Indonesia, 8 Restarted, 14 Remainder, 15 Vainglory, 18 Equator, 19 Madeira, 20 Darkest, 23 Acute, 24 Event.

Winners, who each won a pair of tickets to the West End production of *King Charles III*: **Peter Chapman** of Handsworth, Birmingham; **J C Mayor** of London NW3 and **Louise Sheppard** of Pitsford, Northants.

Across

- 1 We follow the ragged poor and soak it all up (6)
- 5 The way it turned out, this happened to the cookie (8)
- 9 A dilettante maybe, but he plunges into the badly organised estate (8)
- 10 Aiming very high, 8 often rely on him (6)
- 11 Library's spring showpiece (5,5)
- 12 Glorious things are spoken (or sung) of it (4)
- 13 First-rate pedigree: started in hole yet sounds as if he finished with ample dough (4-4)
- 16 Pill-box might be useful for fluctuating battle (6)
- 17 Showman seeking to exclude the union? (6)
- 19 If you're 13 you don't have to be – but some are (8)
- 21 I hear the river lacks water – but it's just a game (4)
- 22 Charlatan starts on high ground but proceeds east to the riverside (10)
- 25 Where one (French) liar is upset but could gain relief (6)
- 26 Step on a fish? A trivial matter (8)
- 27 I suppose days are disorganised with one (1,4,3)
- 28 Tunefully kiboshed by the Belgians (6)

Down

- 2 I found that last letter in some garage (5)
- 3 Frequently extracted from the soft end (5)
- 4 A jacket that became a princess (7)
- 5 Voiced approval when Guevara found his direction on far left (7)
- 6 Dishevelled rat puts social climber in place (7)
- 7 Some say this fiend was Lord of the Flies (9)
- 8 Intrepid folk, a mix of all classes – proles and even a king (9)
- 14 She's smitten: you can tell by her skittish demeanour (9)
- 15 A lad with renown – justifiable because he's in possession (9)
- 18 Welsh landmark is hard to make out (7)
- 19 In his word, Bertie's over-indulging friends often were (7)
- 20 The prospect might please – but be careful when the last goes first (7)
- 23 Great North Road provides filling for popular sandwich – hot stuff (5)
- 24 France says no to the backward community – for the time being (5)

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