

# Newsletter

## Public and Private

The call to arms on these official recruiting posters is echoed in other bold slogans currently to be seen in the Folio Society Gallery: 'Lads you're Wanted', 'Serve with Your Friends!', 'Women of Britain say – GO!'. The most famous poster, produced by the War Office in 1914–15, a sentimental image of two young children and their pensive father, with the hovering question 'Daddy, what did you do in the Great War?', now provokes unease. It was also controversial in its day, criticised as emotionally blackmailing.

In contrast to many of the current public commemorations of World War One, the exhibition *Enduring War: Grief, Grit and Humour*, which can be seen at the Folio Society Gallery until 12 October, has the theme of personal experience, focusing on individual lives affected by the conflict. Posters, postcards and magazines, patriotic handkerchiefs and knitting patterns tell one side of the story. Humorous magazines and cartoons have a jaunty confidence. Elsewhere, more private documents have great pathos. A carefully penned account by a schoolboy describes a Zeppelin raid in Holborn. The original manuscript drafts of poems by Rupert Brooke and Laurence Binyon show hesitations and changes of mind, and the manuscript of Wilfred Owen's *Anthem for Doomed Youth* shows Siegfried Sassoon's editorial suggestions. A War Office Telegram



("We regret to inform you...") is placed next to the last letter home of Roland Gerard Garvin killed on the Somme in 1916, a scrap of paper beginning "Dearest ones, This is just a short note ...". The exhibition's Soundscape by Rockethouse Productions mixes birdsong, bugles, gunfire and singing, and the gravelly voice of Laurence Binyon reading "They shall not grow old".

*Enduring War* is part of the British Library's support for the UK's World War One Centenary programme, which includes leading the UK's contribution to *Europeana 1914–1918.eu*, the most important pan-European collection of First World War source material, and a brand new British Library World War One website with over 500 items from across Europe, articles by leading experts and teachers' notes.

## Recent Grants

Recent grants by the Friends show the Library's reach in new and old media and suggest the variety of the acquisitions aided by the Friends. A grant of £5,500 has been made towards the costs of publishing an edition of *St Cuthbert's Gospel*, which was purchased in 2011 with the aid of the Friends, who also contributed to the costs of digitisation. British Library Publications plan a facsimile edition of the Gospel as well as a commentary volume with six scholarly essays to be edited by Claire Brey and Bernard Meehan. Publication is scheduled for 2015 and Friends will be offered a 35% discount for three months.

Grants have also been made for an updated video for the entrance to the Business & IP Centre and for contributions towards the running of the Library's successful Learning Programme which provides support and resources for schools and teachers.

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[www.bl.uk/friends](http://www.bl.uk/friends)

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## To See Ourselves



The recent exhibition *Comics Unmasked: Art and Anarchy in the UK* was one of the most popular since ticketing was introduced. Like the successful *Propaganda* exhibition of 2013 it attracted many young visitors to the Library, which was said to be “rammed at weekends”. Its aim was to show the subversive potential of graphic novels and comics, and items including books, newspapers and comics, as well as three-dimensional models and computer screens, were grouped in sections with titles such as ‘Mischievous and Mayhem’, ‘Politics: Power and the People’ and ‘Let’s Talk About Sex’. The fear factor was emphasised by the low lighting in the Paccar Gallery and

by the menacing groups of life-size hooded mannequins all wearing the Guy Fawkes masks from Alan Moore’s *V for Vendetta* that have been adopted by the Occupy movement and by the anti-hacking group Anonymous.

The sophistication of political and social satire could still be glimpsed in once-disturbing figures such as John Bull, Mr Punch, Ally Sloper and Andy Capp, maverick characters, which nowadays are likely to inspire affection and nostalgia. A section devoted to social commentary, ‘To See Ourselves’, which included items such as the four-page vignette of a society lady’s competing suitors in the *Illustrated London News*,



Barry Appleby’s 1950s comic strip *The Gambols*, and Posy Simmonds’s compassionately satirical graphic novel *Tamara Drewe* (2007) (pictured left), was also nostalgic. More visceral works were by world-renowned artists such as Alan Moore, Bryan Talbot, Mark Millar and Jamie Hewlett, who contributed the challenging exhibition poster which incidentally provided entertainment for journalists in search of scandalous symbols.

## Volunteers

The Friends of the British Library are appealing for Volunteers to help man the desk in the Entrance Hall. Helen Cunningham, who has been a Volunteer since 2010, gives an inspiring account of what this entails. Helen decided to join the team after a career which had included International Planned Parenthood, working in prisons on the resettlement of offenders and on community projects on re-offending and mental health. She joined because she loved the Library, enjoyed talking to people and wanted to do her bit. Sitting at the low desk – to which many visitors to the Library immediately turn on entering – for a three-hour period, with another Volunteer, is oddly rewarding. The position of the desk attracts a number of visitors, both old and young, many from abroad, all with questions about the Library, the sculptures in the foyer, especially the *Sitting on History*, the bronze chained book by Bill Woodrow, as well as general queries and requests for directions.

Queries are dealt with. Bookmarks, booklets and information on how to become a Friend are handed out. There is, Helen says, always something to see in



the Entrance Hall. Like many of the Volunteers she also appreciates the meetings, which are held once a quarter with talks by urators. As well as being a sociable way of helping, being a Volunteer also provides a place to sit and be calm and to think, a way of being part of a well-organised well-trained team, following the lead of a recent visitor who simply remarked: “This place gives me hope”. Details on how to become a volunteer can be obtained from Jean-Anne Ashton on 020 8964 2292 or at [ashtonjeanne@aol.com](mailto:ashtonjeanne@aol.com).

## Dickens's Letters to his Wife in the British Library

The British Library contains a remarkable file of letters exchanged during 1897–98 between Dickens's second daughter, Kate Perugini and Bernard Shaw. They relate to the 137 letters written by Dickens to his wife Catherine, carefully preserved by her until her death in 1879. The main sequence begins in their courtship days in 1835/36 and continues to September 1856, seventeen months before their legal separation. In Perugini's first letter, destroyed by Shaw at her request after he had summarised its contents, she had consulted him about carrying out what she said was her mother's wish, namely that Perugini should (in the words of Shaw's summary) "read them when she was dead and consider whether they could not be published, to shew the world that [Dickens] had once loved her". Perugini felt, however, after reading them, that they proved "exactly the reverse" and showed that her father "had never loved his wife and found out his mistake even before their marriage".

A few weeks later she wrote again to Shaw saying that Dickens's "heart and soul" were not in these letters but that there *might* be others in existence (clearly referring to correspondence with Ellen Ternan) "in which the real man is revealed ... with his heart and soul burning like jewels in a dark place!" If these letters should one day be published, she asked, what service would she have done her mother "by leaving these letters in the tin box to the British Museum, these letters which might have been written to anyone?" Shaw persuaded her, he wrote some thirty-seven years later in the magazine *Time and Tide*, that she was mistaken: the letters showed, "with ridiculous obviousness", that Dickens was "quite as much in love when he married as nine hundred and ninety-nine out of every thousand British bridegrooms, and that this normal state of things outlasted even the eleven pregnancies". He also told Perugini that, thanks to Ibsen, the public might well now sympathise more with "the woman who was sacrificed to the genius's uxoriousness to the appalling extent of having had to bear eleven children



in sixteen years than with a grievance which, after all, amounted only to the act that she was not a female Charles Dickens".

Perugini was apparently convinced by Shaw's argument. She deposited the letters in the British Museum in 1899 contributing a brief "Foreword" in which she recorded that she was carrying out her mother's wishes and cited Catherine as believing that the letters would show the separation "was not owing to any fault on her side". Perugini was concerned also to exonerate her maternal aunt Georgina Hogarth from any blame in the matter. The cause of the separation, she wrote, was "not unknown to me" but she would write nothing about it since she considered it "a subject with which the public has no concern". She stipulated that the letters should not be made public until she and all Dickens's other children were dead. She herself died in 1929 and the last of her surviving siblings, Sir Henry Fielding Dickens, at the end of 1933. The following year was one of intense media interest in Dickens with the biographer Thomas Wright's sensational revelations in *The Daily Express* concerning Dickens's liaison with a young actress called Ellen Ternan. There was much press speculation about what might be revealed when the box of his letters to Catherine was opened, as it now could be, by the British Museum.

It gradually became known, however, that the letters did not contain anything very spicy or exciting

or even particularly intimate and interest became focused more on the remarkable, far more passionate, letters Dickens had written in 1855 to his sweetheart of twenty years earlier Maria Beadnell. The British Museum letters to Catherine did not become public until 1935 when they were published by Constable, together with related material, in a volume called *Mr and Mrs Charles Dickens. His Letters to Her*, edited by Walter Dexter, Editor of *The Dickensian*, the magazine of the Dickens Fellowship. They are all included in the definitive Pilgrim Edition of Dickens's letters published by OUP.

Reading them today, we are more likely, I think, to find ourselves in agreement with Shaw's assessment of their impact rather than with Perugini's. The courtship ones are warmly and playfully affectionate, though sometimes also reproachful about her not understanding how he must prioritise his work commitments over his desire to be with her. The letters written to her during the twenty-two years of their marriage (addressed to "My dearest Kate" until 1852, thereafter to "My dearest Catherine") are also affectionate with, as might be expected, much emphasis on family matters and domestic arrangements together with gossip and comic stories about family friends and acquaintances. Two of the three letters he writes to Catherine during the twelve years that he lived after the separation make poignant reading, however. The first (11 June 1865) responds briefly to her letter of concern after his involvement in a terrible railway accident and the other (5 November 1867) consists of just two sentences, thanking her for her good wishes for his forthcoming American readings tour. The last sentence reads, "Severely hard work lies before me: but this is not a new thing in my life, and I am content to go my way and do it".

**Michael Slater**

Michael Slater is a Fellow of Birkbeck College. His book *The Great Charles Dickens Scandal* was published in 2012.

## Newsroom

The Library's new Newsroom which was officially opened in April by the Rt Hon Sajid Javid, the Secretary of State for Culture, Media and Sport, in many ways resembles a modern newspaper office with shared desks and a meeting 'hub'. A networking area has a video wall which shows live news from television channels and companionably grouped tables. Inside, long rows of desks and computer screens offer 107 reader spaces for researchers who have access to the Library's unrivalled newspaper collection, online, on microfiche and in bound copies.

Bookshelves hold a sample of once vital reference books, such as the *Dictionary of World History*, *Encyclopedia of Dates and Events*



and *English Genealogy*. Wall posters provide a glimpse of the old newspaper world, while modern media provide unparalleled access to historical and geographical collections.



Below a recent researcher tells of his serendipitous findings.

## In search of the *Bulawayo Chronicle*

One of the great boons resulting from the relocation of the Newspaper Library from Colindale (which had its charms, though convenience was not amongst them) to St Pancras, is the opportunity for impulse research. Finding myself with a spare morning in London, I thought I would visit the Library's new Newsroom and endeavour to find the original of a vivid account in the *Bulawayo Chronicle* of the surrender of General Paul von Lettow-Vorbeck, the last German left fighting in the First World War, at Abercorn (now Mbala), just south-west of Lake Tanganyika, on 25 November 1918. (It took a while for news of the 11 November Armistice to get through to deepest, darkest Africa.) My source for the article was in one of those informative but irritating books which are well-researched but inadequately referenced. Since all I had was the newspaper title, I ordered up the *Chronicle* microfilms for July–December 1918 and set to work. The *Chronicle* was (and is) a daily newspaper, but the British Library set (for 1918 at any rate) only has the Friday issue, with a "Weekly edition" supplement containing "news

of the week from our daily edition". Negotiating the five weekly issues between 29 November and 27 December was very straightforward (and the British Library staff were most helpful) with the marvellous new microfilm readers which provide a good image on a computer display screen and enable the easy copying of pages.

But of my article there was no sign. Perhaps it wasn't in the *Bulawayo Chronicle* at all, or it only appeared in one of the daily issues not available on the microfilm. It is possible that the article appeared early in 1919, so a return visit is planned. Meanwhile, was it a wasted journey? Emphatically no, since the *Chronicle* provided me with a fascinating glimpse of how the end of the war was received in southern Africa. The "Victory Edition" of the paper, Friday 15 November 1918, contained a mixture of the profound ("Memorable Week in the World's History"), the trivial (A G Hay—"Official Auctioneer to the Bulawayo Agricultural Society"—getting in early for the festive season with "A Good Olde Christmas Fayre"),

and the heart-breaking (in that of all issues, amid the news of end-of-the-war celebrations there was a note of Rhodesian casualties, including two Bulawayo men killed in action).

And, while I was waiting for the microfilm to arrive, I could play with the rich on-line newspaper archives available in the Newsroom. Among these is the wonderful UKpressonline site, which contains an unlikely combination of (among other titles) the *Daily Mirror*, the *Daily Express*, the *Daily Worker* (very left-wing) and the *Church Times* (rather less so). First World War reports in the *Daily Mirror* provided some juvenile amusement. On 22 May 1916 (page 3) the following headlines appear: "Germans Win Trench"; "All Enemy Attacks to the East Break Down"; "More Fokkers Lost".

**Keith Jeffery**

Keith Jeffery is Professor of British History at Queen's University Belfast. His *Global History of 1916* will be published by Bloomsbury next year.

## My British Library

### A good place to write a novel

I wrote the sixth draft of my first novel in the British Library. The first five drafts were written mostly in dorm rooms and bedrooms and kitchens. From my basement flat in London I could look up at a concrete front garden, a few bins, a hedge, and hope for a bit of sunshine. Sometimes I even dressed for work, jacket and tie. Probably I should have been unhappier than I was. My first job out of university had been playing minor league basketball in a Bavarian market town. I turned out to be slightly worse than mediocre. Eight years later, and with no real prospect of a professional career, I used to break up the tedium of writing by skipping rope in the afternoon, while wearing heavy rubber orthopaedic-style weights under the front of my shoes. They were designed to help me increase my vertical leap. My fifth draft eventually landed me an agent. He said you have to rewrite the whole thing. So I started going to the British Library.

Part of the attraction was the commute. It got me out of the house. I worked two or three two-to-three-hour sessions a day. From ten until lunch, which I ate in the little Friends' room at the top, a homemade sandwich and 40p Walkers crisps, bought from the dispenser, followed by one of those automated hot drinks that taste, as Douglas Adams once put it, almost but not exactly unlike tea. On sunny days I sat out on the terrace, with the other sandwich-makers, the Tupperware-users, the soup-in-a-thermos types.

It's cold in the shade, so you move to catch the sun and sit back with the light in your face and the shadows of leaves coming through the purple of closed eyes. Then maybe a Twix and back to my desk. And if I could stand it, after tea, another two hours – my brain fizzing slightly and feeling a little flat at the same time. All of that pressure to turn thoughts into words. But the broad cushioned seats of the chairs were very comfortable. I liked the air-conditioned air, too, the hum of the reading rooms, as if everything in them were being quietly and just very slightly preserved. Afterwards, walking to Euston station with the other commuters, I felt like I'd done a day's work.

The other reason I came, of course, was for the books. My first novel was historical, set in America in the early 19th century, and I had filled most of the first five drafts with the sort of thing you can imagine from scratch. It was about a guy who thought he could prove the earth was hollow. The man it was based on existed, but I had misremembered his name and never looked him up. So I looked him up on the computer catalogue, and an hour later the light at my desk flashed on. And there was his book, almost two hundred years old, appearing on the top shelf of a trolley – another collection, as it happens, of the sorts of thing you can make up from scratch. But after all this time his imagination had changed somehow into a kind of raw material, out of which I began to rebuild my own novel.

But it wasn't just the books that made their way into my story. Part of the point of writing in a library is to give you people to look at. Graduate students, staff, writers. People checking each other out over the desk dividers, meeting for coffee. Older academics, too, with their stacks of source material forming skylines on their desks. Visiting Americans.

And in between these groups, and maybe even belonging to some of them, hard-to-place outsiders – free-lancers, the underemployed overeducated, the lonely or stuck, claiming the same table each day because it gave them somewhere to be and something to do. Keeping alive their interest in the world by following some odd train of thought. Looking up a few books. Carefully leaving their papers behind while they break for lunch, so they don't lose their desk. As if something important depended on the progress of their research. Every evening, at closing time, they bring their books to the service counter and reserve a few to return to in the morning. So they can start from the middle again. This was probably the group I belonged to.

#### Benjamin Markovits

**Benjamin Markovits** is the author of a trilogy of novels based on the life of Byron, *Imposture*, *A Quiet Adjustment* and *Childish Loves*, published by Faber.

## Friends' Reception

The Terrace Restaurant and a lovely summer's evening on 1 July provided a fitting backdrop for the Friends' 25th Anniversary Reception, hosted by the Chairman of the British Library, Roly Keating.

Around 150 people joined the celebrations of this milestone, including our President, Lord Salisbury, our past Chairman and Vice President, Lord Hameed, all of the current Council officers, and several Council members. This, coupled with past Friends' administrators, volunteers, and Friends old and new, made for an enjoyable event with much lively conversation over a glass of wine.

Speeches were given by Keating and the Chairman of the Friends, Ferdinand Mount, both of whom thanked the Friends for their support over the past 25 years.

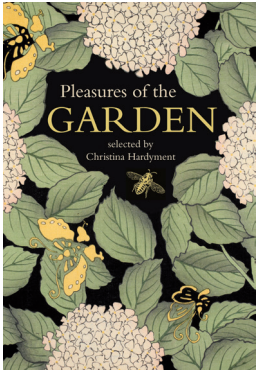
After the speeches, the Terrace area was opened for Friends, allowing people the chance to see a part of the Library that they may never have come across before.

Our next social event will be the Annual Christmas Shopping Event on 20 November. Further details will follow. The last of our 25th Anniversary events will be a concert held on 13 November, and information can be found on page 7. We hope to see many Friends there to end the Anniversary celebrations on a high note.

## Book Review

### **Pleasures of the Garden: a literary anthology, selected by Christina Hardymont.**

British Library. 224pp. £20, or £18 to Friends



There are many anthologies of garden writing but few as handsome as this one, published by the Library to herald the growing season. Prose

and verse by the usual suspects, as well as by some lesser-known writers, are interspersed with superb images from the Library's collections of manuscripts and printed works.

Christina Hardymont has divided her chosen extracts into four sections. The first she devotes to lovers, both of and in gardens. "What more delightful," wondered the Rev. William Lawson in 1618, "than an infinite variety of sweet smelling flowers decking with sundry colours the green mantle of the earth, the universal mother of us all?" A century later Joseph Addison hailed the pleasure of gardens as "one of the most innocent delights in human life", while in 1807 the more down-to-earth Jane Austen wrote to her sister: "Our garden is being put in order by a man who bears a remarkably good character, has a very fine complexion and asks something less than the first."

Parts two and three cover design and technique. Here we are reminded how fashions fluctuate, with the taste for formal structure alternating with a preference for less contrived landscapes. Topiary, for instance, has been in and out of favour over the years. In 1597 Francis Bacon wrote: "I, for my part, do not like images cut out in juniper or other garden stuff; they be for children." Alexander Pope agreed,

criticising gardeners who were "yet better pleased to have our trees in the most awkward figures of men and animals, than in the most regular of their own."

The final section, "Solace for body and soul", explores why we cherish our gardens. Thomas Jefferson, after retiring as President of the United States, confessed: "No occupation is more delightful to me than the culture of the earth, and no culture comparable to that of the garden." Rudyard Kipling concurred: "The glory of the garden lies in more than meets the eye."

While devoted trowel-wielders will subscribe to that, we are often more concerned with the practicalities. So we dig away, inspired by this exhortation from Walafriid Strabo, a 9th-century Frankish monk who became Abbot of Reichenau: "The gardener must not be slothful but full of zeal continuously, nor must he despise hardening his hands with toil, or pushing a full dung-barrow out on to the parched earth, and there spreading its contents about."

#### **Michael Leapman**

**Michael Leapman's book about the early days on his allotment, "One Man and His Plot", is published by Faber Finds ([www.faber.co.uk/faberfinds](http://www.faber.co.uk/faberfinds)) and can be ordered from there or from bookshops.**

## Visit Report

### **Canterbury Cathedral Archive**

Ten members of the Friends were welcomed to Canterbury by the Cathedral Archivist, Mrs Cressida Williams, and Dr David Shaw, who is a member of the Council of the Friends of the British Library as well as an active researcher at the Cathedral Library. The visit started in the 17th-century Howley-Harrison Library



where Dr Shaw explained the history of the libraries at the Cathedral, from the 15th-century library created by Archbishop Chichele which survived the Dissolution of the Cathedral Priory in 1538 but was demolished by the Parliamentary authorities in the 1650s and rebuilt in the 1660s; the 19th-century "new" library was destroyed by enemy bombing in 1942 and rebuilt in the 1950s.

The library staff had prepared a display of items to show the Cathedral's holdings. These included two medieval manuscript books of hours, some of the library's incunables, a world atlas printed by the Plantin press in Antwerp, and the Cathedral's copy of the 1540 Great Bible whose title page shows King Henry VIII offering the English translation of the Bible to the waiting clergy and people. Dr Shaw had also selected a poignant item to link with the British Library's First World War exhibition: a 1540 edition of Erasmus's New Testament which had been presented to the Library in 1920 by its then honorary Librarian Dr Charles Cotton in memory of his son Robert, a chaplain and second lieutenant in the Royal Army Service Corps who was killed in Italy in 1918.

The visit concluded with a display of archival documents in the newly refurbished main reading room. Mrs Williams showed several of the Cathedral's Anglo-Saxon charters, including the Godwin Charter (c. 1020) which had recently been returned to the Cathedral after an absence of several hundred years. Other exhibits included Canterbury's copy of the Magna Carta, a 17th-century map of London, together with a number of World War One documents.

## Autumn Visits

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

### Southside House

London SW19

Thursday 25 September, 2pm, £18

Minimum 15, maximum 24 people

Southside House provides a backdrop to the lives and loves of generations of the Pennington, Mellor and Munthe families. Maintained in traditional style, the 17th-century building displays family possessions from over the centuries.

Friends will have a private guided tour. Tea/coffee and biscuits will be provided on arrival. If you have already applied for a place, please consider it confirmed.

### BBC Broadcasting House

London W1A

Thursday 2 October, 1.30pm, £17

Limit 25 people

This tour will give you a chance to see behind the scenes of one of the largest creative broadcast centres in the world.

Please note that priority will be given to those unsuccessful in their application for the previous visits to the BBC.

### The Poppy Factory

Richmond TW10

Tuesday 14 October, 2pm, £11

Limit 20 people

During our visit, tour guides will give the Friends a presentation, using original footage and films to tell the story of the origins of the poppy as a symbol of remembrance and the foundation of the Poppy Factory in 1922. We will start with a presentation by a tour guide and then get the chance to walk around the factory floor to see how the poppies, wreaths and crosses are made.

### Freemasons' Hall

London WC2

Wednesday 22 October, 2pm, £10

Limit 30 people

Freemasons' Hall is the headquarters of the United Grand Lodge of England, the oldest Grand Lodge in the world, and also the meeting place for over 1000 Masonic lodges. The building, which was designed by H V Ashley and F Winton Newman, was completed in 1933. Friends will be given a guided tour of the richly decorated interior of the Hall.

### BAPS Shri Swaminarayan Mandir

Neasden NW10

Thursday 6 November, 11am, £10

Limit 20 people

BAPS Shri Swaminarayan Mandir is a masterpiece of traditional Hindu design and workmanship. Friends will have a talk, followed by a video, before viewing the shrines.

Please note that you will have to remove your footwear to be permitted in the building.

### British Library/British Museum

Singers Concert

St Pancras Parish Church, London NW1

Thursday 13 November, 1.15pm,

free of charge. No need to book

In honour of the Friends' 25th anniversary, the BL/BM singers will be performing selections from Brahms Requiem at the St Pancras Parish Church. Please join us at the Church on Euston Road for the concert. The concert is free and open to all.

### Royal Hospital Chelsea

London SW3

Tuesday 18 November, 10am, £14

Limit 20 people

The Royal Hospital Chelsea was founded in 1682 "For the succour and relief of veterans broken by age and war". Over 300 years later it continues to care for old and infirm veteran soldiers.

Led by a Chelsea Pensioner, Friends will be taken around the Hospital Grounds and into the Great Hall and Wren Chapel. The visit will last around 2 hours.

### Annual Christmas Shopping Event

British Library NW1

Thursday 20 November, 3pm-6pm,

free of charge. No need to book

Details are still being finalised, but please put the date in your diary! We expect to be able to offer mulled wine and mince pies, as well as an extra discount in the British Library Shop. It's a great chance to meet other Friends too. Further information will follow in a separate mailing.

### Whitechapel Bell Foundry

London E1

Saturday 6 December, 10am and

1.15pm, £18

Limit 8 people (10am), 7 people (1.15pm)

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. 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. Please indicate your tour time preference.

### Handel House

London W1

Tuesday 9 December, 1pm, £16

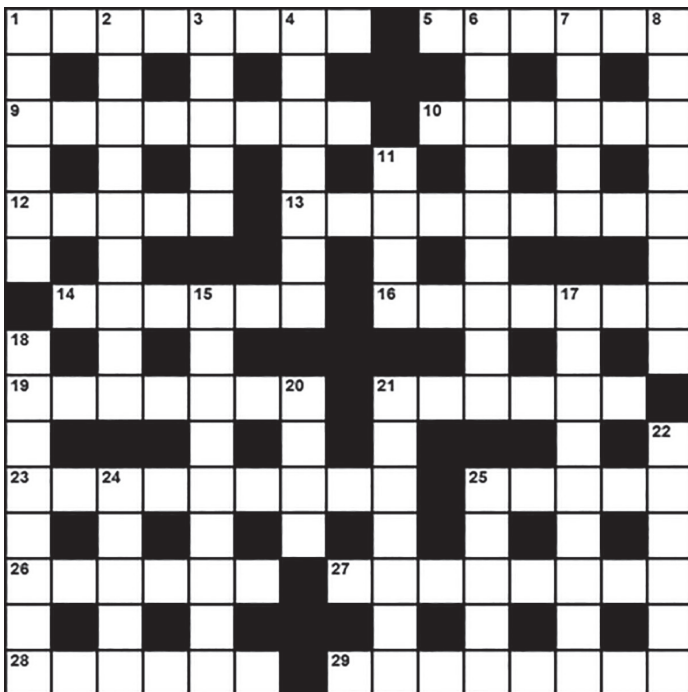
Limit 20 people

Its continued popularity has encouraged us to repeat our visit to the home of George Frederic Handel from 1723 until his death in 1759. The museum celebrates his life and work in finely restored Georgian interiors. The event will begin with a tour of nearby St George's Church, where Handel played the organ. Then we will head back to the house for a guided tour and a harpsichord recital lasting around 30 minutes.

## Win tickets to London's newest theatre

The senders of the first three correct solutions opened will each win a pair of tickets to their choice from three plays in the One Stage Season at the St James Theatre. Close to Victoria Station, the theatre opened two years ago and has quickly gained a reputation for high quality productions, some of which have transferred to the West End proper.

The plays, running consecutively from 3 September to 13 December, are **BREEDERS**, a new comedy by Ben Ockrent, starring Jemima Rooper and Tamzin Outhwaite, questioning not only why we have children but how; Anton Chekhov's masterpiece **UNCLE VANYA**, reimagined by Anya Reiss in a new version for the 21st century; and **ACCOLADE** by Emlyn Williams, a gripping thriller about sex, scandal and blackmail, as relevant now as when it first shocked audiences in 1950.



### Across

- 1 Come on in before it shuts (4,4)
- 5 The Library is showing these unmasked (lol) (6)
- 9 Revolutionary transport for aristocrats (8)
- 10 She emerges from a pastel landscape (6)
- 12 The Queen is after somewhere to stay, central (5)
- 13 Any of them can be heard on Friday evenings (9)
- 14 Sounds like they're being pursued, but remain pure (6)
- 16 It's a poor tin that produces just one serving (7)
- 19 Strapping lad with ample drawers (7)
- 21 Desire fervently to live (6)
- 23 Better laid up in heaven than on earth: gospel truth (9)
- 25 So sweet and so French (5)
- 26 Consumed with pleasure as a Scot messes up his gag (6)
- 27 Hindering what's soon to come, shorn of direction (8)
- 28 I am in grand, wild form, feeling bold (6)
- 29 Stem flow of words to allow one in thus (8)

### Down

- 1 Misconceived oil tax lands us in the soup (6)
- 2 Crazy Thelma accommodates older boys – but it's quite savoury (9)
- 3 Apocalyptic artist had a tough start in France (5)
- 4 Deviation from the straight and narrow sounds oh . . . desolate (7)
- 6 Has the most stamina for gawking (9)
- 7 In Leipzig, look for my white house (5)
- 8 Ultimately, the big bird faces the music (4,4)
- 11 John got by with some (but not much) from his friends (4)
- 15 In early January he kept the money while his friend went to the Elephant (9)
- 17 Troubled region had Nico in disarray (9)
- 18 French is floundering in ditch, but it's all sewn up (8)
- 20 These days were long ago (4)
- 21 Started again by adding density to his CV? (7)
- 22 Rupert's unkempt roses blew about them, unofficially (6)
- 24 At sea, Germans are included enthusiastically (5)
- 25 Last one of all is mere oblivion, says Bard (5)

### Solution to Summer puzzle

**Across:** 1 Purchased, 6 Beard, 9 Caper, 10 Easy rider, 11 Stupendous, 12 Epic, 14 Pioneer, 15 Bellini, 17 Resists, 19 Erasure, 20 Hash, 22 Bad hair day, 25 Nostalgia, 26 Tetra, 27 Nines, 28 Eumenides.

**Down:** 1 Packs, 2 Rapturous, 3 Horse sense, 4 Spender, 5 Disturb, 6 Bore, 7 Add up, 8 Directive, 13 Flea-bitten, 14 Parthenon, 16 Inundated, 18 Spangle, 19 Ephraim, 21 Susan, 23 Years, 24 Bass.

**Winners of our Summer crossword, who each won a pair of tickets to the Viking exhibition at the British Museum,** were David Lumsdaine of York, Arthur Sharp of Chorleywood and Aidan Sharratt of London W10.

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