

had to be returned to the artist because the final word of the motto *Fortuna favet audaci* was misspelt 'audace'.<sup>3</sup> When the correction had been done Crane wrote recommending Mr Arthur Leverett as a reliable engraver to transmit the design to wood and we must assume that it was carried out by him.

The striking design (technically termed a rebus, or play on words) has been frequently reproduced by recognised writers on ex-libris art—the most prestigious being Egerton Castle in his *English book plates* (London, 1893). That it appealed to Turnbull is amply demonstrated by the length of time it was his only bookplate, the frequency with which he continued to use it throughout his collecting career, the modest pride with which he referred to it later and the enthusiasm with which he wrote of it to his brother Robert on the day after he received the drawing: 'It is rather effective on the whole . . .'<sup>4</sup>



Figure II

Five years later Turnbull, back in Wellington, wrote to the London bookseller Bernard Quaritch, whose customer he was, asking him to arrange for an engraved bookplate: 'I may say that, of course, I have a book-plate already—a very pretty one too by Walter Crane—but I now want an armorial one engraved upon copper.'<sup>5</sup> The question of artist and size was left to Quaritch's discretion, Turnbull supplying a coloured sketch of the arms and stipulating only that it should be 'accurate armorially . . . and artistic . . .'. He asked for 1500 copies to be struck off and sent out with the plate to New Zealand.