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This collection of Julian MacLaren-Ross's work is a mix of short and longer fiction, plus journalism and literary commentary. The collection anchors around MacLaren-Ross's bestselling 1950s novella about an episode in the pre-war lives of a smart set in the south of France. Vols. for 1871-76, 1913-14 include an extra number, The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

Colin returns from post-WWII Europe to find that the great evil of Nazism is gone, but occult forces continue to assault the American psyche. Vols. 1898- include a directory of publishers. No writer has led as bizarre and eventful a life as the once celebrated Soho dandy Julian Maclaren Ross. In the course of 52 hectic years he endured homelessness, alcoholism, drug addiction and near insanity. The world of Maclaren-Ross's writing tends to be the dingy, down-at-heel world of smoked veiled bars, blacked-out streets and rented lodgings, and first-hand experience lends unmistakable literary lingo. He is a truly important writer who can count Evelyn Waugh, Harold Pinter, Graham Greene and John Betjeman among his fans. *Arctic Artist* is the liveliest and most complete account of Sir John Franklin's tragic first Arctic land expedition. George Back's prose captures the drama of this journey, and his superb watercolour sketches reveal the beauty and wonder of this northern land. Back's journal completes Stuart Houston's trilogy of the journals of Franklin's officers, and is particularly valuable because it is the only journal that records the entire expedition; Franklin himself relied on it for his own published account of the journey. Houston provides an introduction and extensive annotations, as well as synopses of the frank comments regarding the expedition recorded in the various journals of the Hudson's Bay fur trade posts. I.S. MacLaren's commentary on Back's paintings reveals a naval officer of exceptional talent. Conversant with the artistic conventions and aesthetic temper of his age, Back used his sketchbooks not only to depict the expedition's progress but also to capture his imaginative response to the northern wilderness. MacLaren also edits and comments on two other documents written by Back during the expedition: a candid letter to his brother and a poem dramatizing the disaster that claimed the lives of eleven of the twenty

explorers in Franklin's party. Dominion Land Surveyor Morrison Parsons Bridgland spent nearly every summer mapping the mountains of Alberta and British Columbia, climbing many of Canada's Rocky Mountains for the first time. This unheralded alpinist perfected photo-topographical techniques to compile a series of mountaintop photographs to create accurate topographical maps. Early tourists used his maps to explore the natural wonders of the eastern Rockies, and his book, *Description of & Guide to Jasper Park* (1917), told them what to go and see. How he made his photographs from the tops of mountains and even developed them while camped out in the wilderness are detailed in this biography, as are some of the trials and tribulations involved in that summer's survey. Mapper of Mountains also relates his involvement in the establishment and early years of the Alpine Club of Canada. In her fascinating and beautifully illustrated book, Catherine Phillips uses letters, new archival material, and contemporary publications to reconstruct the visual world Gerard Manley Hopkins knew between 1862 and 1889 - with its illustrated journals, art exhibitions, Gothic architecture, photographic shows, and changing art criticism - and to show how it was connected to the startling originality of his writing. Official organ of the book trade of the United Kingdom. Rembrandt (1606-1669) is generally regarded as the finest painter of the Dutch "Golden Age." This new edition of *Art in the Making: Rembrandt* (published on the 400th anniversary of the artist's birth) reexamines 21 paintings firmly attributed to Rembrandt and 6 now assigned to followers. It reassesses his technique, materials, and working methods in the light of significant scholarly developments over the last 20 years, addressing problems of attribution that were hardly touched on in the original, groundbreaking edition of 1988. Introductory essays by

distinguished conservation, curatorial, and scientific specialists cover the artist's studio and working methods, the training of painters in 17th-century Holland, and Rembrandt's materials and technique. The essays are followed by handsomely illustrated catalogue entries on 27 paintings. A comprehensive bibliography provides a rich source of information about the practice of oil painting, not only for Rembrandt but for 17th-century Dutch painting in general. Vols. for 1898-1968 include a directory of publishers. This biography of a backbench Labour MP reveals forgotten attempts by Labour governments in the 1920s and 30s to secure economic justice without resort to bureaucratic income redistribution.

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