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Oxford

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Charles Handley-Read's bedroom at 82 Ladbrooke Road; photography courtesy of the Higgins Museum, Bedford.

# Charles and Lavinia Handley-Read and the Treverton Collection at St Cross College, Oxford

Jennifer Hawkins Opie

**S**t Cross College, Oxford University, was founded in 1965 primarily to provide fellowships for teaching and research staff of the university who had not been elected to fellowships by existing colleges. The first Master, Dr W. E. van Heyningen, always known as 'Kits', was an eminent academic and pathologist. His wife, Ruth van Heyningen, formerly Treverton-Jones (although 'Jones' was dropped) was a founding Fellow of St Cross, with a distinguished career in ophthalmology. (Fig. 1).

As a new addition to Oxford University, the College, named after St Cross church, was housed partly in a former schoolhouse and cemetery lodge on the site of St Cross Church, and in temporary buildings. The 'wooden hut' was still part of its collective memory some forty years later.

(1) Premises were the first and obviously essential step and took some time to establish and develop, but almost as urgent was a requirement to have the sort of attributes that all other Colleges held – including a portrait of the Master by an important painter, and a College Collection worthy of the name. Van Heyningen regarded these as a relatively small but nevertheless significant part of the Oxford College tradition, of which he wanted St Cross to be a part from the very start. However, the College had no funds to spare for such ambition and so, duly commissioned from Sir William Coldstream, the portrait was paid for by van Heyningen himself. (2) Some of the older Colleges contributed with donations from their own arts collections; the Fellows of Balliol donated an early nineteenth-century silver epergne, for example. A history of this period was gathered and recorded by the late Emeritus Fellow, Professor Derek Roe. He also made catalogue notes of some of the St Cross Collection, particularly the Blackman Collection of Watercolours. (3)

As it happened, one of Ruth van Heyningen's oldest friends was Lavinia Stainton. (Fig. 2) The two had met as schoolgirls at Cheltenham Ladies College and, despite their very different interests, they remained very close. Ruth recalls her now with much affection and Lavinia appears throughout the family photograph album, visiting in Oxford and on holidays with the van Heyningen family. Later Charles



**I** From left to right: Kits van Heyningen (holding Sammy, the miniature dachshund); Charles, Lavinia, and Simon van Heyningen; early 1960s (van Heyningen family album).

appears, and the two couples are there, smiling into the sun. Kits and Ruth had two children, Simon and Jo (Joanna). (4) They remember Lavinia and Charles vividly. Jo recalls visits to the Handley-Read house 'when I was in London on my own in my early 20s, and [they] invited me to dinner with rather awe-inspiring friends. Lavinia produced meals from a little cupboard behind a door in their dining room. And Charles always made me feel adult and elegant, by noticing what I was wearing and commenting on it'. (5)

Ruth's mother, Mildred Eleanor Treverton, agreed to set up a generous provision of funds for the acquisition of 'works of art'. The resulting Treverton Trust Collection is named after her. (6) In calling on the Handley-Reads' own particular interests, it is not surprising that the Collection is concentrated on ceramics and glass, silver and some bronzes and, indeed, the showcases in which many of works are displayed.

In March 1971 Charles wrote a roughly formal proposal setting out the type and quality of works, the procedure for selection and an agreed 'honorarium'. With impressive foresight Kits van Heyningen kept that and the many other notes, letters and sketches sent by Charles over the following months. Some time after the tragic events of the following autumn, Dr van Heyningen had them bound in two leather-covered volumes, and these shed a fascinating light on the project.

The opening notes in these volumes, in Charles' tiny and beautiful italic handwriting, set out the arrangement agreed between the friends. It is clear that, from the start, he was proposing not only late nineteenth-century objects, both British and from abroad, but also early twentieth-century and even contemporary works. As lengthy and detailed as these 'notes' are, they form the major part of this essay. Providing a vivid picture of Charles' commitment, and the intricacies of the arrangement as time progressed, these notes and letters have a particular poignancy; the first is dated 28 March 1971:

82 Ladbrooke ROAD, London, W11. The Morning After..Mar.28,1971

Dear Kits & Ruth,

Herewith my little 'introduction'. I have made a few additions in the light of points made during that memorable evening. If you have easy access to the copying machine, I wouldn't say no to a duplicate for my file 'Van Heyningen, St Cross College, Oxford'. I will let you know about the Ashbee Guild of Handicraft silver and enamel table centre as soon as the V&AM has made up its mind. And within the next week or so I will make up my mind about the Lalique. It was very sweet of you both to leave that ball in my court. It would be very helpful to know – in round figures – what sum of money will eventually be available for your acquisitions. The point is taken that I have a mandate to acquire suitable pieces of 'colourful' English pottery, c.1870-1914 whenever I find a first rate specimen; the aim being to make up a group similar to that in the open-lit shelves in the drawing room at 82 (right of the chimney piece) for an overall figure – very roughly – of, say, £350 (this sum would not cover the inclusion of a first rate piece of De Morgan whose pots, of the quality I should recommend for you, are now liable to be £75 or £100 and more each). If Sam Herman comes to see us, and if I can get him to release one 'or two' of the fine examples at present reserved by him in the



2 Lavinia Handley-Read; date unknown, van Heyningen family album.

collection currently exhibiting at the V&AM, would you be interested? (7) I hope to get a real stunner for myself. I expect to have to pay £150 – but it will be a large piece. I might be able to persuade him to bring a few pieces here ‘on approval’; but everything turns on how we get on – if he comes. (Next, plump and plain, a request. What we do so hope won’t cast gloom over your splendid project – or rather my part in it. Could you, do you think, consider giving me an ‘honorarium’ of, say, £200 a year while the hunt is on? One point is that we are nothing like as rich as you might think.) (8) At this point Lavinia came up to say that you had rung up - and that she had ‘popped’ the question. Let me say then that I shall be most deeply grateful for the £200 a year, it will be an enormous help in our tax position, and I think I can promise to save that sum for you many times over. (I became a Director of the Fine Art Society partly for the sake of the £200 Director’s fee.) And I feel I must add that all our ‘own’ purchases are now bought by trading back things that I have bought extravagantly. If Herman offers me a vase, I shall sell a tiny Gallé vase – its absence won’t be noticed because of the three really fine ones which more than adequately represent Gallé & which I should never part with. Now in haste to catch post- love from us both, Charles  
ps And again thank you both very much for the promise of a fee – lovely.

#### Kits & Ruth

The Master and Mrs Van Heyningen, St Cross College, Oxford

A collection of works of decorative art and perhaps of small sculptures to be assembled for a display in the College.

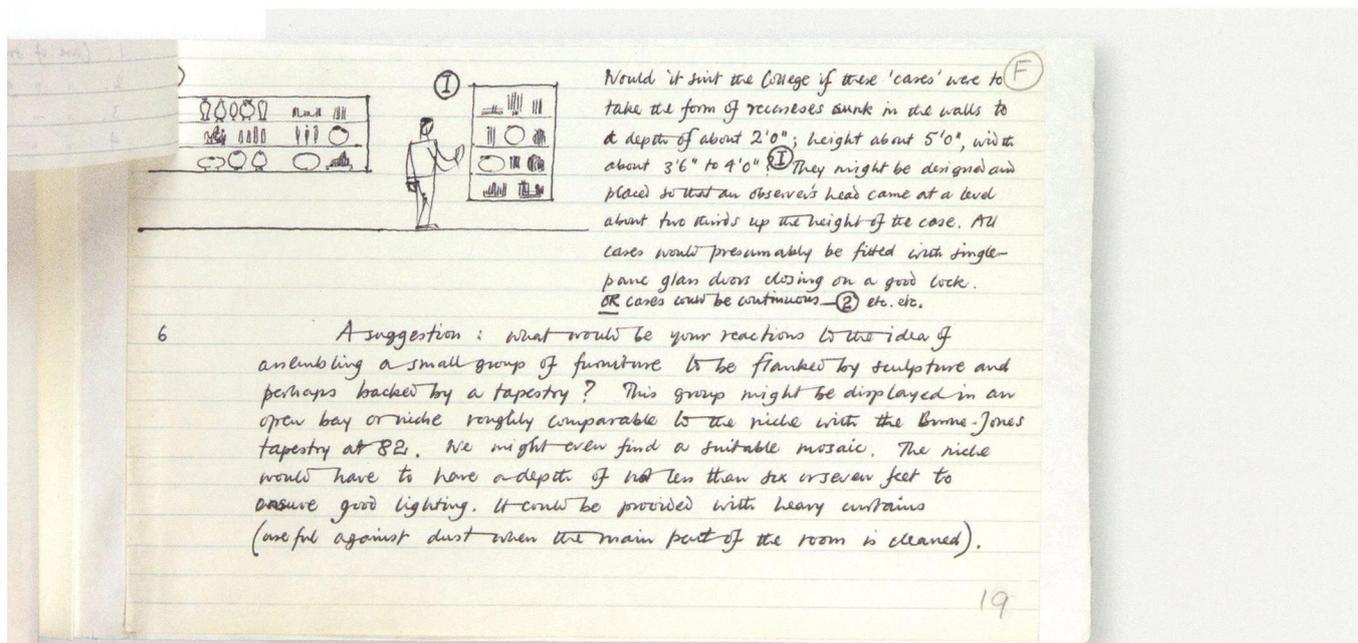
(memorandum submitted March 27, 1971) (9)

1 The collection at 82 Ladbroke Road seems to meet with approval, so the collection for St Cross could perhaps be assembled on roughly similar lines (it would however be a good deal smaller). When therefore any item is proposed for St Cross rather than acquired for our own collection, this will only be because the designer/manufacturer/sculptor is already represented at 82, or because we cannot afford it. Aside from these considerations, we should not dream of proposing anything for St Cross that we should not be thrilled to own ourselves, or consider worthy of our bequest.

2 As in the collection at 82, the merit of items chosen for St Cross should perhaps be such that the Master will from time to time be asked to make loans to relevant exhibitions. Similarly, one may suppose that authors, according to their subjects, will occasionally seek permission to study and perhaps reproduce items relevant to their books. Or one might say simply that items would be recommended as for a national museum. (This paragraph is a statement about standards.)

3 One difference might we think be acknowledged between the function of the collection at 82 and that of the collection at St Cross (please put us right if we are wrong). At 82 an item is occasionally acquired because it is instructive to extend evidence of the range over a given period of the designer or firm concerned. (Evenso [sic], the item would seldom be added for its instructional value unless at the same time it promised to group well – scale, proportion, shape, colour – with the earlier acquisitions. This is to admit, with some misgiving, that aesthetic rather than strictly rational standards do sometime prevail, even at 82.) But since at St Cross the purpose of the collection will be to give visual pleasure and to humanise (is this correct?) the instructional approach can be ignored. Once we all feel confident that the necessary standard of a proposed acquisition is beyond reasonable doubt, the decisive criteria should perhaps be aesthetic.

4 Most items for St Cross will be well documented – ie., the designer/artist/maker/factory/craftsman/decorator will often be known. If an item is not dated, or if no precise dates- can be assigned to it on documentary evidence, then it will almost certainly be dateable within a very few years from other evidence. No sculpture (statuette or group) would be proposed unless it is signed or an uncontrovertible attribution can be made for it. Every item proposed for St Cross would be would be accompanied at least by details of the immediate provenance.



3 Charles Handley-Read, excerpt from Memorandum of 27 March 1971; Oxford, St Cross College Archives, TTV, p. 19.

5 Are we right in thinking that the scope of the collection must to some extent be governed by considerations connected with display? With the exception perhaps of tough sculptures in bronze or stone of at least 2'6" in height, all other items (which are likely to be fragile and precious) would presumably be displayed behind glass and well lit against carefully chosen background materials. Also to be born in mind, in addition to the problems of display, are the extent of the fund and the availability of objects. Taken together, these 'three' considerations suggest that with your approval it might be practical, at least for the time being to aim at assembling material (in) four groups:-

1. Case of small sculpture
2. " " glass
3. " " pottery and porcelain
4. " " metalwork
5. [Here Charles inserted a small sketch of a display with some details of measurements, heights of shelves, design of glass doors, 'good locks etc etc'. (Fig. 3)]

6 A suggestion. What would your reactions be to the idea of assembling a small group of furniture to be flanked by sculpture and perhaps backed by a tapestry? This group might be displayed in an open bay or niche roughly comparable to the niche with the Burne-Jones tapestry at 82? We might even find a suitable mosaic. The niche would have to have a depth of not less than six or seven feet to ensure good lighting. It could be provided with heavy curtains (useful against dust when the main part of the room is cleaned).

7 How would it be to make up a part of the collection with examples of industrial decorative art (ie examples which were serially produced, sometimes even mass produced)? Needless to add, only outstanding designers or very well made pieces by leading firms would be suggested – for instance: Dresser, Archibald Knox, W.A.S Benson; Rozenburg; Bing & Grondahl [sic]; Sèvres etc. Serially produced items associated with the designers and manufacturers here named are not necessarily cheap, and get more expensive every month (or at every Sothebys or Christies sale). It is however still possible to buy a first-rate Benson chaffing dish, or a Lalique vase (if you can find them) for a great deal less than a 'once off' piece by Gallé, Loetz, Alexander Fisher, Feuillatre and many others of the grander and more famous designer-craftsmen.

Additional paragraph, March 28, 1971

8 In view of remarks about difficulties about presentation, we shall forget about the 'Furniture Bay' (para.6) at least for the time being. But not about suitable pieces of large sculpture- a life-size 'modern' torso for instance – if anything turns up that seems suitable and at the right price: see 9:[...]

9 Sculpture. It might we think be possible to get together a collection which would represent important and interesting British sculptors from the years c. 1870-1970. We could not hope to find an early work by Moore, Hepworth or Ben Nicholson at a suitable price: may we suggest that you start casting about for gifts or bequests to the College- so that these sculptors will one day be represented – as soon as possible? Meanwhile works by the following will we hope be found in the £500-750 price range to submit for your approval.

Sir Alfred Gilbert

Charles Ricketts

Frank Dobson

Maurice Lambert

Sir William Reynolds –Stevens (10)

Leon Underwood

Eric Gill

(/!) John Skeaping

Richard Bedford

(/!) Gilbert Bayes (11) (Fig. 4)

10 Pictures [*here there are some remarks about acquiring pictures in the future*]'...if we heard of pictures at a bargain price' but that there might be a 'better chance of prints.'



4 *Knight Errant* by Gilbert Bayes, 1898; electrotype on ebonised wood base; L. 64 cms; the plaster model first shown at the Royal Academy in 1898; purchased from the Fine Art Society, Treverton Trust acc. No. 49

82 Ladbroke ROAD, London, W11. March 31, 1971

Dear Kits & Ruth. The clipping of the 3 enclosed sheets gives the facts of our purchases, but I should be most grateful if you would work out the final prices to be paid for the individual items on which there are collective reductions (not forgetting the final reduction of £50 as shown on p.3). I think John Jesse responded fairly decently to the suggestion of reductions on package deals as we went along (Lötz, Lalique); the idea of knocking off the £50 at the end was his own (and very sensible of him).

I believe John J. would appreciate fairly prompt payment of the £750 for the G. of H. table centre. (12) (Fig. 5) He realises that we can't pay for certain items until you have kindly done the arithmetic. I'm paying him at once for the red Lalique (£250). I hope it won't disappoint you too much that this is the one that I have decided to keep.

John promises to give us first refusal when he finally decides to release certain items by Dresser and Archie Knox (for Liberty), also when he decides to release 3 more signed Lötzt vases: they are very good ones. I've told him to let me know if he ever gets another Lalique 'grey-leaves' large bowl (like yours); & to let me know – on your behalf – should he ever get another large red Lalique 'fishes' bowl (like mine) in case you are interested.

I made a mistake about the third Keepax 'Easter Egg': the one I reserved for you is nearly 2" larger in diameter, and costs £30.00 [...] (13)

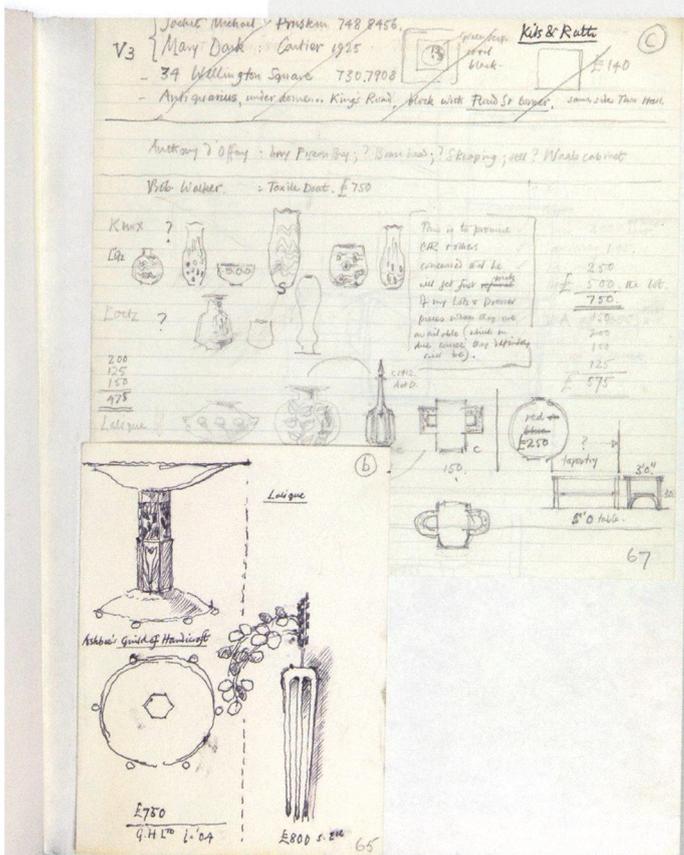
Anthony d'Offay (of the d'Offay Couper Gallery but now also associated as a Director of the Fine Art Society) doesn't come back from U.S.A for another day or two. I'll tell him on his return of the sale to you of that magnificent Skeaping. He will then send an invoice. The £550 was already a reduction to you as a 'Museum' – or as Museum status (quite rightly) – from £650 which it was in the gallery (or would have been when A d'O decided to release it).

Poor Shirley Bury at the V&A is nicely heart-broken about the Ashbee – but then so am I. Trouble is, £750 is £750, you've got the mon [sic] and we haven't. Shirley is Assistant Keeper in Metalwork at the museum and by far the greatest expert in England or anywhere else on Victorian/Edwardian silver and plate. After working in the field ever since 1952, the first vol. of her Victorian Silver (c.1835-1869ish) – 100,000 words not counting footnotes – should go to Fabers this year. Ashbee has always been a very special favourite of hers & I know she really longed to have the table centre for the museum. But I spoke to her last night & she tells me they have already anticipated most of their April 1971-April 1972 grant for Metalwork on swagger foreign purchases. And she was delighted to think that the permanent home for the Ashbee, if it couldn't be the V&A, would be an Oxford College (& what a College). Shirley said she'd never seen anything of the type of table centre from Ashbee's Guild of Handicrafts to compare with that particular piece. You've got a winner there.

Once again, if you can manage a photostat of the invoices, this would be a help for my own records. You keep the originals. Mark in, if you would be so kind, the sums we each have actually to pay. How my letters do go on – I suppose it's the indiscipline of this ghastly paper. (14) I must say again how thrilled I am about my 'fee' as 'consultant'. Doesn't that sound grand?

Love from us both,

Charles.



5 Charles Handley-Read, Sketches of the Guild of Handicraft 'table centre' and possible other purchases with some notes on dealers.; Oxford, St Cross College Archives, TTV pps 65-7.

Kits van Heyningen wrote an introduction to the bound volumes of these notes explaining ‘For many years we had been great friends of Charles and Lavinia Handley-Read, both of them art historians of distinction. Their particular field was Victorian and Edwardian art, especially decorative art. This has long been an interest of ours (growing out of an interest in Art Nouveau which started when we saw Gaudi’s *Templo Expiatorio de la Sagrada Familia* in Barcelona in 1958). The Handley-Reads also had much experience of the market and had built up an extensive scholarly collection of beautiful works of art in their house at 52 [*sic*] Ladbroke Road, London.’

A file of loose papers at the College includes a copy of a letter from van Heyningen to the Handley-Reads dated 22 July 1969. ‘It was a splendid evening from every point of view. Thank you for the lovely food and the lovely wines. Thank you for showing me, with such immense learning, your many, many, very, very beautiful objects. I was quite drunk in every way.’

Following Charles’ memorandum of 27 March 1971 (the first of the transcribed notes above), van Heyningen replied very promptly on 30<sup>th</sup> March.

‘Dear Charles,

Thank you for your letter and your paper on the subject of the beautiful things you have got and are going to get for the College. Ruthy and I are immensely grateful to you and Lavinia, and our gratitude embraces your company and Lavinia’s cooking and your champagnes and wines. The college is most anxious to meet your expenses and we think that £200 is too small a fee; £300 is also too small a fee, but that is what we propose to send you.....We are terribly pleased about the things we acquired on Saturday...We are in complete agreement with all the points you have made in your document, including the additional paragraphs, even paragraph 6, about the ‘Furniture Bay’, so the words “for the time being” in your paragraph 8 are important, as are the words about large sculptures.

Love, Kits’.



6 Stoneware Charger made by the Martin Bros, Southall, 1889; Diam. 33.7 cm; purchased from the Fine Art Society, Treverton Trust acc. no. 34.



7 Stoneware Ewer with metal lid made by Doulton & Co, Lambeth; designed and decorated by Arthur B. Barlow, assisted by Emma Martin, 1876; H. 36.8 cm; shown in the exhibition, 'Doulton Stoneware and Terracotta, 1870-1925', Richard Dennis (1971); Treverton Trust acc. no. 36.

The generous provision of funds through the Mildred Treverton Trust gave the College an exceptional opportunity which was grasped with alacrity by Charles and Kits van Heyningen. (15) Nevertheless, several even more remarkable aspects will strike present day readers, not least the unquestioned authority of Charles' taste and the euphoric, almost gleeful enthusiasm with which he and Kits gathered in so short a time over sixty ceramics and glass, and also other works, by some of the most important makers in nineteenth and twentieth-century art and design history. That they did so completely independently and without further advice has also been noted. In his brief history of the Collection, Derek Roe felt it 'fair to add that the circumstances... can only be regarded as somewhat unusual, even by Oxford standards: a brand new College, desperate for operational and endowment funding...was nevertheless able in its earliest years to acquire art treasures of genuinely high quality. Almost equally curiously, the College's Governing Body had no voice in their selection.' (16)

Handley-Read's and van Heyningen's success in gathering so large a collection in so short a time also needs some illuminating. Even in 1971, the heady atmosphere of collecting Victorian design continued to flourish in a market where big finds were still possible, prices were still remarkably accessible, and enthusiastic and increasingly knowledgeable dealers were still driving the euphoria upwards. This surely unique period began with the opening of highly significant exhibitions at the V&A in 1952 and in 1962; it gathered pace in 1966 with the opening of the third Victorian Primary Gallery, the last three in the ground-breaking run of galleries on which work started in 1948 under the Directorship of Leigh Ashton. (17) Doubtless Charles was very familiar with each of these landmark events.

Over and above Charles' activities for the College, it is clear from these papers that Kits also relied on Charles' advice as he made purchases for his own and, presumably, Ruth's private interest, alongside the College acquisitions.

There are notes about 'thirteen Moyr Smith tiles' reserved by him at Richard Dennis' shop, for example. For the College, there are bills, receipts and some letters from dealers and galleries including Primavera (the large bowl and very large vase by Lucie Rie and Hans Coper respectively); John Jesse (Lötz and Lalique glass); the Fine Art Society over the purchase of *Knight Errant* by Gilbert Bayes and of glass by Sam Herman; from Richard Dennis, a bulk purchase of ceramics – Pilkington/Royal Lancastrian, Minton and Ruskin especially. (18) (Figs 6-11) On 11 March 1971 Andrew Patrick of the Fine Art Society was forwarding news of an overmantel by Alexander Fisher. On 5 April 1971 Kits was writing to Charles again: 'yes, we would be interested in Dresser and Knox and more Lalique and Lötze...Love our Skeaping!.. Delighted, oh delighted to have our Ashbee'.

The St Cross College records are a rich and rewarding archive still only partly explored here. They illuminate a fond friendship between the van Heyningens and the Handley-Reads. Their shared interests encompassed not only Victorian and Edwardian decorative arts, but also those of mid-twentieth century and even of (then) contemporary works. The resulting Treverton Collection is a fascinating testament to this intense period in their lives.



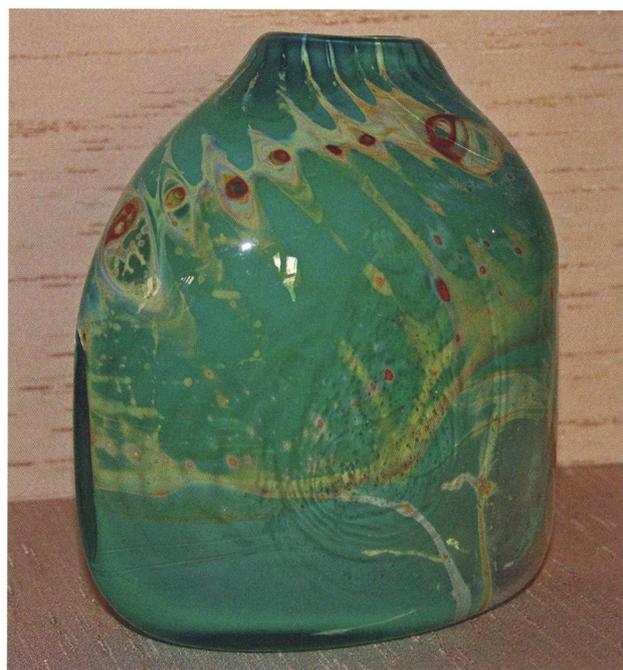
**8** Earthenware Vase by Lancastrian Pottery, made by Pilkington's Tile & Pottery Co. Clifton Junction, Manchester; designed and decorated by Richard Joyce, 1909; H. 16.4 cm; purchased from Richard Dennis; Treverton Trust acc. no. 30.



**9** Iridescent glass vase by Max Ritter von Spaun, made by Lötzwitwe glassworks, Klášterský Mlýn, Bohemia, designed 1898, production nos. 87/88; H. 23 cm; purchased from John Jesse; Treverton Trust acc. no. 5.



**10** Mould-blown opalescent glass vase, *Prunes*, by René Jules Lalique, Wingen-sur-Moder, Alsace, designed 1930; along with one other Lalique vase (which was purchased from John Jesse), *Prunes* was seen and approved by Charles although not acquired by the Treverton Trust until early 1972; Treverton Trust acc. no. 8.



**11** Bottle vase of hand-blown glass made by Sam Herman at Val St Lambert, Belgium, 1970; H. 26 cm; shown in the exhibition, 'Flockinger/Herman', V&A, 1971; Treverton Trust acc. no. 11.

## CREDITS

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## ENDNOTES

- (1) The College moved to the present Pusey House site, St Giles, in 1976.
- (2) Coldstream was recommended as the best choice by Charles Handley-Read.
- (3) In 2010, I was invited to catalogue the Treverton Collection of Ceramics by Professor Roe. A few copies of this unpublished catalogue were to be available in the Fellows' rooms, only. The invitation was made on the recommendation of Dr Oliver Watson, Islamic specialist and now I.M. Pei Professor of Islamic Art & Architecture, Khalili Research Centre, University of Oxford. Watson was formerly Head of Ceramics and Glass Department, Victoria and Albert Museum, and my immediate senior at the Museum between 1989 and 1995. Derek made all the practical arrangements and, over several lunches in the students' cafe, he explained much of the College's earlier history. He left his own highly efficient and succinct account, none of which has been published. Also, he had already catalogued the glass.
- (4) Professor Simon van Heyningen, biochemist, Emeritus Professor, University of Edinburgh; Joanna van Heyningen, founder, with Birkin Haward, of van Heyningen and Haward Architects.
- (5) Electronic correspondence, Joanna van Heyningen to Jennifer Hawkins Opie, 4 January 2015.
- (6) The Trust also funded the restoration of the Holywell Cemetery at St Cross Church on the College's original site.
- (7) Three of the six works in the Collection were exhibited in: 'Flockinger/Herman: jewellery by Gerda Flockinger; glass by Sam Herman'; V&A Museum, (March) 1971, no printed catalogue nos., although said to be nos. 48, 52, 59 by CH-R in his pencilled notes. A typed, numbered catalogue list exists but the descriptions are difficult to match with CH-R's record with any certainty. These were purchased from the Fine Art Society in June, 1971 at an agreed lower cost for cash. See also Lavinia Handley-Read's introduction in Sam Herman, Fine Art Society, 14 December 1971-January 1972.  
Note that the author's comments are italicised and given in square brackets; all other comments in the text, irregularities and punctuation are as handwritten by Charles Handley-Read.
- (8) This part of the letter between ( ) is lightly crossed through, but remains easily readable.
- (9) The memorandum above is clearly dated 28 March 1971.
- (10) In a letter of 25 June 1971 there is a mention of 'Reynolds-Stevens bronze low-reliefs have not yet come back from the founders who are cleaning them', but no further evidence that they joined the Collection. (St Cross College file, unbound)
- (11) Ticks and exclamation marks were added later as works by Skeaping and Bayes were acquired. A slightly different version of part of this memorandum is kept in St Cross College file, unbound.
- (12) A Guild of Handicrafts comport or fruit dish by C. R. Ashbee. The agreed cost was £700. A note was made 'NB Tessiers – to repair Ashbee?' and later a receipt for £15 from Betson's Hill, Westerham, Kent 'To repairing a Silver fruit Dish by C.R.Ashbee, including making a new ball foot' (St Cross College file, unbound). Very sadly, the table centre or comport was stolen in 1999, with other items in silver.
- (13) Form, made by Mary Keepax, about 1971. This note continues with instructions about returning it if not wanted and is accompanied by a small sketch of the work.
- (14) Charles was writing on flimsy, lined paper.
- (15) The Treverton Trust also funded the cost of the display cases in which much of the collection is currently on show.
- (16) Roe, Derek: 'A note on the glass and ceramics displayed in the Saugman Room, St Cross College', unpublished, January 2008, p.3.
- (17) V&A: 'Victorian and Edwardian Decorative Arts', 1952; 'The International Exhibition of 1862', 1962; the three Victorian Primary galleries, opened consecutively 1964-1966 and known within the Museum as the 'Vic. Prims.' The Director by then was Sir Trenchard Cox. For further details, see Anthony Burton, *Vision and Accident: the Story of the Victoria & Albert Museum* (London: V&A, 1999).
- (18) Jesse, John, *A Fridge for a Picasso* (London: Muswell Press, 2014). Jesse describes his first meeting and subsequent encounters with the Handley-Reads on pp146-152.