

ment should be on the basis of 5 per cent. on the first 5,000 dollars, 7½ per cent. on the next 2,000 dollars and 10 per cent. on all over 7,000 dollars gross weekly box office receipts. Should the manager sub-licence the play for such territory, all sums received by the manager should be divided, as and when such sums are received by the manager, in the proportion of one-third to the manager and two-thirds to the author, the £200 advance already paid standing as on account of the author's two-thirds share.

(xii) A further clause usually provides that if the manager produces the play in New York and continues the run for not less than three consecutive weeks then the manager may sub-license the play for stock and repertory performances in the United States and Canada paying the author two-thirds of all sums received by him.

(xiii) In regard to film rights, a usual arrangement is that should the manager produce the play in the West End of London for a specified number of performances, he is then entitled to 25 per cent. of the total sums paid for the world's film and talking-film rights of the play. The same clause often includes a similar provision about broadcasting and television rights but this should cease to be operative one year after the termination of the agreement between the author and the manager for the stage rights. Any contract for the sale or lease of these rights should be subject to the approval and signature of both parties.

The clause in point then usually continues to the effect that provided the manager also exercises his option on the American rights and produces the play or causes it to be produced in New York in accordance with the agreement, and provided the run of the play in New York City is continued for three consecutive weeks, then the manager becomes entitled to a further 25 per cent. share of the sums paid in respect of talking-film, broad-

casting and television rights. Here again it must be stipulated that any contract is to be signed by both parties. It should further be made quite clear in this clause that in no event whatsoever shall the author receive less than 50 per cent. of the total sums paid in respect of these rights.

(xiv) The manager must agree to post to the author nightly a certified statement showing the box office receipts, and also to forward to the author, not later than the Thursday following the end of each week in which performances of the play have been given under the agreement, a certified weekly summary; at the same time payment should be made to the author for the amounts shown to be due by the period covered by such account. Due time should, of course, be allowed for transmission between America and England. The manager should further agree to allow the author or his authorised representative reasonable access to all accounts and books relating to such receipts.

(xv) The licence granted to the manager should lapse in the event of the manager failing to give the requisite number of performances annually or biennially and the dramatist should also be free to terminate the agreement if the manager commits an act of bankruptcy, or fails to render accounts as agreed, or to make payments when due; but in the two latter events the manager should be allowed fourteen days after notice in writing has been despatched to him by the dramatist by registered letter to make good his failure. It should, however, be stated that the termination of the agreement and rescission of the licence for any of these causes shall be without prejudice to any claims which the dramatist may have against the manager in respect of money due or otherwise.

We have now indicated the main clauses which are contained in most normal dramatic agreements, but there are several other points to be covered. It should, for instance, be stated that the agreement shall be

binding upon the heirs, executors, administrators and assigns of the author, and upon the heirs, executors, administrators and permitted assigns of the manager; that on the termination of the agreement the manager shall return to the author all scripts and parts of the play; that the agreement does not constitute a partnership between the author and the manager.

Such, then, are the terms of the average agreement, but it should be remembered that an agreement which has proved satisfactory for one play should not necessarily be duplicated. Theatre contracts are continually subject to adjustment and alteration in order to meet the changing conditions of theatrical business, although it is true that in the United States the Dramatists Guild of the Authors' League of America have agreed with theatrical managers a definite contract, which is known as the Minimum Basic Agreement. This standardisation was deemed advisable mainly in order to protect the interests of unknown authors. No manager is expected to be a philanthropist, but in America, prior to the Basic Agreement, there were undoubtedly a great number of occasions where managers were taking advantage of authors' ignorance of theatrical contracts. The purpose of the Basic Agreement was to prescribe the minimum terms to which an author was to be entitled. This undoubtedly resulted in benefits to a number of playwrights, but the main practical disadvantage connected with the Minimum Basic Agreement is that in many cases the minimum terms have come to be regarded both by managers and authors as the regular terms.

In conclusion let me say again that it cannot be emphasised too strongly that an author would be well-advised to take expert advice on all matters relating to contracts. In the case of dramatic agreements the best person to consult is the Secretary of the League of British Dramatists who is himself both a dramatist and a solicitor.

*Contracts for the dramatisation of a novel*

These contracts are normally on a fifty-fifty basis, the dramatist agreeing to make a dramatic version within, say, six months; to submit the version to the novelist for his approval and to secure a professional production within a specified time, normally eighteen months from the date of the completion of the dramatisation. There should be a clause to the effect that should the dramatist fail to carry out these conditions, or should less than 50 performances of the play be given during the first two years from the date of the first performance of the play, then the novelist may terminate the agreement upon two months' written notice to the dramatist, in which event the licence granted to the dramatist shall be revoked by the novelist, who should, however, acquire no right or interest in the work done by the dramatist.

*Continental Rights*

The royalty payable to a British author in respect of his play on the Continent is normally 5 per cent. The advance varies according to the country and the licence is generally for a definite period of 3 or 5 years. In addition to clauses specifying the date of production, no alterations in the text, monthly rendering of royalties and certified returns and other usual conditions, there should also be included the following Clause:

Notwithstanding anything contained in this agreement to the contrary the MANAGER shall have no right nor interest in any cinematograph or film reproduction rights of the said play nor the right to make or exhibit silent or talking motion pictures from the said play or any other mechanical rights which already exist or which may hereafter be invented and the MANAGER shall not permit the said play to be broadcasted or any portion of the text reproduced by any mechanical means whatsoever. It is specifically understood that the

AUTHOR may make whatever disposition of such reserved rights as he may see fit and the licence granted under this Agreement is and shall be at all times subject and subordinate to such reserved rights and the MANAGER shall not be entitled to raise any objection to any exhibition and/or performance of any motion picture of the said play whether silent or talking or singing or to any performance exhibition or recitation by television apparatus or by any other mechanical means whatsoever.

This clause is of the utmost importance, for in the event of a film company being interested in acquiring the world's film rights of the play, the author must be in a position to show a clear title to these rights.

### *Professional Repertory Rights*

In order to grant a licence to a repertory company to produce a play a letter signed by the author and duly confirmed by the manager of the repertory company is generally sufficient. In the ordinary way, the royalty should be 5 per cent., 6 per cent. or  $7\frac{1}{2}$  per cent. according to the value of the play in question. In cases of a recent London success a royalty of 10 per cent. should be paid. The repertory company should undertake to make no changes in the script without the consent of the author, and to announce the name of the author on all programmes, billing and advertising matter in the customary manner. Certified returns, accompanied by the monies shown to be due, should be sent to the author not later than the Thursday following the end of any week in which performances are given.

In many cases, however, it must be remembered that, should a London manager hold the licence for the United Kingdom, the repertory rights are normally covered by this licence, and during the continuance of this licence, therefore, it is usual for the manager to make the actual arrangements with the repertory companies. It is

recommended that the division of all monies received from such performances should be made in the proportion of one-third to the manager and two-thirds to the author. If possible, the author's agent, or preferably the League of British Dramatists, should be appointed on the author's behalf as representative of both parties for the purpose of granting such licences and the collection of the monies due to the parties in respect of such performances.

### *Amateur Rights*

The normal fee payable by an amateur company is at the rate of £5 5s. for one performance, £9 9s. for two consecutive performances and £12 12s. for three consecutive performances. In exceptional cases where the amateur societies cannot possibly afford such fees or where the proceeds from the performances are devoted entirely to the furtherance of dramatic art, a few authors are disposed to agree a basis of 10 per cent. on the gross receipts. In such cases, however, there should be a minimum fee of, say, two and a half guineas per performance.

The above fees are in respect of full-length plays. The normal fee for one-act plays is £2 2s. a performance, although some authors agree to reduce this fee to £1 1s. in certain cases.

## FILM AGREEMENTS

Most young authors suffer from the delusion that to sell one's film rights in a play or novel is synonymous with coming into a fortune. The truth is that, while in certain exceptional cases one or two of the leading film companies will pay as much as £10,000 or even more for the film rights of a highly successful play or book, the average price paid is much more modest and would work out at something well under £1,000.

The size of the figure, however, is far from being the only point to be considered, and an author should carefully examine the contract which he is invited to sign before he actually signs it. In the first place, an author should, if possible, avoid selling his film rights outright. Instead he should endeavour to persuade the company to accept an exclusive licence or a lease limited to a term of five, seven, or at most ten years, and he should take care to see that this licence or lease does not cover anything more than a film company should require for the purpose of making and performing a sound-film of his work.

The conversion of the work into a new medium calls of course for certain modifications and alterations of plot, theme, action, dialogue and sometimes even title, but it is desirable that some restraint should be placed on the company's ingenuity in these directions.

The contract should contain a provision to the effect that the author's name and the title of the work on which the film is based must appear on the film in sufficient prominence to be clearly legible to the audience and must also be printed on all posters and other publicity matter, and the company should give an undertaking that this will be a provision of any contracts or other arrangements into which they may enter in connection with the exhibiting, leasing, letting on hire, or other exploitation of the film.

The author should also be careful that any guarantee of indemnification he may be called upon to make in connection with libel or infringement of copyright is confined to the work as written by him and not to the film as finally made and exhibited.

In the case of film agreements, however, it is essential, even more than in the case of agreements for the publication of books or the performance of plays, to obtain expert advice either from an experienced solicitor or from the Society of Authors or the League of British Dramatists.

## TRANSLATION AGREEMENTS

Only occasionally do the translation rights of a book turn out to be such gold mines as was the case with *All Quiet on the Western Front*; but they can often be a profitable by-product if intelligently handled, and authors are beginning to treat their negotiations with translators or foreign publishers less casually than they did.

## AUTHOR AND TRANSLATOR

Some of the most successful arrangements for the foreign publication of books by English authors have been by way of a contract with a translator. For such an arrangement to succeed, the translator must not only be able to translate, but must have a thorough knowledge of publishing arrangements in his own country, with plenty of push and business ability. With these qualities he may bring the same pressure on the foreign publisher as an energetic author or agent can exercise in his own country. The author may then do better to make a long term arrangement with the translator, paying him forty per cent. or fifty per cent., rather than sell to a publisher or a series of publishers who have no particular interest in his work, and may allow it to die of inanition.

Unfortunately, there are very few such translators, while there are multitudes of would-be translators who lack most if not all the qualities mentioned above, and they can be a much greater hindrance than help.

If the author feels that he has a translator who can really help him, his contract with the translator should provide—

(a) That the translation or a specimen from it shall be approved either by the author himself, if he is in a position to judge it, or by someone else who has the necessary qualifications.



(b) That no contract may be entered into by the translator with a publisher until it has been approved by the author.

(c) The translator should be given a limited period in which to complete the translation and a further period to make arrangements for its publication, the author being able to cancel the contract with his translator if these time limits are not observed.

(d) For the division of payments. Even a fifty-fifty division of royalties does not necessarily mean that the author receives less for his rights than he would do if they were sold direct to a publisher. Continental publishers naturally allow for the cost of translation in their offer for the rights, and if the book has already been translated into the foreign language, it can be sold on the same basis as an original book in that language. An arrangement is sometimes made whereby the translator's percentage of the proceeds diminishes after the sale of a certain number of copies. The proceeds of serial sale are generally divided on the same basis as book royalties. Film, dramatic, broadcast and other rights should be excluded.

#### AUTHOR AND FOREIGN PUBLISHER

(a) Foreign publishers occasionally demand that the agreement should be drafted in their own language. In the experience of Mr. C. H. Brooks, the Secretary of the Translators' Guild, who has kindly given me his expert assistance in the writing of these notes, they have always been willing to give way if pressed and to accept an English contract.

(b) The agreement should be as simple as possible, for few authors are well acquainted with the finer technicalities of publishing procedure in countries other than their own. It must, however, contain nothing ambiguous or capable of misinterpretation.

(c) The contract should normally grant an exclusive licence to print and publish a translation into the language in question in volume form only, all rights being specifically reserved to the author. (For Serial see *k*, page 162.) The licence should be on a royalty basis with an advance payment on account. The advance should be payable on signature (this is the Continental custom), and unreturnable.

(d) Accounting dates can almost always be made semi-annual, for rendering and payment within thirty days. In most cases foreign publishers do not expect the three months' or more grace which is expected by English publishers.

(e) The contract must contain a clause that unless the book is published by a certain date (not more than twelve months after signature of the agreement) the contract automatically lapses.

(f) There should also be a clause providing that if the work is allowed to go out of print and the publishers fail to publish a new edition within three months of a written request from the author, or if the publishers become insolvent or are in arrear with their payments or otherwise fail to carry out their obligations under the agreement, the licence may be revoked by the author without prejudice to any claims the author may have against the publisher. There is no need ever to make this conditional upon the author buying back plates, blocks, etc.

(g) Continental publishers do not insist on the inclusion of a clause indemnifying them against libel.

(h) There is normally no necessity to provide for remainder sales, the onus being left on the publisher to ask for special arrangements should it become desirable to remainder copies.

(i) Many Continental publishers claim and sometimes insist that the royalty should be payable on the price of the paper-covered edition, since it is usual to publish two editions of a book, one bound and the other in paper

covers. They justify this on the ground that the difference in cost between the two editions is only the cost to them of the binding. Up to the beginning of the recent slump, however, most Continental firms could be persuaded to pay on the actual published price of every book sold, whether bound or paper-covered, but bad trade is making the publishers insist more and more on paying on the paper-covered edition only, and this is often the custom in dealing with their own native authors.

(j) Some Continental publishers like a clause in the agreement whereby ten per cent. of their total printing is exempted from royalty under the heading of "review copies." I look on this demand with suspicion, since with a successful book it exempts an unduly large number of copies from royalty. The English custom is preferable whereby copies actually given away to the Press and otherwise for publicity purposes, should be exempt from royalty.

(k) Many Continental publishers ask for Serial rights on a fifty-fifty basis. If they own the copyright in the translation, as is generally the case, they must be paid for the use of this translation, unless the editor has to go to the trouble and expense of making a new translation. It may sometimes pay the author better to agree to such an arrangement rather than have a serial offer held up while the publisher makes an exorbitant demand for remuneration for the use of his translation. On the other hand, fifty per cent. is generally unnecessarily generous, and publishers will usually compromise on  $33\frac{1}{3}$  per cent.

(l) Unless one is dealing with a distinguished house with a high literary reputation it is advisable for the author to have some safeguard on the quality of the translation, providing in his contract that it should be submitted to him, or some person nominated by him, for approval before going to press.

(m) It is desirable to have a clause whereby the author or his nominee has access to the publisher's books.

(*n*) Where the foreign publisher refuses to pay a royalty he will generally agree that his licence be limited to the publication and sale of a specific number of copies, in which case the contract must provide for further payments for each further edition, normally of 1,000 copies, or any part thereof, such payment to be made on the date of publication of such further editions, the contract lapsing if the book is allowed to go out of print.

(*o*) In certain countries series of popular books, such as detective stories, are published at very low prices, and the publishers claim that the additional book-keeping required in rendering royalty statements is too costly to be practicable. However that may be, they seem to have no difficulty in getting plenty of books for an outright sum, and as long as they can do this, the author who holds out for a royalty may find that his work is passed over. The type of book is generally a mass-production article, where there is not much to choose between Mr. X's work and Mr. Y's. Only collaboration of agents and authors can improve the position here. Even these contracts should provide that if the work goes out of print the agreement terminates.

#### PUBLISHER AND TRANSLATOR

When a publisher has the rights of a foreign book, he will commission a translator to translate it for a fee of so and so much per 1,000 words or a royalty on sales. Generally the arrangement is for a certain sum per 1,000 words. The translator's agreement should then provide—

(*a*) That payment should be made on the number of words in the English translation and not in the original. The translation almost always works out a little longer than the original book.

(*b*) That a substantial part of the fee (two-thirds or three-quarters) should be paid on delivery of the type-

script. It is usual to make the balance payable on passing of the proofs, but one should always lay down a period of, say, eight weeks after delivery, which shall be the date for payment of the balance if proofs have been passed in the meanwhile. This protects the translator against the possibility of the publisher disliking the book when he sees it in English and deciding not to print it.

(c) That the translator's name shall appear on the title page.

(d) That the translator should have two or more complimentary copies.

It is usual for translators to pay for proof corrections, other than printers' errors and corrections made at the suggestion of the author or publisher, which exceed ten per cent. or fifteen per cent. of the cost of setting. This justifies the postponement of payment of a part of the fee until the corrected proofs are delivered, so long as the publisher does not delay putting the book into print.

If the original book contains an index, the translator should receive a special fee for making the index, as it involves much more time than ordinary translation and should be paid at a higher rate.

The fee paid by the publisher is generally for the copyright of the translation. The translator can often get better terms by retaining the American Volume rights, or by making an arrangement whereby, if the translation is sold to America, an additional fee shall become due to the translator. In this case, he accepts some of the risk if the translation is not sold to America. He may also make special arrangements for an additional payment if his translation is serialised, though comparatively few foreign books have any serial value.

On a royalty basis the contract should provide for a reduced royalty on Colonial sales and cheap editions. There is no reason why the translator's royalty should not rise after the sale of a certain number of copies.

The commonest dispute between translators and publishers concerns the quality of the translation. If a difference of opinion arises, who is to decide whether a translation is satisfactory or not? Most agreements specify that the translation shall be "a faithful translation into good literary English"; some publishers impose on the translator the obligation to translate a book "to the satisfaction of the publishers." This is obviously undesirable. The situation is complicated by the fact that the publisher may have a clause in his agreement with the author whereby the author has to approve the translation, and if the author disapproves, the publisher is in a difficult position. Such disputes are difficult to settle by legal means, as they are a matter of literary judgment entirely. They seem to call, therefore, for arbitration, and The Translators' Guild, with its independent reading committee, might well be utilised as a body of arbitrators where such differences of opinion arise. This point is rarely if ever provided for in translation agreements; for both the publisher and the translator seem to prefer not to anticipate such an eventuality.

### AGREEMENTS WITH PERIODICALS

Newspapers and magazines do not normally enter into formal agreements with casual contributors, but, as I have explained at the beginning of these articles, an agreement is not less legally binding if it is informal, and if an author who has submitted an article, story or poem to a periodical receives in payment, and endorses, a cheque with a receipt form on the back consisting of some such phrase as "Received in consideration of the copyright of so-and-so," all his rights and interests in the work in question have gone for ever. In the same way, if the words "serial rights" are used instead of the word "copyright," he will be divesting himself for ever of the

right to publish his work in any other periodical. Similar formulæ are frequently used in a receipt form accompanying the cheque, and in such cases the author should be equally on his guard.

In the ordinary way all that an author should grant to a periodical is an exclusive licence to use his contribution once, although the customary phrase in the case of a contribution which is being published in a newspaper or magazine for the first time is "First British Serial Rights," or "First U.S. Serial Rights," as the case may be. If this is done, the author is free subsequently to exploit his serial rights with those periodicals which are prepared to publish work which has already appeared elsewhere, and by this means may reap a dual or triple harvest.

So far as agreement as to price is concerned, it is always best to get this point settled immediately the editor to whom the contribution has been sent has expressed his willingness to accept it. Much acrimonious correspondence would be avoided if both authors and editors would abandon the practice of postponing the settlement as to terms till after publication. It is, on the other hand, bad tactics for a young author to submit a contribution to the editor of one of the leading reviews accompanied by a battery of conditions and restrictions. In such circumstances his contribution is unlikely to receive sympathetic consideration. Nevertheless, it is not impossible to be both businesslike and tactful at the same time.

## BROADCASTING AGREEMENTS

Some idea of the fees which an author may expect to receive from the British Broadcasting Corporation in return for permission to broadcast the whole or part of one of his works is indicated by the Minimum Basic Agreement in existence between the Society of Authors

and the B.B.C. It will be noted that the terms are minimum terms and that, while members of the Society of Authors may successfully or unsuccessfully ask for fees in excess of those prescribed, the B.B.C. cannot pay them less than the minimum.

*Minimum terms agreed between the British Broadcasting Corporation and the Incorporated Society of Authors, Playwrights and Composers*

1. (a) That a minimum fee of £4 4s. od. be paid by the British Broadcasting Corporation for a single performance of a one-act stage play not exceeding 12 minutes in transmission.

(b) That a minimum fee of £5 5s. od. be paid by the British Broadcasting Corporation for a single performance of a one-act stage play exceeding 12 minutes in transmission.

2. That a minimum fee of £15 15s. od. be paid by the British Broadcasting Corporation for a single performance of a full-length stage play, except that in the case of a single performance broadcast on the London Regional or Daventry and London National wavelength and not diagonalised a minimum fee of £20 be paid. (For the purposes of this agreement diagonalisation means the broadcasting of two performances within a period of seven days on the London Regional and Daventry and London National wavelengths respectively.)

3. (a) That a minimum fee of 15s. (or during the Children's Hour 10s. 6d.) be paid by the British Broadcasting Corporation for a single performance of a short poem not exceeding 100 lines in length.

(b) That a minimum fee of 15s. (or during the Children's Hour 10s. 6d.) for the first 100 lines and *pro rata* be paid by the British Broadcasting Corporation for a single performance of a poem exceeding 100 lines in length.

4. That a minimum fee of £1 10s. od. (or during the Children's Hour £1 1s. od.) be paid by the British Broadcasting Corporation for a single performance of excerpts from plays and monologues not exceeding 200 lines in length, and in the case of excerpts from plays and monologues exceeding 200



lines in length £1 10s. od. (or during the Children's Hour £1 1s. od.) for every 200 lines and *pro rata*.

5. That for a single broadcast of short stories which have been previously published or excerpts from other published prose work other than plays and monologues a minimum fee of £2 5s. od. (or during the Children's Hour £1 10s. od.) shall be paid by the British Broadcasting Corporation for the first 800 words or part thereof, and £1 2s. 6d. (or during the Children's Hour 15s. od.) for every succeeding 400 words or part thereof.

6. That no abridgment or alteration be made from the original without the sanction of the author or his legal representatives.

7. That these arrangements stand for a period of three years from the 1st January, 1934, and shall apply only to works broadcast solely for audible reception.

In the case of work written especially for broadcasting the question of terms is one entirely of bargaining between the author and the B.B.C. and, since so far as the United Kingdom is concerned radio is a B.B.C. monopoly, the author is at a disadvantage.

## COLLABORATION AGREEMENTS

"Collaboration spells vexation," a cynic is reported to have remarked; and there is more truth in the generalisation than the average author would believe. It is certain at any rate that the percentage of disputes arising between collaborators is considerably greater than the percentage between author and publisher.

The reason is not far to seek. Authors and publishers normally negotiate on business lines; the author has a property the value of which lies in its exploitation, the publisher wishes to exploit it, and a contract is agreed between the parties on terms which, however inequitable they may be, are binding and, as a general rule, definite

and easily interpretable. Therefore it is comparatively rare, except in cases of actual breach of agreement by either party, for disputes to occur between author and publisher.

Authors, however, persist in regarding collaboration in a casual and unbusiness-like way. All too frequently not only is no written agreement made at the time the joint work is begun, but no definite understanding whatever is reached, even orally, with regard to the respective rights, interests and control each collaborator is to have in the work when completed.

The chief obstacle to a formal contract in cases of collaboration lies, of course, in the nature of the relationship of the collaborators, who are nearly always acquainted socially prior to their joint enterprise, and who are afraid that the suggestion that their relations, as far as the proposed work is concerned, should be placed on a legal basis might be taken to imply doubts of the other's integrity. The truth is that any author so sensitive as to resent the suggestion that a contract would be advisable in the interest of both parties is likely to prove an unsatisfactory collaborator.

The necessity of an unequivocal agreement at the very beginning in all cases of collaboration cannot be over-emphasised. It is amazing how often, when there is no proper agreement, what was in the mind of one collaborator turns out to be directly contrary to that which the other subsequently alleges to have been "mutually understood." Naturally, no one formula will serve as an agreement for all cases of collaboration, but some indication of various important points to be noted may prove helpful.

After a brief statement of the idea on which the work is based (this may be useful subsequently for purposes of identification) and its provisional title, and the mutual undertaking to collaborate and to complete it by a fixed

date, the first and most vital question is that of ownership of the copyright.

If the work is one of joint authorship within the meaning of the Copyright Act, 1911 (i.e., "a work produced by the collaboration of two or more authors in which the contribution of one author is not distinct from the contribution of the other author or authors"), the collaborators will be regarded legally, in the absence of agreement to the contrary, as joint owners of the copyright. It should be noted that mere corrections, emendations, suggestions as to plot, etc., are not sufficient to satisfy the provisions of the Act as to joint authorship, nor will a collaborator working under a contract of employment be entitled to a share in the copyright of a work produced in collaboration with his employer.

If the work is a collective work (i.e., a "work written in distinct parts by different authors"), each contributor will, in the absence of agreement to the contrary, own the copyright exclusively in his own contribution. Collective works, however, do not fall within the scope of collaboration in its strict sense.

For all practical purposes it is usual in cases where the authors collaborate more or less equally in the making of a work for the agreement to provide that they shall be joint owners of the copyright therein, and that neither shall enter into any contract in connection with the work to which the other is not a party. If the collaborators are both permanently domiciled in the same country and in sympathy with each other's wishes, joint ownership of the copyright presents few difficulties, but the necessity of obtaining a joint signature to any contract in connection with the exploitation of the work is frequently a nuisance when one or other signatory is absent abroad, or casual or indifferent about the matter. In these circumstances, a power-of-attorney from the latter to his

collaborator or to a friend to act on his behalf is the most satisfactory solution.

A stipulation should be included in the agreement to the effect that, if by default of either party the work is not completed by the date agreed, then the other party shall be entitled to complete the work and have the sole right to enter into any contract for its exploitation in book form, and/or theatrically and/or otherwise, subject to payment to the defaulting party of such share of profits accruing to him under any contract so made as may be settled by arbitration.

The apportionment of the financial returns from the work should also be clearly stated in any collaboration agreement. What is a fair share must, of course, depend on the particular case, and it must always be remembered that the division of sums accruing from subsidiary rights should also be decided upon before the exploitation of those rights is in immediate prospect.

Another clause should provide that if the work is completed by the date fixed in the agreement, or by such other date as may be mutually agreed by both parties in writing, either Party A or Party B shall have for a certain number of months the sole right to enter into *preliminary* negotiations with publishers, managers and others in connection with the work. This provision will ensure that if the work is an immediately marketable proposition the confusion which would otherwise result from conflicting negotiations being made by both parties simultaneously will be avoided.

The death of either party before the completion of the work should be provided for, and a clause included to the effect that in that event, the surviving party (or parties) shall have the sole right to complete the work and to enter into contracts in connection therewith subject to payment to the other's executors or adminis-

trators of such share of the profits accruing thereunder as shall be settled by arbitration.

Finally neither party should have the right to assign (save by testamentary disposition), lease or mortgage, any of his rights or interests in the work without the consent in writing of the other (or others).

## THE AUTHORS' AGENT

By

D. KILHAM ROBERTS

A PROMINENT American dramatist, when he was last in England, remarked: "There are three kinds of literary and dramatic agents: the Publishers' agent, the Managers' agent and the Agents' agent, but there are no Authors' agents." That this devastating generalisation, which was flung out bitterly as the result of unfortunate experience both sides of the Atlantic, is less preposterously untrue than it sounds is proved by the remarkable fact that the Society of Authors during recent years has received from its members proportionately more complaints against agents than against publishers.

Mr. Stanley Unwin, the well-known publisher, in his book *The Truth about Publishing*, observes that he derives much amusement from the frequent references in *The Author* to the necessity for protection of authors from their supposed protector—the literary agent; but he goes far to explain this Gilbertian situation when he declares in his chapter on Literary Agency that "for this profitable occupation no qualifications seem to be required."

It is hardly surprising in the circumstances that an occupation of this kind should appeal not only to a number of persons who combine a keen interest in books with honesty, loyalty, energy and shrewd business sense, but also to a larger number in whom the last quality predominates to the complete, or almost complete, exclusion of the others.

Whether an author is well advised to employ an agent is a question which cannot be answered categorically; it all

depends on circumstances. One thing that can be said at once is that it is better to have no agent at all than an inefficient or dishonest agent, or an agent with whom the particular author cannot work sympathetically.

Probably Messrs. A. P. Watt, who share with Messrs. J. B. Pinker the distinction of being the oldest established agency in this country, have the most imposing names on their list of clients, while Curtis Brown Ltd. have the longest list. An efficient smaller agency is that of A. M. Heath & Co., and other agents of excellent repute are Raymond Savage Ltd. and Mr. A. D. Peters. These are all concerned primarily with the placing of books, although most of them also handle plays and magazine stories and are willing to negotiate for the sale of film rights in cases where stories seem to be readily adaptable to this medium. Golding Bright Ltd. deals solely with the dramatic and film rights of plays, and an agency specialising mainly in journalistic work is the Authors' Advisory Service. Messrs. John Quill Ltd. and Messrs. Christy & Moore are best known as lecture agencies, but both also handle literary work of all kinds for which they see reasonable prospects of finding a market.

This does not exhaust the list of agencies which some prominent author or another is prepared to recommend, but any writer may take it that if none of the agencies named is sufficiently interested in his work to be willing to try to place it its prospects as a marketable proposition are extremely poor. Certainly an author would be unwise to approach any agent whose name is not given here until he has first become a member of the Society of Authors and obtained information about the agent to whom he is thinking of sending his work.

It used to be possible to give authors the general warning to avoid agents who charged any preliminary fee. Lately, however, one or two agencies of good standing have begun to charge "reading fees," so the dividing line between the

sheep and the goats is no longer so easy to trace. Nevertheless, any author who is asked by an agent to pay any preliminary fees should obtain the advice of the Society of Authors about the agency concerned before going further.

Although the practice of charging preliminary fees is one of which the Society of Authors in principle disapproves, it is with considerable justification that agents aver that they are snowed under with material which they cannot possibly handle successfully, and that they waste a considerable amount of time and money in having this material read and in sending it back to its authors. For this reason authors would be wise to refrain from sending MSS. to agents until they have first written and explained the nature of the work, its subject, treatment and length, and asked whether the agent would care to see it with a view to trying to place it. Furthermore, all work submitted whether to an agent or to a publisher, manager or editor should be competently typed. Hardly anyone nowadays will go to the trouble of deciphering from hand-writing anything longer than a letter.

The kinds of author to whom a good agent is a boon are those who are so busy either with literary work or their other business or profession that they have no time to deal adequately with the marketing of what they write; those who are hopelessly unbusinesslike or who hate the commercial side of literature, and those who spend all or much of their time abroad or in the depth of the country and are, therefore, out of touch with what is going on. For the author who finds himself in one of these categories an agent will be almost essential, for the rest he is a doubtful luxury.

The usual and recognised commission for an agent to charge is 10 per cent. if he not only finds a market for the work but also collects the royalties or fees payable; 5 per cent. if he is required merely to complete negotiations already in progress and collect the royalties or



fees. For the negotiation of foreign and serial rights several agents charge 15 per cent.

Some agents prefer to have a formal agreement with their clients, others prefer to keep relations on a less rigid basis. In the former case an author must be careful not to tie himself up for too long a period and not to give the agent a wider authority than he intends to give him. Even if there is no formal agreement the extent of the agent's authority and the commission to which he is to be entitled should be clearly stated in correspondence.

The addresses of the agents referred to are:

*A. P. Watt & Son, Hastings House, Norfolk Street, Strand, London, W.C.*

*James B. Pinker & Son, 9, Arundel Street, London, W.C.2.*

*Curtis Brown Ltd., 6, Henrietta Street, London, W.C.2.*

*A. M. Heath & Co., Ltd., 188, Piccadilly, London, W.1.*

*Raymond Savage Ltd., 39, Jermyn Street, London, S.W.1.*

*A. D. Peters, 4, Adam Street, London, W.C.*

*Golding Bright Ltd., 20, Green Street, London, W.C.2.*

*The Authors' Advisory Service, 2, Gray's Inn Place, London, W.C.1.*

*John Quill Ltd., 8, John Street, Adelphi, London, W.C.2.*

*Christy & Moore, Ltd., 222, Strand, London, W.C.2.*

Among the better American agents are the following:

*Brandt & Brandt, 101, Park Avenue, New York.*

*Curtis Brown Ltd., 10, East 39th Street, New York.*

*Hill & Peters, 24, West 40th Street, New York.*

*Otto Liveright, 6, East 45th Street, New York.*

*The Paget Literary Agency Inc., 415, Lexington Avenue, New York.*

*Eric S. Pinker and Adrienne Morrison Inc., 9, East 46th Street, New York.*

## PUBLISHERS

*The publishers whose names appear in the following pages have been selected from the comprehensive lists in the possession of the Society of Authors.*

*Omission must not be assumed to carry with it any implied criticism of a firm's methods or honesty, but an author who contemplates submitting work to any publisher whose name does not appear would be well-advised to become a member of the Society of Authors and consult it in regard to the standing of the publisher in question.*

*Publishers whose output in 1933 exceeded 50 books are in larger type.*

### BRITISH PUBLISHERS

ALLEN, GEORGE & UNWIN LTD., Ruskin House, 40  
Museum Street, London, W.C.1.

*T.: Holborn 8577. T.A.: Deucalion, Westcent, London. Founded August 4th, 1914.*

Chairman and Managing Director: Stanley Unwin.

Publishers of books, mainly by recognized authorities, on sociology, economics, philosophy, religion, psychology, politics and questions of the day; books on art and architecture, music and the drama; educational, scientific and reference books; history, biography, reminiscences, belles-lettres, natural history, topography, travel, sport; plays, poetry and some fiction.

The extremely wide scope of Messrs. Allen & Unwin's list is partly explained by the fact that at one time or another the firm has absorbed various other publishing houses and taken over many of the publications of yet other firms. The Allen & Unwin imprint, however, has come to stand chiefly for progressive but considered opinion on the problems of contemporary society. The firm describes its policy as one of "thinking of to-morrow rather than yesterday."

Mr. Stanley Unwin, the Chairman and Managing Director of the firm, is one of the few publishers who have made a really detailed and exhaustive study of the business of publishing, both in England and abroad, and his influence in the publishing world has been, and is, considerable.

ALLENSON & CO. LTD., Racquet Court, 114, Fleet Street, London, E.C.4.

*T.:* Central 1797. *T.A.:* Allensonia, London. Founded 1899.

Managing Director: John Douglas Conacher.

Directors: Hamilton Conacher, LL.B., C.B.E., A. Douglas Millard, Library Editor.

Publishers of religious books, including essays, talks, addresses and religious verse.

ARCHER, DENIS, LTD. (The Search Publishing Co. Ltd.), 6, Old Gloucester Street, London, W.C.1.

*T.:* Holborn 2242.

This firm was taken over by Hutchinson & Co. in the Autumn of 1934.

ARNOLD, EDWARD & CO., 41 & 43, Maddox Street, London, W.1.

*T.:* Mayfair 2601. *T.A.:* Scholarly, Wesdo, London.

Directors: B. W. Fagan, F. P. Dunn.

Publishers of biography, autobiography, reminiscences, travel and adventure, topography, history (especially military); literary criticism, philosophy, politics and economics; books on art and archæology, natural history, social welfare, sports, cookery, chemistry; books on education, gardening and forestry; some fiction and verse; a large number of authoritative medical, scientific and technical books of all kinds, and a fairly extensive list of educational books (English readers and English grammar and composition, history, geography, modern languages, Latin, mathematics, chemistry and physics, biology, botany, physiology, psychology, cookery and needlework).

Books by Sir Martin Conway, Douglas Freshfield, E. M. Forster, Harry Graham, Gen. Sir Ian Hamilton, Sir Herbert Maxwell, Viola Meynell, Sir Charles Oman, Sir Rennell Rodd, Sir John Ross, Capt. F. Kingdon Ward, Anne Douglas Sedgwick have appeared under the Edward Arnold imprint.

ARROWSMITH (SON), J. W. LTD., 8, Endsleigh Gardens, London, W.C.1

*T.:* Museum 8481. *T.A.:* Arrowhead, Eusroad. Founded in Bristol 1880. London House opened 1923.

Chairman: J. A. Arrowsmith Brown.

Directors: F. N. Tribe, R. H. Brown.

Publishers of fiction (including thrillers), biography (especially historical and military), travel and adventure, and books on national and international questions of the day; also books on interesting topography, sport, animals; juveniles and general books.

Among authors whose names appear in Messrs. Arrowsmith's list are: Luke Allan, George and Weedon Grossmith, Jerome K. Jerome, Anthony Hope, Cherry Kearton, H. Fletcher Moulton, Conal O'Riordan, Francis Pitt.

BAGSTER (SAMUEL) & SONS, LIMITED, 15, Paternoster Row,  
London, E.C.4.

T.: City 6364. T.A.: Bagster Cent. London. Founded 1794.

Directors: R. W. Hanson (*Chairman*), R. I. Gunn, W. G. Grieve (*Manager*).  
Publishers of religious and devotional books and booklets, hymns,  
religious verse, religious books for children, aids to Scriptural study; also  
illustrated and illuminated verse cards.

BAILLIERE TINDALL & COX, 7 & 8, Henrietta Street,  
London, W.C.2.

T.: Temple Bar 8568. T.A.: Baillière-Phone London. Founded in 1826.

Partners: A. A. Tindall, R. F. West.

Publishers of medical books and books on dentistry, nursing, veterinary  
surgery, foods and food inspection, sanitation; scientific books and books  
dealing with animal husbandry, horticulture and forestry.

Messrs. Baillière, Tindall & Cox are also the publishers of *The Medical  
Press & Circular*, *The Veterinary Journal*, and various series of medical  
text-books for the use of students.

BALE (JOHN) SONS & DANIELSSON, LTD., 83-91, Great Titchfield  
Street, London, W.1.

T.: Museum 2077, 2078. T.A.: Limitable, Wesdo, London. Founded before  
1800.

Directors: H. L. Bale, Roy O. Bale.

Publishers of medical and scientific books, including hygiene, nursing,  
sex instruction, birth control, clinical figures and diagrams, etc.

BARKER, ARTHUR, LTD., 21, Garrick Street, Covent  
Garden, London, W.C.2.

T.: Temple Bar 6974-5. T.A.: Arthbark, Lesquare, London. Founded 1932.

Managing Director: Arthur Barker.

Directors: Colonel T. F. Tweed, A. L. C. Savory.

A young firm with a small but interesting list of fiction, biography, and  
general books.

Robert Graves, Laura Riding, Sidney Dark, Margery Sharp, James  
Agate, Phil Stong, have all had books published by this firm, which also  
numbers among its successful publications *Grey Wolf*, *Lord of Arabia*,  
*Christina of Sweden* and *Rinehard*.

BARTHOLOMEW (JOHN) & SON, LTD. (MSS. to be submitted to:)

The Geographical Institute, Duncan Street, Edinburgh. (London  
house): 66, Chandos Street, W.C.2.

T.: Edinburgh 41911; London: Temple Bar 8981. T.A.: Bartholomew,  
Edinburgh. Founded about 1826.

Managing Director: John Bartholomew, M.A., F.R.G.S., etc.

Directors: A. G. Scott, G. S. Robinson, H. F. Rose.

Publishers of maps (including wall maps), plans and atlases.

**BATSFORD, B. T., LTD.**, 15, North Audley Street, London, W.1.  
*T.: Mayfair 6118. T.A.: Batsfordia, Audley, London. Founded in 1843.*  
 Managing Director: Harry Batsford.  
 Directors: W. Hanneford Smith, C. D. Fry, Mrs. D. A. Cook.  
 Publishers specialising in large and authoritative books on architecture and standard books on such subjects as decoration, ornament, social history, fine art and engineering. The firm has also recently published a number of works on educational subjects and on the practical crafts.

**BELL, G. & SONS, LTD.**, York House, Portugal Street, Kingsway, London, W.C.2.

*T.: Holborn 0805-6. T.A.: Bohn, Phone, London. Founded about 1847.*  
 Managing Director: G. H. Bickers.  
 Directors: C. A. Williamson, Colonel A. H. Bell.  
 Publishers of educational and instructive books of all kinds, especially technical and historical works; also books on the fine arts, reference books and some general literature, including biography, reminiscences and fiction.  
 Among authors whose names appear in Messrs. Bell's list are: General Sir Bindon Blood, Robert Hichens, Sir Oliver Lodge, A. E. Manning-Foster, Count Wilczek.

**BENN, ERNEST, LTD.**, Bouverie House, 154, Fleet Street, London, E.C.4.

*T.: City 0244 (10 lines). T.A.: Benbrolish Fleet London. Founded in 1880.*  
 Chairman: Sir Ernest Benn, Bart.  
 Deputy Chairman: Gordon Robbins.  
 Directors: E. G. Benn, C. E. Hughes, J. A. Benn, K. E. Hughes, H. B. Crole-Rees.  
 Publishers of technical books of all kinds, poetry, plays, history, biography and memoirs, belles-lettres and large illustrated books for connoisseurs, books on the arts; books on travel, topography, sport, religion, philosophy, economics, politics, sociology, natural science; also juveniles and general books, and a large number of series, including *The Modern World*, *Leaders of Philosophy*, *Curiosities of Politics*, *Library of European Political Thought*, *Benn's Sixpenny Library*, *Contemporary British Dramatists*, *Augustan Books of Poetry*, *Affirmations*, *The Chats Series*, *Self and Society Booklets*, *The Blue Guides*.  
 Messrs. Benn were until recently also publishers of fiction, but fiction is not included in their present policy.

**BLACK, A. & C., LTD.**, 4, 5 & 6, Soho Square, London, W.1.

*T.*: Gerrard 5788. *T.A.*: Biblos, Rath, London. Founded 1807.

Chairman: Adam Black.

Directors: George Wilson, H. A. Low and Archibald A. G. Black.

Publishers of many books coming under the head of topography, books on arts and crafts, gardening, geography, history, nature study, theological and Scripture; medical books, reference books (including *Who's Who*); also juveniles of every kind, colour books and numerous series of an instructive character.

Messrs. Black are owners of S. W. Partridge & Co.

**BLACKIE & SON, LTD.**, 50, Old Bailey, London, E.C.4.,  
and 17, Stanhope Street, Glasgow.

*T.*: London Central 1248; Glasgow 3065 Bell. *T.A.*: London: Glossarium, Cent.; Glasgow: Blackie. Founded 1809.

Chairman: Walter W. Blackie.

Directors: F. F. B. Risacre, W. G. Blackie, Prof. John Girvan.

Publishers with an extensive list of story books, annuals and educational books of all kinds for children of all ages; also dictionaries and reference books, technical and scientific books; books on topography, arts and crafts and nature-study.

**BLACKWELL (BASIL) & MOTT, LTD.**, 49, Broad Street,  
Oxford.

*T.*: Oxford 3487. *T.A.*: Blackwell, Publisher, Oxford. Founded 1879.

Chairman: Basil Blackwell.

Directors: A. S. Mott, P. J. Fowles, H. S. Critchley, H. L. Schollick.

The firm started publishing as a bi-product of its famous bookselling business. As a publishing house it is interested in educational books, children's books, books of scholarship, belles-lettres and poetry.

The Shakespeare Head Press is an allied company.

**BLACKWOOD (WILLIAM) & SONS, LTD.**, 45, George St., Edinburgh,  
and 37, Paternoster Row, London, E.C.4.

*T.*: Edinburgh 22491; London, City 1321. *T.A.*: Blackwoods, Edinburgh. *Maga (Central) London*. Founded in 1808.

Directors: G. W. Blackwood, J. H. Blackwood, Alexander Wood.

Publishers of novels, biography and memoirs, travel and adventure books; books about sport, history, Scotland, English literature, philosophy, the classics, theology, law; educational books (including English literature and composition, history, Greek, Latin, modern languages, mathematics) and general books.

Messrs. Blackwood have been well known for more than a century as the publishers of *Blackwood's Magazine*.

BLES, GEOFFREY, LTD., 2, Manchester Square, London, W.1.

*T.*: Welbeck 3794, 5 and 6. *T.A.*: Astrapeto Wesdo, London. Founded in 1923.

Directors: Geoffrey Bles, E. C. Bles, J. G. Lockhart.

Publishers of popular fiction, mystery novels, books on criminology (including Famous Trials Series), and all classes of general literature. Messrs. Bles are the publishers in England of Vicki Baum's *Grand Hotel* and subsequent books.

The Centenary Press, which is an associated firm, specialises in religious works, especially books pertaining to the Oxford Movement, religious biographies and clear thinking books on ethics and social problems.

BORISWOOD, LTD., 15a, Harrington Road, London, S.W.7.

*T.*: Kensington 7588. *T.A.*: Boriswood Kensington 7588. Founded in 1931.

Directors: T. T. Bond, J. R. T. Morris, C. J. Greenwood.

The policy of this firm, which has a very small but interesting list, is to publish only books of a definitely modern tendency and of a high standard. Among its publications are books by Roy Campbell, James Hanley, and Jules Romains.

BOWES & BOWES, 1 and 2, Trinity Street, Cambridge.

*T.*: Cambridge 408. *T.A.*: Bowes Cambridge. Founded about 1745.

Managing Director: G. Brimley Bowes, M.A.

Though primarily booksellers, Messrs. Bowes and Bowes publish a certain number of books relating to Cambridge, historical and topographical works and books by Cambridge authors.

BROWN, SON & FERGUSON, LTD., 52-58, Darnley Street, Glasgow, S.1.

*T.*: South 1234. *T.A.*: Skipper, Glasgow. Founded in 1870.

Directors: James R. Brown, Arch. H. Ferguson.

Publishers concentrating on nautical books and sea literature. The firm also publishes *The Nautical Magazine*.

BROWNE & NOLAN, LTD., 41 & 42, Nassau Street, Dublin, and 18, Red Lion Passage, London, also in Cork, Belfast and Waterford.

*T.*: Dublin 44754, 44755. *T.A.*: Nolan, Dublin. Founded 1824.

Chairman and Managing Director: W. R. Nolan, Esq.

Publishers primarily concerned with works of Irish or Catholic interest.

**BURNS, OATES & WASHBOURNE, LTD.**, 43, Newgate Street, London, E.C.1., also in Manchester, Birmingham, Glasgow and Dublin.

*T.:* City 4971. *T.A.:* Burns Oates, London. Founded 1847.

Chairman and Managing Director: Lt.-Col. P. A. Meldon, D.S.O., M.A.  
Directors: Col. J. E. F. d'Apice, D.S.O., B.Sc., B.L., M. A. Edwards, Esq., M.A.

Publishers to the Holy See with an extensive list mainly restricted to Roman Catholic books; devotional works, Church history and biography, Catholic dogma, liturgy, sermons, prayer, religious verse and essays. The firm is also developing a well-chosen list of children's books of all kinds.

**BURROW, ED. J. & CO. LTD.**, Imperial House, Cheltenham, also Wellington House, 125-130, Strand, London, W.C.2.

*T.:* Cheltenham 2071; Temple Bar 1146. Founded 1900.

Managing Director: Edward J. Burrow, F.R.G.S.

Directors: Mrs. B. M. Sidaway, W. E. Drinkwater, Reginald Haidon, T. M. Norris, G. A. Robinson, H. Beresford Stevens.

Publishers specialising in directories and guide books.

**BUTTERWORTH & CO. LTD.**, Bell Yard, Temple Bar, London, W.C.2.

*T.:* Holborn 4471. *T.A.:* Butterworth, Estrand, London.

Publishers specialising in standard law books and books for legal and commercial students.

**BUTTERWORTH, THORNTON, LTD.**, 15, Bedford Street, London, W.C.2.

*T.:* Temple Bar 4296-7. *T.A.:* Colyphon, Lesquare. Founded 1919.

Managing Director: Thornton Butterworth (also of Home University Library Ltd.).

Directors: Sir Tresham Lever, Bt., Hon. E. H. Jessel (of H.U.L. Ltd. only).

Publishers chiefly interested in biography, autobiography, memoirs and fiction, but including also in their list works coming under the heads of history, political economy, travel, sport, gardening, home management, natural history and illustrated children's books.

The Home University Library Ltd., is a subsidiary company of Messrs. Thornton Butterworth.

Among authors who have published more than one book with this firm are: the Countess of Oxford and Asquith, Stephen Gwynn, the Rt. Hon. Winston S. Churchill, Arthur Weigall, Rosita Forbes, Vicomte Blasco Ibañez, Naomi Jacob and W. B. Maxwell.



**CAMBRIDGE UNIVERSITY PRESS**, University Press, Cambridge (where MSS. should be sent addressed to the Secretary) and Fetter Lane, London, E.C.4 (for trade queries).

*T.*: Holborn 3686,7, and 8; Cambridge 1255. *T.A.*: Cantabriggia, Fleet, London and Unipress, Cambridge. Founded about 1534.

Publishers on a large scale of authoritative books on ancient and modern literature, history, geography, education, bibliography, biography and memoirs; mathematics, natural sciences, biology and physics; archæology, art and architecture, economics, travel; anthropology, ethnology, philosophy, political science, psychology, religion; also books on Naval and Military subjects and questions of the day.

Among the most successful of recent Cambridge University Press publications are Sir James Jeans's *The Universe Around Us* and *The Mysterious Universe*, Sir A. S. Eddington's *The Nature of the Physical World*, A. N. Whitehead's *Science and the Modern World*, J. H. Clapham's *An Economic History of Modern Britain*, G. G. Coulton's *Five Centuries of Religion*, and Arthur Bryant's *Samuel Pepys, the Man in the Making*.

**CAPE, JONATHAN, LTD.**, 30, Bedford Square, London, W.C.1.

*T.*: Museum 5764. *T.A.*: Capajon London. Founded 1921.

Chairman: Jonathan Cape.

Directors: Geo. Wren Howard, Rupert Hart Davis.

Publishers of novels, biography, travel books, belles-lettres and general literature for the most part of a high literary standard; also a few unusual children's books.

Among Messrs. Jonathan Cape's numerous successes are books by Peter Fleming, Sinclair Lewis, Beverley Nichols, T. E. Lawrence, Eric Linklater, E. H. Young, Mary Webb, Arthur Ransome, Fanny Hurst and Naomi Mitchison.

The firm pays great attention to production and Cape books are nearly always admirably printed and bound.

**CASSELL & CO. LTD.**, La Belle Sauvage, Ludgate Hill, London, E.C.4.

*T.*: City 1120. *T.A.*: Caspeg, Cent, London. Founded 1848.

Chairman: Thomas Young, J.P.

Directors: Newman Flower, H. Aubrey Gentry, Desmond J. N. Flower.

Publishers with an extensive list consisting principally of fiction of all kinds, biography and memoirs.

Among writers who have had more than one book published by this firm are Ernest Raymond, Storm Jameson, Louis Bromfield, Warwick Deeping, Sheila Kaye-Smith, Compton Mackenzie, Katherine Mayo, Olive Wadsley, I. A. R. Wylie, Val Gielgud.

**CENTENARY PRESS, THE.** (See BLES.)

CHAMBERS, W. & R., LTD., 11, Thistle Street, Edinburgh (where MSS. should be sent) and in London at 38, Soho Square, W.1.

T.: *Edinburgh* 31165; *London, Gerrard* 1709. T.A.: *Edinburgh, Chambers; London, Journal, Rath*. Founded 1832.

Chairman: C. E. S. Chambers.

Directors: R. S. Chambers, George Morris, R. C. H. Morison, J. E. Allen.

General publishers chiefly concerned with children's story books and plays and education works (including readers), also books with a Scottish background.

CHAPMAN & HALL, LTD., 11 Henrietta Street, Covent Garden, London, W.C.2.

T.: *Temple Bar* 5762-3. T.A.: *Pickwick, Rand, London*. Founded 1830.

Chairman: Arthur Waugh.

Managing Director: John L. Bale.

Directors: R. E. Neale, A. W. Gatfield, W. E. Levear.

Publishers mainly interested in popular fiction, technical and scientific works and art books (especially books for art students).

Charles Dickens's novels first appeared in book form under the Chapman & Hall imprint.

Among recent successful publications of the firm are Evelyn Waugh's *Black Mischief*, Edward Knoblock's *Love Lady*, R. H. Mottram's *East Anglia*, and Derek Walker-Smith's *Lord Reading and his Cases*.

CHATTO & WINDUS, 97 & 99, St. Martin's Lane, London, W.C.2.

T.: *Temple Bar* 0127-8. T.A.: *Bookstore London*. Founded 1853.

Partners: C. H. C. Prentice, Harold Raymond, I. M. Parsons.

Publishers of novels, belles-lettres, history and biography, poetry and plays, books on art and archæology, translations and general literature of exceptional literary quality.

Messrs. Chatto & Windus also publish *The Phoenix Library*, *The Dolphin Books*, *The St. Martin's Library* and *The Medieval Library*.

Authors who have been associated with the firm in the past include Swinburne, R. L. Stevenson, Mark Twain and W. S. Gilbert, while recent successful publications include the late Lytton Strachey's books and books by Norman Douglas, Aldous Huxley, David Garnett and Richard Aldington.

Messrs. Chatto & Windus's standard of book production is no less high than that of the quality of the books which they publish.

CHURCHILL, J. & A., LTD., 40, Gloucester Place, Portman Square, London, W.1.

T.: *Welbeck* 2902-3. T.A.: *Churchill, Publishers, Baker, London*. Founded 1825.

Managing Director: A. W. Churchill.

Chairman: Sir John Jarvis.

Directors: A. A. Jarvis, Dr. W. S. Fox.

Publishers of medical and scientific books.

CLARENDON PRESS, see OXFORD UNIVERSITY PRESS.

CLARK, T. & T., 38, George Street, Edinburgh, 2.  
*T.*: Edinburgh 20398. *T.A.*: Dictionary, Edinburgh. Established in 1821.  
 Directors: Sir Thomas Clark, Bt., Mr. T. G. Clark.  
 Publishers of standard theological books not restricted to any school of thought.

CLARKE (JAMES) & CO. LTD., 9, Essex Street, Strand, London, W.C.2.  
*T.*: Temple Bar 8917. *Cable Address*: Northdor. Founded in 1857.  
 Managing Director: Frederick J. North.  
 Director: Wm. Alex. North.  
 Publishers of religious and devotional books, mainly by Scottish preachers; sermons and addresses, books for preachers and religious teachers, religious talks to children.

COBDEN-SANDERSON, R., LTD., 1, Montague Street, London, W.C.1.  
*T.*: Museum 3248. *T.A.*: Knoseynox, Westcent, London. Founded 1919.  
 Chairman: Richard Cobden-Sanderson.  
 Directors: Dorothy Lady Kennard, Kenneth Rae.  
 Publishers of books suited to fastidious production; belles-lettres, biography, poetry, novels and general books mostly of a slightly elegant flavour.  
 H. J. Massingham's *Wold Without End*, Hector Bolitho's *The Prince Consort and his Brother* and *Albert the Good*, and Edmund Blunden's *Under-tones of War* and *Leigh Hunt* are Cobden-Sanderson books which enjoyed general popularity.

COLLINS, WILLIAM, SONS & CO. LTD., 48, Pall Mall, London, S.W.1; 4, Bridewell Place, London, E.C.4. and 144, Cathedral Street, Glasgow.

*T.*: London, City 7170, Gerrard 2026; Glasgow, Bell 3030. Founded 1819.  
 Directors: W. A. Collins, D.S.O. (*Chairman*), The Rt. Hon. Sir Godfrey P. Collins, P.C., K.B.E., etc., W. A. R. Collins, W. H. Collins, I. G. Collins, James Paterson, E. G. Dow.  
 Publishers on a very large scale of fiction of all kinds, especially cheap editions and detective stories and thrillers (including *The Crime Club*); boys' and girls' annuals and bumper books, and reference books.  
 Among contemporary authors who have written several books published by Collins are Agatha Christie, J. Jefferson Farjeon, Rose Macaulay and Francis Brett Young.

CONSTABLE & COMPANY LTD., 10 & 12, Orange Street,  
London, W.C.2.

*T.:* Whitehall 1627-8. *T.A.:* Dhagoba, Lesquare, London.

Chairman: O. Kyllmann.

Directors: Alan G. Agnew, Michael Sadleir.

Publishers of fiction and autobiography of all kinds, belles-lettres, poetry, plays, literary criticism; books on art and music, philosophy, history, military and naval subjects, geography, politics, psychology, religion, sociology and hygiene; sport, travel, aeronautics, agriculture, biology; scientific and medical books; engineering and electrical subjects; dictionaries, anthologies and illustrated books.

Messrs. Constable are famous for their association with Sir Walter Scott and G. Bernard Shaw. Other authors much of whose work has appeared under the Constable imprint include: James Bridie, Walter de la Mare, Theodore Dreiser, Havelock Ellis, Patrick Hamilton, Robert Keable, Katharine Mansfield, George Meredith, Sarah Gertrude Millin, George Santayana, Arthur Schnitzler and Logan Pearsall Smith. Recent Constable successes include Lord David Cecil's *The Stricken Deer*, Michael Sadleir's *Blessington-d'Orsay*, Helen Waddell's *Peter Abelard*.

For publishers with so general a list Messrs. Constable maintain a remarkably high standard both in the production of their books and in the quality of the books themselves.

COUNTRY LIFE LTD., 20, Tavistock Street, London, W.C.2.

*T.:* Temple Bar 7351. *T.A.:* *Country Life*, London.

Chairman: Edward Hudson.

Publishers of large lavishly illustrated and produced books on architecture and the decorative arts, furniture, plate, historic buildings, modern house design, equipment and decoration, garden planning, gardening books of all kinds; books on horsemanship, hunting, angling, dogs and sport; nature books, cooking, tramping and well-illustrated animal adventure books for children.

CRESSET PRESS LTD., THE, 11, Fitzroy Square, London, W.1.

*T.:* Museum 8525. Founded 1926.

Managing Director: Dennis Cohen.

Director: Cecil Heath.

The Cresset Press was founded for the purpose of publishing limited editions and finely printed books only, but since 1933 it has extended its scope so as to include a few general books mostly of a pronounced literary and æsthetic flavour.

DAVIES, PETER, LTD., 30, Henrietta Street, London, W.C.2.

T.: Temple Bar 9052-3. Founded 1926.

Directors: Peter Davies, Captain A. E. Grant.

A young firm with a list mainly composed of biographies and novels of distinction.

Messrs. Peter Davies also publish *The Five-Shilling Biography Series* and *The Great Occasions Series*.

Among recent notable publications of the firm are Dame Ethel Smyth's *Female Pipings in Eden* and Loveday Prior's *A Law unto Themselves*.

DAVIS & MOUGHTON, LTD., 2, Ludgate Hill, Birmingham, 3.

T.: Central 7267. Founded 1883.

Managing Director: W. J. Moughton.

Director: A. K. Moughton.

Publishers specialising in text-books for use in Elementary Schools, school registers and similar official records.

DEAN & SON, LTD., 6, La Belle Sauvage, Ludgate Hill, London, E.C.4.

T.: City 1184-5. T.A.: Debrett, Cent, London.

Publishers of children's picture books, painting, stencil and rag-books and annuals; also books on cookery. The firm also publishes books of reference, among which is Debrett's Peerage.

DEANE, H. F. W. & SONS, The Year Book Press Ltd., 31, Museum Street, London, W.C.1.

T.: Museum 3183. Founded 1910.

Directors: Colin H. Deane, A. P. W. Deane.

Publishers specialising in shilling editions of plays suitable for production by village drama societies, also books about acting and the drama, unison and part songs, and a few educational reference books.

DE LA RUE (THOMAS) & CO. LTD., 110, Bunhill Row, London, E.C.1.

T.: National 5432.

Publishers of diaries, books on bridge and other card games, dominoes, backgammon, etc.

DENT, J. M. & SONS, LTD., Aldine House, 10/13, Bedford Street, Strand, London, W.C.2.

T.: Temple Bar 8981-3. T.A.: Templarian, Lesquare, London. Founded 1888.

Chairman: H. R. Dent.

Directors: W. G. Taylor, E. F. Bozman, H. Button, F. J. M. Dent, A. J. Hoppé and H. W. Marsh.

Publishers with an extensive list of books of all kinds, especially works which might be described as coming under the head of cultural uplift for the average reader.

Messrs. Dent's imprint is chiefly familiar through their Everyman's Library and numerous other reprints of the world's classics at popular prices, while they also publish many educational books, standard works of reference, and instructive books dealing with science, philosophy, the arts, topography, nature study and a variety of other subjects. In recent years Messrs. Dent are also developing a modern fiction list consisting of novels expected to be of more than ephemeral interest, while modern belles-lettres and poetry also figure prominently among their publications.

Messrs. Dent is another firm which generally produces its books in an attractive format.

DICKSON, LOVAT, LTD., 38, Bedford Street, Strand,  
London, W.C.2.

T.: Temple Bar 4055-6. T.A.: *Publidicvu, Lesquare*. Founded 1932.

Managing Director: Lovat Dickson.

Directors: P. Gilchrist Thompson, Marian Bower, E. J. Bairstow, Clifford Bax.

Publishers of high-class fiction, biography, books on politics and questions of the day, belles-lettres, travel and general books.

Messrs. Lovat Dickson, although one of the youngest of the English publishing houses, has already had several striking successes. Among them are *The Dark Invader*, *The Street of the Sandal Makers*, *Germany Prepares for War*, and Jules Romains's *Men of Good Will*.

The firm also publishes *The Review of Reviews* and *Lovat Dickson's Magazine*.

DUCKWORTH (GERALD) & CO. LTD., 3, Henrietta  
Street, Covent Garden, London, W.C.2.

T.: Temple Bar 1634. T.A.: *Ductarius, Rand, London*. Founded 1898.

Chairman: Gerald de l'etang Duckworth.

Directors: G. H. Milsten, Thomas Balston.

Publishers of biographies, novels, plays, poetry, belles-lettres, memoirs, travel and adventure books and books on the arts.

Series issued by the firm include *The Library of Art*, *The Readers' Library*, *Picture Galleries Series*, *Modern Plays*, *The Roadmender Series*, *Studies in Theology*, while among the authors of books published by Messrs. Duckworth are Edith, Osbert and Sacheverell Sitwell, Alfred Sutro, Edward Thomas, Evelyn Waugh, Clare Sheridan, Dorothy Richardson, Eden Phillpotts, R. B. Cunninghame Graham, William Gerhardi, Ronald Firbank and Michael Fairless.

ELDON PRESS LTD., 66, Curzon Street, Mayfair, London,  
W.1.

*T.*: Mayfair 6724 (2 lines). *T.A.*: Evenals, Audley, London. Founded 1932.

Chairman: Sir Henry M. Grayson, Bart., K.B.E.

Directors: Brian Grayson and the Hon. Gerald Kearley.

Secretary: E. G. Taylor.

This firm, which is associated with Messrs. Grayson and Grayson, specialises in the publication of popular fiction (especially thrillers and "Wild West" adventure books).

Eldon Press novels are chosen for the originality and vitality of their plot.

EPWORTH PRESS, THE, 25-35, City Road, London, E.C.1.

*T.*: National 9124. *T.A.*: Bookroom, Finsquare, London.

Publishers of Methodist books of all kinds, devotional booklets, manuals of fellowship, pageants and plays of a religious character; books about the religions of the world; instructive nature books, and books (including picture books) for boys and girls.

EVANS BROTHERS, LTD., Montague House, Russell Square, London,  
W.C.1.

*T.*: Museum 5100, 1, 2 and 8712. *T.A.*: Byronitic, Westcent, London. Founded 1905.

Directors: Sir Robert Evans, Edward W. Evans, E. H. Allen.

Publishers of *The Teachers' World*, *Child Education* and other educational journals, also books for kindergarten and other teachers, and educational books, especially English books, geography, handwork for young children, children's plays with and without music, and books on woodwork and furniture making and designing.

EYRE & SPOTTISWOODE (Publishers) LTD., 6, Great  
New Street, London, E.C.4.

*T.*: Central 9421-4. *T.A.*: Exaltedly, Fleet, London. Founded 1767.

Directors: Nigel de Mandeville Bond, Sir Dennis Herbert, K.B.E., M.P., G. Orford Smith, Douglas F. Jerrold, The Rt. Hon. the Earl of Iddesleigh, Captain Geoffrey Parratt.

Publishers of popular fiction and political, legal and controversial books; biography, history, religion, sport, games; books about dogs, illustrated books, anthologies, thrillers and light verse and juveniles.

Among regular Eyre & Spottiswoode illustrators are Cecil Aldin and Lionel Edwards, and among authors some of whose work has appeared under this imprint are Patrick K. Chalmers, Canon Deane, Geoffrey Dennis, C. E. M. Joad, D. B. Wyndham Lewis, Mrs. Belloc Lowndes, Arnold Lunn, J. B. Morton, Sir Charles Petrie.

Recent Eyre & Spottiswoode successes include F. Yeats Brown's *Escape*, Algernon Cecil's *Metternich*, Winston Churchill's *The River War*, Herbert Read's *The English Vision*.

FABER & FABER, LTD., 24, Russell Square, London, W.C.1.

*T.*: Museum 9543. *T.A.*: Fabbaf, Westcent, London. Founded in the 1880's.  
Chairman: G. C. Faber.

Directors: C. W. Stewart, R. de la Mare, F. V. Morley, T. S. Eliot.

Publishers of work of distinction coming under the heads of belles-lettres, the arts, poetry, fiction, biography, memoirs and travel.

Among authors whose books have appeared under the Faber & Faber imprint are James Joyce, T. S. Eliot, Ezra Pound, Sir William Rothenstein, Siegfried Sassoon, A. G. Street, R. H. Wilenski, Herbert Read and Walter de la Mare.

The firm's aims rather at *succès d'estime* than at commercial success, but it not infrequently achieves both.

Messrs. Faber & Faber's standard of book production is extremely high and the firm exercises sound judgment in selecting media for its advertising.

The Porpoise Press, Edinburgh, is an associated firm.

FAITH PRESS LTD., 22, Buckingham Street, London, W.C.2.

*T.*: Temple Bar 2882.

Directors: Gerald Gay, C. E. Douglas, the Rev. Canon J. A. Douglas, the Rev. C. D. Mortlock, the Rev. R. S. Marsden, the Rev. John Anselm Hughes, O.S.D.

Publishers specialising in religious and devotional books, Sunday School literature and plays and pageants for church use.

FENLAND PRESS, THE, Wisbech, Cambs., and 12, Henrietta Street, London, W.C.2.

*T.*: Wisbech 113. *T.A.*: Fenland, Wisbech. Started in 1932, as a subsidiary of Burall Brothers, Printers (founded 1892).

Managing Director: K. M. Burall.

Directors: M. Burall, C. G. Burall.

Publishers with a small list of fiction and general books.

FOULSHAM, W., & CO. LTD., 10 & 11, Red Lion Court, Fleet Street, London, E.C.

*T.*: Central 1796. Founded 1819.

Publishers of popular books and manuals on astrology and the occult, fortune-telling, games and sport; also the "Do it Yourself" series of popular instructive handbooks and other handbooks of a similar character.

FRENCH, SAMUEL, LTD., 26, Southampton Street, Strand, London, W.C.

*T.*: Temple Bar 7513. Founded 1830.

Directors: Wentworth Hogg, Cyril Wentworth Hogg, Henry Bridgland Gankroger.

Publishers with a comprehensive list of plays of every length and kind, especially those suitable for performance by amateur societies.



"GEOGRAPHIA" LTD., 55, Fleet Street, London, E.C.4.

*T.:* Central 2701 (3 lines). *T.A.:* *Geografo, London.*

Publishers of maps, atlases, town plans, gazeteers and guide books.  
This firm is incorporated with Hutchinson & Co.

GOLDEN COCKERELL PRESS, 10, Staple Inn, London, W.C.1.

*T.:* Holborn 8868. *T.A.:* Holborn 8868, London. Founded 1920.

Directors: Christopher Sandford, F. J. Newbery, Owen Rutter.

Publishers of perfectly produced and illustrated books for the most part consisting of elegant stories or essays not exceeding 25,000 words in length and of a kind which owing to their controversial audacity or their æsthetic quality are unlikely to appeal to the ordinary commercial publisher.

Books by H. E. Bates, A. E. Coppard, Lord Dunsany, Llewellyn Powys, T. F. Powys and Hugh Walpole have at one time or another been published by The Golden Cockerell Press.

GOLLANCZ, VICTOR, LTD., 14, Henrietta Street, London, W.C.2.

*T.:* Temple Bar 2006-7. *T.A.:* *Vigollan Rand London.* Founded 1927.

Governing Director: Victor Gollancz.

Deputy Chairman: Norman Collins.

Directors: Frank Strawson (Strauss), Stanley Morison, Ruth Gollancz, Edgar Dunk.

Publishers of novels of unusual quality or interest, detective fiction, biography, memoirs, books on politics and economics; also plays, poetry, travel books, literary criticism and a few children's books.

This enterprising firm has succeeded with spectacular speed in establishing itself as one of the most important forces in publishing to-day.

Among authors whose books have been published by Messrs. Gollancz are Martin Armstrong, Phyllis Bentley, Louis Golding, Elmer Rice, Naomi Royde-Smith, Ellery Queen, Dorothy L. Sayers, R. C. Sherriff, Lady Eleanor Smith, L. A. G. Strong, John van Druten, Francis Yeats-Brown.

Recent successes under the Gollancz imprint include *The Intelligent Man's Way to Prevent War*, *Nijinsky*, *Christianity and the Crisis*, *Three Cities*, *Testament of Youth*, *Anthony Adverse*.

The press advertising of the firm, particularly in the leading Sunday papers, is on a scale which exceeds anything hitherto attempted by any publishing house.

GRAYSON & GRAYSON, LTD., 66, Curzon Street, Mayfair, London, W.1.

*T.:* Mayfair 6724 (2 lines). *T.A.:* *Evenals, Audley, London.*

Chairman: Sir Henry M. Grayson, Bart., K.B.E.

Director: Brian Grayson.

Secretary: E. C. Taylor.

Publishers concerned primarily with fiction, biography and reminiscences. Among recent successful publications of the firm are Oliver Baldwin's *Unborn Son*, *Buck's Book* by Capt. Herbert Buckmaster, *Here Lies Love* by Peter Traill and *Dwelling Place* and *Renewal* by Ambrose South. See also Eldon Press Ltd.

GREGYNOG PRESS, THE, Newtown, Montgomeryshire.

T.: *Tragynon* 28. Founded 1922.

Chairman: Thomas Jones, C.H., LL.D.

Directors: Mrs. G. E. Davies, Mrs. M. S. Davies, Major W. J. Burdon Evans.

Publishers of expensive limited editions printed from hand-set type and finely bound, and usually illustrated with wood-engravings. The Gregynog Press is most unlikely to accept any work casually submitted by authors, but anyone with an exceptional talent for wood-engraving might submit work with some prospect of having it favourably considered.

GRIFFIN (CHARLES) & CO. LTD., 42, Drury Lane, London, W.C.2.

T.: *Temple Bar* 4206. T.A.: *Explanatus, Westcent, London*. Founded 1820.

Managing Director and Chairman: C. V. Rae Griffin.

Publishers of standard technical books on engineering subjects and similar work coming under the head of aeronautics, electricity, nautical, geology, surveying and prospecting, petroleum, mining and metallurgy; sewage, sanitation, road construction; food supply, poison, paper, bleaching and dyeing; chemistry, physics, statistics, medicine and allied subjects, natural history, etc.

HAMILTON, HAMISH, LTD., 90, Great Russell Street, London, W.C.1.

T.: *Museum* 0828 (2 lines). T.A.: *Hamisham Westcent London*. Founded 1931.

Managing Director: Hamish Hamilton, M.A., LL.B., Barrister-at-Law.

Directors: Sidney G. Davis, LL.B. and T. B. Wells (U.S.A.).

Publishers of novels showing skilful characterisation, books dealing with questions of the day, belles-lettres, biographies and memoirs of a literary flavour and occasionally poetry if of sufficient distinction.

The firm has a close connection with Harper and Bros., whose London house Messrs. Hamish Hamilton took over.

Sir Norman Angell's *The Unseen Assassins*, W. Graham Robertson's *Time Was*, Ivor Brown's *I Commit to the Flames*, and Angela Thirkell's *High Rising* and *Ankle Deep* are among Messrs. Hamish Hamilton's successful publications.

Hamish Hamilton books are usually well produced.

HAMILTON, JOHN, LTD., 32, Bloomsbury Street, London, W.C.1.

*T.*: Museum 4537. Founded 1925.

Directors: Chas. H. Daniels, Mary F. Daniels.

Publishers concentrating on books concerned in any way with aviation and aeronautics, also cookery books and some general fiction (especially thrillers).

HARMSWORTH, DESMOND, LTD., 44, Great Russell Street, London, W.C.1.

*T.*: Museum 0382.

Directors: D. Harmsworth, C. B. Harmsworth, W. Henderson.

A young publishing house with taste and discrimination, but with a very small list consisting of novels, belles-lettres and miscellaneous books, mostly unusual in character and limited in appeal.

HARRAP, GEORGE G., & CO. LTD., 39-41, Parker Street, Kingsway, London, W.C.2.

*T.*: Holborn 9935, 1110. *T.A.*: Butiboox, Westcent, London. Founded 1901.

Managing Director: George G. Harrap.

Directors: G. Oliver Anderson, J. E. Mansion, George S. Harrap.

Director and Secretary: Walter G. Harrap.

Large-scale publishers with a comprehensive list consisting of fiction (especially thrillers), history, biography and memoirs, illustrated books, books on art, music and the drama; books on mythology, English literature, travel, sport and adventure; juveniles, reference books, and a very large number of educational books (with a preponderance of English readers, edited English classics, modern languages, history and geography).

Recent Harrap successes include Winston Churchill's *Marlborough*, van Loon's *Home of Mankind*, Thomas Burke's *The Beauty of England* and *Harrap's Standard French and English Dictionary*.

HEFFER, W. & SONS, LTD., 3 & 4, Petty Cury, Cambridge.

*T.*: Cambridge 862 (2 lines). *T.A.*: Heffer, Cambridge. Established 1876.

Managing Director: E. W. Heffer.

Messrs. Heffer although primarily booksellers publish a certain number of books on a variety of subjects, mainly religious and educational.

HEINEMANN, WM., LIMITED, 99, Great Russell Street, London, W.C.

*T.*: Museum 0878 (2 lines). *T.A.*: Sunlocks, London. Founded 1890.

Joint Managing Directors: C. S. Evans (*Chairman*), A. S. Frere-Reeves.

Directors: B. F. Oliver, H. L. Hall, A. Dwyer Evans.

Publishers with a large general list specialising in novels of distinctive quality, biography and reminiscences, plays and poetry.

Messrs. Heinemann also have a short educational list and a separate department responsible for the publication of medical books.

The late John Galsworthy's works appeared under the Heinemann imprint. Among other past and present Heinemann authors are the Hon. Maurice Baring, Max Beerbohm, Clemence Dane, Edmund Gosse, R. B. Cunninghame Graham, F. Tennyson Jesse, Margaret Kennedy, Fiona Macleod, John Masefield, W. Somerset Maugham, George Moore, Sir Arthur Pinero, J. B. Priestley, Helen Simpson, J. C. Squire, H. M. Tomlinson, Francis Brett Young, Israel Zangwill. Recent Heinemann successes include *Over-the River*, *Ah King*, *The Bird of Dawning*, *Wonder Hero*, *A Warning to Wantons*. Messrs. Heinemann's production is admirable.

#### HERITAGE, JOHN.

John Heritage is a subsidiary of The Unicorn Press; the imprint being used for fiction only.

#### HODDER & STOUGHTON, LTD., St. Paul's House, Warwick Square, London, E.C.4.

T.: City 3704. T.A.: Expositor Cent. Founded 1868.

Chairman: R. Percy Hodder-Williams.

Director: Ralph Hodder-Williams.

Publishers with an extensive list of popular fiction of all kinds, popular religious books (especially for the Oxford Groups), biography, memoirs, travel and adventure, juveniles and general books. Piety, uplift and clean entertainment mark the present tendency of the firm.

Among authors of recent Hodder & Stoughton successes are John Buchan, Susan Ertz, Cecil Roberts, A. E. W. Mason, A. J. Russell, Hugh Redwood.

Other authors who have had books published by the firm are Sir James Barrie, Rudyard Kipling, Dean Inge and Stanley Baldwin.

#### HOGARTH PRESS, THE, 52, Tavistock Square, London, W.C.1.

T.: Museum 3488. Founded 1917.

Directors: Leonard Woolf, Virginia Woolf.

Publishers catering mainly for a highly cultured public and specialising in poetry, novels, biography, criticism, psychology, politics, sociology and belles-lettres of exceptional quality.

Among authors all or several of whose books have been published by the Hogarth Press are E. M. Forster, Sigmund Freud, Roger Fry, Robert Graves, J. M. Keynes, C. H. B. Kitchin, C. Day Lewis, F. L. Lucas, Edwin Muir, Herbert Palmer, William Plomer, Herbert Read, George Rylands, V. Sackville-West, R. C. Trevelyan, Leonard Woolf, Virginia Woolf.

HOMELAND ASSOCIATION LTD., THE, 37 & 38, Maiden Lane, London, W.C.2.

*T.:* Temple Bar 1067. *T.A.:* *Homeland, Maiden Lane*. Founded 1897.

Managing Director: Ed. I. Burrow.

Directors: I. B. Hodgson, R. Haidon, H. Beresford Stevens, H. H. Lewis.

Publishers of literary and topographical guides designed to encourage touring in Great Britain.

HOPKINSON, MARTIN, LTD., 23, Soho Square, London, W.1.

*T.:* Gerrard 5409. *T.A.:* *Hopwarna Rath London*. Founded 1928.

Managing Director: Harold L. Cohen.

Directors: Martin Hopkinson, John Murray, LL.D., Henry D. Barnard.

Publishers with a small list of books about the sea and ships; gardening, travel and medical books; novels and poetry and authoritative books on current affairs (especially American).

HOWE, GERALD, LTD., 23, Soho Square, London, W.1.

*T.:* Gerrard 5409. *T.A.:* *Poliphilus Rath London*. Founded 1926.

Directors: Garfield Howe and W. W. MacLellan.

Publishers with a small but select list of general books including belles-lettres, poetry, biography, memoirs, fiction; also introductions to knowledge for children.

HURST & BLACKETT, 34, Paternoster Row, London, E.C.4.

*T.:* City 3200.

Publishers of a large quantity of popular fiction (including thrillers), biography and autobiography, travel books, popular books on subjects of current interest and books about the horse and horsemanship.

HUTCHINSON & CO. (Publishers) LTD., 33-36, Paternoster Row, London, E.C.4.

*T.:* Central 1462, 3, 4, 5. *T.A.:* *Literarius, Cent, London*. Founded 1887.

Publishers with an enormous output of popular fiction, biography, travel books and books on sport and games. More than 500 books were published by the firm in 1933.

Messrs. Hutchinson's latest programme includes the development of an extensive juvenile list.

Among publishing houses controlled by Hutchinson & Co., are Hurst & Blackett, Ltd., Jarrolds Publishers (London) Ltd., John Long, Ltd., Selwyn & Blount (1928) Ltd., Rider & Co., John F. Shaw & Co. Ltd., Stanley Paul & Co. Ltd., Skeffington & Son, Ltd., Denis Archer Ltd., Andrew Melrose, Ltd.

ILIFFE & SONS LTD., Stamford St., London, S.E.1.

*T.: Hop 3333 (50 lines). T.A.: Cyclist, Watloo, London.*

Publishers of numerous technical periodicals with a short list of books and maps for motorists, motor-cyclists, photographers and wireless users.

JARROLD'S, Publishers (London) LTD., Paternoster House,  
Paternoster Row, London, E.C.4.

*T.: City 3200. T.A.: Literarius, London. Founded 1770.*

Chairman: Walter Hutchinson.

Managing Director: H. R. Hale.

Director and Secretary: F. C. Thomas.

The firm, which is controlled by Hutchinson & Co., is mainly concerned with popular fiction, biography and travel books.

JENKINS, HERBERT, LTD., 3, York Street, St. James's,  
London, S.W.

*T.: Whitehall 3235. T.A.: Booklover London. Founded 1913.*

Directors: Charles Askew, John Grimsdick.

Publishers of popular novels (especially humorous and detective fiction), books of travel and adventure, popular biographies, books on gardening, fishing, and sports and games generally.

The late Herbert Jenkins, the founder of the firm, served his apprenticeship to publishing with John Lane at The Bodley Head. He was himself an author and his successful "Bindle" books laid the foundation of the tradition of humorous literature for which the firm is chiefly distinguished. To many people the name "Herbert Jenkins" is familiar to-day as the imprint under which most of P. G. Wodehouse's books appear. J. Storer Clouston, Marion Cran and W. Riley are other "Herbert Jenkins" authors.

JORDAN & SONS, LTD., 116-118, Chancery Lane, London, W.C.2.

*T.: Holborn 0434. T.A.: Certificate Estrand London. Founded 1863.*

Directors: R. C. Hazell, Herbert W. Jordan, Stanley Borrie, T. Gordon Hassell, Chas. J. Mills.

Publishers specialising in books dealing authoritatively with Company Law and Practice, and legal, commercial and accountancy subjects.

KING, P. S. & SON, LTD., Orchard House, 14, Great Smith Street,  
London, S.W.1.

*T.: Victoria 4324. T.A.: Parliamentary Parl London. Founded about 1810.*

Directors: A. W. W. King (*Governing Director*), H. H. King, M.A., W. Rees, R. Simper.

Publishers of parliamentary reports and official publications, and authoritative books on banking, finance, currency, economics, insurance, law, politics, social questions and statistics.

LANE, JOHN, THE BODLEY HEAD, LTD., Vigo Street,  
London, W.1.

*T.*: Regent 5025-6. *T.A.*: Bodleian Piccy London. Founded 1894.

Directors: Allen Lane (*Chairman*), Ronald Boswell, Lindsay Drummond.  
Publishers of fiction of all kinds, biographies, reminiscences, books of travel and adventure, translations, books on art, books on subjects of topical interest; illustrated books, humorous books, gardening books; books dealing with sports and games, and juveniles.

The late John Lane, who started the firm, made it famous within a few years of its foundation by publishing *The Yellow Book* and the works of most of the leading *fin de siècle* writers and artists. Among the names of other authors, most or all of whose books have appeared under the Bodley Head imprint, are W. J. Locke, Anatole France, André Maurois, Luigi Pirandello, Kenneth Grahame, Stephen Leacock, C. S. Forester, Muriel Hine, H. H. Munro ("Saki"), Flora Annie Steel, F. E. Mills Young, Thornton Burgess, Ben Travers and Agatha Christie. Recent noteworthy and successful publications of the firm include *First Over Everest*, Peter Arno's *Parade*, Ernst Toller's *I was a German*, J. C. Powys's *A Glastonbury Romance*, Marjorie Bowen's *Mary Queen of Scots* and Walt Disney's *Three Little Pigs*.

LAURIE, T. WERNER, LTD., Cobham House, 24 & 26,  
Water Lane, London, E.C.4.

*T.*: City 6240. *T.A.*: Lauriclif, Cent, London. Founded 1904.

Chairman and Managing Director: T. Werner Laurie.

Director and Secretary: Cornelius C. Sanderson.

Publishers of fiction, biography, reminiscences, revelations, etc., with a sensational bias; also books on any subject of topical interest.

Publishers in England for Upton Sinclair.

LAWRENCE, MARTIN, LTD., 33, Great James Street, London, W.C.1.

*T.*: Holborn 7565. *T.A.*: Interbook, Holb. Founded 1927.

Directors: A. Gossip, W. H. Hutchinson, G. A. Hutt, H. G. Pollard, D. R. Torr.

Publishers specialising in socialist books of all kinds, especially books dealing with modern Russia.

LEWIS, F. (Publishers), LTD., 3, London Road, Benfleet, Essex.

*T.*: Hadleigh (Essex) 58127. *T.A.*: Lewis, Publishers, Benfleet, Essex.  
Founded 1931.

Managing Director and Chairman: F. Lewis.

Directors: E. F. Lewis (*Secretary*), N. Dewar.

Publishers of handsomely produced books dealing with design and decoration.

LEWIS, H. K. & CO. LTD., 136, Gower Street, London, W.C.1.  
*T.:* Museum 7756 and 2853. *T.A.:* Publicavit, Eusroad, London. Founded 1844.

Chairman: H. L. Jackson.

Directors: J. E. Simpson, H. Goodnall, T. H. Prince, S. L. Jackson.

Publishers of scientific and technical books, specialising in works coming under the heads of chemistry and medicine.

LIVINGSTONE, E. & S., 16 & 17, Teviot Place, Edinburgh, 1.  
*T.:* 23381. *T.A.:* Home—Livingstone, Publisher, Edinburgh. Abroad—Patriacara.

Sole Partner: James McDonald Walker, D.F.C.

Publishers of medical books.

LONG, JOHN, LTD., 34, 35 & 36, Paternoster Row, London, E.C.4.

*T.:* City 3200. *T.A.:* Literarius, London.

Chairman: Walter Hutchinson.

Directors: H. R. Hale, H. H. Coffin.

This firm, which is controlled by Hutchinson & Co., has a list chiefly composed of popular or sensational fiction. It also publishes biographies, memoirs and travel books, and books on sport and how to keep healthy.

LONGMANS, GREEN & CO. LTD., 39, Paternoster Row, London, E.C.4.

*T.:* City 4901 (3 lines). *T.A.:* Longmans, Cent, London. Founded 1724.

Managing Director: W. Longman.

Directors: R. G. Longman and K. B. Potter.

General publishers with an enormous list covering almost every subject—biography, history, fiction, travel, topography, poetry and plays, law, theology and religion (Roman Catholic and Anglican), philosophy, sociology, psychology, natural history; books on literature, art, architecture, music and the drama; gardening, agriculture, sport, economics, archæology, anthropology, scientific and technical books, medical books and a great number of educational books of all kinds.

Messrs. Longmans are a highly-respected and long-established publishing house. Among their recent successes are Prof. G. M. Trevelyan's *England under Queen Anne*, Arthur Bryant's *Charles II*, Dean Inge's *God and the Astronomers*, and *The Bridge of San Luis Rey* and other books by Thornton Wilder.



LOW (SAMPSON) MARSTON & CO. LTD., 100, Southwark Street, London, S.E.1.

*T.:* Hop 1581-2. *T.A.:* Rivsnam-Borch, London. Founded during latter half of eighteenth century.

Chairman: S. T. Cribb.

Managing Director: D. B. Murray.

Directors: H. Wingfield, F. J. Rymer, W. Tyrrell, P. E. White.

Publishers of general fiction, juveniles and children's readers, naval and aeronautical books, and books coming under the heads of theology, education, history, topography, music and art and architecture.

LUTTERWORTH PRESS, THE, 4, Bouverie Street, London, E.C.4.

*T.:* Central 8428-9. *T.A.:* Lutworth Fleet London.

Founded 1933 (subsidiary of the Religious Tract Society).

General Manager: Henry R. Brabrook.

Publishers of religious books.

LUZAC & CO., 46, Great Russell Street, London, W.C.1.

*T.:* Museum 1462. *T.A.:* Obfirmate Westcent London. Founded 1890.

Proprietor: H. B. Knight-Smith.

Publishers of Oriental books.

MACDONALD & EVANS, 8, John Street, Bedford Row, London, W.C.1.

*T.:* Holborn 9536. *T.A.:* Evandon Holb. London. Founded 1907.

Directors: A. E. Macdonald, Griffith E. Evans, B. S. Hoare.

Publishers of books for commercial students on such subjects as book-keeping and accountancy, banking, law, insurance, English composition, etc.; also engineering and technical books.

MACLEHOSE (ALEXANDER) & CO., 58, Bloomsbury Street, London, W.C.1.

*T.:* Museum 2315. *T.A.:* Macpublish Westcent London.

Publishers of books dealing with the history, literature or topography of Scotland; also walking, camping, and sporting books and a few general works.

MACMILLAN & CO. LTD., St. Martin's Street, London, W.C.2.

*T.:* Whitehall 8831 (6 lines). *T.A.:* Publish Lesquare London. Founded 1843.

Directors: Sir Frederick Macmillan, C.V.O., George Macmillan, D.Litt., Maurice Macmillan, Will Macmillan, Daniel Macmillan, Harold Macmillan.

Publishers with a giant list of educational works and general books of high quality coming under the heads of agriculture, anthropology, archaeology, art, music and the drama, biography, biology, botany, chemistry,

commerce reference books, economics, education, fiction, gardening, geography, geology, the classics, history, illustrated books, law, literature, poetry, plays, anthologies, belles-lettres, mathematics, medicine and allied subjects, modern languages, natural history, philosophy, ethics and metaphysics, logic, psychology, physics, politics, sociology, technology, theology, sermons, lectures, travel books and topography, zoology, and books for the young, colour books, etc.

Among past and present Macmillan authors are Matthew Arnold, Stella Benson, Laurence Binyon, Lewis Carroll, Thomas Hardy, Sir James Frazer, W. B. Yeats, Hugh Walpole, Charles Morgan, Rudyard Kipling.

MANCHESTER UNIVERSITY PRESS, 23, Lime Grove, Manchester, 15.  
*T.*: Ardwick 2681. Founded 1904.  
 H. M. McKechnie, M.A.  
 Publishers of work of an academic nature chiefly by members of Manchester University.

MARSHALL (PERCIVAL) & CO. LTD., 13-16, Fisher Street, Southampton Row, London, W.C.1.  
*T.*: Holborn 5171. *T.A.*: *Prensa (Cent) London*. Founded 1898.  
 Managing Director: Percival Marshall.  
 Directors: W. Alderson Smith, R. Borlase Matthews, Alfred Dawson (*Secretary*).  
 Publishers of technical books dealing with electricity, engineering, workshop practice, wireless, motoring, locomotives, cabinet-making, furniture, building and decorating, aeronautics and aeroplanes, model ships and model making generally and the "Model Engineer" series of popular handbooks.

MARSHALL, MORGAN & SCOTT, LTD., 1, 2, 11 & 12, Paternoster Buildings, London, E.C.4.  
*T.*: City 6022-3. *T.A.*: *Grapho, Phone, London*. Founded 1853.  
 Chairman: Edwyn E. Marshall.  
 Vice-Chairman: Frederick H. Marshall.  
 Managing Directors: Harold Marshall, Arthur H. Chapple.  
 Director: Sir Leon Levison.  
 Publishers of religious books of evangelical tendency, devotional books for the ordinary reader, religious verse, stories with morals, religious tracts, sermons, popular expositions of the Bible and similar books suitable for publication at a price well within the means of the majority of potential buyers.

MATHEWS (ELKIN) & MARROT, LTD.  
 Now absorbed by Ivor Nicholson & Watson.

MEDICI SOCIETY LTD., 7, Grafton Street, London, W.1.

*T.*: Mayfair 5675, 6, 7. *T.A.*: Botticelli London. Founded 1908.

Chairman: J. A. Milne, C.B.E.

Vice-Chairman & Managing Director: John Gurney, J.P.

Technical Adviser: Nigel de Grey.

Directors: Samuel Gurney, A. R. Wise, M.P.

Publishers of lavishly produced art books, belles-lettres, poetry, classical texts and translations and illustrated archæological works.

MELROSE, ANDREW, LTD., 34, Paternoster Row, London, E.C.4.

*T.*: City 3200. *T.A.*: Literarius.

Directors: Walter Hutchinson, H. F. Betteley, R. E. Terry, Cherry Kearton.

This firm, which is controlled by Hutchinson & Co., has a small list consisting almost entirely of fiction.

METHUEN & CO. LTD., 36, Essex Street, Strand, London, W.C.2.

*T.*: Central 1525 (6 lines). *T.A.*: Elegiacs Phone London. Founded 1899.

Chairman: Edward Verrall Lucas.

Managing Director: Emile Victor Rieu.

Publishers on a large scale of fiction, essays, biographies, reminiscences, poetry and verse, travel books, topographical books, natural history, facetiæ, children's books, educational books and books about sports.

E. V. Lucas is the Chairman of the firm and his own books and the books of most of the other chief contributors to *Punch*, among them E. V. Knox ("Evoe"), A. P. Herbert and Anthony Armstrong, have been published under the Methuen imprint.

Recent Methuen best-sellers are 1066 *and All That*, *Horse Nonsense*, H. V. Morton's books about the British Isles, Pearl Buck's *The Mother* and A. P. Herbert's *Water Gipsies* and *Holy Deadlock*.

MILLS & BOON, LTD., 50, Grafton Street, Fitzroy Square, London, W.1.

*T.*: Museum 1350. *T.A.*: Millsator, Eusroad, London. Founded 1909.

Managing Director: Charles Boon

Director: J. W. Henley.

Publishers specialising in popular fiction mainly by women novelists and likely to appeal to women readers.

Among authors much of whose work has been published by this firm are Louise Gerard, Denise Robins, Sophie Cole, Lewis Cox, Harold Begbie, Helena Grose, Joan Sutherland, Marjorie Warby, Elizabeth Carfrae.

**MOWBRAY, A. R., & CO. LTD.**, 28, Margaret Street, London, W.1.  
*T.:* Langham 2812, 3 and 4. *T.A.:* Clergyable, London. Founded 1858.  
 Publishers of books for the clergy and church workers, devotional books, books of current interest on ecclesiastical subjects, church art and architecture, church history and biography, communicants' manuals, children's books (mainly religious), books for the use of Sunday school teachers, reference books for the clergy, religious verse and other religious works of all kinds.

**MULLER, FREDERICK, LTD.**, 29, Great James Street, Bedford Row, London, W.C.1.  
*T.:* Holborn 6553. *T.A.:* Efmull, Phone, London. Founded January 1934.  
 Chairman: Frederick Muller.  
 Director: Alfred E. Taylor.  
 Although this is a new firm, Mr. Muller, its chairman, has had considerable publishing experience. He was for many years a director of Methuen & Co. He defines his policy as being "to issue good and good-looking books in every field of literature."

**MURBY (THOMAS) & CO.**, 1, Fleet Lane, Ludgate Circus, London, E.C.4.  
*T.:* Central 4821. *T.A.:* Murbyology, Cent, London. Founded 1866.  
 Sole Proprietor: George H. Freeman.  
 Publishers of authoritative books dealing with geology and allied subjects.

**MURRAY, JOHN**, 50, Albemarle Street, London, W.1.  
*T.:* Regent 4361 and 2. *T.A.:* Guidebook, Piccy, London. Founded 1768.  
 Partners: Sir John Murray, K.C.V.O., D.S.O., Lord Gorell, C.B.E., M.C., N. Farquharson, T. R. Grey, John Grey Murray.  
 Publishers with a very large, distinguished and comprehensive general list in which biography, history, reminiscences, theological and medical books, belles-lettres and novels predominate, although works on almost every subject are included. Sound excellence and conventional good taste rather than pyrotechnic brilliance represents the general quality of Murray books.  
 Among past and present authors who have published with John Murray are W. M. Thackeray, Katherine Tynan, H. A. Vachell, Mrs. Humphrey Ward, P. C. Wren, Stanley Weyman, Sir A. Conan Doyle, Henry Seton Merriman, F. Anstey, A. C. Benson, Benjamin Jowett, Sir Henry Maine, Leonard Huxley, Mrs. L. Allen Harker, Sir Edmund Gosse, Maud Diver, Charles Darwin, Lord Byron, Robert Southey, Thomas Moore, George Borrow, J. G. Lockhart, Lord Gorell, E. F. Benson, Axel Munthe. The publishing house of John Murray with its great history and tradition has a tone and dignity which few other publishers can boast.

NATIONAL SUNDAY SCHOOL UNION, THE, 57/59, Ludgate Hill, London, E.C.4.

*T.*: City 4335 (2 lines). *T.A.*: Bookful, Cent, London. Founded in 1803. Publishers of books of all kinds for Sunday School teachers and Lay Preachers; devotional books and booklets, books on child study, Biblical helps, Christmas plays, nature books and story books and annuals for boys and girls.

NELSON (THOMAS) & SONS, LTD. (incorporating T. C. & E. C. Jack Ltd.). Head-quarters: Parkside Works, Edinburgh. London House: 35 & 36, Paternoster Row, E.C.

*T.*: Edinburgh 42071; London, City 5256. *T.A.*: Nelsons Edinburgh; Nelsons Publishers Cent London. Founded 1798.

Chairman: Ian T. Nelson.

Publishers on a very large scale of juveniles, boys' and girls' annuals, cheap editions of popular classics, popular books on the fine arts; advice books, reference books; books on gardening and topography, short popular biographies, some popular clean fiction, Bible picture cards and wall pictures.

NEWNES, GEORGE, LTD., 8-11, Southampton Street, London, W.C.2.

*T.*: Temple Bar 7760. *T.A.*: Newnes, Rand, London.

Directors: The Rt. Hon. Lord Riddell (*Chairman*), Sir Frank Newnes, Bart., Sir Neville Pearson, Bart. (*Vice-Chairman*), Edward Hudson, Alfred H. Johnson, Walter Grierson, Sir Emsley Carr, H. Greenhough Smith, Joseph H. Blake, Herbert C. Tingay.

Messrs. Newnes are chiefly publishers of periodicals, but they also have a book list including popular fiction and a few children's books and popular technical handbooks.

NICHOLSON (IVOR) & WATSON, LTD., 44, Essex Street, Strand, London, W.C.2.

*T.*: Central 3103. *T.A.*: Nickowat Estrand London. Founded 1931.

Chairman: Ivor Nicholson, C.B.E.

Directors: Bernard A. Watson, John Stirling, Alan McGaw, John G. Dawson.

This firm, which recently absorbed Messrs. Elkin Mathews and Marrot, concentrates mainly on biographies and autobiographies, but includes in its list fiction and a few educational books, religious books and books on politics and sociology.

NISBET (JAMES) & CO. LTD., 22, Berners Street, London, W.1.

*T.:* Museum 2321/2. *T.A.:* Stebsin, Rath, London. Founded 1810.

Chairman: H. G. Wood.

Directors: L. C. Hallard, A. W. Lidderdale, B. Christian, J. S. Young, H. J. M. Wood.

Publishers chiefly associated with the publication of religious books and books for boys and girls, but recently responsible for the development of an extensive educational list.

NONESUCH PRESS, THE, 16, Great James Street, London, W.C.2.

*T.:* Holborn 6516. Founded 1923.

Directors: Vera Meynell, Francis Meynell, David Garnett.

Publishers of beautifully printed and produced books in limited editions (chiefly English Classics, although this firm occasionally publishes new work of exceptional literary quality but doubtful popular appeal).

NOVELLO & CO. LTD., 160, Wardour Street, London, W.1.

Primarily music publishers, but including also in their list a certain number of books on music.

OLIPHANTS, LTD., 21, Paternoster Square, London, E.C.4.

*T.:* City 4673. *T.A.:* Olipublisa, Phone, London. Founded 1806.

Directors: W. J. Richards, W. W. Grant, Robert McCulloch, W. W. Allan.

Publishers of devotional books, religious talks and Bible studies, sermons, missionary books, religious and other biographies and general books of a pious character.

OXFORD UNIVERSITY PRESS, Amen House, Warwick Square, London, E.C.4.

*T.:* City 2604. *T.A.:* Frowde Cent London. Founded 1468. (Incorporating the Clarendon Press.)

Secretary to the Delegates: Dr. R. W. Chapman.

Publisher to the University: Dr. H. S. Milford.

Publishers with a colossal list of authoritative books on all subjects, especially history, philosophy, English literature, the drama, music, the fine arts, the classics, archæology, religion and theology, natural science, medicine, agriculture, anthropology, political science, economics, education and educational works; books on sport, anthologies, reference books and numerous books of all kinds for children of all ages.

Among O.U.P. series are *The World's Classics*, *The World's Manuals*, *The World of To-day*.

PARTRIDGE, ERIC, LTD., 30, Museum Street, London, W.C.1.

*T.*: Museum 0363. Founded in 1928.

Sole Managing Director: Wilson Benington.

This firm, with which the Scholartis Press is incorporated, is chiefly concerned with the publication in elegant format of classical editions and scholarly reprints of seventeenth- and eighteenth-century literature. It also publishes a small quantity of philosophical works, belles-lettres and fiction.

PARTRIDGE, S. W., & CO., 4, 5 and 6, Soho Square, London, W.1.

*T.*: Gerrard 5788. *T.A.*: Biblos, Rath, London.

This firm, which is owned by Messrs. A. and C. Black, publishes children's books.

PAUL (KEGAN) TRENCH, TRUBNER & CO. LTD.,  
Broadway House, 68-74, Carter Lane, London, E.C.4.

*T.*: City 4821. *T.A.*: Columnae, London. Founded 1851.

Managing Directors: Cecil A. Franklin, Frederic J. Warburg.

This firm, which amalgamated with George Routledge & Sons in 1911, has an extensive list which includes oriental books, books on politics, philosophy, science and music and educational books.

PAUL (STANLEY) & CO. LTD., 34, 35 & 36, Paternoster  
Row, London, E.C.4.

*T.*: City 3200 (6 lines). *T.A.*: Gucien Cent London. Founded 1908.

Chairman: Walter Hutchinson.

Managing Director: F. A. Cowling.

Director: F. C. Thomas.

This firm is controlled by Hutchinson & Co. It has a large output of popular fiction and includes in its list a few popular biographies and travel books.

PEARSON, C. ARTHUR, LTD., 17-18 Henrietta Street, London,  
W.C.2.

*T.*: Temple Bar 3521 (12 lines). *T.A.*: Humoursome, Rand, London. Founded 1896.

Chairman: The Rt. Hon. Lord Riddell.

Vice-Chairman: Sir Neville Pearson, Bart.

Directors: Sir Frank Newnes, Bart., Sir Herbert Ingram, Bart., Sir Percy Everett, J. M. Bathgate, E. T. Nind, Miss G. Stuart-Macrae, Mrs. Lamburn, Mrs. Bosanquet.

Manager: W. J. Breething.

Publishers of popular instructive handbooks on a variety of subjects especially books for the smallholder, boy scouts and girl guides, books on conjuring and entertaining, sports and pastimes, and cheap reprints of popular novels.