

The  
Turnbull Library  
RECORD



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The  
Turnbull Library  
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ALEXANDER TURNBULL LIBRARY  
*Research Endowment Fund*

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The Board of the Alexander Turnbull Library Endowment Trust invites applications for grants from its Research Endowment Fund.

The Fund has the general objectives of 'the advancement of learning and the arts and sciences through the support of scholarly research and publication based on the collections of the Alexander Turnbull Library' and it may create scholarships and fellowships, make grants for research and publication, and sponsor seminars, conferences and lectures.

Grants are now being made available to provide additional support for scholars at all levels who wish to conduct research towards a publication based on the Library's collections.

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*The Research Endowment Fund's programmes are supported by grants from the Sir John Ilott Charitable Trust, the Todd Foundation, the Sutherland Self-Help Trust, the Minister of Internal Affairs from Lottery funds, and from the profits on the Cooper Prints 1980 (published in association with the New Zealand Wool Board), the Heaphy Prints 1981 (in association with the Fletcher Holdings Charitable Trust), and the Hoyte Prints 1982 (in association with the ANZ Banking Group (New Zealand) Ltd).*

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# The Doves Press: some letters of Cobden-Sanderson to St John Hornby, 1906-1917

RACHEL SALMOND

The Library's purchase in 1948 of a set of all the books printed at the Doves Press was announced in the *Dominion*,<sup>1</sup> and was celebrated by their exhibition in the Library for several weeks thereafter. C. R. H. Taylor commented further on this important extension of the Library's collection of finely printed books in the *Turnbull Library Record*,<sup>2</sup> where he summarises T. J. Cobden-Sanderson's objectives in founding the Doves Press. Taylor identifies the collector of this set of Doves Press books as C. H. St John Hornby of the Ashdene Press, of the trinity, with Kelmscott Press and Doves Press, which strongly influenced English printing style early this century. The contents of the volumes, which carry St John Hornby's bookplate, include seven letters in the Doves Press founder's hand.

Of these seven letters here transcribed from Cobden-Sanderson's handwriting, six are affectionately addressed to his friend Hornby and cover ten of the sixteen years of the Doves Press's operation. They are bound in a carefully collated volume the spine of which is labelled 'Doves Press: notices, etc, 1901-1916', with lists of books printed or in preparation at the Doves Press, the 1908 and 1913 *Catalogues Raisonnés*, notices to subscribers of forthcoming books, as well as seven pamphlets printed at the Press for which Cobden-Sanderson also wrote the text. Bound with the Press's final *Catalogue Raisonné of Books Printed & Published at the Doves Press, 1900-1916* is the seventh letter which is Cobden-Sanderson's reply to the *Times Literary Supplement* review of the *Catalogue*.<sup>3</sup> It is addressed mistakenly to a Mr Richmond, when C. H. St John Hornby had in fact written the review.

While these letters offer no new facts about Cobden-Sanderson's life and work at the Doves Press, they endorse the many published expressions of his guiding philosophy and refer fleetingly to changes at the Press and bindery. They give no details of Cobden-Sanderson's relationship with Emery Walker, his partner at the Press from its founding in 1900 to 1909, but the first presents a casual confirmation of the efforts of Cobden-Sanderson's friends to keep this unlikely pair working together. Two private press books,



C-S, *the Master Craftsman*<sup>4</sup> and *Doves Press; the Start of a Worry*<sup>5</sup> print letters and partnership agreements from 1902 to 1917 that convey more plainly Cobden-Sanderson's early bitterness towards Walker and record the devoted mediation of St John Hornby and Sydney Cockerell. The letters that follow supplement the revelations of these two publications and extend the introspective narrative of Cobden-Sanderson's *Journals*.<sup>6</sup>

\* \* \*

7 Ap. 1906

RIVER HOUSE,  
UPPER MALL,  
HAMMERSMITH.

Dear Hornby,

I am so sorry to be leaving England, after all, without seeing you & thanking you for all your kind help in the matter of the Doves Press Partnership.<sup>a</sup> I meant to call, and so meaning postponed writing. Me[?] I have been very busy and now, tomorrow, I am going to Assisi. I am really very much obliged to you & think the Agreement<sup>b</sup> quite good & fair (if, leaning as it does so much to my side, I may venture to characterize it!) and I am very glad for our friendship's sake still to have E.W.<sup>c</sup> with me. I hope, now, to see you when I get back. I should like to see your work. By the way I had meant to send a line along with that cheque for the Dante<sup>d</sup> but it got itself posted without my knowledge! Au revoir. I hope to meet Sabatier at Assisi & to have a good time! What a delightful day it has been and—Camb. has won!<sup>e</sup> yrs afftly[?] T.J.C.S.

My kind regards to your wife.

a Cobden-Sanderson's partnership with Emery Walker. *Doves Press; the Start of a Worry* publishes correspondence of February and March 1906 amongst Cobden-Sanderson, Hornby, Walker and Cockerell which clarifies the nature of Hornby's 'kind help'.

b Probably the Memorandum of Agreement drawn up by Hornby on Emery Walker's behalf and agreed to by Walker and Cobden-Sanderson, also published in *Doves Press; the Start of a Worry*.

c Emery Walker.

d Probably *Lo paradiso di Dante Alighieri* (Ashendene Press, 1905).

e Oxford-Cambridge boat race.

\* \* \*



The Doves Press  
12 Oct. 1909

ordered  
'Sonnets' & 'Faust'<sup>a</sup>  
30/10/09

My dear Hornby,

I do not know, though I would fain believe it that your S.O.<sup>b</sup> still stands? Anyway I send the enclosed for your information & if the gods are auspicious to fill in. The "Sonnets" is I think a very pretty book. I enclose a page for your inspection.

I am now quite settled in at the new Press + Bindery<sup>c</sup> & shall be glad to see you whenever you can find time to pay me a visit. A notice on the phone would make you sure of finding me in.

Your fixings for drying are invaluable & I am immensely grateful to the inventor & to yourself!

vy truly yours  
T. J. Cobden-Sanderson.

*a* Hornby's annotation, referring to the Doves Press *Shakespeare's Sonnets*, tercentenary edition (November 1909) and *Faust, Zweiter Theil*, (June 1910).

*b* Standing order.

*c* The Press was moved in May 1909 from 1 The Terrace, Hammersmith, to the Bindery at 15 Upper Mall, Hammersmith.

\* \* \*

The Doves Press. 17 April 1913

My dear Hornby,

How very good of you to write me so charming a letter. It comes upon me as came upon the "pensive traveller" the "instantaneous gleam" in that delightful little poem of Wordsworth:

—He looks up, the clouds are split  
Asunder, and above his head he sees  
The clear moon, and the glory of the Heavens.<sup>a</sup>

A thousand thanks. I gratefully note your order for the books yet to be published & shall have pleasure in sending them "bound in boards". The Tasso I am now sending to Ormond Gate.<sup>b</sup> My wife and I were lunching with Miss Horner in that neighbourhood on Sunday last & saw your new house from her window and afterwards at closer quarters from the Embankment. It makes a delightful corner and will surely be a joy to you & to the passer-by.

We called & left cards at Ormond Gate & heard that you were at Potterne.

I am amused at your “unholy joy”! I discovered it as you say & then too late: nor is it the only one on that page!

affectionately yours

T. J. Cobden-Sanderson

Please give my very kind remembrances to Mrs. Hornby.

a From *A Night-Piece* (1798).

b *Torquato Tasso; ein Schauspiel von Goethe* (March 1913).

\* \* \*

The Doves Press. December 18, 1915

My dear Hornby,

How very sweet of you to write me so kind a letter & to awaken in me something like pride in the work of my hands and more even in the kindness & appreciation of my subscriber.<sup>a</sup> It has seen a late & curious flowering (you encourage me to think of it as such) of a life begun long ago & long in doubt as to what it really[?] meant. I do not suppose that I even yet ‘know’, but it has seemed to me and still seems that for me at least it meant the Vision, that Vision of “Order touched with Beauty” spoken of by the Prophet as[?] that without which the people perish: and of that Vision, I have sought to make my Books, both[?] bound & printed, & on how[?] small a scale, the symbol & the witness. In this sense I commend them to you for their witness[?]

& am always

affectionately & gratefully  
your friend

T. J. Cobden-Sanderson.

a Probably response to Hornby’s praise of *The Prelude* (December 1915).

\* \* \*



319 S. James' Court S.W.<sup>a</sup>  
31 Dec. 1915

Dear Hornby, Very many thanks for speeding[?] those books to Howard & please find herewith P.O.<sup>b</sup> for the postage. And very many thanks, too, for that delightful picture of the Bishop & J. Valjean—oddly enough I had just been re-reading that touching introductory chapter of[?] *Les Misérables*.<sup>c</sup> My wife & I wish to you & your wife a new year which shall make the whole world happier than the old year leaves it. The "world" no doubt deserves what it gets. I hope there is something even in the dying year that may give us for fruit something better in the new. In this hope farewell to the old and welcome the new!

affly[?] yours  
T. J. Cobden-Sanderson.

<sup>a</sup> Cobden-Sanderson occupied rooms away from the Press in St. James's Court from November 1910 to March 1917.

<sup>b</sup> Postal order.

<sup>c</sup> In *Journals* entry for 8 October 1915 Cobden-Sanderson mentions that he was re-reading Hugo's *Les Misérables*.

\* \* \*

The Doves Press. 20 Dec. 1916

My dear Hornby,

Very many thanks for your letter. The last sheet was printed today<sup>a</sup> & on Monday Albert begins a month's trial as motor-bus driver.<sup>b</sup> He dreams of long excursions in the country with the coming of spring & I think it will be a very wholesome employment for him after the confinement of the Press. But if it is not a success I will remember your kind suggestion of work in your book department.<sup>c</sup>

You have always been a good friend of the Press & I appreciate your regret at its closure. It has been a pride[?] &[?] joy to me, but as I am now nearer 80 than 70<sup>d</sup> I am glad to have the rest which the release will give me, & time to do nothing! But the Bindery will still go on as I have still a number of old commissions in hand as well as my own D.P.<sup>e</sup> Books to bind.

We have given up our flat at S. James' Ct. and are going to live at the Press: and to keep on the name "The Doves Press": and I hope you will come & see us there. We are making a few changes &

additions but essentially[?] it will be as it has always been to me, a dear old home & "attic"!

affly and ever[?] yrs T. J. Cobden-Sanderson.

- a The Press's last publication was the final edition of the *Catalogue Raisonné* . . .
- b Albert Lewis worked as pressman at Doves Press from its beginning in 1900 and left when it closed in 1916.
- c It is most likely that Hornby had suggested employing Albert in W. H. Smith & Son, the bookselling and stationery firm of which he was a partner. In a letter dated 9 Jan. 1917, printed in *Doves Press; the Start of a Worry*, Cobden-Sanderson recommends Albert to Hornby as a pressman for the Ashendene Press.
- d He was 76.
- e Doves Press.

\* \* \*

"The Doves Press"

15 Upper Mall, Hammersmith W.6  
Sunday, 15 April 1917

Dear Mr. Richmond, I do not know if I am indebted to you for the charming note on The Doves Press in last week's L.S.<sup>a</sup> If so, permit me to thank you. But having written so charmingly, sympathetically, of the first & second purposes of The Press, why did you so entirely ignore the third and supreme purpose of the Press, to which the first & second are confessedly subordinate, pietistically[?] illustrative—the workmanship of life? the workmanship of man's own life, here & now, in co-operation with the workmanship manifested in the work of the universe, here & now, in the hope & belief that together they are advancing progressively towards an ideal unimaginable, indeed, but certainly present and the inspiration of the whole?

However, this is only a surprised query addressed to yourself personally & privately, on the assumption that the note in question is yours. I have not asked, nor do I ask for a review—not yet. I have done my work, such as it is, & my work must speak for itself. "The rest is silence"

I may add, however, if you are at any time approaching Hammersmith by District or 'bus, pray pay me[?] a visit. I am now living at what was once, & is still called "The Doves Press".

Yours very truly  
T. J. Cobden-Sanderson.

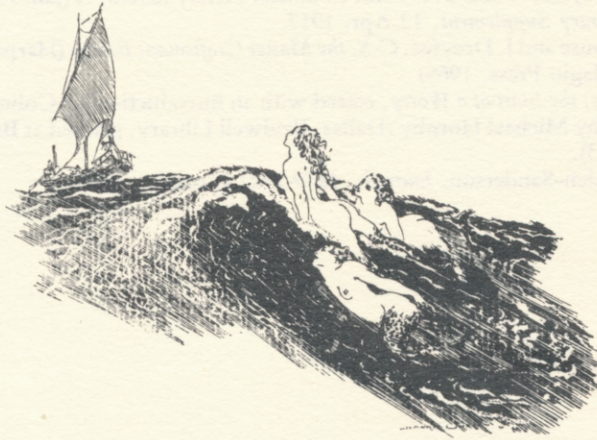
a *Times Literary Supplement*.



## REFERENCES

I am grateful for the assistance in transcribing Cobden-Sanderson's handwriting given by Miss Penny Griffith, Professor Roderick Cave, and Mr Simon Cauchi; and to Mr Ross Harvey, who, as a vacation worker at the Library, drew our attention to the letters.

- 1 *Dominion*, 4 Feb. 1948, 8.
- 2 C. R. H. Taylor, 'The Doves Press', *Turnbull Library Record*, X (Jan. 1953), 3-10.
- 3 *Times Literary Supplement*, 12 Apr. 1917.
- 4 N. H. Strouse and J. Dreyfus, *C-S, the Master Craftsman; Essays* (Harper Woods, Mich., Adagio Press, 1969).
- 5 *Doves Press; the Start of a Worry*, edited with an introduction by Colin Franklin; foreword by Michael Hornby (Dallas, Bridwell Library, printed at Bird & Bull Press, 1983).
- 6 T. J. Cobden-Sanderson, *Journals, 1879-1922* (London, 1926).



# HYPERBOREA

TWO FANTASTIC TRAVEL ESSAYS  
BY NORMAN LINDSAY

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*On Man and Hyperborean—The Conspiracy of Tailors—  
Some Pictures and the Hyperborean Landscape*

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THE FANFROLICO PRESS  
From the Office at Five Bloomsbury Square London

*The title page of Hyperborea (London, 1928), written and illustrated by Norman Lindsay.*



# The Fanfrolico Press

ROBERT PETRE

Among the various special collections of the Turnbull Library are a number of books published under the imprint of the Fanfrolico Press. Although these comprise only about a third of the total produced by the Press, they are broadly representative of its range and development not only in time, but also in geographic location and method of production. The following is a brief history of the Press and a discussion of its aims and achievements, with notes on these examples.<sup>1</sup>

The Fanfrolico Press existed for only five years, from 1925 until 1930, and produced in this time 37 books. Although many were associated with the Press to a lesser or greater degree, Jack Lindsay was the only one who worked on it for the whole of this time, and his was the guiding hand throughout; it may fairly be said, in retrospect, to have been Jack Lindsay's Fanfrolico Press. Lindsay's partners were successively John Kirtley, Percy Stephensen and Brian Penton, and his brother Philip worked with him at the Press's beginnings, and towards its end. There were numerous illustrators (principally his father, Norman Lindsay), editors, businessmen, pressmen, friends and helpers of various kinds also associated with the Press. It spanned two continents, and progressed (or sank?) from a room above a butcher's shop in Kirribilli, Sydney, to offices in Bloomsbury Square, London, and finally to a cellar in Hampstead. The books were at first, and at last, set and printed by hand; but for most, during the heyday of the Press, the actual printing was carried out by commercial firms.

Both Lindsay and Kirtley began experimenting with printing independently, before they met. Lindsay had 'picked up a broken-down Albion sort of printing-press'<sup>2</sup> and describes how he and Philip very slowly and inexpertly produced on it *The Pleasante Conceited Narrative of Panurge's Fantastic Ally* [sic] *Brocaded Codpiece* (1924). (Stephensen, although an old Queensland acquaintance of Lindsay's, was by this time in Oxford, and neither Lindsay, Kirtley nor Stephensen himself mentions his being involved in any way with the Press in Australia.) Meanwhile both Lindsays had met Kirtley and begun helping him on his own more substantial Chandler and Price bench-platen, from which several items were

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produced under the imprint of the Hand Press of J. T. Kirtley. When Lindsay's translation of Aristophanes' *Lysistrata* was mooted (there is some quibbling in later accounts as to who suggested it first) a still larger press was acquired. Kirtley was worried about possible police action, and suggested a new name for the Press which would not include his own. The origin of the name Fanfrolico is not quite clear: Adams<sup>3</sup> assumes that it is derived from Rabelais's 'vaguely rumbustious' word *fanfreulich*, of which a variant form *fanfrelucke* is also quoted.<sup>4</sup> However both Hetherington<sup>5</sup> and Kirtley (in his MS memoirs, quoted by Chaplin)<sup>6</sup> state unequivocally that they took the name from Norman Lindsay's stories about the Duke of Fanfrolico and his court of Micomicon. Some of these stories were later published by the Press in *Hyperborea* (1928). Rabelais was of course a sort of gospel for the Lindsays, and no doubt was the ultimate source, even if only as an unconscious echo; but it seems equally important to stress the influence of Norman Lindsay here.

After the publication of *Lysistrata* in 1925, Kirtley suggested to Lindsay that the two of them should continue the Press in London. With Norman's approval, his promise of illustrations to be provided gratis, and his gift of the fare and a new suit for Jack, they left in February 1926. Lindsay<sup>2</sup> mentions several books left unfinished on their departure; one was certainly his *Passionate Neatherd*, completed but unbound in the haste of departure. Kirtley found premises for the Press in Bloomsbury Square, and persuaded the Chiswick Press to print the London edition of *Lysistrata*. Kirtley was the proprietor and business manager; Lindsay was officially employed by him as editor and general office-worker. Despite the success of the first books Kirtley became disillusioned with England and, handing over the management to Lindsay, returned to Australia. Percy Stephensen had come down from Oxford and took over the selling and advertising, while Lindsay did the typographical design, corrected proofs, and edited, translated or wrote the books, involving considerable work in the nearby British Museum. The financial aspect was never secure; they had no capital, and existed initially on credit from the Chiswick and Curwen Presses. Each book had to pay its own way; no failures could be afforded. Nevertheless the name of the Press slowly became known, spreading also to America, where, however, there were particular difficulties with the customs officials. Among those who provided work for the Press at this stage were the painter Lionel Ellis, the writer Robert Graves, and the composer Philip Heseltine (alias Peter Warlock). Norman Lindsay continued to provide many illustrations.

In 1928 and 1929 the Press branched out from its policy of limited



editions to produce six numbers of a deliberately provocative periodical, the *London Aphrodite*, for which the contributors were many and illustrious. At the time the Press seemed to be at its most financially stable, but the *Aphrodite* did not win wide support and made heavy losses. Meanwhile both Lindsay and Stephensen took holidays on the Continent on the proceeds of the Press, where the latter met and discussed with D. H. Lawrence the printing of reproductions of some of his paintings. In later accounts there is disagreement over whether Lindsay did not want to publish Lawrence (who was already considered a literary giant but also liable to bring down prosecution on the Press), or whether Lawrence did not wish to be associated with the Fanfrolico imprint. At any rate it seems clear that Lindsay encouraged Stephensen to set up his own press to publish Lawrence, even introducing him to a financial backer, and the two drifted apart. Meanwhile another Australian acquaintance, Brian Penton, had arrived in London, and took Stephensen's place as business manager. Major changes occurred: Lindsay, Elza de Loche, Penton and his wife moved together into a large house in West Hampstead (where for a while they even employed a man-servant), a good quality treadle platen was bought and a printer-journeyman hired, and the Fanfrolico books once more produced entirely by hand. The first of these, the *Mimiambes of Herondas*, was under the circumstances quite a magnificent effort. Philip Lindsay also arrived from Australia, moved into the house, and helped with the work. Certainly these changes smack not so much of belt-tightenings, but of new beginnings and raised hopes. However it was not to last. Both Philip Lindsay and the Pentons departed, and Lindsay was left to carry on virtually alone. In 1930 he called a meeting of creditors (who, as it turned out, were paid nearly in full), and the assets of the Press were liquidated and the remaining stock sold.

Various theories have been advanced to account for the demise of the Press. Adams seems to blame it entirely on the *London Aphrodite*; Philip Lindsay claimed that it was Jack's lack of business sense; Fotheringham<sup>7</sup> lists several reasons, including the restrictive aesthetic, Stephensen's extravagance, and the approaching Great Depression; Hall<sup>8</sup> blames it on the problems arising over the D. H. Lawrence reproductions, and also mentions the part that Elza de Loche had to play. This last aspect is probably the one that comes across most strongly in Jack Lindsay's own account:<sup>9</sup> he was obsessed by her and could not see the effect she was having on him and his work. She antagonised Stephensen, was largely responsible for driving away Philip Lindsay, Brian Penton, and most of their remaining friends, and succeeded in stifling his creativity and enthusiasm. Stephensen is particularly vituperative, describing her



as 'a country bumpkin who had somehow managed to make her way to London's arty mobs and had cast herself, not as Jack idealised her in the role of a pre-Raphaelite Madonna, but, as I considered, of a Swinburnian Dolores'.<sup>10</sup> No doubt the unlucky combination of all these circumstances was the overall cause of the end of the Fanfrolico Press.

\* \* \*

The aims of the Fanfrolico Press are conveniently spelled out by Stephensen in *Fanfrolicana: being a statement of the aims of the Fanfrolico Press both typographical and aesthetic with a complete bibliography and specimen passages and illustrations from the books* (1928). This of course dates from the height of the Press, and more than half of their books were still to be published; it nevertheless seems to be a valid basis on which to assess the Press as a whole.

Stephensen begins by expatiating on the background or general context of their work in such terms as these: 'What is indicated primarily in most modern Fine Press books is . . .', and again: 'The private Presses are continually educating book readers . . .' It is clear that neither Stephensen nor Lindsay doubted their own place in this general picture, and it would be fair to assume that the same applied to the public of the time who bought and read their books. But in fact (that is to say, in the strictest interpretation of these terms), the Fanfrolico Press was not a 'private Press', nor was it primarily concerned with 'Fine Printing'.

It is no easy matter to define a private press, but one of the more obvious criteria is surely that the books it produces will actually be set and printed privately, usually by hand—in other words, a private press combines the otherwise separated functions of publisher and printer. For the Fanfrolico Press this was not the case: the great bulk of its books were printed by various commercial printing firms. The point I think is not particularly significant and should not be over-emphasised. For one thing, the Sydney *Lysistrata* and the unfinished *Passionate Neatherd*, as well as all those books from the *Mimiambos of Herondas* on, were in fact printed by the labour of Lindsay himself and his associates, and there are few, if any, immediately discernible differences between them—certainly nothing like a sudden drop or rise in quality. For another, the principle is not without precedent—the obvious examples being William Morris himself, in his use of the Chiswick Press, and that of the Nonesuch Press and several others. All this simply implies that for purposes of assessment one must look not at details such as the quality and evenness of the setting, inking, printing, etc, but at



## THE FRAGMENTS



### MOLPEINOS

Gryllos, Gryllos, when you find you're sixty,  
die on the spot and flake at once to ashes.  
The circle of the sun you're entering now  
is blind, and life's a lamp that once was lighted.

*A page from The Mimiambos of Herondas (London, 1929), hand-set and printed by Jack Lindsay with illustrations by Alan Odle.*

more general points of typographical design: choice of type-face and paper, lay-out of the page, use of illustration, etc. Both design and production features naturally remain the ultimate responsibility of the publisher.

Of far greater importance is the question of 'fine printing'. Stephensen goes on to say that 'in Fine Book production the question is not merely *how* to print finely, but also *what* to print finely'. This I think somewhat understates the case as exemplified in



practice by the Fanfrolico books themselves: the relative weighting of these two parameters. For the Fanfrolico Press the *what* was consistently of much greater importance than the *how*. This is not to say that the books were badly or inadequately or even inappropriately printed, but simply that the over-riding principle was whether or not the text conformed to the Fanfrolico 'ethic'. That Lindsay should convey his message by means of the Book Beautiful was relatively incidental.

Some attempt must be made to define this 'ethic'. The point above is confirmed by Stephensen's remark in *Fanfrolicana* that 'the Fanfrolico books individually and more so cumulatively, are achieving a literary and human affirmation which goes beyond mere typographical effectiveness'. He elaborates on this 'literary and human affirmation': 'In the poisonous atmosphere of "modern" literary weariness, ultra-sophistication and aesthetic shallowness, an attempt . . . is being made . . . to re-define beauty in terms of delight and to piece together the fragments of aesthetic consciousness shattered by the War . . . The signature of all these works is a love for life—the selective principle used by the Fanfrolico Press.' Norman Lindsay and 'Norman Lindsayism' are an essential element in all this. Initially in 1920 (later revised and republished) Jack's father had published his own philosophy under the title *Creative Effort* (London: Cecil Palmer, 1924)—a document which he himself admitted to be rather 'muddled', to say the least. However it struck some sympathetic chord of the Twenties generally, and was not without influence: it certainly ruled Jack Lindsay's life for the next ten years. Oblique references abound in *Fanfrolico and After*, and Stephensen states explicitly that 'our weapon against disintegration was the Nietzschean-Dionysian aesthetic which had been re-formulated in Australia in Norman Lindsay's *Creative Effort*, that great personality's "essay in affirmation"'.<sup>10</sup>

Another aspect of this was the notion of the Press as 'an Australian explosion in the English scene' which, Lindsay continues, 'politely ignored the noise, held its nose, and went on with its own business'.<sup>9</sup> Adams writes rather condescendingly of the Press's attempt 'to storm the battlements of the established English literary position with a new approach and a new critique . . . a crude enthusiasm for literature as the essence of life against a sophisticated view of life as part of letters . . . there was something of the swaggering Australian provincialism in this'.<sup>3</sup> There was certainly an ambivalence on Norman Lindsay's part; in a letter of 1924 quoted in *Fanfrolicana* he wrote: 'There are strong evidences that literature in England is moving toward a gayer and franker outlook . . . as for this place, Australia, it is a moribund hole,



hardly above the mental level of back-woods America'; yet in a letter to Hugh McCrae in 1926 after Jack Lindsay and Kirtley had left for England he expressed doubts about the success of their venture, the task of launching Australian poetry in Europe, and that he 'could not imagine our fauns and nymphs skipping before an audience of the living dead'.<sup>6</sup>

All this was directly reflected in the choice of texts published by the Press. Almost a quarter were translations of Greek and Roman classics of the more 'exuberant' cast, such as Aristophanes' *Lysistrata*, Petronius' *Satyricon*, or the Herondas *Mimes*. Another third were new editions of Elizabethan or Jacobean works in a similar vein, such as Herrick's poetry, or *Loving Mad Tom*, a collection of sixteenth and seventeenth century mad-house songs, or *The Metamorphosis of Ajax*, an Elizabethan discourse on lavatories. Other items illustrating relevance to specific aspects of the Fanfrolico aims include the *Anti-Christ* of Nietzsche (1928). The remainder of the Fanfrolico books were principally contemporary texts; most were verse or verse-drama. As *Fanfrolicana* states: 'The modern work issued by the Press is, and will be, chiefly poetry which combines an authentic poetic expression with a merry solicitude for life as an adventure . . .' Apart from Jack Lindsay's own considerable contribution of original work, translations and editions, there were other 'family' items, such as Norman Lindsay's *Hyperborea* (1928) and his semi-novel *Madam Life's Lovers* (1929), and Philip Lindsay's historical essay *Morgan in Jamaica*, with a poem by Jack and illustrations by the other brother, Ray. Perhaps the volume of Elza de Loere's verse, *Older than Earth* (1930) should also come into this 'family' category. There are a few items which do not seem in accord with the general aesthetic, however successful they may have been in other respects. Jack Lindsay's essay, for example, *William Blake: Creative Will and the Poetic Image* (1927) was declared by Gordon Craig to be the best of the Fanfrolico books, but Norman was very opposed to Blake, and after the book's publication he urged Philip to write a counterblast to it. Moreover it was written and issued as a contribution to the Blake centenary, a notion which *Fanfrolicana* specifically condemned: '. . . a literary and human affirmation which . . . has no relation to convulsions of the calendar . . .' It is also not quite clear how the reprinting of William Morris's *Defence of Guinevere* poems fits in with the Fanfrolico aesthetic, although the homage to Morris as typographer and poet is obvious, and the book is certainly one of the more attractive of those published (and printed) by Fanfrolico, with its eight Rossetti drawings. Jack Lindsay was proud of the fact that Fanfrolico, alone of the private presses of the Twenties, republished Morris, and claims it as a tribute to the 'Morrisian concept of united



hand-and-mind';<sup>6</sup> but in fact he did not read Morris's socialist works until the 1940s, long after he had rejected Norman Lindsayism in favour of Marxism.

Another aim expressed in *Fanfrolicana* is that 'if works are to be translated, reprinted or edited for the Press, the job should be done well and scholarly . . .' There seems little question that this aim was faithfully carried out. Perhaps the outstanding example was *The Complete Works of Cyril Tourneur* (1929) which, with its 49-page introduction and very full textual notes and commentary by Allardyce Nicoll, became virtually the standard text of this lesser-known Elizabethan poet and dramatist. A further example was, again, *Loving Mad Tom*, edited with 'scrupulous scholarship'<sup>3</sup> by Jack Lindsay and including alternative texts, extensive notes, musical settings, and an introduction by Robert Graves. Lindsay was however rather let down by the 'genteel Victorian scholarship'<sup>9</sup> of Sir Edmund Gosse, whose edition of the works of Thomas Lovell Beddoes was published by the Press in 1928. It was only when correcting the proofs that Lindsay discovered that Gosse's protestations of accuracy and comprehensiveness were less than reliable, and did what he could to amend them. Beddoes's subjects and imagery are somewhat macabre, so the choice of the Holbein woodcuts from *The Dance of Death* as illustrations works well; a further nice touch (remarked on by Chaplin)<sup>6</sup> was the choice of the Crypt House Press as printer. Another lapse in scholarly standards was the *Metamorphosis of Ajax*; Elizabeth Donno remarks that 'this curtailed edition again is not reliable. Although it contains no textual notes, it does include some explanatory notes which are to be commented on only for the extent and variety of their errors.'<sup>11</sup>

Lindsay saw his role in the Press (at least until the later stages) primarily as translator, editor and writer generally—and this is no doubt reflected in the predominantly literary or philosophic character of the Press—rather than as a producer of 'fine printing' *per se*. Lindsay's writing has been extraordinarily wide-ranging and prolific (as a glance at his bibliography<sup>12</sup> will show), and he is now claimed as one of Australia's brightest literary figures; but he is not primarily known for his work as printer, publisher or typographer.

The typographical aims of the Fanfrolico Press were also spelled out by Stephensen: '. . . legibility, neatness, proportion and balance on the printed page . . . an effect is achieved only by careful attention to detail and the indefinable quality of taste, which may mean a knowledge of what is adequate for a given occasion . . . A considerable typographical versatility has been exercised in [the Fanfrolico books'] "make-up" to secure effects which are neither showy nor stodgy, but are merely adequate to express the individuality of each book (not, be it noted, of the typographer



. . .).’ Generally these aims were very successfully achieved within the classical tradition: wide and well-proportioned margins, simplicity, clarity and solidity of type-mass, and the restrained integration of decoration or illustration. A wide variety of good quality papers was used: the *Lysistrata* set in 18-point Garamond on Hollingsworth hand-made paper, the Gordon Bottomley *Festival Preludes* (1930) in Weiss Antiqua on Barcham Green Charles I paper, and the *Herondas* in 18-point Cloister type on Van Gelder Antique paper, are all good examples. Many of the books also had more sumptuous special editions, on special paper or Japanese vellum, and with more elaborate bindings. There was certainly a ‘typographical versatility’ in the wide variety of type-faces used, some for the first time by the Press, and they were always carefully chosen for their appropriateness to the text and general design of the book. The success of one or two of the decisions, however, is debatable. There was no attempt at mere typographical effect for its own sake, but what exactly constitutes ‘adequacy to express individuality’ can be a subjective matter. The printing of Nietzsche’s *Anti-Christ* in 16-point Poliphilus capitals throughout has been said (e.g. by Adams)<sup>3</sup> to render the book unreadable, and even Lindsay admits that it is ‘not easy to read except in small bits’.<sup>9</sup> However the decision was a deliberate one and related very closely to the text, as Stephensen explains: ‘The book was set in Poliphilus capitals because of the words in section LXII “I shall write upon all walls” . . . the use of black letter for quotations from the Bible was intended to show the horribleness of the Gothic compared with the Roman in conformity with Nietzsche’s denunciation of the German theologians (e.g. in section LII) . . .’<sup>6</sup> The aim was to produce a monumental inscriptional effect (which it certainly does), and the book was to be itself a kind of bible, from which selected readings might be taken—it was never intended to be light bedside reading. The sheer size of the book (40 × 28 cm.) is a further justification.

At the other end of the scale is *Delighted Earth* (1927): selections from the poetry of Robert Herrick—‘the “prettiest” book yet issued under our imprint; ideal as a gift’. There is an apologetic tone in this description in *Fanfrolicana*, and one might arguably describe this book as ‘hideously pretty’: the Koch Kursiv italic type has a greyish spidery effect, particularly disturbing in the prose of the introduction (Lindsay uses here one of his pseudonyms, Peter Meadows), and the Lionel Ellis collotypes are wishy-washy, almost cute. There is a strangely prosaic blue cloth binding. Perhaps all this was genuinely considered ‘appropriate’, but the general characterisation of Herrick as ‘violets and cream’ (as the *Times Literary Supplement* reviewer remarked) would not meet with universal agreement. Overall the



book smacks of a (deliberate?) contravention of the Fanfrolico principle which condemned the 'assumed marketable value of the book considered simply as a commodity'. Luckily it is not typical.

Finally there is the question of illustration, described in *Fanfrolicana* as 'perhaps the most attractive aspect of Fine Book production, almost the *sine qua non* of a book with character'. Nearly all the Fanfrolico books had at least some illustration; many, as noted above, were supplied gratis by Norman Lindsay—their use was an essential aspect of spreading the Lindsay name and the Lindsay aesthetic. There is a further sideswipe in *Fanfrolicana* at 'those who still think figure compositions in the nude are immoral'—while they appear perfectly innocuous today, they were of course at the time highly controversial. However all the illustrations were chosen with as much care as were the typefaces. The Holbein woodcuts for the Beddoes, and the Rossetti drawings for the Morris, have already been mentioned; other successful examples were the Ellis woodcuts for editions of Catullus and Theocritus, and the drawings by the then unknown Edward Bawden for *A Patchwork Quilt* (1929). A contrast to the predominant Norman Lindsay style is provided by the extraordinary surreal designs produced by Alan Odle for the *Mimiambes of Herondas*. Jack Lindsay refers more than once to their 'baroque force', and they combine extremely well with Lindsay's own type-setting and hand-drawn initials, and the rather bizarre text of this first book printed on the new Fanfrolico press in Hampstead.

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- 10 P. R. Stephensen, 'Fanfrolico Fantasia', *Australian Book Review*, v.1, no. 10 (August 1962), pp. 132-134.
- 11 *Sir John Harington's A New Discourse of a Stale Subject, called The Metamorphosis of Ajax: a critical annotated edition by Elizabeth Story Donno* (London: Routledge and Kegan Paul, 1962), p. 48.
- 12 John Arnold, 'Jack Lindsay: Towards a Bibliography', *Overland*, 83 (April 1981), pp. 50-55.

HERE ENDS LYSISTRATA BY ARISTOPHANES A PLAY  
 acted at Athens 411 B. C. now for the first time completely  
 done into English verse by Jack Lindsay ¶ with decorations  
 and illustrations by Norman Lindsay ¶ typography arranged  
 by John Kirtley and Philip Lindsay ¶ printed by hand from  
 hand-set type on hand-made paper ¶ line-blocks made by  
 Hartland & Hyde, Sydney ¶ in the Fanfrolico Press  
 finished April 1925.

Pressman

John Kirtley

Compositors  
 Jack Lindsay  
 Philip Lindsay



*Colophon to Aristophanes, Lysistrata (Sydney, 1925). The illustration by Norman Lindsay was later used as the title page of the London edition.*





John Webber Capt. King [between 1779 and 1784] pencil, ink and watercolour  
12.0 × 9.9cm. (Art coll. A40/35)



## Samuel Daniell and John Webber: some recently identified drawings

MOIRA LONG

From Alexander Turnbull's own collection the Library has three folio volumes of plates illustrating the voyages of Captain Cook, each handsomely bound in green calf, with spine lettering: 'Discoveries in the Northern Hemisphere. Cook's voyages'. The hand-written title-page of the first volume (accession no. 280), which notes that the plates are 'very early proofs on French paper', gives no hint of the original drawings that were also contained in it.

Fifteen unsigned pencil drawings of South African natives, often depicted with hunting weapons or beside their dwellings, were found to be bound in throughout the volume. They have now been removed and are part of the Library's collection of paintings, drawings and prints (ref. A154/21-35). The sizes range from 18 × 14 cm. to 26 × 19 cm. Identification of these very fine drawings was made thanks to the arrival of a Sotheby's catalogue in which a number of drawings by the English artist and aquatinter, Samuel Daniell, happened to be illustrated.

The art of aquatint engraving was developed in France, and was introduced to England by Paul Sandby in his *Views of South Wales* (1775-1776). A number of well-known engravers, among them Rowlandson, Boydell and Westall, were to exploit this technique, which is particularly suited to the illustration of books.

However, the greatest contribution to aquatint engraving was made by three members of the Daniell family: Thomas Daniell (1749-1840), a landscape artist and engraver, who taught his nephew, William (1769-1837), and collaborated with him in producing a series of illustrated books; and William's younger brother, Samuel (1775-1811), who is recognised as the most gifted artist of the three. Samuel's ability was apparent at an early age; in 1791, when he was just sixteen, he had a painting hung in the Royal Academy. He was also an engraver, but apparently it was more often William who made engravings or aquatints from Samuel's drawings.

All three were intrepid travellers. In 1784 Thomas and William had journeyed throughout India, subsequently publishing *Views of Calcutta* (1786-1788) and *Oriental Scenery* (1796-1808) from the drawings they had made there. Samuel was appointed secretary and



draughtsman to Lieutenant-General Dundas on an expedition to Bechuanaland in 1801, and during this journey he made numerous pencil drawings of the natives and of the animals. These he worked up on his return to England in 1803 and published as *African Scenery and Animals* (1804), comprising thirty plates, almost certainly aquatinted by his brother William, although the title-page states that they were 'drawn and engraved by Samuel Daniell'.



Samuel Daniell [South African native, 1802] pencil 18.4 × 18.2 cm. Original for plate 28 in his *Sketches . . . of Southern Africa* (London, 1820). (Art coll. A154/34)

A journey to Ceylon in 1805 resulted in the publication of *A Picturesque Illustration of the Scenery, Animals, and Native Inhabitants of the Island of Ceylon* (1808), probably also engraved by William. The only other illustrated books to which Samuel contributed were *Sketches representing the Native Tribes, Animals, and Scenery of Southern Africa* (48 soft-ground etchings) and *Twenty Subjects of the Tribe of Antelopes* (5 plates of mixed aquatint and soft-ground etching), published posthumously in 1820 and 1832 respectively.

Samuel's early death meant that his output was much smaller than that of his relatives. Pencil drawings comprise the bulk of his oeuvre, with some watercolours, and a very few oils. But these original works, considered with the published plates, attest to the freshness of his approach, his fine control of line, sure eye for composition, and mastery of colour.



The fifteen drawings now in the Library's art collections appeared almost certainly to be the work of Samuel Daniell when compared with the illustrations in the Sotheby's catalogue. This was confirmed when an examination of the Library's copy of *Sketches . . . of Southern Africa* showed that among the drawings were the originals for plates 25 and 28. As this is the only published work of Samuel Daniell's held in a New Zealand library, a comparison with other plates has so far not been possible.

The volume of plates held a further important original, now also part of the art collection (ref. A40/35), the work of the official artist on Cook's third voyage, John Webber (1750-1793). This is an oval portrait (12 × 9.9 cm.), in pencil, ink and watercolour, of Captain James King (1750-1784), who was second lieutenant on the *Resolution*, and subsequently commander of the *Discovery*. Inscribed in pencil, 'Original drawing by Webber of Capn. King', it is the original for the 1784 engraving by Bartolozzi after Webber, for which no original had previously been known to exist. This is a significant addition to the pictorial material relating to Cook's voyages, and to the small but important collection of drawings by Webber in the Alexander Turnbull Library.



Samuel Daniell [South African native, 1802] pencil and wash 15.2 × 23.2 cm.  
Original for plate 43 in his *Sketches . . . of Southern Africa* (London, 1820). (Art coll. A154/26)





Sauvage de la nouvelle Zéelande (2nd state) aquatint, hand-col. 20.6 × 14.4cm.  
(In Encyclopédie des voyages, 1796) Alexander Turnbull Library



# Jacques Grasset de Saint-Sauveur

R. D. J. COLLINS

The wide-ranging intellectual curiosity which marked the eighteenth century in Europe finds a humble reflection in the works of Jacques Grasset de Saint-Sauveur (1756-1810). From the appearance of his first book in 1784 to the posthumous publication of his last in 1812, the 31 titles which are associated with his name embrace themes and genres as diverse as novels with an oriental flavour, and texts expressing a stern morality in harmony with a new spirit in French politics and society; the world of the theatre, and the achievements of French patriots during the Revolution and under the Empire; classical mythology, and the voyages of discovery.<sup>1</sup>

The six texts which Grasset de Saint-Sauveur devoted to New Zealand, based necessarily on the experiences of others, set him up as a distinctive mediator between the reality of New Zealand as reported by the earliest visitors, and the French public. The illustrations, likewise presumably derived from earlier sources, generated several imitations and adaptations: perhaps even more than the texts they influenced and helped disseminate the image of New Zealand held in France in the period after 1788.

## I

Grasset de Saint-Sauveur's first published work, the *Costumes civils actuels de tous les peuples connus*, poses bibliographic problems which extend beyond the scope of the present study. Suffice it to say that neither of the copies of the 1784 edition which we have seen contains a section on New Zealand. The *Tableaux cosmographiques de l'Europe, de l'Asie, de l'Afrique et de l'Amérique* (1787) also falls well short of the vast ambitions implied by its title: in both copies sighted the text 'Division des peuples du Canada' which follows an eight-page introduction and a 15-page general survey of America, breaks off at the end of page 28. We assume that difficulties, the nature of which must remain conjectural, forced the abandonment of this specific project.

It is only in the fourth volume of the 1788 edition of the *Costumes civils actuels de tous les peuples connus*, subtitled *Amérique*, that an essay on New Zealand first appears.



COSTUMES CIVILS / ACTUELS / DE TOUS LES PEUPLES CONNUS, / DESSINÉS D'APRÈS NATURE, / GRAVÉS ET COLORIÉS, / Accompagnés d'une Notice Historique sur les / Coutumes, Mœurs, Religions, &c. &c. / Rédigés par M. SYLVAIN MARÉCHAL. / TOME QUATRIÈME. / [ornament] / A PARIS, / Chez PAVARD, Editeur, rue St. Jacques, N° 240. / Et se trouve /

Chez { Knapen & Fils, Imprimeurs-Libraires, au bas / du Pont St. Michel. /  
BAILLY, Libraire, rue St. Honoré, Barrière des / Sergens. /  
GASTEY, Libraire, au Palais-Royal, /  
Et chez tous les Libraires de l'Europe. /

[double rule] / M. DCC. LXXXVIII. / AVEC APPROBATION, ET PRIVILEGE DU ROI



*Insulaire de la Nouvelle Zélande.*

Insulaire de la Nouvelle Zélande aquatint, hand-col. 18.0 × 11.7cm. (In Costumes civils actuels de tous les peuples connus. Tome 4e. Amérique, 1788) Private collection



The full title, identical for each volume apart from the numbering, differs in several details from that of the 1784 edition. It will also be noted that no mention is made of Grasset de Saint-Sauveur, and that the work is attributed to Sylvain Maréchal with whom he had indeed already collaborated and with whom he would collaborate again in the future. The engraved frontispieces which appear in each of the four volumes are dated 1787 and the title-pages 1788, but the work appears under the *privilège* and *approbation* originally granted to Jacques Grasset de Saint-Sauveur in 1784. Of the three copies sighted only two contain the essay, 'Moeurs et Coutumes des Insulaires de la Nouvelle Zelande' which occupies eight pages, paginated [1]-8.

For his information about New Zealand Grasset de Saint-Sauveur (or Sylvain Maréchal) had turned to the account of Cook's third voyage first published in London in 1784, of which four French translations had appeared by 1788.<sup>2</sup> He provides an almost continuous adaptation, interspersed nevertheless with numerous excisions and interpolations. It is possible that the few lines devoted to topography and natural history may be derived from Hawkesworth, but the predominant role of the principal English source cannot be doubted. Among the original additions we must, for the moment at least, classify comments on human vanity and personal adornment, interpretations of *moko*, meditations on liberty and the right to live in independence, texts of a war chant and a song, and a charming analogy drawn between tikis and European custom.<sup>3</sup>

The text is illustrated with one plate, an unsigned aquatint of an 'Insulaire de la Nouvelle Zélande', of which all copies sighted are hand-coloured. Its source remains to be identified.

## II

Although some of the material incorporated in 'Moeurs et Coutumes des Insulaires de la Nouvelle Zelande' will later reappear in different form, the essay as a whole produced no offspring. Such is not the case however for the essay 'Moeurs, Loix et Costumes des Sauvages de la Nouvelle Zélande', a text of nine pages first issued without date or place of publication, which stands manifestly as ancestor to all subsequent texts associated with Grasset de Saint-Sauveur.<sup>4</sup>

Once again we are confronted with a collaborative work associating this time Grasset de Saint-Sauveur with Jean-François Cornu, 'Man of Law', about whom we have discovered nothing



further, and who was responsible for the 'literary part'. This we interpret as indicating that Cornu composed the text within a general framework established by Grasset de Saint-Sauveur.

Several clues suggest limits within which it must have appeared:

1. No publisher is named on the title-page but the book 'May be had of the principal Booksellers of the Kingdom': the French Monarchy, although restricted in its powers in the early years of the Revolution, was not formally overthrown and replaced by the Republic until September 1793, which provides a date *ante quem*.
2. Grasset de Saint-Sauveur is described as the 'Author of the *Costumes civils actuels de tous les Peuples connus*, &c. of which the first edition has just been completed': this could provide us with a date *post hoc* of 1784 if we accept the publication of that year as being complete, or of 1788 if we consider the fuller edition of that date to mark the real completion of the enterprise.
3. However, the fact that the particle *de*, with its aristocratic implications, has been dropped from the author's name on the title page, suggests mid-1789 as a more probable date *post hoc*.
4. From this text all others (apart from the 'Moeurs et Coutumes . . .' of 1788) derive, with successive excisions leading to greater—even excessive—brevity, and revisions sometimes leading to greater elegance of form.
5. Of its four illustrations one showing a 'Sauvage de la nouvelle Zéelande' is a coarse reinterpretation of the 1788 plate, redrawn we suggest to harmonize with the three new ones prepared for this text.

In the light of all these factors, we propose the date 1789-93 for the 'Moeurs, Lois et Costumes . . .'.<sup>5</sup>

Three copies of this New Zealand essay have been located, with slight differences between them; two concern punctuation, and the third the correction of one word. In the copy belonging to the Bordeaux Municipal Library, the text ends with the hope that the English might re-establish harmony and morality among these barbarians: 'may they enter into the country of these barbarians only to re-establish the eternal laws of nature which are so unworthily noted (*notées*) there', which is meaningless. The Mitchell Library and Alexander Turnbull Library copies read: 'may they enter into the country of these barbarians only to re-establish the eternal laws of nature which are so unworthily violated (*violées*) there'. But the attention to errors which this correction implies is not sustained, nor is the process of correction completed, and the text as a whole contains many errors of both spelling and syntax.

Although the two Australasian copies concur in all textual details, one major difference separates them: that of the Mitchell Library is bound as part of the *Encyclopédie des voyages* of 1795. A



collective title-page heads the first volume (of four) and no individual titles are present. All reference to J.-F. Cornu has disappeared:

ENCYCLOPÉDIE / DES VOYAGES, / CONTENANT l'abrégé historique des moeurs, usages, / habitudes domestiques, religions, fêtes, supplices, / funérailles, sciences, arts, commerce de tous les / peuples; ET la collection complete de leurs habillemens civils, / militaires, religieux et dignitaires, dessinés d'après nature, / gravés avec soin et coloriés à l'aquarelle. / Par J. GRASSET-St.-SAUVEUR, ci-devant Vice-Consul / de la Nation Française en Hongrie. / [rule] / Se trouve chez DEROY, Libraire, rue du Cimetière-André, / n° 15, près la rue Haute-Feuille, / Et chez les principaux Libraires de la République. / [rule] / 1795.  
[enclosed in a rectangle formed of double rules]



Sauvagesse de la Nouvelle Zelande (3rd state) aquatint, hand-col. 21.1 × 14.7 cm.  
(In Encyclopédie des voyages, 1796) Alexander Turnbull Library



Certain topics discussed in 1788 are no longer included, but the contraction which this could represent is in fact outweighed by new material borrowed this time from Hawkesworth, and with just over 2,400 words the text is almost a quarter as long again as that of 1788.<sup>6</sup>

The four plates in the Turnbull and Mitchell copies, which are all signed 'J. Grasset St. Sauveur inv. direx.' and 'J. Laroque Sculp.', show a 'Sauvage de la nouvelle Zéelande', a 'Guerrier de la Nouvelle Zelande', a 'Sauvagesse de la Nouvelle Zelande', and a 'Fille parée de la nouvelle Zeelande'. The first is a new plate crudely reproducing the 'Insulaire' of 1788. The head of the 'Guerrier' appears to be derived from the well known Parkinson portrait, but the sources of the other images remain to be identified. The Bordeaux copy lacks the plates.

As we shall show in due course, the seated warrior will reappear in other works by Grasset de Saint-Sauveur, but he also enters the public domain and joins the common pool of Pacific images whence many European artists and designers drew. We can recognise him, turned away from us but faithful to his original pose, in the celebrated panoramic wallpaper 'Les Sauvages des Mers du Sud', published at Macon, France, in 1804-5 by Dufour and Leroy, after designs by Jean-Gabriel Charvet. Infinitely small but unmistakable, he figures, reversed, in an educational game, the 'Jeu de la Montre géographique' (Cabinet des Estampes, Bibliothèque Nationale, Paris; undated, early nineteenth century?) where he represents the 'Terres Magalléniques' and 'Tierra del Fuego'. The costume of the 'Fille parée' also appears to have inspired Charvet in the preparation of the wallpaper designs.

### III

Grasset de Saint-Sauveur's best known book is the *Encyclopédie des Voyages* of 1796, in which a number of variations can be recognised. New Zealand is placed in the volume *Amérique* which has two variant title-pages. The less common, which we have seen only in the Lyons Municipal Library, reads thus:

[rule] / An 4<sup>e</sup>. République Française. / [rule] ENCYCLOPÉDIE DES VOYAGES, /

CONTENANT l'abrégé historique des moeurs, / usages, habitudes domestiques, religions, / fêtes, supplices, funérailles, sciences, arts, / et commerce de tous les peuples: / ET la collection complète de leurs habillemens / civils, militaires, religieux et dignitaires, / dessinés d'après nature, gravés avec soin et / coloriés à l'aquarelle. / Par J. GRASSET S.-SAUVEUR, ci-devant Vice- / Consul de la nation Française en Hongrie. / AMÉRIQUE. / [rule] / Se trouve chez l'Auteur, rue Nicaise, maison de la Section des /



Tuileries. / Chez DEROY, Libraire, rue du Cimetière-André, N°. 15, près / la rue Haute-feuille. / Et chez les principaux Libraires de la République. / [double rule] / 1796.

The copies of the Bibliothèque Nationale (Département des Imprimés), of the Mitchell Library (which possesses only this volume) and of the Alexander Turnbull Library read:

. . . en Hongrie. / [rule] / Edition orné [sic] de 432 planches coloriées. Presque toutes les planches / forment des tableaux de plusieurs figures. / [rule] / AMÉRIQUE / . . .

Thereafter the title pages of the four copies are identical.<sup>7</sup>

A second variation of major concern lies in the New Zealand section of which there are two versions. That which we consider to be the earlier (Alexander Turnbull Library) is titled 'Sauvages de la Nouvelle Zélande' and is paginated [1]-6. The second (Bibliothèque Nationale, Lyons Municipal Library, Mitchell Library) has the text 'Habitans de la Nouvelle Zelande', which is paginated [1]-2.

The 'Sauvages . . .' of 1796 remains fundamentally close to the 'Moeurs, Loix et Costumes . . .' of 1789-93. There are a number of trivial modifications but there have also been numerous and extensive excisions, reducing the text from a little over 2,400 words to just over 1,730. In general terms these cuts have led to a more sober, even a rather bland text, although inevitably some factual material has also been lost.

The second text to which all available evidence ascribes the date 1796, 'Habitans de la Nouvelle Zelande', is, despite its brevity (approximately 570 words) derived from the 'Sauvages . . .' of the same year, following its model *grosso modo* for about half the length of the latter. The 1789-93 text was already a simplification—and thus a distortion—of Hawkesworth. In its turn 'Sauvages . . .' remained reasonably faithful to its immediate source, but in pursuing this further revision, Grasset de Saint-Sauveur has produced in 'Habitans . . .' little more than a travesty of a caricature.

Both of the 1796 texts are illustrated by the four plates originally published in the 'Moeurs, Loix et Costumes . . .' of 1789-93, but only the 'Guerrier' remains unchanged. In the second state of the 'Sauvage' a stroke (scratch?) crosses the *d* of *de* in the title. In the second state of the 'Sauvagesse' the trunk of a small tree is visible on the ground at the extreme left and two tufts of foliage have been added, one to the left, one to the right of the figure. In the third state two diagonal lines (scratches?) are present in the lower border above the letters *sse* and *elle Ze* of the title. The 'Fille parée' too, has a second state in which tufts of vegetation now flank the figure, one to each side.



The fifth essay on New Zealand appears in a work not listed by Bagnall in the first volume of the *New Zealand National Bibliography*:

TABLEAUX / des / PRINCIPAUX PEUPLES / DE L'EUROPE, / DE L'ASIE, DE L'AFRIQUE, DE L'AMÉRIQUE; / et les découvertes / DES CAPITAINES COOK, LA PÉROUSE, etc. etc. / Représentés avec leur figure caractéristique, d'après leurs / variétés physiques, chacun dans son costume, et peints / avec les couleurs qui leur sont usitées. / *Chacun de ces cinq Tableaux est accompagné d'un Livre / d'explication, qui rend compte des moeurs, coutumes, / usages, religion et commerce de chaque peuple.* / Par JACQUES GRASSET-SAINT-SAUVEUR, ancien Vice-consul / de France en Hongrie et dans le Levant. / [ornament] / À PARIS, / Chez l'Auteur, rue Coquéron, maison de France, derrière la Poste aux lettres. / À BORDEAUX, / Chez la citoyenne SAINT-SAUVEUR, sous le péristile de la grande Comédie. / Et chez les principaux Libraires de Paris et des Départemens. / [double rule] / AN VI DE LA RÉPUBLIQUE FRANÇAISE. [i.e. 1797-8]<sup>8</sup>

This work poses none of the bibliographic problems which beset the earlier titles of Pacific interest. The prospectus states that it was to be published over a period of four months at a subscription price of 50 francs (plain) and 96 francs (coloured): to non-subscribers the prices were to be 72 and 120 francs respectively. All the copies sighted are bound in one volume, with a general title-page transcribed above, and other preliminary material, followed by five sections (Europe, Asia, Africa, America and the Pacific) each with its own sectional title, preliminaries, text and table of contents. The Pacific title-page reads:

HISTOIRE ABRÉGÉE / des découvertes / DES CAPITAINES COOK, / WILSON, LA PÉROUSE, etc. etc. / CONTENANT la description des moeurs, coutumes, usages, habillemens, fêtes, mariages, supplices, / funérailles, etc. des divers peuples sauvages qui / habitent les bords et les îles de la mer du Sud. / *Accompagnée d'un tableau représentant les différens / peuples de cette partie du monde, chacun dans le / costume et l'attitude qui lui est propre; entouré / des productions du climat, etc. etc.* / Et encadré d'un arabesque composé des différens attributs propres / au pays. / Par JACQUES GRASSET-SAINT-SAUVEUR, ancien Vice-consul / de France en Hongrie et dans le Levant. / [wavy rule] / À PARIS, Chez l'auteur, rue Coquéron, maison de France, derrière la Poste aux lettres. / à Bordeaux, / Chez la citoyenne SAINT-SAUVEUR, sous le péristile de la grande Comédie. / Et chez les principaux Libraires de Paris et des Départemens. / [rule] / AN VI DE LA RÉPUBLIQUE FRANÇAISE.

The essay 'Nouvelle-Zélande' which appears on pages 11-14 of this fifth section is derived from the 'Sauvages de la Nouvelle Zelande' of 1796. The extensive rephrasing and reordering of the text was presumably not intended to reduce its length, for it is only about 160 words shorter than its source. It reflects, rather, a serious attempt at stylistic revision.

In preparing the illustrations, Grasset de Saint-Sauveur chose a



new format, using one large engraving for each section. Thus the 'Tableau des Decouvertes du Capne Cook, & de la Pérouse' shows 24 groups of two, three or four inhabitants from different parts of the Pacific Basin. The 'Habts. de la Zelande (N<sup>o</sup> 2)' are the 'Guerrier' and 'Sauvagesse' of 1789-93 and 1796, now grouped together and placed before a landscape of rugged, precipitous peaks reminiscent of Tahiti or, much less plausibly, of Whangarei Harbour! There exists an independent, reversed version of this group (image 95 mm × 65 mm) engraved by H. C. The hand-coloured copy sighted (Rex Nan Kivell Collection, National Library of Australia, Canberra) has neither title nor date, and we have been unable to locate it elsewhere.

Two years after the *Tableaux des principaux peuples*, Grasset de Saint-Sauveur published a small handbook to the Museum of Travellers and Sailors he had established in the heart of Paris, in the Palais-Égalité, alias Palais-Royal: from the Pacific, only Easter Island and the Marquesas figured among the 23 displays in the Museum.

## V

The two earlier editions of the *Encyclopédie des Voyages* (1795 and 1796) were followed by a third in 1806 under the title *Voyages pittoresques dans les quatre parties du monde*.<sup>9</sup> It was initially to be published in 24 parts, appearing at the rate of one a month, but the author

not wishing to leave imperfect a work which every day receives and deserves the good will of the Public because of its careful execution, the care devoted to the engravings and colouring, and the rapidity of its publication, has felt himself obliged to add two further parts to complete the number of Peoples which it is interesting to know.

The twenty-seventh part was to contain titles, frontispieces, prefatory material, a table of contents, and instructions for the binder. The price of each part is expressed differently in the two prospectuses we have seen: in Paris it was 3 francs or 3 livres, in the provinces 3 francs 50 centimes or 3 livres 10 sous. These variations reflect not a fluctuation in price, but the diversity of monetary terminology in the Revolutionary period.

It is in the second volume 'Contenant les Peuples de l'Asie, de l'Afrique, des deux Amériques, et Sauvages de la Mer du Sud' that we find the text 'Habitans de la Nouvelle Zélande', paginated [1]-2. This is in fact a republication of the caricatural 1796 text of that title, with some slight errors corrected and some trivial changes in



punctuation. The plate, 'Homme & femme de la Nouvelle Zélande', dated 1806, is however a new one, drawn by 'J. G. St. Sauveur' and engraved by 'Lachaussée jeune'; its source (or sources) remains to be identified.

Each of the plates in this work is dated, the earliest ones being of 1801. There is none from 1802 or 1803, and the majority are of 1804, 1805 and 1806. This is further evidence of the long process of preparation which ended only with the appearance of the title page in 1806.

The Alexander Turnbull Library's copy of this work is a particularly interesting one, for it contains two prospectuses (one of two pages, the other of only one) neither of which we have seen elsewhere, the original wrappers of the individual parts, and two receipts for the purchase of single parts. One of the receipts is a printed form with the appropriate details inserted by hand, while the other is wholly manuscript and signed by the author himself.

The final publication to bear Grasset de Saint-Sauveur's name is the *Muséum de la Jeunesse, ou Tableaux historiques des Sciences et des Arts*. It was completed by his widow, assisted by M. F. Babié with whom her husband had already collaborated on one book, and a discreetly anonymous M. H...t, and appeared in 1812, two years after his death. Although New Zealand appears, inevitably, in a world map, and although it is cited in connection with Cook's voyages of discovery, the only Pacific Islands which appear in the illustrated section devoted to 'Amérique' are Easter Island, Tahiti, Tanna and Saint Christine.

\* \* \*

It is true that works of a broadly ethnographic nature represent the largest single category of Grasset de Saint-Sauveur's published writings, with 14 titles out of a total of 31, and this pre-eminence is echoed in our very imperfect census of copies seen or reported. It is equally true that New Zealand represents only a small and relatively insignificant fragment of this larger theme, a situation which is, of course, typical of the French view until well into the nineteenth century. Better informed by English sources than by those emanating from their own voyages of discovery, the French public had little opportunity, or reason, to fix their attention on New Zealand *per se*. The justifiably obscure play of 1782, *Zoräi, ou les Insulaires de la Nouvelle-Zélande* does not threaten this generalisation;<sup>10</sup> more typical is the fleeting visit paid by d'Entrecasteaux in 1793 and its equally brief reflection in the published accounts of the



voyage. Only in the wake of the great scientific voyages of the 1820s, 1830s and 1840s will France 'discover' New Zealand.

And so the six New Zealand essays and seven engravings associated with Jacques Grasset de Saint-Sauveur, despite the surprisingly large corpus they represent in themselves, are unexceptional when replaced in their fuller context. In their lack of originality they are typical of their time, and their bibliographical intricacies may be of little fundamental significance, yet the plates alone—as filled with charm and awkward innocence as they are void of ethnographic truth—redeem them, and earn for their publishers, engravers and principal begetter a modest place in the gallery of eighteenth century New Zealand art.



Fille parée de la nouvelle Zeelande (2nd state) aquatint, hand-col. 20.8 × 14.4 cm.  
(In Encyclopédie des voyages, 1796) Alexander Turnbull Library



## THE NEW ZEALAND PRINTS

- 1 Insulaire de la Nouvelle Zéelande  
Engraving and aquatint, 180 mm × 117 mm, unsigned, 1788.
- 2 Sauvage de la nouvelle Zéelande  
Engraving and aquatint, 206 mm × 144 mm, 'J. Grasset St. Sauveur inv. direx. J. Laroque Sculp.'.  
1st state, [1789-1793]; 2nd state, 1796: a stroke (scratch?) crosses the *d* of *de* in the title.
- 3 Guerrier de la nouvelle Zelande  
Engraving and aquatint, 213 mm × 150 mm, 'J. Grasset St. Sauveur inv. direx. J. Laroque Sculp.', [1789-1793], republished 1796.
- 4 Sauvagesse de la Nouvelle Zelande  
Engraving and aquatint, 211 mm × 147 mm, 'J. Grasset St. Sauveur inv. direx. J. Laroque Sculp.'.  
1st state, [1789-1793]: no vegetation on ground; 2nd state, 1796: trunk of a small tree at extreme left and one tuft of foliage to each side of the figure; 3rd state, 1796: two diagonal lines (scratches?) in the lower border, above the letters *sse* and *elle Ze* of the title.
- 5 Fille parée de la Nouvelle Zeelande  
Engraving and aquatint, 208 mm × 144 mm, 'J. Grasset St. Sauveur inv. direx. J. Laroque Sculp.'.  
1st state, [1789-1793]: no vegetation on ground; 2nd state, 1796: one tuft of foliage to each side of the figure.
- 6 Tableau des Decouvertes du Capne Cook, & de la Pérouse  
Engraving, 438 mm × 525 mm, 'J. G. St. Sauveur Fecit., Pheipeau Sculp., Ecrit par Malbeste, l'an 7 de la République Française' [*i.e.* 1798-1799].
- 7 Homme & femme de la Nouvelle Zéelande  
Engraving, 158 mm × 115 mm, 'J. G. St. Sauveur del, Lachaussée jne. sculp., Amériqu. Mérid. L'An 1806. Sauvages.'

Neither Bénézit nor Thieme-Becker records J. LAROQUE. Georges MALBESTE or MALBÈTE (Paris 1754-Paris 1843) was a draughtsman, etcher and engraver who exhibited at the Salon from 1798 to 1833. According to Bénézit he specialised in historical and genre subjects. PHELIPEAU is perhaps the Antoine PHELIPPEAUX (Bordeaux 1767, died after 1830), recorded by Bénézit as an engraver of portraits who exhibited at the 1804 Salon.

We have located the following copies of these prints in New Zealand collections:

Alexander Turnbull Library: numbers 2 (both states), 3, 4 (states 1 and 3), 5 (both states), 6 and 7.

Hocken Library: the first states of numbers 2, 4 and 5, and number 3.

Private collection: numbers 1, 2 (state 1), 3, 4 (states 1 and 2), and 5 (state 1).



## REFERENCES

- 1 Grasset de Saint-Sauveur has hitherto attracted the attention of Henri Cohen (*Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle*, of which the 6th edition appeared in Paris in 1912), Alexandre Cioranescu (*Bibliographie de la littérature française du dix-huitième siècle*, Paris, 1969, 3 volumes), Simone Lossignol (*Jacques Grasset de Saint-Sauveur, sa vie—son oeuvre iconographique sur le costume régional français*, unpublished thesis, École du Louvre, Paris, n.d. [c. 1975]) and Angus Martin, Vivienne G. Mylne & Richard Frantschi (*Bibliographie du genre romanesque français 1751-1800*, London and Paris, 1977). Each gives only a partial view of Grasset de Saint-Sauveur's production, and Cioranescu's bibliography, despite its ambitions, is incomplete. Simone Lossignol provides the only biography of substance.  
 Despite the deceptive *de*, his family was not a noble one. On one occasion (1787) our author conferred upon himself the title *Chevalier*. At the beginning of the Revolution he dropped the *de* with its undemocratic overtones, but it was reassumed by his widow and appears on the title-page of his last, posthumous book in 1812. It is this form that we use throughout this paper.
- 2 We have consulted the 1784 three-volume Dublin edition in which the model for the French adaptation appears in v.1, p. 154-163.
- 3 Only insofar as it apparently claims descent from the *Costumes civils actuels de tous les peuples connus . . .* of 1784 and 1788, is it appropriate to record the following work:  

COSTUMES / CIVILS / DE TOUS LES PEUPLES, / AVEC UNE NOTICE HISTORIQUE SUR LES MOEURS, USAGES, COUTUMES, / RELIGIONS, FÊTES, SUPPLICES, FUNÉRAILLES, SCIENCES, ARTS, COM- / MERCE, ETC., DE CHAQUE PEUPLE. / PAR MARÉCHAL. / [ornament] / Troisième édition, revue et corrigée, / [ornament] / TOME 1. / [ornament] / GUINGAMP / B. JOLLIVET, ÉDITEUR. / [rule] / 1837.  
 . . . / TOME 5. / . . . / 1838.

 The essay 'Moeurs et coutumes des habitans du Nord de la Nouvelle-Zélande. (Voyage de Marion)', occupies p. 261-281 of the fifth volume. Although other plates in the work are obviously derived from Grasset de Saint-Sauveur, the copy sighted does not contain a New Zealand plate. The text is unrelated to any of the essays described in this paper.
- 4 Cf. *New Zealand National Bibliography*, v.1, 2267.
- 5 We have encountered one companion piece to this book, *Moeurs, Loix et Costumes de la Côte des Esclaves*, complete with its own title-page but without plates.
- 6 John Hawkesworth, *An Account of the Voyages Undertaken by the Order of His Present Majesty for Making Discoveries in the Southern Hemisphere . . .*, London, 1773, 3 volumes. The relevant section is in v. 3, c. 8-10, p. 435-480. French translations appeared in 1774 (2 editions) and 1789.
- 7 Cf. *New Zealand National Bibliography*, v. 1, 2266.
- 8 So the title page. The 'Tableau des Decouvertes du Capne Cook . . .', however, bears the date 'An 7' (i.e. 1798-1799).
- 9 *New Zealand National Bibliography*, v. 1, 2268
- 10 By Jean-Étienne François de Marignić, banned after its first (and last) performance on 5 October 1782. See A. C. Keys, 'Zoraï ou les Insulaires de la Nouvelle-Zélande', *Aumla*, 9 (November 1958) 36-47.



## Research notes

Professor Jacob Gruber, Professor of Anthropology at Temple University, Philadelphia, has been awarded a Fulbright travel grant for research at the Alexander Turnbull Library in 1984. Professor Gruber will be examining the relationships between Richard Owen of the Natural History Museum in London and his various 'agents' in New Zealand, including von Haast and Mantell, for a study of colonialism and science in the nineteenth century.

The publication of the second volume of *Early Eyewitness Accounts of Maori Life*, which deals with the Marion du Fresne expedition of 1772, has been delayed by the discovery in Paris of a hitherto unknown account by Le Dez, second lieutenant on board the *Marquis de Castries*. Isabel Ollivier, who identified the account in the Bougainville family papers in the Archives Nationales, has prepared a full transcription and translation to be included in the second volume. The merchant bank Indosuez New Zealand Limited has agreed to make a substantial grant to the Library's endowment funds over the next three years to help meet the publishing expenses for the series of five volumes.

The Turnbull Research Endowment Fund made a grant towards the costs of an extended visit to Wellington in August by Mr Max Hailstone, a lecturer at the School of Fine Arts, University of Canterbury. Mr Hailstone worked on the Library's fine printing collection, lectured to the Friends on *avant garde* typography in the twentieth century, and participated in the Library's inaugural fine printing colloquium.

Ian Milner's biographical study, *Milner of Waitaki: Portrait of The Man*, was published by John McIndoe and the Waitaki High School Old Boys' Association late in 1983. Professor Milner received a grant from the Turnbull Research Fund to return to New Zealand to work on the Frank Milner papers in the Library during 1980.

Dr J. E. Cookson has published in the *New Zealand Journal of History* for October 1983 the first results of his work on the pacifist and anti-war movements, under the title 'Illiberal New Zealand: the Formation of Government Policy on Conscientious Objection, 1940-41'. Dr Cookson's research has been supported by two grants from the Library's Research Fund.

The Chief Librarian delivered a paper on the bibliographic resources for New Zealand studies at the British Library's colloquium on resources for Australian and New Zealand studies in London early in February 1984.



Selected papers from the 1983 History of Science in New Zealand Conference, sponsored by the Turnbull and the Royal Society of New Zealand, are to be published by the Society early in 1984. A grant towards the cost of publication has been made by the Scientific Distribution Committee of the Lottery Board.

A Maori manuscript from the Library's Polynesian Society collection has recently been published by the University of Canterbury Maori Department. *Two Maori Stories from Marlborough*, recorded by Tuiti Makitanara, edited and translated by Melodie Watson and Margaret Orbell, contains two traditional stories noted down by Tuiti Makitanara (later M.P. for Southern Maori) from his Rangitane elders and sent to Elsdon Best in 1894. They are presented in transcription and translation with editorial and textual notes and content analysis. The 41-page publication is the first in a series which will concentrate mainly on South Island texts.

Scottish Academic Press issued early in 1984 James Hogg's *Anecdotes of Sir W. Scott*, edited by Douglas S. Mack from the original manuscript in the Turnbull collections. The Turnbull manuscript is identified by Mack as the first of Hogg's biographical accounts of his friend Sir Walter Scott, prepared for publication in March 1833 and long believed lost.

The Library received in January *The Eighteenth Century Short Title Catalogue: the British Library Collections*, a set of 88 microfiches of entries and 25 of indexes. Publication of this catalogue concludes the first phase of the Eighteenth Century Short Title Catalogue Project (ESTC).

#### *Notes on Contributors*

ROBERT PETRE, BA, B.MUS, DIP LIBR, combines interests in literature, rare books and music. A graduate of Victoria University, he has worked with rare books and music collections in Auckland, Wellington and London. He teaches the harpsichord at Victoria University, where he is also on the staff of the library.

RACHEL SALMOND, BA, DIP NZLS, is Chief Cataloguer at the Alexander Turnbull Library.





*Anthony Stones [Head of Eric McCormick] 1982 This is one of a series of bronzes of distinguished New Zealand writers commissioned by the Library.*



## Notes on Art Accessions

A SELECTIVE LIST OF ACQUISITIONS,  
JANUARY 1982 TO MAY 1983

Acquisitions of art pieces are listed selectively in the *Tumbull Library Record* to alert scholars to newly acquired material judged to be of research value. The following list updates the 'Notes on Art Accessions' in the *Record* for October 1982. Only original works and significant engravings and prints are included: photomechanical prints recently published are excluded.

ARTIST UNKNOWN. *George French Angas, aged 21, 1844.*  
Oil 79 × 63.5 cm. PURCHASE.

——— *Hokitika N.Z. 1866.*  
Pencil 17.2 × 22.9 cm. PURCHASE.

——— [*New Zealand trees and plants. 184-*]  
5 watercolours, each 52.3 × 34.5 cm. PURCHASE.

——— *Pistol: 'The Merry Wives of Windsor' [1945]*  
Pencil 24.2 × 15.2 cm. Shows Percy Cousins as Pistol. DONATION: Mrs P. W. Cousins, Wellington.

——— [*Stockaded hills and pa. 1835?*]  
Pencil & watercolour 11.5 × 19.7 cm. PURCHASE.

——— [*Te Awaiti station. 186-?*]  
3 pencil, each 11 × 18 cm. DONATION: Mrs Ann Newman, Hastings.

——— [*View of an early homestead. 185-?*]  
Pencil & watercolour 16 × 19.5 cm. PURCHASE.

AUBREY, CHRISTOPHER. [*Akatarawa Valley*] 1890.  
Watercolour 34.5 × 55 cm.

——— [*Panorama of Featherston*] 1890.  
Watercolour 43 × 78 cm.

——— [*Upper Hutt, with railway station*] 1890.  
Watercolour 34.5 × 55 cm. PURCHASE.

BALOGHY, GEORGE, b.1950. [*Taranaki recycled. 1982*]  
Col. lith, 31.7 × 45.6 cm. PURCHASE.

[BARTLETT, MARGARET] [*Keith Sinclair*] 1976.  
Ink 22.9 × 15.4 cm.

——— *Mike chairs another meeting, '81. Architects congress.*  
Ink 22.9 × 15.4 cm. Shows Sir Michael Fowler.

——— [*Sam Hunt*] 1978.  
Pencil & ink 22.9 × 15.4 cm.

——— *Vincent & Dad. 1978.*  
Felt pen 43.1 × 35.5 cm. Shows Vincent O'Sullivan and Pat Lawlor. PURCHASE.



- BARTON, CRANLEIGH HARPER, 1890?-1975. [*New Zealand ambassadorial residence in London. 19--*]  
Watercolour 28.5 × 19.5 cm. DONATION: Mr W. J. H. Baillie, Wellington.
- BEATTIE, VEIRA. *Barc* [1956]  
Oil 60 × 45 cm. Portrait of Helen Crabb. PURCHASE.
- BERRIE, JOHN ARCHIBALD ALEXANDER, b.1877. [*Michael Joseph Savage. 19--*]  
Oil 123.5 × 99 cm. DONATION: New Zealand Labour Party.
- CARPENTER, J. [*Sir William Martin*] 1842.  
Watercolour 30.8 × 24.5 cm. PURCHASE.
- CLARK, JOHNSON. *Perspective showing the works of the Colonial Ammunition Coy N.Z. Ltd Auckland New Zealand . . . 1921.*  
Watercolour 48.2 × 123.3 cm. DONATION: I.C.I. (N.Z.) Ltd.
- CLERE, FREDERICK DE JERSEY, 1856-1952. *Design for an Anglican Cathedral to be erected in reinforced concrete. 1917.*  
Ink & wash 64.8 × 43.2 cm. LONG-TERM LOAN: Wellington Public Library.
- COLLIER, [HORACE?]. [*The City of New York berthed in Wellington, November 1928*]  
Ink 27.5 × 19.7 cm. PURCHASE.
- [DELÂTRE, AUGUSTE] 1822-1907. [*Greniers des naturels de la Nelle Zélande. Between 1877 & 1888*]  
Etching (2nd state) 10.7 × 13.2 cm.  
——— [*Greniers des naturels de la Nlle Zélande. Between 1877 & 1888*]  
2 etchings (1st & 2nd states), each 22.5 × 15 cm.  
——— *Pah d'Akaroa* [*Between 1877 & 1888*]  
2 etchings (1st & 2nd states), each 18.5 × 10.5 cm.  
——— *Tikao* [and] *Poté* [*Between 1877 & 1888*]  
2 etchings (1st & 2nd states), each 22 × 15 cm.  
——— [*Unidentified Maori and*] *Iwi-kao* [*Between 1877 & 1888*]  
Etching 15 × 21.7 cm. After originals by Charles Meryon. PURCHASE.
- DOWNSTAGE THEATRE COMPANY. *Costume and set designs, working drawings, design notes, seating plans, etc. for Downstage Theatre productions, 1967-1977.*  
147 items, various media and sizes. Artists include Raymond Boyce, Barry R. Gibbs and Grant Tilly. DONATION.
- GILFILLAN, JOHN ALEXANDER, 1793-1863. [*Self-portrait. 183-?*]  
Oil 65.2 × 63.5 cm. PURCHASE.
- GREEN, WILLIAM SPOTSWOOD, 1847-1919. *Birch Hill Sheep Station* [1882]  
Watercolour 17 × 24.9 cm.  
——— *Mount Cook from the Linda Glacier* [1882]  
Watercolour 26.9 × 18.3 cm.  
——— *Our camp near the Tasman Glacier . . .* [1882]  
Watercolour 17.6 × 24.5 cm.  
——— *The road to Mount Cook* [1882]  
Watercolour 17 × 24.5 cm.  
——— *The worst bit on Mount Cook* [1882]  
Watercolour 24.9 × 17.1 cm. The Rev. W. S. Green was the first mountaineer, as distinct from explorer, in New Zealand, and these paintings date from his ascent of Mount Cook, when, approaching from the Tasman Glacier, he came within 200 feet of the summit. DONATION: Mrs B. Baldock, Eire.



- HARRIS, EMILY CUMMING, 1837?-1925. *Earina autumnalis*. N.Z. orchid [189-?] Watercolour 54 × 38.9 cm. DONATION: Mr R. Scott, Auckland.
- HEATH, ERIC WALMSLEY, b.1923. *The Dominion*. 1973. Col. ink & watercolour 121 × 150.6 cm. Shows staff of *Dominion* newspaper standing beside old *Dominion* building, Plimmer Steps, demolished ca.1930. DONATION: Wellington Newspapers Ltd, Wellington.
- [HILL, MABEL] 1872-1956. [*James Nairn smoking a cigarette*. 189-?] Pencil & chalk 45.6 × 30.4 cm.
- [HODGKINS, FRANCES MARY] 1869-1947. [*Cat. Between 1920 & 1940*] Ink 4.5 × 8.3 cm.  
 ——— *Demonstration by Miss Hodgkins*. May 29th 1922. Pencil & watercolour 19.2 × 22.7 cm. DONATION: Miss C. Ritchie, England.
- [HONEGGER, J.] *Neuseeländer-Habitans de la Nlle Zéland* [Zurich, Honegger, 1840] Lith. (hand-col.) 25.4 × 35.4 cm. PURCHASE.
- HOSTEIN, EDOUARD JEAN MARIE, 1804-1889. *Ancienne maison de campagne de Koro-koro près Kahou-wéra (Nouvelle Zelande)* [Paris, 1833] Lith. (hand-col.) 23.3 × 37.3 cm. PURCHASE.
- [KING, MARTHA] 1803?-1897. [*New Zealand botanical paintings*. 1842] 40 watercolours & 1 leaf print with added pencil, each 37.5 × 27.6 cm. PURCHASE.
- [KING, MARY (McDONNELL)] b.1829. *House of Captain King, R. A. Jermyn Street, Auckland, demolished in 1907* [1858] Watercolour 14.7 × 24.2 cm. PURCHASE.
- LAFAYETTE, C. *Leslie Heron Beauchamp* [1914?] Watercolour 28 × 20.4 cm. DONATION: Mr G. McNamara, Canada.
- LAGO. *Oceania-Polinesia* [ca.1820] Engraving (hand-col.) 29.5 × 43.5 cm. Shows mourners around the death-bed of a chief. PURCHASE.
- M.S.-C. [*John Evans Brown*. 188-?] Oil 76.2 × 63.5 cm. Signed: M.S.-C. DONATION: Mr D. Caygill, Christchurch.
- PERMEY, JEAN-LOUIS, b.1945. *Concours international de musique électroacoustique, Bourges, 1976. 1<sup>er</sup> prix . . .* [1976] Col. etching 39.7 × 49.2 cm. Certificate awarded to Jack Body. LONG-TERM LOAN: Mr J. Body, Wellington.
- PETERSON, A. STUART. *Tattooed chief* [193-?] Etching 26.8 × 20.1 cm. DONATION: Mr S. Peterson, Australia.
- RADFORD, ALEXANDER REGINALD GEORGE. *Parasol monoplane* [plans. 1934] 16 dye-line prints, each 29.5 × 42 cm. DONATION: Mr L. J. Radford, Foxton.
- READ, CHARLES RUDSTON, 1818-1854. *Wangamona N.Z. head station of Messrs Russell . . .* [1850?] Watercolour 14 × 23 cm. Shows Whangaimoana Station. PURCHASE.
- RITCHIE, HANNAH. [*Frances Hodgkins*] 1925. Pencil 25.3 × 19.2 cm. DONATION: Miss C. Ritchie, England.
- SCHWIMMER, ZISKA. [*Dorothy Davies*] 1957. Painted plaster head 35.5 cm. DONATION: Mrs R. Lochore, Whangaparaoa.



SHORE BENNETT, BEVERLEY DORIS. *The Kennedy memorial window, St James Anglican Church, Kerikeri* [1974?]

Ink & watercolour 22.3 × 16.4 cm. DONATION: Mr J. A. Kennedy, Wellington.

SPIRO, EUGEN. *Therese Schnabel. 1939.*

Pencil 30.2 × 25.2 cm. DONATION: Mrs R. Lochore, Whangaparaoa.

[STONES, ANTHONY] b.1934. [Allen Curnow. 1982]

Patinated bronze head 31.5 cm.

——— [Denis Glover. 1978]

Patinated bronze head 27.5 cm.

——— [Eric McCormick] 1982.

Patinated bronze head 32.5 cm.

——— [Frank Sargeson. 1980]

Patinated bronze head. 26 cm. PURCHASE.

WEBB, MARILYNN, b.1937. *Taste before eating. 1982.*

Portfolio of 20 linocuts, hand-col., 40 cm. Recipes printed by Alan Loney at the Hawk Press. Produced to accompany an exhibition at the Dowse Art Museum.

PURCHASE.

## Notes on Manuscript Accessions

### A SELECTIVE LIST OF ACQUISITIONS, JANUARY TO JUNE 1983

Acquisitions of manuscripts are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired material judged to be of research value. For items marked 'Access subject to sorting' or 'Restricted' the Library would welcome notification that access will be sought, preferably with an indication of a likely date. This will help the staff in establishing priorities for sorting collections. The following list updates the Notes in the *Record* for October 1983. Material produced by the Pacific Manuscripts Bureau and the Australian Joint Copying Project is not listed except for items copied under the latter's Miscellaneous series. New accessions for the Archive of New Zealand Music are listed in *Crescendo*, the bulletin of the International Association of Music Libraries (New Zealand Branch).

ABRAHAM, CAROLINE HARRIET, 1809-1877. *Outward letters, 1841-1877.* 5v. PURCHASE.

Chiefly from England, but includes letters from New Zealand, 1850-1867 (St John's College, Auckland and Bishop's House, Wellington). Also six letters of Bp J. C. Patteson, 1862-1867, and a report on Te Aute Native Industrial School by H. R. Russell.



ALLARDICE FAMILY. *Papers, 1890-1930*. 1m. DONATION: Mr and Mrs Gabrielle Taylor, Dannevirke.

Private and business papers relating to the Allardice family including papers relating to a famous divorce case in 1909-1910.

*Restricted.*

ASSOCIATION OF REPRESENTATIVES OF THE A.M.P. SOCIETY. *Minutes and reports, 1921-1963*. 3v. DONATION.

Minutes and conference reports of annual general meetings from 1921 when the Society was founded, with related correspondence and circulars.

*Restricted.*

BARKAS, FREDERICK. *Scrapbooks, 1854-1932*. 67v. DONATION: Mr and Mrs T. P. Southern, Auckland.

Typescript scrapbooks including his early diaries, letters from his wife Amy, and travel notes and letters from his daughter Mary, a pioneer woman psychologist.

*Access subject to sorting.*

BAXTER, JAMES KEIR, 1926-1972. *Outward letters, 1948-1950, 1967*. 6 items. DONATION: Miss Helen Shaw, Auckland.

Letters to Hella Hofmann (Miss Helen Shaw) concerning Baxter's contribution to *The Puritan and the Waif*, a symposium of critical essays on the work of Frank Sargeson.

BILLING, GRAHAM, b.1936. *Papers, 1951-1982*. 30cm. PURCHASE.

Literary papers including drafts of poems and fiction, correspondence, photographs and copies of reviews and published work.

*Restricted.*

BOLLINGER, GEORGE WALLACE, d.1917. *Diary and letters, 1914-1917*. 4 items. DONATION: Ministry of Defence, Wellington.

Bollinger sailed with the Wellington Infantry Battalion. He spent time in Egypt, saw action at Gallipoli and was killed in action in France, 1917. Photocopies.

BRETHREN MOVEMENT. *Records, 1899-1949*. 30cm. PERMANENT LOAN: Assemblies Archives Council, Palmerston North.

Marriage registers of H. L. Thatcher, 1915-1944, minutes of the Trustees of the Bible Carriage (Auckland), 1899-1909, *Young Believers Paper*, 1932, 1944-1949, printed books, gospel tracts and photographs.

BRITISH LIBRARY. *Papers, 1566-1828*. 28 microfilm reels. PURCHASE.

Collections of Australian and New Zealand interest. Material includes: Lord Liverpool papers, 1785-1826; Martin Family Papers, 1793-1860, and journals of Pacific voyages including Hernando Gallego's *Account of the Discovery of Solomon Islands, 1566* and Cook's logs on the *Endeavour* and *Resolution*.

BROCKETT, CHARLES FREDERICK, d.1913. *Papers, 1908-1919*. 5cm. DONATION: Mrs P. A. Simpson, Auckland.

Diary and notebook, 1908-1909, relating to position as overseer in the Public Works Department including specifications for Government House in Auckland; correspondence, 1908-1914, including scenic postcards of New Zealand and letters from Samoa by A. G. Brockett, serving with the Samoan Advance Party.

BROOME, SIR FREDERICK NAPIER, 1842-1896. *The Music of the Spheres*. 2p. PURCHASE.

Broome migrated to Canterbury in 1857 and married Lady Mary Anne Barker. They returned to England in 1868 where they both took up writing as a career, often with New Zealand settings. Poem.



- CAMPBELL, DANIEL. *Letter, ca. Dec. 1852*. 8p. PURCHASE.  
Campbell describes the family's voyage to New Zealand (arriving in Auckland June 1851) and travel to Dunedin where he worked as printer (later publisher) for the *Otago Daily Times*.
- CAMPBELL, MRS DOROTHY. *Letter, 5 March 1931*. 16p. DONATION: Mrs A. Newman, Hastings.  
Letter to aunt in England containing first-hand account of the Hawke's Bay earthquake.
- CHICHESTER, SIR FRANCIS, 1901-1972. *Papers, 1930-1936*. 38cm. DONATION: Dr M. Tweed, Wellington.  
Letterbooks, 1931, - navigational notes and drafts of some published and unpublished accounts of his flights.
- CHURCH OF SCOTLAND. *Records, 1848-1931*. 6 microfilm reels. PURCHASE.  
Letterbooks of the Church of Scotland Foreign Mission Committee, 1872-1929, and of the United Presbyterian Church; letters from the Free Church of Scotland.
- CLAYTON, JOHN, d.1872. *Journal of a Voyage to Australia, 1853*. 32p. DONATION: Mr E. N. Clayton, Wellington.  
The voyage from Gravesend to Melbourne is described, and Clayton's work on the Adelaide waterfront.
- CLENDON, JAMES REDDY, 1801-1872. *Clendon's Census of the Far North, 1846*. 141. DONATION: R. and J. Springer, Bulls.  
Typescript copy (1982) of survey of European settlers, with an index to surnames prepared by Randal and June Springer. Photocopy.
- CRESWELL, WALTER D'ARCY, 1896-1960. *Milton & the Modern World, ca. 1938*. 1 cassette tape. DONATION: Mr W. Mitchell, Tauranga.  
Copy of a radio talk recorded in Wellington in about 1938. There are also tributes recorded by Ormond Wilson and R. M. Chapman.
- DARLEY, KATHELINE, 1904-1948. *Papers, 1923-1948*. 35 items. DONATION: Mrs J. M. Pritchard, N.S.W., Australia.  
Papers relating to career as an endurance swimmer under the name Katerina Nehua, including Australian newspaper clippings and photographs.
- DOLLIMORE, EDWARD STEWART, 1904-1973. *Papers, 1949-1972*. 7.3m. DONATION: Mr J. Dollimore, Wellington.  
Chiefly research notes and correspondence relating to his reference works the *New Zealand Guide* compiled 1952-1967, *An Encyclopaedia of New Zealand* compiled 1960-1966, and indexes to place names.  
*Restricted*.
- DONNE, THOMAS EDWARD, 1859-1945. *Scrapbooks on Maori Life, ca. 1900-1945*. 3v. PURCHASE.  
Scrapbooks compiled from photographs and newspaper cuttings with annotations.
- DURHAM COUNTY RECORD OFFICE. *Miscellaneous collections, 1842-1927*. 1 microfilm reel. PURCHASE.  
Papers relating to Australia and New Zealand in four groups: Hodgkin Papers, Londonderry Papers, National Coal Board, and Miscellanea.
- EQUITABLE AND BUILDING INVESTMENT SOCIETY OF WELLINGTON. *Records, 1874-1977*. 30v. DONATION: Mr W. J. H. Baillic, Wellington.



Records of one of Wellington's earliest building societies including Minute books of the Board of Directors, 1874-1966, and investors' and shareholders' ledgers, 1887-1904.

EWING, BARBARA. *Leaving Home*, 1981. 351. DONATION.

Play compiled for the Te Wahapu Company for performances in New Zealand House, London, and Edinburgh. The play is about New Zealanders away from 'Home' and includes over fifty items by well-known New Zealanders in the twentieth century.

GOFF, PHILIP BRUCE. *The Maori, 1980-1982*. 13 items. DONATION.

Memos on the production of the film made in 1980 by the National Film Unit and correspondence and newspaper cuttings relating to the controversy surrounding the release of a revised version in 1982.

*Restricted.*

GODLEY, ERIC, b.1919. *Inward letters, 1952-1977*. 10 items. DONATION.

Letters to Godley from Maurice Duggan, 1952-1953, Frank Sargeson, 1952-1977 and Antony Alpers, 1963.

GORDON, JOHN, b.1898. *Reminiscences, 1983*. 1 cassette. PURCHASE.

Broadcaster and actor John Gordon interviewed by Farquhar Wilkinson concerning his career, music and theatre in New Zealand, visiting artists and the recording industry.

*Restricted.*

HARPER, GEORGE S. *Diary, 1864-1866, 1876*. 1v. DONATION: Mr A. T. Freeman, Wellington.

Rev. George Harper arrived in Canterbury from England in March 1865, and ministered on West Coast to newly arrived gold-diggers. Diary describes daily life, including organisation of pioneer church.

HENDERSON, HUBERT, 1891-1963. *Papers, 1900-1963*. 1m. DONATION: Mrs L. Henderson, Auckland.

Papers relating to career in the Education Department including diaries and reports as education advisor for UNESCO in the Middle East, 1956-1958, unpublished autobiography, and correspondence including letters from his wife, Louise Henderson.

*Restricted.*

HERITAGE. *Files, ca. 1950-1979*. 1.2m. DONATION.

Heritage is a charitable organisation for children of deceased servicemen. The files relate to families it has helped.

*Restricted.*

HOOKER, SIR WILLIAM JACKSON, 1785-1865. *Letter, 5 Dec. 1850*. 2p. PURCHASE.

Letter from the Director of Kew Gardens (1841-1865) concerning the supply of botanical paper.

HOPKINS, KENNETH. *The Reginald Hunter Collection at the Alexander Turnbull Library, 1920-1960 (1981)*. 151. DONATION.

Biographical and literary article on the poet Reginald Hunter, based on Hopkins's study of the Hunter papers in the Library.

HORSFALL, LESLIE. *The Diary of a Wanderer: being his wanderings in many countries and around the world . . . between the years 1910-1911*. 1v. PURCHASE.

Includes account of travel in New Zealand, arriving in Auckland, visiting thermal regions, Wanganui, Wellington, Christchurch, Dunedin and tramping in Fiordland.



- INANGAHUA GOLD AND COAL MINERS UNION. *Papers, 1907-1945*. 7v. DONATION: Mr H. Roth, Auckland.  
Minute books, 1907-1945; gold section minute book, 1934-1937; cash book, 1920-1934 and ledger book, 1934-1944.
- INTERNATIONAL YEAR OF DISABLED PERSONS. WELLINGTON GROUP. *Records, 1981*. 30cm. DONATION.  
Minutes, photographs and ephemera.
- KING, MARIE MENARY. *Letter, 1962*. 3l. DONATION: Quilters Bookshop, Wellington.  
Information about her history of Russell entitled *Port of the North*, which accompanied a copy sent to a collector.
- LAMBETH PALACE LIBRARY. *Miscellaneous collections, 1722-1880*. 18 microfilm reels. PURCHASE.  
Material relating to New Zealand and Australia held at the Library of the Archbishops of Canterbury.
- LANGFORD, HARRIET, 1818-1898. *Our Early Days in New Zealand, 1890*. 5l. DONATION: Mr G. D. Thompson, Tasmania.  
Typescript of memoir covering the Langfords' arrival in Petone on the *Aurora* in 1840 and their removal to Auckland in 1841. Photocopy.
- LINNEAN SOCIETY OF LONDON. *Records, 1790-1870*. 2 reels. PURCHASE.  
Papers and correspondence relating to Australia and New Zealand at the Linnean Society archives in London. The papers include correspondence of William Swainson including letters from Joseph Banks.
- MACKAY, IAN KEITH, b.1910. *Papers, 1932-1982*. 2.3m. DONATION. Papers relating to Mackay's career in broadcasting in New Zealand, Australia, Nigeria and New Guinea, including correspondence, scrapbooks and reports.
- Mate* (periodical). *Editorial papers, 1966-1972*. 9v. DONATION: Mr T. H. McWilliams, Auckland.  
Eight volumes of correspondence concerning contributions and subscriptions to *Mate*. There are outward letters from editors R. Dudding and T. McWilliams and an address book of subscribers.
- MATTHEWS FAMILY. *Correspondence, 1842, 1845*. 2 items. PURCHASE.  
Letter from Dr Peter Wilson, Wanganui, 9 April 1842, to Richard Matthews, Kaitaia, regarding progress of settlement, missionary attitude to settlers. Also Joseph Matthews's letter to his mother with comments on Hone Heke Pokai's raids on the flagstaff at Kororareka.
- MONI PEEKE O RUA HEPETIPA, MAUNGAPOHATU. *Record book, 1907-1929*. 1v. DONATION: Mr Dick Scott, Auckland.  
Ledger book of the Maungapohatu community bank and shop set up by Rua Hepetipa, recording some council decisions and financial records.
- NEW ZEALAND SOCIETY FOR THE PROTECTION OF HOME AND FAMILY. WELLINGTON BRANCH. *Minutes, 1972-1981*. 1v. DONATION.  
The Wellington branch was established in 1897 and ceased operations in 1981. Minutes for the period 1897-1957 are also held by the Library.
- NEW ZEALAND SOCIETY OF GENEALOGISTS. *Isolated Lighthouse Graves, 1819-1980 (1981, 1982)*. 24l. DONATION: Mrs J. Springer, Bulls.  
Survey of isolated graves near lighthouses throughout New Zealand detailing headstones adjacent to twenty-one lighthouses.



- NEWCASTLE, HENRY PELHAM FIENNES PELHAM CLINTON, DUKE OF, 1811-1864. *Papers, 1841-1865*. 3 microfilm reels. PURCHASE.  
Chiefly letterbooks relating to New Zealand and Australia kept in his capacity as Secretary of State for War and the Colonies, Dec. 1852-June 1854, and as Secretary for the Colonies, June 1859-April 1864.
- OLSSON, ARTHUR LESLIE, b.1923. *Papers relating to the New Zealand Library Association, 1955-1981*. 30cm. DONATION.  
Papers concerning activities as officer of the N.Z.L.A. including records of the Publications Committee, 1955-1981, Council and Executive, 1974-1980, Library Resources Committee, 1970-1975, and the Statistics Committee, 1962-1963.  
*Restricted*.
- OROMETUA, ISAIA PAPEHIA. *Registers, 1861-1907*. 1211. DONATION: Mrs H. Mananaroa, Rarotonga, Cook Islands.  
London Missionary Society registers of baptisms, marriages and burials kept by the Rev. Isaia Orometua at the Aorangi district on Rarotonga.
- REES, GORONWY. *Dalgety: the History of a Merchant House, 1844-1975 (1976)*. 249p. DONATION: Dalgety N.Z. Ltd, Wellington.  
History of the stock and station and pastoral finance company established by Frederick G. Dalgety.
- ROSS, JOHN O'CONNELL, 1916-1983. *Papers, 1983*. 2.1m. DONATION: Mrs M. Ross, Lower Hutt.  
Chiefly articles in typescript by Rear Admiral Ross on pre-colonial New Zealand coastal exploration and related source material including copies of charts and photographs.
- SAMSON, A. P. *Diary, 1875*. 2011. DONATION: Mr I. L. Russell, Wellington.  
Shipboard diary by Captain Samson on the *Countess of Kintore*, 8 March-11 June 1875. Photocopy.
- SHAW, CHARLES REGINALD, 1829-1906. *Diary, 1866-1872*. 2.5cm. DONATION: Mr K. J. Kay, Te Marua.  
Brief daily entries concerned with surveying in Timaru and with social and domestic duties. Photocopy.
- SMITH, SIR DAVID STANLEY, 1888-1982. *Papers, 1934-1982*. 4.2m. DONATION: Miss S. Smith, Wellington.  
Papers relating to Sir David's career including the Committee on Maori affairs, 1934, the proceedings of the Royal Commission on Licensing, 1943-1944, and files relating to his office as Chancellor of the University of New Zealand, 1945-1961.
- SPECIAL COMMITTEE ON MORAL DELINQUENCY IN CHILDREN AND ADOLESCENTS. *Records, 1954*. 20cm. DONATION: Mr F. N. Stace, Wellington.  
Records of the Special Committee set up 'to inquire into and report on conditions which tend to undermine moral standards'.
- STANLEY, THOMAS LITCHFIELD, 1841-1897. *Letters, Jan. 1896-Feb. 1897*. 23 items. PURCHASE.  
Letters to his son serving in the Royal Navy with comments on conditions in New Zealand including the 1896 General Election.
- STEVENS, JOHN F. *The Biography of Thomas Grenier, 1962*. 1v. DONATION: Br Brian Thomas Grenier, Queensland.  
Thomas Grenier moved to Wellington from Sydney in 1840 and travelled to Kororareka where he set up a general store. Typescript biography edited and updated by Br Grenier in 1982.



- THOMSON, GEORGE MALCOLM, 1848-1933. *Introductory Class-book of Botany for Use in New Zealand Schools, 1891*. 1v. PURCHASE.  
Annotated in unidentified hand, including newspaper cuttings on a trip to the Sub-Antarctic Islands, 1891, and Thomson's column 'A Naturalist's Calendar' in the Dunedin press.
- THORSEN, DOUGLAS MARTIN, b.1913. *Only on Pitcairn, 1982*. 246l. PURCHASE.  
Typescript of unpublished book describing visit to Pitcairn Island, 1890, a brief history and geography, and day-to-day activity on the island.
- TIZARD, WILLIAM HENRY, 1796-1860. *Scrapbook, 1843-1860*. 1v. DONATION: Miss Helen Tizard.  
Scrapbook of transcripts of documents relating to New Zealand's prospects as a colony, the establishment of government in South Australia, 1834-1836 and the Falkland Islands, 1842 and other matters kept by the sometime Senior Examiner, Audit Officer, Somerset House, who emigrated to Auckland ca.1856.
- TOMBS FAMILY. *Papers, 1902-1906*. 20 items. DONATION: Mrs W. Lynch, Wellington.  
Family papers of the publisher Harry Hugo Tombs, 1874-1966, including correspondence, newspaper clippings, and papers relating to his wife Beatrice Atkinson's musical training.
- TURNBULL, THOMAS, 1825-1907. *Specifications for Erection of a Residence for Archibald Hall, 1899*. 18l. DONATION: Mr Bruce Petry, Wellington.  
Specifications and photographs of plans prepared by Turnbull.
- VONDRUSKA, LYNETTE. *Declaration, 1951, 1983*. 13l. DONATION.  
Typescript Declaration in English with notes on the conditions on board the ship *Goya* from Naples to Wellington, 1951, with photocopies of the originals in Czechoslovakian, Polish, German and Hungarian and nine pages of signatures.
- WARWICK COUNTY RECORD OFFICE. *Papers, 1871-1926*. 12 microfilm reels. PURCHASE.  
Material relating to Australia and New Zealand, including General William Feilding's papers concerning *inter alia* the establishment of the town of Feilding.
- WEIR, GILLIAN CONSTANCE, b.1941. *Speech, 15 Sept. 1983*. 3 items. DONATION.  
Acceptance speech at the conferment of an Honorary Doctorate of Music on organist Gillian Weir by Victoria University, with related papers.
- WEST SUSSEX RECORD OFFICE. *Miscellaneous collections, 1815-1840*. 2 microfilm reels. PURCHASE.  
Material relating to Australia and New Zealand including papers of Walter S. Davidson, the Hack and Watson families, John Abel Smith, and H. Denny, and from the Goodwood Archives (papers of the 5th Duke of Richmond).
- WILSON, ALEXANDER, b.1891. *My Hand Written Manuscript of My Life, 1891-1981 (1982)*. 69l. DONATION.  
Memoirs outlining his early life in North Otago, his work as a builder and undertaker and his association with the I.O.O.F.  
*Restricted.*
- WYNNE, CHRISTINE. *The Wynhome Story, 1982*. 34l. DONATION.  
Account of the author's attempts after World War II to obtain funds and build a home for women in Auckland as a sharehold company. Photocopy of typescript.



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