

Newsletter

Tales of Wonder



James Gillray's print of four middle-class women feeling the effects of the sublime and wonderful caricatures the place of tales of horror in popular fiction.

The exhibition *Terror and Wonder: The Gothic Imagination*, which is at the PACCAR Gallery until 20 January 2015, shows that – along with shrouds, graves and apparitions – books and libraries play a part in gothic invention. They feature in canonical works from *The Castle of Otranto* by Horace Walpole (1764) and *The Mysteries of Udolpho* by Ann Radcliffe (1794) to M R James's story 'The Tractate Middoth' (1911, shown here in the televised version of 2013) and Umberto Eco's bestseller *The Name of the Rose* (1980).

A similar role is played by manuscripts and old documents, which often hold the clue to ancient mysteries, and by antiquarian forgeries. In the exhibition, Thomas Chatterton's famous forgery is featured on a souvenir handkerchief of 1806, which has a picture of the

'distressed poet' in his garret. Evidence of inspired authorship can be seen in Wilkie Collins's frantically written manuscript of *Basil* and in the handwritten copy of Mary Shelley's *Frankenstein* with P B Shelley's marginal additions. The text of the 3rd edition

of *The Monk* shows the author's inked-out deletions of fevered passages describing a woman's breast.

Other items on display include the travelling library of Sir Julius Caesar kept in Horace Walpole's faux medieval villa at Strawberry Hill, and copies of the seven 'horrid novels' mentioned by Jane Austen in *Northanger Abbey*.

In a section of 'Modern Horrors' are novels by Sarah Waters, Susan Hill, Stephen King and Stephanie Meyer. Alongside the prints, drawings and paintings are posters, stills and screenings of horror films such as *The Bride of Frankenstein*, *Rebecca*, *The Wicker Man* and *The Blair Witch Project*. Specially commissioned photographs taken by Martin Parr in April 2014 expose the oddness of the Whitby Goth Weekend.

Recent Grants

The British Library's exhibition to mark the 800th anniversary of the signing of Magna Carta will open in March 2015, displaying prints, drawings, and sculptures from the British Museum and the V&A. Among the overseas loan items will be the Declaration of Independence from the Library of Congress in Washington. All four surviving original 1215 Magna Carta manuscripts will be brought together for the first time at a unification event in February.

The Friends of the British Library are helping to make this possible. A grant has been awarded to help with the transportation and conservation costs of bringing four important items from the Archives Nationales and the Musée Carnavalet in Paris.

Other recent grants have been made towards the continuation of a conservation internship in the Library and to the Greek Manuscripts digitisation project.

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A Letter from the Chairman

The Silver Jubilee Fund

Our Silver Jubilee came to a triumphant end with the Concert in St Pancras Church on 13 November. I would like to offer great thanks to all those in the Friends and at the Library who have helped to make our celebrations so memorable: first, the exhibition of our achievements in the Sir John Ritblat Gallery, then the enthralling curators' evening in April and the reception on the Library Terrace so generously given us by Roly Keating, the chief executive of the British Library. I now wish to add to this list something which will, I hope, leave a lasting legacy.

The Friends have never had an Endowment Fund, unlike many of our sister organisations such as the Friends of the National Libraries, the National Manuscripts Conservation Trust and the Lambeth Palace Library – all of which have endowments worth at least £1 million. An Endowment Fund can provide a steady stream of income to supplement subscriptions and legacies. There is no doubt that the Library



faces a demanding future and I am convinced that the best way for us to increase our contribution is to set up an Expendable Endowment. This will build up our capital, while leaving us free to help with exceptional payments to the British Library in emergencies.

So the Council has agreed to establish the Friends of the British Library Silver Jubilee Fund. And who better to start the ball rolling than the Friends themselves? I am appealing to all Friends to make a special donation

to the new Fund. Whatever you can afford will leave an enduring trail of gratitude. The Friends have already given so much to the Library; I am confident that we have more to give.

Please make out your cheques to the Friends of the British Library, marked Silver Jubilee Fund, and send them to the Friends' Office. Or you can call Nickie Chapman there to make a donation by telephone.

Ferdinand Mount

Volunteers

Another way to help the Friends is to become a Volunteer. Jean-Anne Ashton is looking for committed people who support the Library and are willing to give up a little of their time to help man the Friends' desk in the Entrance Hall. For more information contact ashtonjeanne@aol.com

Authors' Lives

From 6.30 to 8pm on 19 March 2015, Howard Jacobson will be in conversation with Alex Clark in the British Library Conference Centre Auditorium.

Howard Jacobson, the award-winning writer, columnist and broadcaster, published his first novel, *Coming From Behind*, in 1983. He is the author of twelve further works, among them *The Mighty Walzer*, *Kalooki Nights*, *The Act of Love* and the Man Booker Prize-winning *The Finkler Question*. His most recent novel, *J*, has been hailed as the dystopian British novel of our times.

In 2009 Howard Jacobson was approached by the oral history charity National Life Stories to contribute to its *Authors' Lives* archive. Bringing together in-depth life story recordings with the nation's leading contemporary writers, *Authors' Lives* is an archive unlike any other, containing

biographical interviews of unrivalled scope and depth. This body of material will be made available to listeners today and in perpetuity through the British Library's Sound Archive. Howard Jacobson's contribution is closed until his death, but at this event he will talk about making a recording, his life and writing career, and the publication of his most recent novel *J*.

Howard Jacobson's recording was made possible with the kind support of the Friends of the British Library.

National Life Stories is an independent charitable trust within the British Library whose expertise is oral history fieldwork: see www.bl.uk/nls.

50 tickets for this event are available for Friends. See page 7 for booking information.

Behind the Scenes

The British Library Shop



The British Library Shop is a welcoming place. Its sales manager, David Wilkerson, describes its 2,000 square feet as a reassuring space offering a 'safe haven' for visitors to the Library who may feel uncertain about entering the Reading Rooms and who stop to browse and to ask directions. It also provides a family-friendly area for Sunday visitors. As well as cards and posters, periodicals and notebooks, the Shop offers a range of titles on popular subjects: Book Design, Biography, Poetry.

The historical and geographical tastes of the customers can be seen in the titles of its top sellers: *A History of the 20th Century in 100 Maps*, *London: A History in Maps* and *The Book of the British Library*. Novels have always had a steady presence in the Shop and the decision to display notices with the staff's recommendations has increased the sales still further. The fiction section specialises in 'forgotten' novels, including the highly successful crime classics published by the British Library.

Partly as a result of Amazon's discounts, books have become less dominant in the Shop over the past five years, and today 50% of turnover comes from gift items such as puzzles, t-shirts, jewellery, candlesticks, decanters and scarves. Duncan Sanders, the Shop's buyer and merchandiser, oversees the buying team's research, bringing together in-house designers and specialist companies to work on visual mood boards and costings. Among the 200 non-book items chosen to coincide with the current exhibition *Terror and Wonder: The Gothic Imagination* are a Dracula apron, dark lipsticks and a gentleman's shaving set costing £80, which is already selling well. Smaller



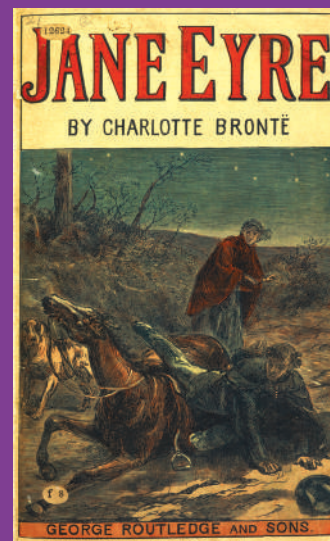
stock items such as fridge magnets, cards (including Rudyard Kipling's *Cat That Walked by Himself* and *Alice in Wonderland*) continue to attract visitors who want a souvenir of their visit to the Library.

Both Wilkerson and Sanders see the Shop as 'on a roll'; visitor numbers continue to rise and turnover has doubled since 2004.

The Friends' Christmas Shopping Evening contributes to the Shop's success. This year it is on 20 November when Friends can buy at a 20% discount.

Adopt a Book

A selection of books with a Gothic theme have been chosen for the Library's Adopt a Book scheme. They include *Frankenstein* by Mary Shelley, *The Vampyre* by John William Polidori, *Jane Eyre* by Charlotte Brontë, *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson and *Tales of Mystery and Imagination* by Edgar Allan Poe. For £25 donors will receive a certificate which can be kept or sent as a gift. Bespoke adoptions from £150 allow the donor to select a title from the Library's collection and to be invited to 'Meet the Conservators' events. Adopt a Book raises funds to support the work of conservators and contributes to the cost of the Library's conservation work. Details of the scheme can be found on www.bl.uk/adoptabook.



My British Library Roses and the real thing

I can't imagine life without the British Library. It keeps me rooted to London, should I ever be tempted to stray. I got my first Reader's Pass to the old domed Reading Room in the 1970s, when you had to prove your need of its collections, and a further pass – with even more stringent requirements – to access the manuscripts, housed elsewhere in the British Museum.

Other collections were scattered about London – newspapers out at Colindale, and the India Office archives in Richard Seifert's excruciatingly dull Orbit House on Blackfriars Road. I once spent a blissful month there researching a novel about a fictional woman's journey into the Yemen in 1911, when Arabia came under India's wing. The British Vice-Consul at Hodeidah on the Yemeni coast stepped out of the files straight into my story; I even used one of his letters to impart authenticity.

When the collections came together at St Pancras, I thought I would miss the haphazard joys of sleuthing around London. But the minute I walked into its soaring Entrance Hall and felt the well-crafted materials of its interior

– polished wood and stone, leather seats and desks, discreet touches of brass, nothing skimped – I felt quite at home. Rare Books is where I work by preference, although I am sometimes directed to other Reading Rooms, each with its distinct flavour. I still feel an imposter in manuscripts and defiantly flighty in the sciences. If I'm at the Library all day, I'll wander up to the third floor and along the walkway, feeling like a bird about to swoop off a cliff. Over the past ten years I have published a biography of early plantmen and gardeners; a novel inspired by the Suffolk landscape, and two cultural histories of flowers. The Library's collection has provided source material for all of them, and lured me to places I never thought to go. Of course I use and love other libraries but the British Library feels like home.

The real stars for me are the illustrated botanical books. Some are brutes, such as James Bateman's massive tome on the orchids of Mexico and Guatemala, which I can only read standing up. Others bear the library stamp of Sir Joseph Banks, who sailed with Captain Cook to Tahiti and plundered the world for its plants.



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But order up from the King's Library Pierre-Joseph Redouté's three-volume work on *Les Roses* – another monster – and I guarantee that its images, elsewhere dulled by countless repetition, will catch your breath, such is the shimmer of their exquisite engraving. I know digitising the collection will conserve it for future generations yet nothing beats the touch and feel of the real thing.

Jennifer Potter

Jennifer Potter is a novelist and author of books of garden history including, *Strange Blooms: The Curious Lives and Adventures of the John Tradescants* (2006), *The Rose A True History* (2010) and *Seven Flowers: And How They Shaped Our World* (2013).

Book Review

Mystery in White: A Christmas Crime Story By J Jefferson Farjeon (British Library £8.99)

The most recent title in the British Library's Crime Classics series is a suspense-filled story which was first published in 1937 when it was highly praised by Dorothy L Sayers. It tells the unlikely but atmospheric tale of a group of passengers, stranded in a snowbound train, who take refuge from the weather in a large empty country house in which the fires are lit and tea prepared for non-existent guests. The company, who include a chorus girl, a middle-class brother and sister, a timid clerk, an old army bore and a professional psychic, settle in on Christmas Eve, get to know each other, and survive a series of shocks and spooky happenings.

Bodies in the snow, a former butler and a Cockney criminal and psychic revelations lead to a classic dénouement in

which four murders are uncovered. The police arrive to tidy up the many revelations for the reader.

While the suspense is only mildly disconcerting and the plot twists improbable, much pleasure can be had from the atmospheric background of the house with its portraits, log fires and twisted family history, and from the promising love affairs between the characters. Period dialogue ('He's another rum one, though I rather like him') as well as glimpses of the long shadow of the First World War support the sense of a familiar past. The author, brother of Eleanor and Herbert Farjeon, was a prolific writer of crime fiction and it is his amiable personality and good humour that carry the novel.

Elizabeth Barry

An Unexpected Collection Item: The *Punch* Table

As the novelist Penelope Fitzgerald observed, ‘the death of a humorous paper is a serious thing.’ She was commenting on the closure on 8 April 1992 of *Punch*, the magazine which her father E V Knox had once edited. Founded in 1841 it had celebrated its 150th anniversary only the year before, but its circulation had declined to 33,000 and it was losing its owners, United Newspapers, over £1 million a year. Everyone agreed that they would miss it, but not enough actually to buy it.

Punch, of course, was more than a magazine, it was a national institution. Traditions and a host of physical artefacts had accumulated around it. Of these the largest and most famous was the *Punch* table. From the beginning the magazine was much more of a partnership between its contributors and owners than was usually the case and this partnership partly found expression in the marked conviviality which accompanied its production. Dinners to discuss its contents were held in various taverns but, after the magazine was acquired by Bradbury and Evans in December 1842, they soon installed a dining room table in its offices, which became their venue.

Here the table was transformed into The Table. The dinners which took place on Wednesday around it, originally at 6 o’clock but later as time passed, were the occasions on which the subject was decided of that week’s principal cartoon. Membership of The Table was a privilege only granted to senior contributors. Some members of staff never attained it. It carried with it, at least in theory and largely in practice, the remarkable right that their work not should not be subject to editorial control.

As a piece of furniture The Table was undistinguished. Though Thackeray celebrated it in a poem as ‘The Mahogany Tree’, it was made of deal. That the wood was not valuable was just as well for the diners soon began carving their initials round its edge. This process began early. John Leech, one of *Punch*’s greatest artists, dated his initials 1854. He also accompanied them by his device of a leech in a jar. Other early signatories, Douglas Jerrold and Thackeray, died in 1857 and 1863 respectively.

By the time *Punch* closed, The Table had acquired about ninety sets of initials, although some of the editors, starting with Francis Burnand, signed twice, first when they were elevated to The Table and then, again, as editor. The initials give some idea of the placement at the dinners. The proprietors usually sat at one end and the editor at the other. On either side of them were a glittering array of writers and illustrators. Here, depending on the decade, you might have found Tenniel, George du Maurier, Ronald Searle, A A Milne, Anthony Powell and John Betjeman. However, the initials of at least one member of The Table are missing, those of P G Wodehouse.

The Table had always welcomed occasional guests, such as Dickens, Sir Joseph Paxton, Sir John Millais and in 1907 Mark Twain. In its later years this trend became more marked. In 1925 there had been a revolution, the *Punch* dinner became a lunch. In 1969 there was another. William Davis, the new editor decided the lunch was no place for editorial discussions. It should, instead, be a purely social occasion, a place to meet politicians, journalists and celebrities. In 1975 Margaret Thatcher became the first woman to sit at The Table. Six of these ‘strangers’ made their mark. Mark Twain had modestly declined to but in 1958 James Thurber showed no such reticence. The other five initials are royal. *Punch* which had once taken such an acerbic view of Queen Victoria and Prince Albert – it had had to back-pedal furiously when he died unexpectedly – could finally boast the initials of the Duke of Edinburgh and the Prince of Wales on The Table.

Does any record of these dinners and lunches survive? Henry Silver, a now forgotten member of the staff, kept a diary of ‘Nights at the Round Table’ between 1858 and 1870. It captures the bonhomie of the occasions but the humour now seems laboured: for example, Percival Leigh dismissing the musical efforts of the Band of Hope with the remark that ‘Teetotallers are persons who act when they are sober just as other people do when they are drunk.’ For the last decades of *Punch*’s life, lists of those present at the lunches exist, with the occasional menu, as for the 1960 dinner in honour of E V Knox, E H Shepard, A P Herbert and Wodehouse, all of whom had first contributed to the magazine fifty years earlier.

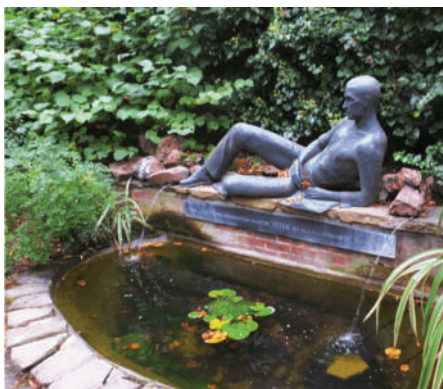


During the Second World War, The Table was evacuated to the country for safe-keeping. This was just as well as the Bouverie Street offices were damaged in an air raid. However, the closure of the magazine in 1992 posed a fresh threat. When Penelope Fitzgerald rang up the office to find out what was going to happen to The Table, the staff did not know. In the event the magazine with its archives and artifacts was purchased by Mohamed Al Fayed, who relaunched it in 1996. After its second and final closure in 2002, these were offered to the British Library, which acquired them in 2004. The statue of Mr Punch which once graced the front of its Bouverie Street offices now surveys the Library’s restaurant terrace but a home in the building has yet to be found for The Table. It must, after all, be one of the largest items in the British Library’s entire collections.

By C J Wright

Visit Report

A visit to Southside House



Southside House in Wimbledon, a Restoration mansion with later additions, is owned by a Family Trust and is open to the public from time to time by appointment. On 25 September a party of Friends were admitted into the little brick courtyard, with its remarkable statue, and were then taken round to the garden room for coffee and biscuits.

This room, where we met our guide, contains a rocking horse, which once belonged to Horatia Nelson, daughter of the naval hero. Emma Hamilton, Nelson's mistress, was a regular dinner party guest in the house in the early 19th century. A narrow corridor, lined with portraits, gave our guide an opportunity to tell us about the Chevalier d'Eon (1728–1810), whose gender was the subject of many bets among London Society. In the breakfast room hangs a sketch by Constable, part of his preparatory work for 'The Cornfield', as well as portraits of Southside's late owners, Axel Munthe, the Swedish physician and author of *The Story of San Michele*, and his wife Hilda Pennington Mellor. Of their two sons, it was the younger, Malcolm, who took responsibility for houses and finances, while the older, Peter, went to the Slade and became an artist. His confidence in himself can be seen in topiary hedges out in the garden.

The dining room is part of a later addition to the house. The walls are covered with paintings, including a

splendid Hogarth and a Burne-Jones cartoon for a stained-glass window. We then moved to the entrance hall, with its black-and-white floor tiles and apparently stone pillars and balustrades, which proved to be wood: replacements after a bomb in 1940. The library contains photographs of the two brothers: Peter in Royal Navy uniform, Malcolm in the uniform in which he won his MC, after a period in SOE. Malcolm was wounded after landing at Anzio, and his health was badly affected, but this did not stop him working to save the houses and the family's treasures threatened by the taxation policies of the postwar Labour government.

No home is complete without a bedroom once slept in by someone famous. Here, the Prince of Wales's Room is the bedroom in which 'Poor Fred', George II's son had slept. The Prince of Wales's feathers in silver sequins on the velvet bedhead are, however, a reference to a later Prince of Wales, Queen Victoria's son, the future Edward VII, who visited the family in Biarritz. There is also a cabinet with some fine jewels, many with royal stories attached. The music room is perhaps the most extraordinary; it has ten huge crystal sconces along the walls, as well as a fine Romney portrait of Emma Hamilton, who used to perform her 'attitudes' here after dinner.

All the rooms look lived in; none of the chairs is corded off; there is no part of the carpet where one must not stand. Only one room feels at all museum-like, and that is the small room where some of the ladies' dresses from the start of the last century, designed by the House of Worth are displayed.

Visitors are free to visit the large garden which is as idiosyncratic as the house; it includes a small waterway, a shell grotto, the topiary of Peter's name, and a pet cemetery.

Jo Hunt

Winter Visits

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

Petrie Museum

London WC1E

Wednesday 14 January, 2pm, £10

Limit 30 people



Pyramid texts for King Pepi I from his pyramid at Saqqara. Detail of a painted limestone fragment from the North wall of the antechamber. Dynasty 6, about 2250 BC. The Petrie Museum, London. Photo: Hans Ollermann.

The Petrie Museum is a university museum. It was set up as a teaching resource for the Department of Egyptian Archaeology and Philology at University College London (UCL). Both the department and the museum were created in 1892 through the bequest of the writer Amelia Edwards. The museum also contains the collection of William Flinders Petrie (1853–1942) – one of the largest collections of Egyptian antiquities outside Egypt. Friends will have a 30 minute guided tour before being allowed to look at the collection in more detail on their own.

Hunterian Museum

London WC2A

Thursday 22 January, 2pm, £15

Limit 30 people

In 1799 the government purchased the collection of John Hunter which they presented to the Royal College of Surgeons. This formed the basis of the Hunterian Collection, which has since been supplemented by others including an Odontological Collection and the natural history collections of Richard Owen. Friends will have a 45 minute tour of the collection's highlights.

BBC Broadcasting House

London W1A

Thursday 29 January, 2pm, £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. Priority will be given to those unsuccessful in their application for the previous visits to the BBC. Please note that unless there is overwhelming demand, this is expected to be our last visit to the BBC for the foreseeable future.

Whitechapel Bell Foundry

London E1

Saturday 7 February, 4pm, £19

Limit 20 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.

Mansion House Art Tour

London EC4N

Thursday 12 February, 2pm, £11

Limit 20 people

Mansion House is the official residence of the Lord Mayor of London. It is used for some of the City of London's official functions. It also houses the Harold Samuel art collection, a unique collection of 17th-century paintings from Holland's Golden Age.

Left to the City of London in 1987, this remarkable collection of 84 pieces holds perhaps the best of Dutch art in Britain. Friends will be given a tour of the art collection, led by a qualified art guide, lasting for approximately 1.5 hours.

**Fashion and Textile Museum**

London SE1

Wednesday 18 February, 2pm, £17

Limit 20 people

The Fashion and Textile Museum is a centre for contemporary fashion, textiles and jewellery in London. Founded by British designer Zandra Rhodes, the Museum showcases a programme of changing exhibitions exploring elements of fashion, textile and jewellery.

Friends will have a tour of the exhibition, entitled *THEA PORTER Bohemian Chic*. This is the first exhibition of her work and it is accompanied by a major new book. This charge also includes entry to the museum.

Friends' AGM & Annual Lecture

British Library NW1

Monday 9 March, 5pm, free

No need to book

The Friends' Annual General meeting will be held in the Conference Centre. Further details will follow in a separate mailing in the new year.

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.

Authors' Lives: Howard Jacobson in conversation

British Library, NW1

Thursday 19 March, 6.30pm, free (booking essential)

Limit 50 people

Following on from the grant given by the Friends to the Authors' Lives project, 50 free tickets for an upcoming talk have been given to the Friends. Please see further information about the event on page 2. Tickets will be allocated by a random ballot in early February.

Somerset House

London WC2R

Wednesday 25 March, 2pm, £13

Limit 25 people



Somerset House is a large neoclassical building situated on the south side of the Strand. The building, originally the site of a Tudor palace, was designed by Sir William Chambers in 1776, and further extended with Victorian wings to the north and south.

The Historical Highlights of Somerset House tours are typically 60 minutes in length and introduce the history of the 18th-century building from Tudor intrigue to Georgian enlightenment. The group will visit the Lightwells, the Deadhouse, the dramatic staircases and the Edmond J Safra Fountain Court.

Please note this is a walking tour and there will not be places to sit. Part of the walk will be over cobblestones. It's a great chance to meet other Friends too. Further information will follow in a separate mailing.

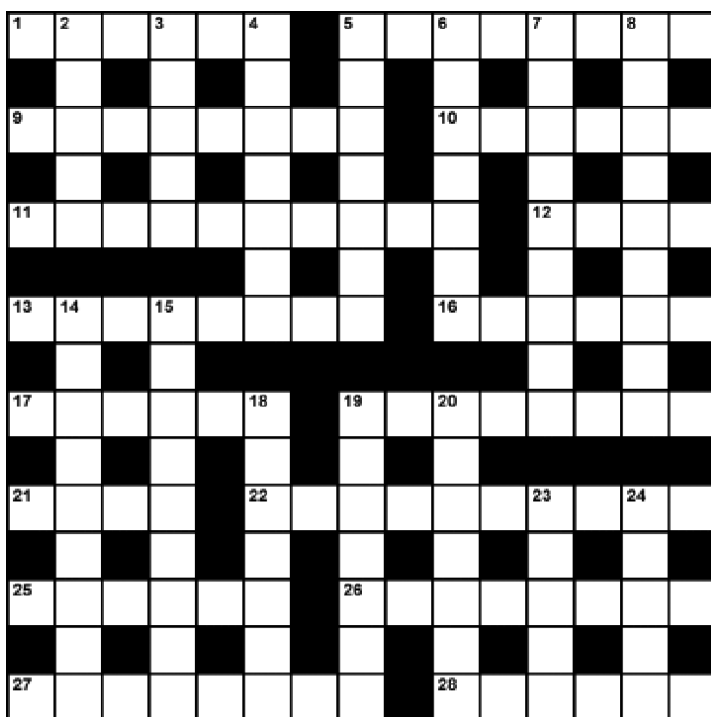
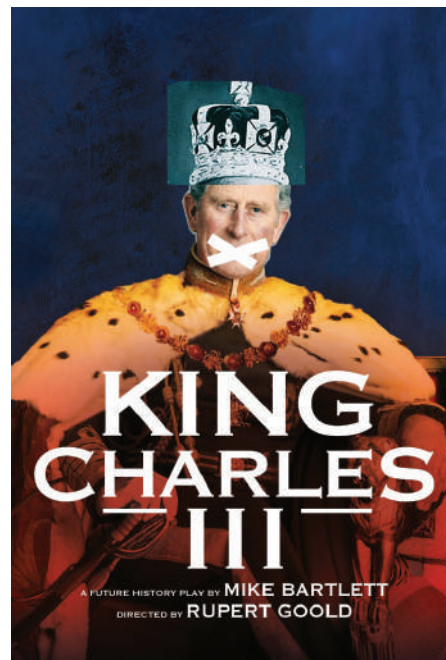
Win tickets to King Charles III

The senders of the first three correct solutions opened will each win a pair of top price tickets to the West End transfer of Mike Bartlett's critically acclaimed new future history play *King Charles III*, now at Wyndham's Theatre following a sold-out run at the Almeida.

Directed by the Almeida Theatre's Artistic Director Rupert Goold, this 'bracingly provocative and outrageously entertaining new play' (*Independent*) explores the people underneath the crowns, the unwritten rules of our democracy and the conscience of Britain's most famous family.

Tickets will be valid for Monday to Thursday performances until 31 January, subject to availability. (And for those who can't crack our crossword, the theatre has just introduced a senior rate of £17.50 for weekday matinées.)

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 30 November or seven days after delivery of your Newsletter, whichever is the later.



Solution to Autumn puzzle

Across: 1 Open door, 5 Comics, 9 Tumbrils, 10 Stella, 12 Inner, 13 Questions, 14 Chaste, 16 Portion, 19 Tallboy, 21 Reside, 23 Treasures, 25 Sucre, 26 Haggis, 27 Impeding, 28 Daring, 29 Edgeways.

Down: 1 Oxtail, 2 Emmenthal, 3 Durer, 4 Oblique, 6 Outstares, 7 Igloo, 8 Swan song, 11 Help, 15 Sebastian, 17 Indochina, 18 Stitched, 20 Yore, 21 Resumed, 22 Hedges, 24 Eager, 25 Scene.

Across

- 1 Spin that could go either way (4-2)
- 5 Drake had time to thrash him after the game (8)
- 9 Good atmosphere, but I became confused about the direction (8)
- 10 Within, he conceals a distinctly cruel streak (6)
- 11 To be or not to be? That is . . . (10)
- 12 Negative exclamation keeps him afloat (4)
- 13 More than one such charade in Stoppard play (8)
- 16 Stare in confusion at final letter: it's clearly not genuine (6)
- 17 Dean thought we lacked purpose when we lost it (6)
- 19 A cruel region, distinctly damp, says Hilaire (8)
- 21 With a prayer it helped the hero come in (4)
- 22 Director of closing ceremony arranged darker tune (10)
- 25 Skilful at keeping right across the Channel (6)
- 26 Cool yet square (3,5)
- 27 Corridor of uncertainty for wrinklies? (4,4)
- 28 Just subtract eight (6)

Down

- 2 In the bedroom, Philip had plenty of gusto (5)
- 3 (with 4) Teenage martyr stationed near Library (5,7)
- 4 See 3 (7)
- 5 Vague, but in the picture (7)
- 6 Get it right after first two letters to escape blame (7)
- 7 One's in India – although it turns out to be a different place (9)
- 8 Race resumed after a false middle (9)
- 14 What's left when I mend rare construction (9)
- 15 Bunyan's hypocrisy originated here (9)
- 18 Cross it and you might get a soaking (7)
- 19 Drink to a fabricated resistance movement (7)
- 20 The proverbial hour before dawn (7)
- 23 Perceptive, with a charming accent (5)
- 24 Happening to start far from oddly (5)

Winners of the Autumn crossword, who each won a pair of tickets to a play at the St James Theatre, were Dan Boddington of London E17, Christopher Edwards of Wallingford and Anne Rogers of London SW8.

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