

THE  
TURNBULL LIBRARY  
RECORD



No. X

WELLINGTON NEW ZEALAND

JANUARY 1953









*The Alexander Turnbull Library,  
Bowen Street, Wellington C. 1,  
New Zealand.*

THE FRIENDS OF THE TURNBULL LIBRARY.


The Annual General Meeting of the Friends of the  
Turnbull Library will be held at the Library on  
Thursday, 20th August at 8 p.m.

Business: Report and Balance Sheet.

The Librarian will speak on recent acquisitions  
of interest and Library developments of the year.

If time permits, there will be a short presentation  
of gramophone records of literary interest.

End. RECORD X





THE  
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RECORD

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THE DOVES PRESS  
TWENTY-THREE ADDITIONAL EARLY  
PRINTED BOOKS  
RECENT ACQUISITIONS  
CHARLES HEAPHY PRINTS

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WELLINGTON NEW ZEALAND  
JANUARY 1953

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## THE DOVES PRESS

*In the passages quoted in the following article, which were not only penned by Mr. T. J. Cobden-Sanderson but also printed under his supervision, an attempt is made to convey the effect of the originals, subject of course to differences in type and paper, by retaining their typographical idiosyncrasies—the use of capitals for names of books; of an old-fashioned paragraph-mark, without indenting, for a fresh paragraph; and of capital initials and ampersand in a way which, though it might be wrong to call it arbitrary, is not uniform. To save interrupting the text with footnotes it is convenient here to state that the terms “the Book Beautiful” and “the Ideal Book” both refer to The Ideal Book or Book Beautiful A Tract by T. J. Cobden-Sanderson, one of the “preliminary publications” of the Doves Press.*

ALTHOUGH THE LIBRARY’S ACQUISITION OF A SET OF THE publications of the Doves Press was announced in the press and elsewhere when it arrived, it is desirable to place before students and friends a fuller account.

The library’s collection of books notable in the progress of printing has always been impressive, but of recent years a more conscious effort to improve it has given broader representation at quite a high level. In No. 7 of the RECORD a list of works printed by John Baskerville, the great English printer of Birmingham, was presented. These included newly-added volumes as well as those in the original collection of Mr. Turnbull. In particular the first work from Baskerville’s Press had then just been secured—the *Virgil* (1757). The famous *Paradise Lost* (1858), with the printer’s exposition of his ideals in printing and typography, was already in the Milton collection. To these was added recently a fine vellum-bound set of *Orlando Furioso*, probably John Baskerville’s most admired production.

About the same time a long-felt need for a suitable example from the press of Joachim Ibarra of Spain was

realized. This is the handsome four-volume 1780 quarto edition of Cervantes, with the vigorous engravings of Joseph Del Castillo. Good examples of books by Didot of Paris and Bodoni of Parma were already held, so that the continental influence of Baskerville is sufficiently shown. It has since been possible to extend these and other groups in some measure, but the culmination of this programme came with the acquisition of a set of books of the Doves Press.

It is by no means clear how Turnbull came to miss this series. It is similarly unknown why he excluded first editions of Sir Walter Scott and Charles Dickens—matters that have largely been remedied of recent years. His contact with the British book market was close and intimate, and even if it is to be assumed that he was economizing, he is not likely to have spared the few shillings or guineas necessary for a specimen volume or two from the Doves Press. Already he had acquired every book issued by its great predecessor, the Kelmscott Press of William Morris. Whatever the reason, the lack was surprising and has been frequently a matter for regret in a collection otherwise so remarkable.

After the Kelmscott Press perhaps the next great figure among the private presses was the Ashendene Press, notable for its noble folios, and the property of H. C. St John Hornby. He was naturally an ardent collector of "press" books, and when his full series of the Doves Press came on the market, the library was enabled, through the interested support of the then Under-Secretary for Internal Affairs and the Assistant Under-Secretary, to make the purchase from the great firm of Bernard Quaritch of London. This was doubly a magnificent acquisition: many of the volumes carry MS. letters, inscriptions, or other associations with the printers. They are bound, some most choicely, by the Doves Bindery. They all have the handsome book-plate of St John Hornby.

For the library, it was an event only comparable with Mr. Turnbull's purchase of the distinguished set of De Bry's *Voyages* from the Huth Library in 1913. It evoked some excitement and much satisfaction. It was felt that the library's repute was sensibly enhanced. In London Sir James and Lady Leigh Wood, brother-in-law and



sister of Alexander Turnbull, viewed the books with Quaritch, and described the transaction as "a noble gesture by the New Zealand Government".

To appreciate fully how significant are these volumes in the world of printing, one must know the objective of the founders of the Doves Press and their method of its achievement. It is with the name of Thomas J. Cobden-Sanderson that the press is usually associated, and true it is that the greater part of the planning and programme was his work, but the typographic genius behind both the Doves Press and the Kelmscott Press was Emory (later Sir Emory) Walker. He it was who designed the type based upon the fifteenth-century styles of Nicholas Jenson of Venice (whose handsome edition of Plutarch's Lives, 1479, is in the library). The name "Doves" derives from that of a nearby inn in Hammersmith.

Walker worked with the press for the first few years, but thereafter Cobden-Sanderson managed it alone, with, of course, his few workmen. From his writing, which is peculiarly characteristic of the man, one can gauge something of his character. Here first is his statement of the objectives of the Doves Press, as stated in his *Catalogue Raisonné* (1916):—

¶ THE DOVES PRESS was founded in 1900 to attack the problem of Typography as presented by ordinary Books in the various forms of Prose, Verse, and Dialogue and, keeping always in view the principles laid down in the Book Beautiful, to attempt its solution by the simple arrangement of the whole Book, as a whole, with due regard to its parts and to the emphasis of its capital divisions rather than by the addition & splendour of applied ornament.

¶ The Books selected for this purpose have been chosen partly for the sake of the particular typographical problems presented by them, but partly also in view of the second object of the Press, viz., to print in a suitable form some of the great literary achievements of man's creative or constructive genius. To-day there is an immense reproduction in forms at once admirable & cheap of all books which in any language have stood the test of time. But such reproduction is not a substitute for the more monumental production of the same books, and such a production, expressive of man's admiration, is a legitimate ambition of the Printing Press & of some Press the imperative duty.

¶ THE ENGLISH BIBLE is a supreme achievement of English Literature, if not of English thought. On the other

hand *PARADISE LOST* — ‘a unique monument of the English language’ — is a sublime attempt of English Puritanism to ‘justifie the wayes of God to men.’ *FAUST* reopens the eternal debate between the unseen and the seen, the finite & the infinite: and *SARTOR RESARTUS*, *EMERSON’S ESSAYS*, and *UNTO THIS LAST* are attempts to transform the *EVERLASTING YEA* of affirmation, and amid the inexplicable and enshrouding mysteries of the infinite — of God, of Nature, and of the Soul — to set man again at work upon the creation of the Fit, the Seemly, and the Beautiful. *MEN & WOMEN* and *DRAMATIS PERSONAE* are poetical presentments of the same positive position. These works together constitute the main argument of the selection. Other like sequences are the *POEMS* and *PLAYS* of *SHAKESPEARE*, preluded by the earlier imagined *PERVIGILIUM VENERIS*, and the *POEMS* of *GOETHE*, *WORDSWORTH*, *SHELLEY* & *KEATS*. . . .”

This programme put into effect the aims he enumerated in *The Ideal Book* printed at the Doves Press in 1900. This was a 10-page “tract” which described the inevitable relationship of the various elements that make up a book as a thing of beauty and as the perfect medium. All of it is important, but if one part can be isolated as epitomising the whole, this one may be indicated:

“The whole duty of Typography, as of Calligraphy, is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the Author. And the whole duty of beautiful typography is not to substitute for the beauty or interest of the thing thought and intended to be conveyed by the symbol, a beauty or interest of its own, but, on the one hand, to win access for that communication by the clearness and beauty of the vehicle, and on the other hand, to take advantage of every pause or stage in that communication to interpose some characteristic and restful beauty in its own art. We thus have a reason for the clearness and beauty of the text as a whole, for the especial beauty of the first or introductory page and of the title, and for the especial beauty of the headings of chapters, capital or initial letters, and so on, and an opening for the illustrator as we shall see by and by.”

But not yet was this the ultimate in his vision. The creation of the perfect book was something more than his concept of it as an expression of art. The aesthetic might well be achieved, but he could be satisfied only with the more profound implications of the spiritual. To refer



again to the *Catalogue Raisonné*, we find he dwells upon this, saying:

“But beyond the immediate purpose of the Press—the solution of typographical problems and the monumental presentment of some of the literary creations of genius—there has always been another and a much greater purpose, of which workmanship achieved in the great fields of literary creation and its incorporation in printed forms may, like other objects of craftsmanship, be a Prefatory Note, an Illustration, and an Encouragement—the Workmanship of Life in Life itself, and its embodiment in forms of life which shall be as beautiful in life as, in imagination, are the happiest inventions of imaginative genius.”

In addition, Cobden-Sanderson blended his own philosophy with his undoubtedly deep religious convictions. In his dainty little volume *Credo*, printed in 1906, the following contains something of this same thought:

“I believe and see that the brightly illumined to-day, or the shadowed rest of to-night, is but as the turning of a page of the great Book, the Book of life, and that to-morrow and to-morrow, other illumined pages will be turned for other and other races and other generations of mankind, given out by the ever-giving earth for its own astonishment and delight, whilst we of to-day shall have passed into the eternal silence of all that has been, as into the night passes the day, and into winter summer.”

It will therefore be appreciated that Cobden-Sanderson viewed his press and its purpose in almost a sacred light. Much of what he has written about the Doves Press is highly emotional and frequently moving. Thus when the time came for him to end its activities, it was with infinite grief for him: nay, more, for he was, for his devotion, to pay the price of misunderstanding and condemnation. In 1916 ill-health was besetting him, and the Great War disturbed his outlook and his sense of the future of the world. He had but a vague hope of its outcome:

“And with this New World trembling into life I put to the shutters and close the doors of the Press, and, turning the key in the lock, bid farewell to THE DOVES PRESS—for ever.”

But this was not the end: despite his agreement with Emory Walker that the press and its equipment should remain to the survivor of them, he decided that this he

could not abide. He made no secret of his decision, for in the last pages of the *Catalogue Raisonné* he wrote:

"To the bed of the RIVER THAMES, the River on whose banks I have printed all my printed Books, I,

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bequeath The Doves Press Fount of Type, — the punches, matrices, and the type in use at The Doves Press at the time of my death. And may the River, in its tides and flow, pass over them to and from the great sea for ever and ever, or until its tides and flow for ever cease; then may they share the fates of all the worlds and pass from change to change for ever upon the Tides of Time, untouched of other use."

And this he duly did, in many journeys to the river by night, hurling the punches, matrices and types into the dark waters. The deed evoked a storm of bewildered criticism, and Emory Walker placed the matter, rather vainly, in the hands of his lawyers. Of the resulting exchange of opinions, perhaps this one excerpt from a letter of Cobden-Sanderson, written in the third person, in his formal yet emotive way, says as much as need be said:

" . . . But as time wore on Mr. Cobden-Sanderson was irresistibly returned to his original intention, to consecrate the type solely to the use of the Doves Press. This Mr. Cobden-Sanderson has now done. This fact then Mr. Cobden-Sanderson must premise. Nor can Mr. Cobden-Sanderson bend or turn his mind to any other goal than that to which he has arrived at, as he now finds, through all the years since first his mind opened to the wonders of the world and to man's association and companionship with it; 'tis to this goal he has dedicated, finally, what he had of most precious . . . ."

I have said that the Doves Press books represent the culmination of the Library's activity of collecting fine press books, and the reason will now be sufficiently clear. But as a final word the following opinion summarizes world-wide esteem for the volumes. It is taken from an anonymous review of *Catalogue Raisonné* (1916) in The Times Literary Supplement of 12th April, 1917, which the material now in the Library shows to have been written by no less an authority than St John Hornby himself:



"Perhaps of all the books *The English Bible* is the one at which criticism stops short, so perfect is it in the proportion of its page, the sparing and judicious use of red, the admirable arrangement of the poetical portions. It is a noble book which will bear comparison with the great examples of typography of all time.

It seems, perhaps, a strange thing to say, but if we have a fault to find with the Doves Press books as a whole it is that they are almost too immaculately perfect in technical execution. . . ."

The following is a list of the full collection in the library:

TACITUS

*Agricola* (1900)

COBDEN-SANDERSON, T. J.

*The Ideal Book* (1901)

*London* (1906)

*Credo* (1909)

*The City Planned* (1910)

*The City Metropolitan* (1910)

*Shakespearean Punctuation* (1912)

*On Julius Caesar* (1913)

*Amantium Irae* (1914)

*On Anthonie and Cleopatra* (1913)

*The New Science Museum* (1914)

*On Shelley's Ode to Liberty* (1914)

MACKAIL, J. W.

*William Morris* (1901)

*Pervigilium Veneris* (1911)

TENNYSON, ALFRED

*Seven Poems* (1902)

MILTON, JOHN

*Paradise Lost* (1902)

*Paradise Regained* (1905)

*Areopagitica* (1907)

*The English Bible*, 5 volumes (1903-5)

EMERSON, R. W.

*Essays* (1906)

GOETHE, JOHAN W. VON

*Faust* (1906, 1910)

*Werther's Leiden* (1911)

*Iphigenie und Taurus* (1912)

*Torquato Tasso* (1913)

*Auserlesene Lieder* (1916)

RUSKIN, J.

*Unto This Last* (1907)

CARLYLE, T.

*Sartor Resartus* (1907)

*Catalogues Raisonnés* (1908, 1911, 1916)

BROWNING, R.

*Men and Women* (1908)

*Dramatis Personae* (1911)

SHAKESPEARE, W.

*Hamlet* (1909)

*Anthony and Cleopatra* (1912)

*Venus and Adonis* (1912)

*Julius Caesar* (1913)

*Coriolanus* (1914)

*Lucrece* (1915)

*Sonnets* (1909)

WINSHIP, GEO. P.

*William Caxton* (1909)

ST. FRANCIS OF ASSISI

*Laudes Creaturarum* (1911)

WORDSWORTH, W.

*A Decade of Years* (1911)

*Cosmic Poetry* (1914)

*The Prelude* (1915)

*In Principio Genesis* (1911)

SHELLEY, P. B.

*Poems* (1914)

KEATS, J.

*Poems* (1915)



## TWENTY-THREE ADDITIONAL EARLY PRINTED BOOKS

The Library has recently acquired from Mr. J. M. A. Ilott a collection of early printed books, consisting of twenty-three volumes, three of which are examples of Dutch and English later seventeenth century printing, and the rest representative of important features of the first century of the history of printing. Since the Alexander Turnbull Library is already rich in seventeenth century works it is the earlier printing that is significant to us in acquiring this collection.

The late Mr. Turnbull did not cover the whole field of book collecting, so that there are some sections of the Library that appear disproportionately developed. Early printing was lightly but usefully represented in relation to the Library as a whole, but he had not specialized in incunabula or manuscript books, which were therefore represented by relatively few examples. The interest of the present Librarian in the history of the printed book has led to the addition of further manuscript books and incunabula in recent years.

Intermittently throughout the first century of the history of printing the luxurious manuscript book owned only by the princely class remained as model and rival to the printed book, and it was to the market for such books that makers of the printed book, unable to liberate themselves from the old outlook, constantly reverted. Only slowly was the idea accepted that the printed book was a new and different medium, opening new horizons of enlightenment to classes who had not previously had books, and amenable to cheap production for a larger and less élite market—in effect, as the present Archbishop of Canterbury has recently said of television, becoming “a mass-produced means of education”.

Early moveable metal types were cast in direct imitation of manuscript styles. We have a manuscript, “*Officium: Praeparatio Episcopi ad Missam Celebrandum*,

æc.”, written in a style recognizable as a near relative of the model that Gutenberg of Mainz took in the first printed book, in about 1455. Our earliest book associated with the inventor of printing is the *Constitutions of Clement* printed on vellum by Gutenberg's successor, Peter Schoeffer (1471). In the new collection is a small book, *Hortulus Animæ*, printed by the same press under Johann Schoeffer in 1511.

Once established in Mainz the art of printing rapidly spread to other European cities, but took root and flourished most vigorously in Italy, then the home of learning. Two Mainz printers, Sweynheym and Pannartz, carried the art to Italy in 1464, it is supposed with the encouragement of Juan Turrecremata Abbot of the monastery of Saint Scholastica in Subiaco, about thirty miles from Rome, where the first press was set up. Among the new collection is a reprint of one of Turrecremata's many important religious works, *Questiones Evangeliorum*, printed at Deventer (1484).

From Subiaco the art passed to Rome, and then to Venice, which quickly assumed pre-eminence. It is estimated that before 1500 two million books (not titles) were printed in Venice, thus providing an enormous field for the collector. Mr. Turnbull took a particular interest in the enterprising Venetian printer Ratdolt, collecting a number of examples of his work, and we have also examples of the work of Jenson, the designer of Roman typeface, and of several other early Venetian printers. The earliest dated book in Mr. Ilott's collection is a Venetian impression by Reynaldus de Novimagio of the *Breviarium Medicinæ* of Johannes Serapion (1479). There are also an edition of *Ovid* printed by Baldassare Assoguidi of Bologna (1480), and a very fine example of the “emblem book”, that type of lighter literature originated by Andrea Alciati of Milan — the *Symbolicarum questionem de universo genere* of Achilles Bocchius, founder of the Academy of Bologna, printed in Bologna (1531).

The greatest figure in Italian printing, however, and perhaps the greatest in the whole history of printing, is Aldus Manutius of Venice. Among the books acquired in this new collection there is a copy of the *Sophoclis*



*Tragediae Septem* printed by Aldus (1502). This book is the first of the Aldine series of Greek classics, and thus typical of Aldus' whole work. Aldus was the printer through whom the Italian Renaissance materialized, who gave to the modern world and preserved for posterity the learning of the ancient world, previously only surviving in rare manuscript form. There are also three other Aldine classics in this new collection: *Plinii Epistoli* (1508); *Orationes Rhetorum*, first Aldine edition (1513); and *Caesaris Commentariorum* (1519). Aldus was well, if slenderly, represented in Mr. Turnbull's collection, one of the Library's choicest treasures being *Poliphili Hypnerotomachia*, recognized as the best-printed illustrated book of the fifteenth century.

The earliest example of German printing in the Ilott collection is the *Summa de Casibus Conscientiae* of Astexanus de Ast, printed by Koburger of Nuremberg (1482). We had already several other books printed by Koburger, notably the great *Nuremberg Chronicle*, the "Picture Book of the Middle Ages", illustrated copiously with woodcuts by Pleydenwurff and Wolgemuth, who was Durer's master.

The revolution in book production took place in France later than in Italy, awaiting the impetus given it by the patronage of Francis I. Two examples of early Parisian *Books of Hours* are added by the new collection. One is on vellum, choicely illuminated. The enormous output of *Books of Hours* by early Parisian printers satisfied a popular demand for illustrated devotional books of this kind, pre-dating Francis I and Geoffrey Tory, the greatest of early French typographers, whom he appointed Royal Printer in 1530. The Library possesses a fine copy of Tory's classic exposition of typography, printed in 1549.

Thus, by the early part of the sixteenth century, the vital role which the printed book was to play in the history of European nations had become apparent. The Italian masses, becoming aware of the power given them by their new access to knowledge, had commenced a period of political unrest against the rulers of the cities. From this time the standard of production of the Italian printed book degenerates, while the press is used as the

instrument of expression of epoch-making political thought. This is powerfully illustrated by the contrast of the examples of fine printing we have been discussing with the character of another special collection in the Library, the M. Trimble collection of Italian books surrounding sixteenth century Italian political development; in this collection the emphasis is on the thought, not the printer, and one forgets to consider craftsmanship.

Throughout its history printing has been subject to this kind of variation, from the high standard set by the great craftsman in some particular field or nation, to the abandonment of standards in the heat of controversy or the dullness of lethargy. Thus the gems of printing occur at points of history discoverable only by the careful collector. So brief an account as this can give only a general view of the relation of our collection to the study of history and the significance of these new additions, leaving the detailed work to be done by the student.

The three seventeenth century books in the new collection are Dutch and English examples, the emphasis of interest having by this time passed to these countries. These three books are of relatively minor importance in relation to the Alexander Turnbull Library collection, since we have many early Dutch voyages, Milton items, as well as miscellaneous works, giving altogether a wide seventeenth century coverage. The three are: *Methodus ad facilem Historiarum Cognitionem* by Jean Bodin (1530-96), founder of the philosophy of history in France, printed by Joannes Ravesteiny, Amsterdam; (1650); *De Generatione Insectorum*, by Franciscus Redus, printed by Henry Wetsten, Amsterdam (1670); and *A Short View of the Late Troubles in England*, by Dugdale, printed at Oxford for Moses Pitt (1681), this last exemplifying the high standard of the Oxford University press reorganised under the autocratic and energetic domination of Dr. John Fell after the period of degeneration in printing brought about by the Civil Wars in England.

G.M.G.



## RECENT ACQUISITIONS

Acquisitions to the Library since 1st January, 1952, include the following:—

### I.—PACIFIC

#### *Poetry:*

- Pegasus Poets series, numbers 1 to 4:—  
Campbell, A.: Mine eyes dazzle. 1951.  
Wittheford, H.: The falcon mask. 1951.  
Wilson, P. S.: The bright sea. 1951.  
Johnson, L. A.: Roughshod among the lilies. 1951.  
Glover, D.: Sings Harry. 1951.  
Andersen, J. C.: The tui-cymbalist. 1951.  
Vogt, A.: Love poems. 1952.  
Baxter, J. K., Johnson, Louis, and Vogt, Anton: Poems unpleasant. 1952.  
Cresswell, W. D'Arcy: The forest. 1952.

#### *Fiction:*

- Frame, Janet: The lagoon. 1951.  
Guthrie, John: Paradise bay. 1952.  
Gilbert, G. R.: Glass-sharp and poisonous. 1952.

#### *Fine Printing:*

- Coleridge, S. T.: The rime of the ancient mariner. (Caxton Press.) 1952.  
Grimm, J. L. K.: The fisherman and his wife. (Pegasus Press.) 1952.

#### *History:*

- Cresswell, Douglas: Squatter and settler in the Waipara County. 1952.  
Acland, L. G. D.: The early Canterbury runs. 1951.  
MacLintock, A. H.: Port of Otago. 1951.  
Parr, S.: Canterbury pilgrimage. 1951.  
Stevens, P. G. W.: John Grigg of Longbeach. 1952.  
Simcox, F. S.: Otaki. 1952.  
Hawdon, Joseph: The journal of a journey from Melbourne to Adelaide in 1838. 1952.

#### *Art:*

- Battarbee, Rex: Modern Australian aboriginal art. 1951.

### II.—NON-PACIFIC

- Defoe, Daniel: The history of the wars of his present majesty, Charles XII, king of Sweden. . . . First Edition. London, 1715.  
Hartlib, Samuel: Samuel Hartlib his Legacie. 1651.  
Grosart, A. B., editor: Occasional issues of unique or very rare books, numbers 1 to 17. 1875-81.  
Gay, John: The Beggar's Opera (third edition) with the overture in score, 1729. Bound with Polly; the second part of the Beggar's Opera. First edition, 1729.

Summers, M., editor: *Demonolatry*, by N. Remy. 1930.  
Carroll, L.: *Through the looking-glass*. First edition, 1872.  
Dickens, C.: *David Copperfield*, in parts. 1849.  
Gay, John: *Fables*. Two volumes in one. First editions, 1727 and 1738.  
Jonson, Ben: *Jonson's Masque of Gipsies*, in the Burley, Belvoir and Windsor versions. Edited by W. W. Greg. 1952.

—Contributed by the Acquisitions Officer.

### CHARLES HEAPHY PRINTS

This year the Friends of the Turnbull Library have published two prints of water-colours painted during the artistically and adventurously vital first year of the life in New Zealand of Major Charles Heaphy, V.C.

Charles Heaphy was possibly under eighteen years of age, and certainly not more than nineteen, when he was appointed official draughtsman to the New Zealand Company in April, 1839. On 20th September, 1839, he arrived at Port Nicholson in the *Tory* with the survey party that the Company sent out to prepare the way for its first settlers. Colonel William Wakefield then bought the site of the future Wellington from the Maoris.

Heaphy went north with Colonel Wakefield, and the party travelled overland from the Kaipara to the Bay of Islands. In 1841 he accompanied the expedition to fix the site of Nelson. He was later farmer, explorer, soldier, surveyor, member of Parliament and judge of the Native Land Court.

In the early years of his residence in New Zealand, Heaphy proved himself a prolific as well as a competent painter. The Alexander Turnbull Library holds about fifty of his original water-colours, and it is hoped that the two prints now produced will be the first of a series. They are:

Wellington Harbour, showing the beach, now Lambton Quay, and Thorndon, in 1840.

Kauri forest on the Northern Wairoa river, showing pit-sawing of timber, 1840.

The price of each print is 10s. 6d., but a reduction of twenty-five per cent. in the price is given to members.





# THE FRIENDS OF THE TURNBULL LIBRARY

FOUNDED 1939

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