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No. XIV

Published by
The Friends of the Turnbull Library.

WELLINGTON NEW ZEALAND

MARCH 1960

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THE LATE DR. ROBERT STOUT

In the last twenty years of his busy life, his occasional habit of book-buying developed into an ardent enthusiasm for books of his native country. Perhaps because a great deal of manuscript and other material relating to his distinguished father, Sir Robert Stout, was in the Turnbull Library, he became accustomed to call in to discuss New Zealand history and the books that recorded it. No librarian could fail to be pleased to offer advice to such an enthusiast, and he gradually became launched upon a collecting programme.

I remember the excited, almost incredulous, amazement he evinced when I urged him to take an opportunity of purchasing a copy of Angas's *New Zealanders*, remarkable for its sixty splendid plates of early New Zealand and Maori life. He was still half-fearful when it arrived, and yet it was soon his most cherished possession, as it must be for any New Zealand book collector.

He early became a member of the "Friends of the Turnbull Library", and for the last several years its president. But he was an unusual friend: no passive member, but an active dynamic reader and student, despite his three score years. Whatever he read, it was absorbed with a critical mind: he found fresh information in obscure places, data the library was glad to record more precisely for later use. He corrected errors that had been perpetuated down the years. He saw clues to valuable records, to be found for the seeking. At every stage he pressed us to do things, to seek things, and usually the reward came back to us.

Any library that had such a friend would be the gainer. It didn't need money, it simply meant ideas. . . . In the meantime his own library was growing apace, and when he died on October 1, 1959, there could have been few such private collections in our country.

In his last illness during one of my visits, he said, "I have learned so much from the Turnbull Library, and I should like to express my gratefulness." He did this by making a gift of £500 for the acquisition or copying of useful manuscripts or other texts of importance in the history of New Zealand.

His career as a medical man, as an art connoisseur, and as a tennis player is recorded elsewhere. To the Library he was a warm-hearted, devoted, diffident but delightful friend through the pleasant years of our association.

C. R. H. T.

ILLUMINATED MANUSCRIPTS FROM SIR JOHN ILOTT

Over the years, both before and since he became the first President of the Friends of the Turnbull Library in 1939, Sir John Ilott has been a practical and generous friend, evincing his interest in many ways. Of this his latest proof was the presentation of a group of extremely interesting and beautiful MSS. of the fourteenth and fifteenth centuries.

The Library is especially conscious of the nature of this gift, for these volumes have been for more than thirty years among the cherished tomes of their owner's distinguished library. For anyone who has a feeling for books, and books of such antiquity, association and elegance, to part with them calls for both sacrifice and a generous public spirit. The character of the Turnbull Library, founded in the choice collection of Alexander Turnbull, is suited to the care and preservation of such treasures. The Library will do its best to honour this handsome gift.

In addition to the MSS. themselves, Sir John included some other items, choice printed books, and some notable for binding, supplementing a group that he had transferred a few years ago.

The rather formal catalogue descriptions that follow do not fairly do justice to the quality of these volumes, but they provide a record that can be of use to the scholar.

Biblia Sacra Latina. MS. on vellum. French XIVth Cent. 270 leaves. 7¾" by 5⅞". Written in small gothic letters of extraordinary regularity and perfection in two columns of 53 lines. Decorated with several finely painted large initial letters, begins and ends imperfectly. The Prologue of St. Jerome is supplied in a neat XVth Century hand. Modern green morocco leather. In a book box.

Missale Romanum cum Kalendario. Illuminated MS. on vellum. England XVth Cent. 294 leaves. 10¾" by 7". Gothic characters. Two columns of 39 lines. Calendar in red and black begins with July. Some pages decorated with full borders of bar pattern with floral scrolls. Numerous small capitals in burnished gold on decorated coloured ground. Oak boards half-covered stamped pigskin. In a book box.

Boethius Consolatio. Philosophiae. MS. on vellum. Italian. 70 leaves. $11\frac{3}{4}$ " by $8\frac{1}{2}$ ". Written in bold Gothic characters. On first page is a large initial containing a miniature portrait of the author in colours with margins of burnished gold. Folio 27 long leaf to a page modern calf. XVth century.

Horae B.M. Virginis cum Kalendario. MS. on 100 leaves of vellum. $6\frac{1}{8}$ " by $4\frac{1}{2}$ ". Written in black and blue by a French scribe including three full page miniatures with borders and eight illuminated borders and seven illuminated initials. Many capitals painted on scrolled grounds in gold and blue, broad margins. Imperfect board in modern stamped calf. Saec. XV.

Horae B.M. Virginis cum Kalendario. Illuminated MS. on vellum. Italian XVIth Cent. 251 leaves. $7\frac{3}{16}$ " by $5\frac{1}{4}$ ". Written in bold Gothic characters, 17 long lines to a page. Calendar in red and black. Running titles in red text. Rules of brown and gold. Illustrated with 60 large and small miniatures finely painted in gold and brilliant colours. Modern polished calf gilt g.e. In a lined book box.

The Last Records of a Cotswold Community by C. R. Ashbee. Limited edition of 75 copies on Essex House paper. 1904. A good example from the Essex House Press.

Anglo Saxon Review. 4 vols. Superb bindings, being reproductions of famous examples.

The Psalter Psalm, edited from the Bible of MDXL. by Janet E. Ashbee. Woodcuts designed and drawn by C. R. Ashbee. One of 250 copies on paper and 10 on vellum—No. 9. A beautiful example from the Essex House Press. Fine binding in pigskin.

HENRY HILLS—PIRATE

Henry Hills was a London bookseller who, in the year 1708, began to issue a series of badly-printed penny or twopenny pamphlets most of which were "pirated" from works strictly belonging to other booksellers. The Copyright Act effectively put a stop to these activities, but by the time its effect was felt in 1710, he had pirated over 100 poems, an even larger number of sermons, and a few other prose pieces (mainly "rogue" literature). Although the Copyright Act prevented Hills from openly pirating other men's property, it did not forbid the sale of the pamphlets already in print. So, when Hills died a year or two later, his stock was put up for sale (it was advertised in *The Evening Post* 12th November 1713) and passed into other hands. A man called T. Warner gained possession of the verse pamphlets and reissued them in two volumes (each containing about 30 different pamphlets) with a title-page reading *A Collection of the Best English Poetry* 1717.

There are only five copies of this collected edition known. The most important one is in Newberry Library, Chicago, and others are to be found in the British Museum, the Houghton Library (Harvard), and the New York Public Library. Only one volume of the copy at Yale University Library has survived. These five copies are very important for the story of Hills's piratical activities, for they tell us which pamphlets were still in stock at his death. But if we require information about earlier editions of these pamphlets, and even of the pamphlets that were sold out before Warner bought the stock, we must search elsewhere. Fortunately, there are a number of booklists in the pamphlets in Warner's collection, but it would be a long and arduous task to search library catalogues for individual copies of each pamphlet listed. The literary historian would like to find collections of pamphlets made at determinable points in Hills's career which contain all, or at least most, of the pamphlets issued before that point of time. Although I have seen many collections of Hills's pamphlets in English and American libraries, none satisfactorily filled this need. It is therefore of great importance that one of two volumes of Hills's pamphlets now in the Alexander Turnbull Library comes nearest the ideal collection made half-way through Hills's piratical career. A collection in the Brotherton Library, University of Leeds, small though it is, helps to fill the gaps in the Turnbull volume. The Brotherton volume consists of ten pamphlets

bound in before a MS of Henray Hills' poems. Its value lies in the fact that two extremely rare pamphlets included in the collection each contain a booklist, neither of which is available elsewhere. Even the smaller of the two Turnbull collections is of complementary value, for it contains an early pamphlet not included in the larger.

This smaller collection contains 14 pamphlets in a contemporary binding with a more modern spine. One-fifth of the way down the spine the word "POEMS" is lettered, and "HILLS 1709" appears at the foot. The pamphlets are as follows:

1. Sir John Denham *Coopers-Hill* 1709..
2. Lord Roch(este)r *The History of Insipids* 1709 (also contains *Rochester's Farewell* and John Ayloff's *Marvil's Ghost*).
3. Thomas (Sprat) Bishop of Rochester *The Plague of Athens* 1709.
4. Earl of Roscommon *Horace: Of the Art of Poetry* 1709.
5. Earl of Roscommon *An Essay on Translated Verse* 1709.
6. (Jonathan Swift) *Baucis and Philemon* 1710 (also contains Swift's *Mrs Harris's Earnest Petition* and *An Admirable Recipe*, and Roscommon's—really Anthony Hammond's—*Ode upon Solitude*).
7. Sir Robert Howard *The Duel of the Stags* 1709 (with Dryden's epistle to Howard, and an anonymous translation of an epigram by Ménage).
8. The Earl of Mulgrave *An Essay on Poetry* 1709.
9. The Marquis of Normanby (i.e. Earl of Mulgrave) *The Temple of Death* 1709 (also the Duke of Devonshire's *Ode on Queen Mary's death*).
10. (John Dryden) *Absalom and Achitophel* 1708.
11. (John Dryden) *MacFlecknoe* 1709 (also Oldham's *Spencer's Ghost*).
12. Joseph Addison *A Letter from Italy* 1709 (also Congreve's *Mourning Muse* and Walsh's *Despairing Lover*).
13. (Joseph) Addison *The Campaign* 1710.
14. (John Philips) *Cyder* 1709 (also contains Philips's *Splendid Shilling* and three shorter poems by other authors).

Contemporary MS notes appear in No. 10; one contemporary MS correction (possibly in another hand) is added to the text of No. 11; and an ink blot mars the last page of Nos. 3 and 9 and the first page of No. 3. These

small clues suggest that the pamphlets were bought at different times and assembled later. Binding could not have been long after the purchase of the latest of the pamphlets, however. If the collection is compared with Warner's collection, one gains the impression that the collector intended a judicious choice (on literary merit) of best poems pirated by Hills. It might therefore serve a student of literary taste as evidence for what one contemporary thought of the value of Hills's piracies. More important and less tendentious is the fact that although 12 pamphlets (Nos. 1-2, 5-14) appeared in extant copies of Warner's collection, 7 of them (Nos. 1-2, 7, 9, and 12-14) are different editions from those that Warner used. The volume therefore provides evidence of the existence of an earlier edition, and thus of the popularity of certain pamphlets. The relative popularity of pamphlets 3-4 may be inferred from the fact that neither survived for Warner to use in his *Collection*.

The larger and more interesting of the two Turnbull Library collections once belonged to "Amb. Holbech", for a MS. note on the inside front cover reveals that he paid 4s. 6d. for it. The binding is contemporary and has the words "30 POEMS COLLECT." lettered on the spine. The lettering must have been done before an eighteenth century owner (possibly Holbech) provided a MS. table of contents on the first flyleaf, for there the pamphlets are correctly numbered 1-31. The pamphlets are as follows:

1. The Marquis of Normanby *The Temple of Death* 1709 (same edition as in other volume).
2. Earl of Mulgrave *An Essay on Poetry* 1709 (different edition from that in other volume).
3. Earl of Roscommon *Horace: Of the Art of Poetry* 1709 (same edition as in other volume).
4. Earl of Roscommon *An Essay on Translated Verse* 1709 (same edition as in other volume).
5. Thomas (Sprat) Bishop of Rochester *The Plague of Athens* 1709 (same edition as in other volume).
6. Sir John Denham *Coopers-Hill* 1709 (same edition as in other volume).
7. Sir Robert Howard *The Duel of the Stags* 1709 (same edition as in other volume).
8. Joseph Addison *A Letter from Italy* 1709 (same edition as in other volume).
9. Lord Roch(este)r *The History of Insipids* 1709 (same edition as in other volume).
10. (Jonathan Swift) *Baucis and Philemon* 1709 (differ-

- ent edition from that in other volume—one poem omitted).
11. (Lady Winchelsea) *The Spleen* 1709 (also contains Pomfret's *A Prospect of Death*).
 12. (Abel Evans) *The Apparition* 1710.
 13. (John Philips) *Cyder* 1708 (different edition from that in other volume).
 14. C. G. *Threnodia Virginea* 1708.
 15. (John Gay) *Wine* 1708.
 16. (Sir Richard Blackmore) *The Kit-Cats* 1708 (also contains two poems by Mulgrave).
 17. *Windsor-Castle* 1708 (also contains Estcourt's *Britain's Jubilee*).
 18. (Robert Gould) *Love Given Over* 1709 (also contains Richard Ames's *Sylvia's Revenge*).
 19. (Dr Joseph Browne or William Oldisworth) *St. James's Park* 1708.
 20. (Dr Joseph Browne or William Oldisworth) *The Circus* 1709.
 21. *The Flight of the Pretender* 1708.
 22. J. Gaynam *Marlborough Still Conquers* 1708.
 23. (Sir Richard Blackmore) *Instructions to Vander Bank* 1709.
 24. Philip Horneck *An Ode . . . to . . . the Earl of Wharton* 1709.
 25. (Edward Ward?) *The Long Vacation* 1708.
 26. *Canary-Birds Naturaliz'd in Utopia* n.d.
 27. *The Beasts in Power* 1709.
 28. (Edward Ward) *The Forgiving Husband* n.d.
 29. (Edward Ward) *The Pleasures of a Single Life* n.d. (also contains Pamfret's *The Choice*).
 30. (Edward Ward) *Honesty in Distress* 1708.
 31. T. Hill *Nundinae Sturbrigienses* 1709.

What is most striking about this list are the dates of the pamphlets. Only one (No. 12) is dated 1710. Three are undated, but seventeen have 1709 in the imprint, and ten have 1708. The first 10 pamphlets and No. 13 are also to be found in the smaller of the Turnbull collections, but three of them (Nos. 2, 10, 13) are of an earlier edition. Two of them (Nos. 3 and 5) never appeared in an extant copy of Warner's collection; five of those that did (Nos. 1, and 6-9) are of an earlier edition in both Turnbull volumes, and like the one that survives in an identical edition in all three collections (No. 4), probably never existed in an earlier Hills edition. The implication is clear—the pamphlets in "30 Poems Collect." were bought earlier in Hills's career than those in "Poems".

Not only does the volume contain the earliest editions of nine of the eleven pamphlets listed in Hills's first booklist, but it also contains the booklist itself—on the last page of *Cyder* 1708 (No. 13). The missing pamphlets are Nahum Tate's *A Congratulatory Poem* 1708 (which could not have been popular, for it survived to be included in Warner's collection), and *The Battle of Audenard* 1708 (which may be seen in the Bodleian Library G. Pamph. 1278 (4) or British Museum 11631 b. 31). The nine other pamphlets listed are Nos. 14-17, 19, 21-22, 25, and 30. Some of them are very rare and only one survived to be included in Warner's collection—No. 17.

For Hills's second booklist we must turn to the Brotherton Library volume. The list was included in the extremely rare first edition of Hills's pamphlet entitled *Muscipula* 1709. The omission from the list of *The Battle of Audenard* and of Nos. 14, 19, and 25 indicates that Hills's original editions of the four pamphlets had sold out, so the Turnbull copies of three of them have singular value. Eighteen new pamphlets had been added to the original list, and thirteen are included in the Turnbull volume (viz. Nos. 1-2, 4-7, 9, 13, 18, 23, 28-29, and 31). Only three (Nos. 4, 23, 28) of these thirteen survived to be included in Warner's collection, and although a later edition of eight others also appeared there, it serves to emphasize the value of the earlier editions in the Turnbull volume. Two pamphlets—Nos. 5 and 31—never appeared in Warner's collection in any edition whatsoever.

We need not entirely regret the omission from the Turnbull volume of five of the pamphlets in the second booklist, for two of them—*Milton's Sublimity Asserted* 1709 and *Absalom and Achitophel* 1708—are in the Turnbull Library, the first volume separately bound, the second in the collection labelled "Poems" already mentioned. Both were also included in Warner's collection. Of the other three omissions, a copy of the earlier edition of William Shippen's *Faction Display'd* 1709 is, I am led to believe, in the University of Texas Library, and I have myself seen a copy of *Tunbridgalia* 1709 in Yale University Library (1b 55 to 709). The earlier edition of *Muscipula* 1709 is of course in the Brotherton collection.

Hills's third booklist appears in one of the Turnbull pamphlets (No. 20—*The Circus* 1709). It lists three additional pamphlets of verse (I ignore the prose pieces), and all three are included in the Turnbull volume (Nos. 3, 10, and 26). Only two of these four pamphlets (Nos. 20

and 26) survived to be included in Warner's collection, although Warner made use of two later editions of No. 10.

For Hills's fourth booklist we must once more turn to a very rare pamphlet in the Brotherton volume—*Hoglandiae Descriptio* 1709. Only one pamphlet has been added to the third booklist and that is the pamphlet that carried that list—*The Circus*. This list was soon superseded by a fifth list which appeared in a number of different pamphlets. As *An Ode on the Incarnation* 1709 is the most readily available (e.g. it is in Warner's collection) it will serve as reference. A new edition of *St. James Park* is implied by the reinstatement of the item (it is probably the edition in Warner's collection) and no doubt some of the earlier editions of other pamphlets in the Turnbull volume had been superseded by reprints by this time. Only three new pamphlets were added to this list (Nos. 8 and 11 and *Hoglandiae Descriptio*). Thus, "30 Poems Collect." contains 28 of the first 36 pamphlets advertised by Hills. It also contains two pamphlets (Nos. 24 and 27) which never appeared in any booklist or in Warner's collection. As both are dated 1709, it seems most likely that they were issued after *Cyder* 1708 and were sold out before the list in *Muscipula* was compiled.

Thirty of the poems in the collection belong among the first thirty-eight issued by Hills; the only anomaly is *The Apparition* 1710 (No. 12). It appeared in the first booklist of 1710 among 25 new pamphlets, 14 of which can be identified in 1709 editions. Despite this anomaly, we must conclude that the collection was made over a period beginning before copies of *Threnodia Virginea* 1708 sold out and ending roughly about the time that *Mulgrave's Essay on Poetry* 1709 and Lady Winchelsea's *The Spleen* 1709 were issued. The volume could not have been bound until after *The Apparition* 1710 was issued, as this stray pamphlet from a later period was included. The value of the Turnbull Library volumes (together with the Brotherton Library volume) is therefore obvious, for they serve as an important basis for an investigation into the first half of Henry Hills's career as a piratical printer of verse.

—W. J. CAMERON.

THE MILTON COLLECTION

The span of Alexander Turnbull's active collecting life was relatively short, for only after the death of his father were adequate funds at his disposal. Thus the years from 1900-1918 saw the greatest development of his library, though the four war years impeded his programme considerably. Nevertheless, his collection grew to such size that cataloguing became a formidable task even in the nineties, for he had been buying steadily since at least 1887.

It was early in the century that he decided to make a special collection of Milton, and not only did he ask Bernard Quaritch to offer him anything to this end, but he also bought freely from catalogues of the antiquarian book trade. He soon realised that such a project led into other and wider fields.

He aimed first at securing the original and all subsequent significant editions of Milton's writings. Even fifty years ago, first editions of Milton were not common, and it is not altogether remarkable that he was unable to secure several of the minor pamphlets—a lack that has been partly remedied since.

But surprisingly voluminous as are the published works of Milton, they are dwarfed by the number of edited versions of the individual or gathered works. These are less difficult, and a full range of the many texts, climaxed by the great "Columbia Milton", are in the shelves, followed by the critical assessments, the analyses, the tracing of origins, the studies of style, the seeking of parallels and the hosts of other exercises of literary devotees.

So too with the biographical material, from the earliest "Lives" to the mighty seven-volume work of David Masson, and on to the many that have drawn upon it since.

As one contemplates the collection as a whole, its natural division into three parts becomes apparent, reflecting the periods of Milton's life. Until 1640 he was the poet and scholar publishing "Comus" and "Lycidas", but the fever of the next ten years that so disrupted all English life could not but infect so active a mind. In 1640 and 1641 he published pamphlets on Church administration, but his personal problems supervened, evoking "The Doctrine and Discipline of Divorce" (1643), from which he sped on to the cause of freedom of the press, with "Areopagitica" (1644).

The schoolmaster in him turned for a moment to education, but the rare "Tractate" of 1644 is a serious lack in the Library's range. He paused, however, to publish his first collection of poems in 1645, in the same year with "Tetrachordon" and "Colasterion".

But one tends to be amazed at the next turn of Milton's career. Immediately after the execution of Charles I in January 1649, he published a forthright justification, "The Tenure of Kings and Magistrates", whereupon he became the official apologist for Cromwell's Government, with the title of Latin Secretary. It fell to him to reply to the fast-selling royalist work "Eikon Basilike", purporting to be from the pen of Charles himself. Anon he is pitted in controversy with the royalist champion Claude de Saumaise, in an acrimonious exchange of publications.

At this time he worked on the "History of Britain", and "History of Moscovie" which, however, did not appear till 1670 and 1682 respectively. But the sands are running out: blindness has overtaken him, and he retired to private life and the preliminary working on "Paradise Lost", which appeared in 1667.

The enigma of the seven different title pages of this first edition has never been resolved, but five of the series are to be seen in the long run of "Paradise Lost" here. It was followed in his last years by "Paradise Regained" 1671, and by the last revision of his poems in 1674, a few months before his death.

The implications of "Paradise Lost" are almost infinite, but to look at a few of them will show what this means to the collection. Before we consider origins, the reminder of James Holly Hanford, one of the leading Milton scholars, is salutary: "when the labours of the source hunters are done, *Paradise Lost* remains one of the most original works in English or any literature." Milton naturally drew on many writings in using so universal a theme.

The most likely models, however, were the "Adamus Exul" (1601) of Hugo Grotius and the "Adamo" (1613) of Giovanni Battista Andreini. This latter exists in only two examples, and the Library perforce holds a photostat copy. They are similar in concept, construction and treatment, and were recent works in Milton's youth. The case for the Dutch Poet, Vondel's "Lucifer", published in 1654, is not so strong, apart from the fact that Milton was then blind, and his knowledge of Dutch but slight. In 1664 Vondel published "Adam in Banishment" but probably too late to

affect Milton's plans, for he was three years off publication of "Paradise Lost". The interest of Vondel led us to acquire a definitive set of the works of this greatest of Dutch poets a year or so ago.

Some other works used by Milton are Joshua Sylvester's "Du Bartas, his divine weeks and works" 1613, Aristoto's "Orlando Furioso" 1591 and Tasso's "Recovery of Jerusalem" 1600.

It is well known that he was much influenced by the writing of Spenser, of which the 1611 "Faerie Queen" is the representative here. The works of Giles and Phineas Fletcher, especially the latter's "Apollyonists" are further influences that are readily recognised, discussed fully by the nineteenth-century editor Alexander Grosart.

When Turnbull acquired the second folio (1632) of Shakespeare, it is likely that he sought the volume for Milton's first appearance in print, with his tribute to Shakespeare. It seems to be no more than an association, however, that led to the acquisition of "The History of the Evangelical Churches of Piemont . . . with a relation of the late bloody massacre" (1658) for it records the same persecutions as Milton's sonnet: "Avenge O Lord thy slaughtered saints Whose bones lie scattered on the Alpine mountains cold . . ."

Newspapers of the period are rare, so it was good fortune that brought to the collection a full file of "Mercurius Politicus" from 1650-1660. It is one of three known: Milton had a slight association with this journal, and a penetrating study was made on the subject in "Studies in Philology" in 1936.

It is this type of material that has been steadily appearing in learned journals for the past sixty years or more. Turnbull in his day and we in ours, have built up sets of these journals, largely for their richness in Miltonic studies. The following are some of the more important:

- Review of English Studies
- English Literary History
- Journal of English and Germanic Philology
- Publications of the Modern Language Association of America
- Studies in Philology
- Modern Language Review
- Philological Quarterly
- Modern Language Notes
- The Library

The Times Literary Supplement
University of Toronto Quarterly
Huntington Library Quarterly
The Nineteenth Century

One particular intellectual relationship has been studied considerably of recent years—the influence of Jacob Boehme. The relationship has been the subject of several books and articles, and Boehme and his philosophy has been studied in as many again, most of which are in the collections.

Until 1904 the authorship of "Novae Solymae" 1649 was commonly attributed to Milton, and a copy of the work finds place here. It was translated into English by Walter Begley in 1902, and Begley's manuscript stands beside his book. Another manuscript association is the edition of Milton's prose works 1809 with notes and markings by Elizabeth Browning.

Two years ago the Library purchased a composite volume including primarily a study on Adreini and Milton by Norman Douglas, with a number of letters on the subject, and ancillary material. It can be stated here, perhaps, that, good as the collection is, there is no MS. by Milton himself.

Much of our satisfaction in having on microfilm the bulk of English books printed before 1640, arises from the fact that the Library thus holds almost everything that Milton would have read in English and much in Latin within this period.

The foregoing notes are no more than sporadic comment upon this collection. It is indeed a fact that limitations of space preclude a fuller survey, but when it is realised that every facet of Milton's life and work that has been written on is almost certainly in the Turnbull Library, it will be apparent how strong is the collection for its purpose.

THE PURCHASE OF KATHERINE MANSFIELD MANUSCRIPTS

By C. R. H. T.

Some part of this story takes its beginning several years ago. Not long before his death, Sir Harold Beauchamp, who had earlier provided a fund of £200 to develop the Katherine Mansfield Collection in the Library, brought to me a group of typed manuscripts of letters written to him by his daughter Kathleen. The originals, he said, had been sent on to his other daughter Mrs. McIntosh Bell, in Canada, but had gone astray in the post.

Mr. P. A. Lawlor, long a student of and writer on Katherine Mansfield, about 1948 mentioned these letters to John Middleton Murry, who enquired if copies could be obtained. Mr. Lawlor referred this to the Library, and I accordingly wrote to Mr. Murry saying we would be agreeable to letting him have copies. At the same time I enquired as to his plans for the ultimate disposition of MSS. in his possession, suggesting that he might care to consider the Turnbull Library. The ensuing correspondence really makes another story, but Mr. Murry appeared to favour the suggestion.

When he died in March 1957, his will provided that Katherine Mansfield's notebooks, journals, etc., be sold at auction, and that her letters be offered at £1,000 first to the British Museum and if not accepted, to the Turnbull Library.

The auction was conducted by Messrs. Sothebys in London on 26 November 1957. The several lots were described as follows:

299 MANSFIELD (KATHERINE) The Autograph Manuscript of an unfinished story entitled *Three 20th Century Girls*. 7¼ pp., including title page, signed and dated on title "June 4th 1901, by K. Beauchamp," unbound, 4to.

. One of the writer's earliest attempts at fiction, written when she was twelve years old.

300 MANSFIELD (KATHERINE) AUTOGRAPH MANUSCRIPT NOTEBOOKS AND JOURNALS from 1904 to 1922, circa 1,370 ll., written in 46 exercise books and on loose sheets, various bindings and sizes ranging from large 4to to small 8vo.

. These voluminous diaries, which begin when Katherine Mansfield was fifteen years old and extend to

within a few weeks of her death nineteen years later, constitute one of the most revealing and intimate autobiographies ever written. As a living, day-to-day record of the inner life and spiritual development of a creative genius they are almost unique in our literature, and are worthy of comparison with the collected letters of John Keats. The volumes are composed of diverse materials: drafts of finished and unfinished stories, poems and sketches, notes for stories, vivid impressions of persons and places, intimate confessions, imaginary (unposted) letters to close friends, notes and comments on her reading—everything which could illuminate from within the writer's life and the evolution of her art, "crammed up," as her husband wrote later, "like some rich thievery."

Two volumes based on these manuscripts, the *Journal* (definitive edition, 1954) and *The Scrapbook of Katherine Mansfield* (1939), were edited by J. Middleton Murry after his wife's death. The originals, however, have never been printed as they stand; their rich confusion conveys a sense of immediacy inevitably lacking to some extent in the printed texts, while there also remains an undetermined residue of unpublished material.

301 MANSFIELD (KATHERINE) THE AUTOGRAPH MANUSCRIPT OF HER UNFINISHED NOVEL *Maata*, 42 pp., dated 1913 on title, written in a quarto notebook with two other fragmentary drafts of stories. 50 pp. in all, original marbled boards, paper back.

* * An important unpublished manuscript. The novel itself (of which there are only the first two chapters, on twenty-two pages) is preceded by a Plan of the entire work, complete in thirty-five chapters, and a list of the characters to be introduced; the Plan is dated at the end "August 2nd, 1913." The novel was apparently abandoned (it concludes with a blank page headed "Chapter III") and is followed by the beginning of another projected novel entitled *Young Country* on five pages. Starting from the other end of the volume is the manuscript of the unfinished story *Rose Eagle*, abandoned on the third page, with a severe comment on its failure (see *Journal*, 1954, pp. 117-118).

As soon as the sale was announced the Friends of the Turnbull Library launched a public appeal for donations towards a purchase fund, heading it with the sum of £100. Sir Arthur Sim contributed another £100, the Women Writers Association £34, and a further £152/10/6 came from a number of friends all over the country. The

interest was considerable, and the Department of Internal Affairs was encouraged to make available certain funds reserved for emergencies. The Library invaded its ordinary resources, and at the sale it was possible to authorise Dr. R. M. Campbell, Acting High Commissioner in London, to purchase the principal lots. Of the three groups, the two first were secured, but the unpublished fragment of a novel *Maata* went to an unknown buyer. The prices realised were as follows: 299, £90; 300, £2,600; 301, £450.

The miscellaneous papers acquired, however, included fifteen pages of the novel *Maata*, but whether these are duplicate pages or an earlier draft has not yet been learned from the agent of the purchaser.

It was next learned that the British Museum did not propose to purchase the 480 letters of Katherine Mansfield to J. Middleton Murry. They were examined by Dr. R. M. Campbell at the Museum, and upon his report, the Government decided to purchase. They are now with the collection, which has since been augmented from other sources, and includes some typed and photograph copies.

A broad synopsis of the rest of the collection (apart from the notebooks and diaries cited above, and except where indicated) is as follows:

Manuscripts and Typescripts

- 1-4. Manuscripts and typescripts of verses and stories.
5. H. G. Cook collection of letters regarding K.M., 1939-56.
6. Photocopies of 2 pages of *Daughters of the late Colonel*.
- 7-13. Part of the 1957 acquisition of K.M. material. Stories, *Toots* (a play), verses, fragmentary reflections, brief fragments of stories, journal entries, etc.

Correspondence—Outwards

14. Letter to her mother, 1907.
15. Letters to her cousin Sylvia Payne, 1903-14.
16. Letters to her father, Sir Harold Beauchamp, 1916-22.
- 16A. Letters to Anne Estelle Rice (Mrs. Drey), 1920.
- 17-37. This material is part of the 1957 acquisition of K.M. material.
17. Postcards and telegrams to J. M. Murry, 1915-22.
- 18-36. Letters to J. M. Murry, 1913-22.
37. Unpublished letters to J. M. Murry, 1919-22.

38. Letters to Beatrice Campbell, Lady Glenavy, 1916. Photocopies.
39. Letters to Miss Putnam ca. 1907. Photocopies.
40. Letters to Elizabeth von Arnim, 1921-22. Photocopies.
41. Letters to Constance and to Edward Garnett, 1921. Photocopies.
42. Letters to Sylvia Lynd, 1920-1922. Photocopies.
43. A suburban fairy tale, 1919. Photocopies.
44. Letters to Richard Murry, 1919-22. Photocopies.
45. John Middleton Murry. Six letters to Prudence Maufe, 1919-23 and n.d.

It is to be understood that each number refers to a folder of papers, each holding up to 50 or more sheets.

IMPORTANT FACSIMILES

The Library has for many years made a practice of securing facsimiles of not only notable printed books which are in the high-price range, but also famous manuscripts which can never come on the market again. The Ellsemere Chaucer, the Book of Kells, the Lindisfarne Gospels, are purchases of recent years, and in somewhat the same category are the several splendid replicas of the remarkable works of William Blake. Two other recent ones are worthy of special note. The first is a magnificent volume of facsimile reproductions from the *Holkham Bible Picture Book*. This work, issued by the Dropmore Press, London, in 1954, is in a fine binding of red morocco and vellum. It provides a great body of illustrations for students of medieval life.

The 14th-century illuminated manuscript from which this book was produced was purchased in 1952 by the British Museum for a price of £95,000. It had belonged to the celebrated family of Coke, Earls of Leicester, who lived at Holkham Hall, Norfolk. The manuscript, one of the finest examples of early English art, was not intended to be an illustrated Bible but, rather, a pictorial representation of the creation and fall, and the need of a redemption. Its date is about 1325-30, and it is written in Anglo-Norman, indicating it was designed for use by laymen.

THE BAMBERGER APOKALYPSE

It does not happen very often that a new one-volume work costs as much as £45 on publication. It is even rarer that the high price is felt to be justified and that the Library can afford to pay it. This is one of 500 printed of the *Bamberger Apokalypse*, produced by the Insel Verlag in Germany, creators of sumptuous facsimiles of other illuminated manuscripts and of the Gutenberg Bible. The new volume is marvellous to see, containing faithful reproductions of the exquisite manuscript miniatures on 59 plates, in four colours, silver and gold. The large folio (17½ by 12 inches) is bound in parchment and half leather, boxed in a wooden case. The carefully reproduced plates are exact copies of the original miniatures, the sizes of the originals and in coloration hardly distinguishable from them. The *Bamberger Apokalypse*, made about 1000 A.D., one of the most original and beautiful of the Reichnauer Malerschule manuscripts, was brought to Bamberg in the

early nineteenth century. The present director of the Bamberg State Library, Dr. Alois Fauser, has furnished an extensive and learned introduction, explanatory text about the plates, an index with manuscript numbers and references to the *Apokalypse*, and a bibliographical list of references.

—(Acknowledgments to Stechert-Hafner's *Book News*.)

LATEST PUBLICATION OF THE LIBRARY

MARCH, 1960

Tasman and New Zealand, a bibliographical study, by E. H. McCormick. Alexander Turnbull Library Bulletin, No. 14, Government Printer, 1959.

In 72 pages, this discusses at some length the actual recorded accounts of Abel Tasman's visit in 1642, and the more important books in which they appear. A very great deal of research has gone into the volume, which also locates the libraries holding the editions described. The price is 7/6.

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