

Coniston and after lunch at the hotel and a walk of two miles arrived at his destination – and perhaps the goal of his journey from London. 'Brantwood', he writes, was 'an irregular built cottage' that seemed to have been added to from time to time; 'at one corner', the account continues, 'a little tower has been built the sides consisting of small panes of glass where no doubt the Great Thinker often sits & scans the lake'. He passed on, returned to London, and in the following month bought *The Stones of Venice*, soon adding to this nucleus other works – *Hortus Inclusus*, *The Seven Lamps of Architecture*, *Praeterita*, *Examples of the Architecture of Venice*. The Great Thinker also seems to have inspired the purchase at four guineas, of 'Woodcuts after Giotto frescos at Padua', for the invoice adds, 'Mr Ruskin's Notes on same' (10/-).

Before I attempt to sum all this up, let me take one further example or series of related examples of slightly later date. With the sale of Turnbull and Smith to the firm of Sargoods in 1888, Turnbull had been freed for the single-minded pursuit of his vocation and now entered on a period of great activity. One acquisition probably made about this time was the *Catalogue of the Pictures in the Dulwich College Gallery*. Had he belatedly discovered the resources of his old school and immediate neighbourhood? A positive reply to the question is suggested by a companion volume, the *Catalogue of the Manuscripts and Muniments . . . at Dulwich* compiled by G. F. Warner of the British Museum. Turnbull's copy bears an inscription suggesting that it was sent to him with the 'Compliments' of a College official, evidently at his own request, in December 1889. The catalogue is a model of its kind, listing the extant correspondence of Edward Alleyn and other documents including the diary of Philip Henslowe, Mrs Alleyn's stepfather. Warner performed a further service by discussing the forgeries which the notorious John Payne Collier had introduced into these papers in support of his theories on the Elizabethan theatre. Was Turnbull aware of these revelations? Again the answer seems to be in the affirmative, for on 15 August 1890 he bought from John Galway of Garrick Street *The Old Dramatists from Lillis to Dryden* which was, he wrote on the fly-leaf, 'Said to be in hand-writing of J. Payne Collier'. It is his first recorded purchase of a manuscript. And here again I must acknowledge my debt to another over-taxed member of the Turnbull staff, Mrs Margaret Scott who drew my attention to Collier's manuscript.

Turnbull was only at the outset of his career as a bibliophile and the greater part of his life was still before him, but if I am not mistaken the pattern of his collecting was already beginning to emerge. Generally speaking, something in his life or background – some special interest or combination of interests – would impel him to gather material in a certain field, mainly books but sometimes manuscripts and pictures or occasionally medals and Wedgwood medallions. If the interest waned,