THE TURNBULL LIBRARY RECORD

WELLINGTON NEW ZEALAND
THE FRIENDS OF THE TURNBULL LIBRARY
MARCH 1968
VOLUME I (n.s.) NUMBER 3

THE TURNBULL LIBRARY RECORD

WELLINGTON NEW ZEALAND
THE FRIENDS OF THE TURNBULL LIBRARY
MARCH 1968
VOLUME I (n.s.) NUMBER 3

THE TURNBULL LIBRARY RECORD

WELLINGTON NEW ZEALAND
THE FRIENDS OF THE TURNBULL LIBRARY
MARCH 1968
VOLUME 1 (n.s.) NUMBER 3

CONTENTS

BLAKE'S *POETICAL SKETCHES* (1783)

The Alexander Turnbull copy of Blake's *Poetical Sketches* (1783) has long been valued as the unique authority for two of Blake's poems, 'Song 1st by a Shepherd' and 'Song 3d by an Old Shepherd', as well as for a third poem, 'Song 2d by a Young Shepherd', which is a variant version of Blake's 'Laughing Song'.[1] The interest of the volume however is not exhausted by these three poems written in an unknown hand on its fly-leaves. Like other copies of the *Poetical Sketches* it contains numerous alterations to the printed text, and it has gradually been accepted that some of these changes were made by Blake himself. But again the Turnbull copy would appear to be the unique authority for at least three and possibly five emendations none of which has yet been admitted to the established text.

The *Poetical Sketches* was Blake's first book of poems and the only one printed in the conventional way. The cost was met jointly by John Flaxman and the Reverend Mr Anthony Stephen Matthews, although the expenses cannot have been very great if, as Sir Geoffrey Keynes thinks, only fifty or so copies were printed.[2] The advertisement speaks of Blake as having been 'deprived of the leisure requisite to such a revisal of these sheets, as might have rendered them less unfit to meet the public eye' and confesses the 'irregularities and defects to be found in almost every page'. These prefatory remarks by his two friends were a little tactless, but Blake did do his best to remove some of the blemishes while the sheets were still in his possession, for apparently the book was not published in the ordinary way, but distributed privately by the author, either in sheets or simply stabbed.

Of the 22 copies of the *Poetical Sketches* known to be extant, 7 contain inked corrections affecting 11 substantive readings.[3] They may be listed as follows:

1. and in [uncorr: *in*] his hand	*P.S.* p. 4
2. while [uncorr: whilst] the sun rests	p. 5
3. her pale cheek [uncorr: cheeks]	p. 7
4. behold [uncorr: I am] thy husband's head	p. 9
5. love: I hear his [uncorr: her] tongue	p. 12
6. my griefs infold [uncorr: unfold]	p. 15
7. the rustling birds [uncorr: beds]	p. 15
8. none other [uncorr: others] curse	p. 24
9. of lengthen'd Eares [uncorr: cares]	p. 24
10. Reason, in his [uncorr: her] Frail bark	p. 44
11. leave him [uncorr: them] all forlorn	p. 46

As the accompanying facsimiles show, six of these readings (numbers 1, 3, 4, 6, 7 and 9) may also be found in the Turnbull copy and

they thereby help confirm the authenticity of the other corrections so far noted. Far more important however, if they *are* Blake's, are the five additional corrections which appear uniquely in the Turnbull copy. These are:

1. The graves gave [uncorr: give] up their dead p. 7
2. the jolly swain laughs still [uncorr: his fill] p. 13
3. Curse my ill [uncorr: black] stars p. 17
4. wash thou my [uncorr: And wash my] earthy mind p. 24
5. when thou yield'st [uncorr: yields] to night p. 24

But are these Blake's? The argument may be built up by simple steps: the marginal correction 'gave' matches the marginal correction 'eares', thought to be Blake's; the hand which wrote 'ill' is not plainly different from that which wrote 'birds', definitely Blake's; and the marginal correction 'still' has much in common with the form of 'ill'. One can also find similar forms in other examples of Blake's handwriting or printing. Less obviously consistent with the other corrections are the two remaining ones 'wash thou' and 'yield'st', although the form of the 't' makes it clear that they are themselves in the same hand. For the moment we may regard the first three corrections as probably Blake's and the other two as only doubtfully his.

Further evidence may be sought in the inks used and the nature of the changes made. The corrections on pages 4, 9 and 15 are in one ink (i.e. it is the same ink in these three cases, is black rather than brown, and the letters written in it are of a consistent density); the corrections on pages 7, 17 and 24 are in a second ink (i.e. it seems to be the same ink in these three cases, is brown now rather than black, and the letters written in it are of varying density). I cannot be sure about the correction on page 13: that which deletes 'his', adds 's' and thereby implicitly converts the original 'fi' ligature into 'sti', may be in the first ink, but the marginal correction 'still' is in the second.

It would seem therefore that the corrections were made in at least two distinct stages, and the nature of the corrections lends some weight to the evidence of the inks. Those made in black ink form the first group and many of them are alike in seeking to preserve the typographic form of print. They are: '*in*' to 'in' on p. 4, 'I am' to 'behold' on p. 9, possibly 'his fill' to 'still' on p. 13, 'unfold' to 'infold' on p. 15, and 'beds' to 'birds' on p. 15. The erasure of the final 's' of 'cheeks' on p. 7 may perhaps be grouped here, and it is also possible that the single inked curve converting 'cares' into 'Eares' on p. 24 represents a further minimal and 'typographic' correction made at this first stage. All but one of these examples, correcting the worst errors, are to be found in other copies of the *Poetical Sketches*.

The second stage corrections and amplifications, made in brown ink, would therefore seem to have been the following: 'give' to 'gave' on p. 7, the full word 'still' on p. 13, 'black' to 'ill' on p. 17, 'And wash my' to 'wash thou my' on p. 24, 'yields to 'yield'st' on p. 24, and the full word 'eares' also on p. 24. All the new readings here, together with 'still' on p. 13, are peculiar to the Turnbull copy.

The argument might now be put more simply. If these latter corrections do form a distinct group made at the same time (none simulates print, all are in brown ink), and if some of them are Blake's, then it might be thought likely that they all are. Caution however demands one further comment. Whereas the full words 'gave', 'still', 'ill' and 'eares' can be fairly safely attributed to Blake on palaeographical grounds, the other two corrections are palaeographically distinct and may actually represent a third stage of correction. The evidence for such a view is not conclusive but it is highly suggestive. The Turnbull copy contains numerous pencil marks, including many alternate readings, which all seem to be quite late and unauthoritative. In the accompanying facsimile of the emendations, which have had to be reproduced by line-block, these pencil marks have not shown up. In the original, for example, the word 'rustling' is underlined in pencil and the words 'Whistling nests' written alongside. There is a faint chance that this reading might, ignorantly, have preceded Blake's emendation of 'beds' to 'birds'; in fact it is a simple-minded literal reduction of the poetic force of 'rustling' (which also implies birds waking in their nests, and hence 'beds', the initial error). But more important are the words 'And wash'. The facsimile shows the inked corrections, including an inked caret sign. What it does not show is a line in pencil beneath the words 'And wash' and a pencilled caret sign given to mark an insertion. It is possible of course that the pencil marks were quite idle duplications of a correction already made in ink; but the most reasonable explanation is that they preceded the inked correction. If this is so then the inked correction of 'And wash' to 'wash out', and the associated reading 'yield'st', must have been very late indeed and should be regarded with suspicion.[4]

The Turnbull copy of the *Poetical Sketches* passed originally from Blake to Mrs Flaxman and was given by her to an unknown friend who inscribed the title page 'presented from Mrs Flaxman May 15, 1784'. The book must have been still unbound at that stage although the sheets of this copy had been folded — in one case misfolded — and stabbed. The collation runs: 8°: A^2 B–I^4 K^4 (—K^4, blank?); [$2 signed]; 37 leaves, pp. [4] [1] 2–70. On page 8 were written the words 'page 9 overleaf', on page 10 the words 'page 11 two leaves back', on page 12 the words, 'page 13 two leaves forward'. These notes, originally in ink, appear to be in the same hand as the title-page inscription

but they have since been erased. The notes make sense only if the original half-sheet C (which was imposed correctly) had been misfolded to give the page sequence 11, 12, 9, 10, 15, 16, 13, 14. Presumably the error was corrected when the volume was rebound in its present form. As the fly-leaves were almost certainly added during binding, the manuscript poems on these leaves must have been later than binding and therefore quite a bit later than the gift of the volume in its unbound, but stabbed, state by Mrs Flaxman in May 1784.[5] (The leaves B1,2; C1,2; D1,2; E1,2; F1,2; G1,2 do not show stab holes, although they are probably just concealed in the binding; the remainder do.)

The origin of the manuscript poems, and the identity of the person who wrote them on the fly-leaves of the volume, remains a problem, for nothing certain is known about the ownership of the book before 1834. The book must have been bound, in contemporary red morocco with yellow edges, some time before 1807 for at the top of the recto of the second fly-leaf appears the note 'Reed's Sale 1807'. It may have been bought then by Richard Heber, the great book collector, for a note on the verso of the first fly-leaf reads 'ex Bibliotheca Heberiana, fourth portion sold by Evans 9. Dec 1834'. The next owner is indicated by a book-plate inside the cover, which bears a shield inscribed 'J.H.A.'. Sir Geoffrey Keynes suggests that these initials may stand for J. H. Anderdon. In 1868 R. H. Shepherd saw the volume, copied from it the manuscript poems 'Song 1st by a Shepherd' and 'Song 3d by an Old Shepherd', and printed them in his second edition of *Songs of Innocence and Experience* published by B. M. Pickering the same year. The volume reappeared from an anonymous source at Sotheby's sale of 22 March 1910; it was bought by Francis Edwards for £52 and subsequently sold to Alexander Turnbull.

D. F. McKenzie

REFERENCES

[1] Sir Geoffrey Keynes first described the volume in his note 'William Blake's "Laughing Song": a New Version', *Notes and Queries*, 24 Sep. 1910, pp. 241–2.

[2] *Blake Studies* (1949), pp. 25–6. The total cost for such an edition would have been less than £6, but there is no firm evidence of the edition size.

[3] They are listed in *Blake Studies*, pp. 29–33.

[4] The long stroke of the 't' is characteristic of the hand that wrote the poems on the fly-leaves.

[5] Sir Geoffrey Keynes remarked, however, in his note of 1910 that the volume 'presumably had the M.S. Songs already written on the fly-leaves' at this time. The paper of the fly-leaves is quite distinct from that of the volume itself and there is no sign of stab holes. I therefore assume that the fly-leaves were added during binding and the songs written in some time between the date of binding and the Reed sale of 1807.

1 4 He withers all in ſilence, and ~~in~~ his hand
Unclothes the earth, and freezes up frail life.

2 7 The graves give up their dead: fair Elenor gave
Walk'd by the caſtle gate, and looked in.

She ſhriek'd aloud, and ſunk upon the ſteps
3 On the cold ſtone her pale cheek. Sickly ſmells

4 9 "O Elenor, ~~behold~~ thy huſband's head,

5 13 And the jolly ſwain laughs ~~his~~ ſfill. ſtill

Come hither, Sleep,
6 15 And my griefs unfold:
But lo! the morning peeps
Over the eaſtern ſteeps,
7 And the ruſtling ~~beds~~ birds of dawn
The earth do ſcorn.

8 17 ill Curſe my ~~black~~ ſtars, and bleſs my pleaſing woe.

In lucent words my darkling verſes dight,
9 24 ~~And~~ waſh thou my earthy mind in thy clear ſtreams,
That wiſdom may deſcend in fairy dreams:

10 And when thou yields it to night thy wide domain,

11 eares Midas the praiſe hath gain'd of lengthen'd ears,

Eleven inked emendations in the Turnbull copy of Blake's *Poetical Sketches*.

Song 3d by an old Shepherd

1st

When silver snow decks Sylvio's cloath
And jewel hangs at Shepherds nose
We can abide life's pelting Storm
That makes our limbs quake, if our hearts be warm

2d

Whilst Virtue is our walking Staff,
And truth a lantern to our path;
We can abide life's pelting storm
That makes our limbs quake, if our hearts be warm.

3d

Blow boisterous Wind, stern Winter frown,
Innocence is a Winter's gown;
So clad, we'll abide life's pelting storm
That makes our limbs quake, if our heads be warm.

POETICAL

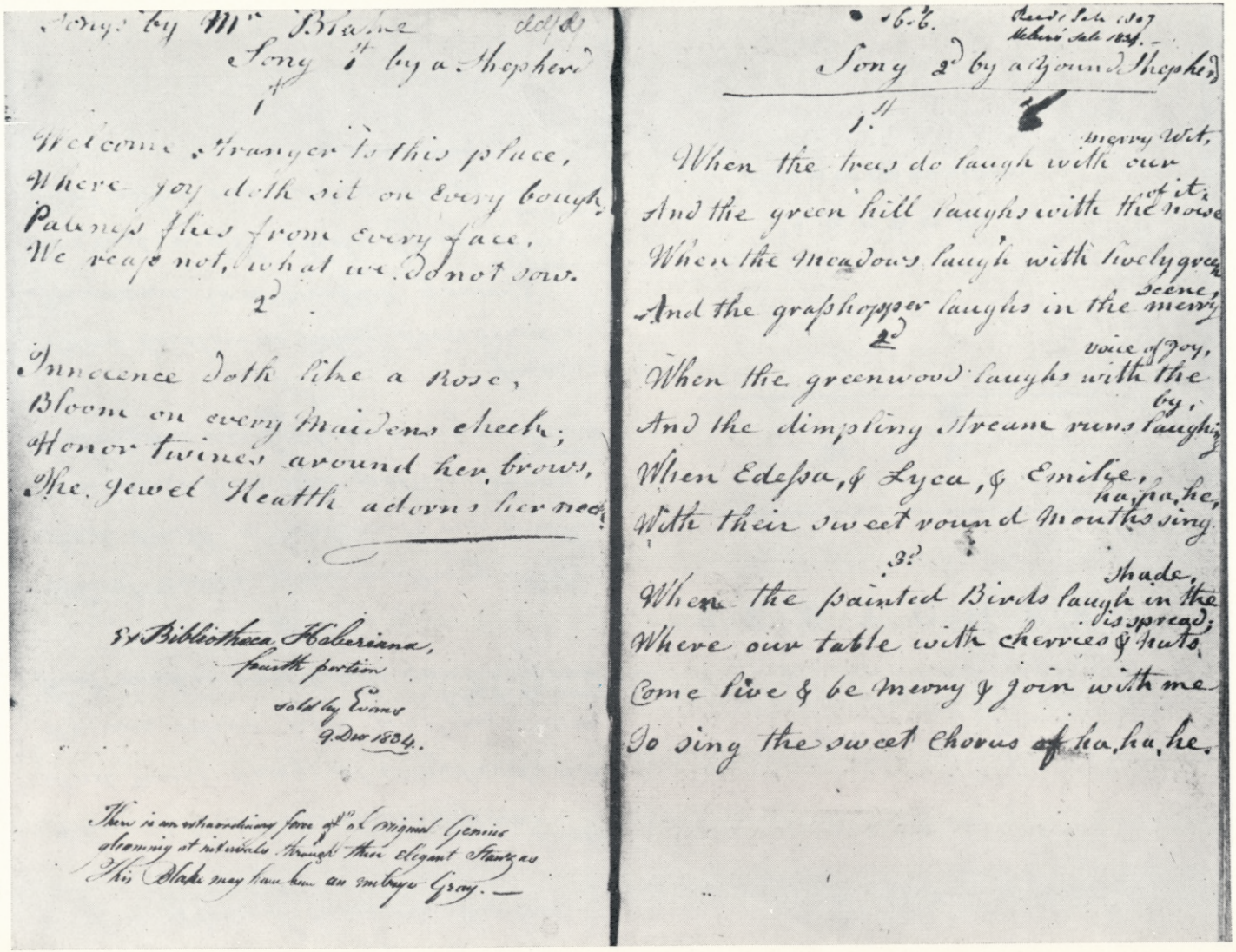
SKETCHES.

By W. B.

LONDON:

Printed in the Year MDCCLXXXIII.

'Song 3d by an Old Shepherd', and title page of the Turnbull copy of the *Poetical Sketches* (reduced).



Songs by Mr. Blake do[ditto]

Song 1st by a Shepherd

1

Welcome Stranger to this place,
Where joy doth sit on every bough;
Paleness flies from every face,
We reap not, what we do not sow.

2d

Innocence doth like a rose,
Bloom on every Maidens cheek;
Honor twines around her brows,
Whe. Jewel Neatth adorns her neck.

Bibliotheca Haberiana,
fourth portion
sold by Evans
9. Dec. 1834.

There is an extraordinary force of & Original Genius
shewing at intervals through these elegant Stanzas
Wm Blake may have been an embryo Gray. —

16.6. Rosetti Sale 1847
Mitchell Sale 1854.

Song 2d by a Young Shepherd

1st

When the trees do laugh with merry Wit,
And the green hill laughs with the noise of it;
When the meadows laugh with lively green,
And the grasshopper laughs in the merry scene,

2d

When the greenwood laughs with the voice of joy,
And the dimpling Stream runs laughing by;
When Edessa, & Lyca, & Emilie,
With their sweet round Mouths sing ha, ha, he,

3d

When the painted Birds laugh in the shade,
Where our table with cherries & nuts is spread;
Come live & be merry & join with me
To sing the sweet Chorus of ha, ha, he.

Blake's 'Song 1st by a Shepherd' and 'Song 2d by a Young Shepherd' inscribed on the fly-leaves of the Turnbull copy of the *Poetical Sketches* (reduced).

WILLIAM ALLINGHAM'S NOTEBOOK OF POEMS BY BLAKE

One of the library's most recent acquisitions is a small manuscript volume of poems by William Blake, compiled in the 1850's by the poet William Allingham. The volume as at present bound is made up of seventy leaves of writing paper, measuring in folio 7.1 in. x 4.5 in. The first six leaves, which are watermarked 1856, are blank; the next seventeen leaves bear extracts from the *Songs of Innocence and Experience;* then follow twelve leaves of 'Extracts from a Manuscript Book of William Blake's'; two further leaves bear extracts from the *Songs of Innocence;* next come sixteen leaves of poems from the *Poetical Sketches;* and finally a further seventeen blank leaves, also watermarked 1856.

Those poems written out by Allingham from earlier printed texts are of little interest, although it may be noted that in copying from the *Poetical Sketches* he must have had access to a copy corrected in part by Blake himself, for of the 11 emendations inked into the Turnbull copy, Allingham follows five[1]. The central section of excerpts from Blake's own manuscript volume is, however, of more interest.

In his study of Blake's manuscript notebook, Sir Geoffrey Keynes quotes D. G. Rossetti's account of how it came into his possession: 'I purchased this original M.S. of [William] Palmer, an attendant in the Antique Gallery at the British Museum, on the 30th April, 1874. Palmer knew Blake personally, and it was from the artist's wife that he had the present M.S. which he sold me for 10s. Among the sketches there are one or two profiles of Blake himself. D.G.C.R.'[2].

As Sir Geoffrey also records, Rossetti had ideas of publishing part of the notebook, but he had still done nothing about it when he was approached by Alexander Gilchrist in 1860. A letter from Rossetti to Allingham on 1 November of that year, however, suggests a prior interest on Allingham's part: 'A man — one Gilchrist, who lives next door to Carlyle, and is as near him in other respects as he can manage — wrote to me the other day, saying he was writing a life of Blake, and wanted to see my manuscript by that genius. Was there not some talk of *your* doing something in the way of publishing its contents?'[3]

Allingham's interest in Blake may be traced back to at least 1849. In his diary for 16 August of that year he records meeting Coventry Patmore at the British Museum and talking with him about Blake. The next day, a Friday, his entry reads: 'To Slater, publisher, and talked to him about a new edition of Blake's poems: civil, and seems inclined to publish.' And on the Saturday Allingham went again to the British Museum: 'Mr Patmore. He helps me to look up Blake, but without success; they seem to have nothing of his.'[4] During this year he pub-

lished in *Hogg's Weekly Instructor* part of Blake's 'King Edward the Third' and a 'sympathetic and understanding but not very original' essay entitled 'Some Chat about William Blake'.[5]

For the next few years Allingham continued to show interest in Blake's writings and compiled the autograph notebook here described. It was clearly made up cumulatively, in sections, the blank leaves being added some time in or after 1856 and presumably when all the sheets were bound. On the first leaf of the section drawn from the *Poetical Sketches* Allingham wrote 'Copied May '54 W A'. I have the impression that the one containing extracts from the *Songs of Innocence and Experience* is earlier than this, and that containing excerpts from Blake's notebook is definitely so. On the first leaf of this section Allingham has written: '(Purchased by Mr D. G. Rossetti from Palmer an attendant in the British Museum, who knew Blake personally, and was given the M.S. by Mrs Blake. It is a rough note-book, containing draughts of many of his published poems and numerous sketches with pen and pencil along with a crowd of strange jottings and memoranda. Blake seems to have possessed almost all the high qualities of the human mind — unstrung, as it were.) W.A.'

Allingham must have borrowed the notebook from Rossetti and made his transcript well before 1851, for on 17 January that year Rossetti wrote to him as follows: 'I think I heard you say lately (or somebody else say of you) that you thought of writing a paper on Blake. I was looking the other day over my Blake M.S., and it struck me more forcibly than ever as affording good materials for an article, which I resolved I would do as soon as leisure permitted. May I therefore beg, that, should you in fact fulfil your intention, you will not make use of any of those extracts which you took from my book at the time I lent it to you?'[6]

In the event Allingham did not proceed with his plans to publish material from the notebook. Rossetti eventually lent the volume to Gilchrist in 1861 and when Gilchrist died later that year he himself edited a selection from the manuscript which was printed in the second volume of Gilchrist's *Life of Blake* (1863).

There has been some suspicion that Blake's manuscript may originally have included many loose sheets that 'contained verses which were so bad that Rossetti threw them into his waste-paper basket, from which Swinburne rescued a few fragments not quite so worthless as the rest.'[7] To judge by his many conjectural readings Allingham evidently had more trouble than Sir Geoffrey Keynes (or, at least, less success) in deciphering Blake's handwriting. But it is reassuring to be able to say that Allingham's early transcript, made so long before Rossetti's own editorial labours, includes nothing which is not in Sir Geoffrey's fascimile edition. And Allingham's own volume is not with-

out interest both as an Allingham autograph and as one more witness to the live appreciation of Blake throughout the 1850's, culminating in Gilchrist's *Life* of 1863. D. F. McKenzie

REFERENCES

[1] They are: 'cheek' for 'cheeks'; 'behold' for 'I am'; 'infold' for 'unfold'; 'birds' for 'beds'; 'Eares' for 'cares'. Allingham does not observe any of the remaining corrections, although he moits the word 'in' from the phrase 'and in his hand'. See 'Blake's *Poetical Sketches* (1783)', *The Turnbull Library Record* vol. I (n.s.), no. 3 (March, 1968), pp. 22

[2] *Blake Studies* (London 1949,), p. 16. Sir Geoffrey's fascimile edition of the notebook, with introduction and full transcriptions, was published by the Nonesuch Press in 1935.

[3] *Letters of Dante Gabriel Rossetti*, ed. O. Doughty and J. R. Wahl, 5 vols. (Oxford, 1965–), i. 380.

[4] *William Allingham: A Diary*, ed. H. Allingham and D. Radford (London, 1907), p. 53.

[5] G. E. Bentley Jr and Martin K. Nurmi, *A Blake Bibliography* (Minneapolis, 1964), p. 216.

[6] *Letters* i. 96–97.

[7] E. J. Ellis, *William Blake* (London, 1907), p. 299; quoted by Bentley and Nurmi in *A Blake Bibliography*, p. 41.

'A SERMON IN EVERY VIGNETTE'

Bewick and Brontë

Several recent writers upon *Jane Eyre* have commented briefly upon the book which Jane is reading in chapter 1, withdrawn into her secret world behind the window drapes in the hostile household of Mrs Reed of Gateshead. The book is Thomas Bewick's *British Birds*. To an account of it Charlotte Brontë devotes a full page, first to its words in a blend of paraphrase and quotation, and then to seven of its vignettes.

Q. D. Leavis, introducing the Penguin edition of *Jane Eyre*, 1966, notes that the 'detailed descriptions of some of Bewick's text and woodcuts' provide the child 'with images of storm, shipwreck and disaster, Arctic desolation and Alpine heights, death and mysterious evil.' (p 14). David Lodge, in a chapter in *Language of Fiction*, 1966, suggests that Charlotte Brontë finds in the four elements and in the weather of their landscape what may be called 'objective correlatives' for 'the interior landscape of Jane's emotions'; he notes that we meet these elemental phenomena first in the opening scene with Bewick.

In addition to these, there are passing comments here and there, but, to my knowledge, there is only one piece devoted solely to the topic, a short article by Jane W. Stedman in the *Brontë Society Transactions*, 1966 (vol xv, no 1, pp 36–40).

While it has always been obvious that much of the imagery in *Jane Eyre* has a visual basis in art, it has not perhaps been appreciated how much of this derives from the words and pictures of Bewick's *Birds*. These establish a scaffolding which is to support Charlotte Brontë's exploration of the psychology of the sub-conscious.

This is not the place for the full investigation which the topic invites, but some necessary preliminaries may be dealt with. Two questions need to be decided: which are the pictures which Jane is looking at, and where are they?: and, to what extent could Charlotte Brontë expect her references to have, for her readers of 1847, any specific visual content? How well known, that is, was *British Birds* when *Jane Eyre* was published?

To take the second question first. Bewick's work was very well known indeed in the mid-nineteenth century. An extract from the *British Quarterly Review* for 1845, which devotes twenty pages to his work on the occasion of a reprint, shows the esteem in which he was then held.

'The name of Thomas Bewick is a "household word"; and his works are to be found in every region where the language of England is spoken, or her literature cultivated. There are few works which have been so universally diffused as those of Bewick, and it would not be

easy to name many for which there exists a more continuous demand. They are read, studied, admired, and appreciated by intellects of every grade, and by persons of all ages – by the young, by the middle-aged, and by the old. They are the food of minds occupied in pursuits the most opposite. The natural historian pores over them. The artist studies them. The general admirer of nature or of rural life and pursuits loves them; and the poet dotes upon them.' (Vol II, p 554).

This is no isolated opinion, but part of a chorus that had begun in the early years of the century, and was still sounding in Ruskin and Kingsley in the 1860s.[1] It may have been this very review which drew Charlotte Brontë's attention once again to the well-thumbed Parsonage copy of *Birds*; the Haworth family had owned Bewick since at least 1829, and probably earlier. It was in June 1825 that Mr Brontë brought Charlotte and Emily home from Cowan Bridge School to save them from the fate of their elder sisters, and inaugurated the period of home education. Charlotte was then nine. That Bewick was early among the books studied is shown by several references. In 1834, Charlotte gave Ellen Nussey a list of books for self-improvement, saying 'for natural history, read Bewick'. In 1832, at the age of sixteen, she had written some memorial 'Lines on Bewick' which derive from loving attention to his work (see Appendix). We have her copy of Bewick's figure 'The Mountain Sparrow', dated 16 March, 1830. Earlier still, we have Emily's drawing of the Whinchat, also copied from a Bewick figure, and dated April 1st, 1829, when Emily was ten. Significantly, for Emily, the Whinchat is described by Bewick as 'a solitary bird, frequenting heaths and moors.'[2]

Apart from other evidence, the laudatory references to Bewick in their favourite magazine, *Blackwood's,* make it probable that the Brontës would know *British Birds* by at least 1826, when an enlarged and definitive edition appeared. *Blackwood's* had carried a substantial appreciation of Bewick's achievement the year before, in July, 1825: 'Take his *British Birds,* and in the tail pieces to these two volumes you shall find the most touching presentations of nature in all her forms, animate and inanimate. . . . This is far beyond the mere pencilling of fur or feathers . . . a man of genius.'[3]

Another tribute appeared in the number for June 1828: 'Have we forgotten the "Genius that dwells on the banks of the Tyne", the Matchless, the Inimitable Bewick? No. His books lie on our parlour, bedroom, dining-room, drawing-room, study table, and are never out of place or time. Happy old man! The delight of childhood, manhood, decaying age! – A moral in every tail-piece – a sermon in every vignette.'[4]

Thomas Bewick, then, was a 'household word' in England in the years up to 1860, so that Charlotte could rely on the implications of

her references, both verbal and visual, being understood. Nor is the reference in *Jane Eyre* the only one the Brontës made. In *Villette,* it is probably Bewick which young Graham Bretton delighted to show to the six-year-old Paulina, entrancing her by telling her 'all about the pictures' (chapter xxv). And in *The Tenant of Wildfell Hall,* Anne Brontë also refers to such a book, 'a natural history with all kinds of birds and beasts in it, and the reading as nice as the pictures'. Helen Huntingdon's little boy Arthur is looking at it in chapter liii.

These Brontë references have in common, it will be noted, the book's appeal to a child.[5] In this connection another contemporary tribute may be cited. Bewick's old friend Bowman has recorded, 'that I was . . . in very early life . . . allured by his fascinating wood engravings; my own children were passionately fond of them and never weary of examining them, but that this was an indulgence only granted as a reward for good behaviour'.[6]

British Birds was the work of Bewick's maturity, and his finest. Thomas Bewick was born in 1753 at Ovingham, on the Tyne, in Northumberland, the son of a small farmer and collier. After a boyhood dominated by his love for the outdoors and for drawing, he was apprenticed in 1767 to a Newcastle engraver, Ralph Beilby. The firm's miscellaneous trade offered the boy wide experience, but only with *Select Fables* of 1784 did his talent find real scope. This book revealed him not only as an engraver of great technical dexterity, but as a creative artist, equally Hogarthian and poetic in his vision. Both aspects found fuller expression in *The General History of Quadrupeds,* 1790. The difficulty he found in this of suggesting life when drawing only from specimens led Bewick to determine in his next venture to 'stick to nature as closely as he could'. For *Birds* he worked almost wholly from life, for both the bird and its setting, so that we have a priceless record, not only of the birds themselves, but of house and farmyard, moor, copse and stream, sea coast and estuary, even of the 'coaly Tyne' itself, as these were at the close of the eighteenth century. As Charlotte expressed it in her "Lines", Bewick's woodcuts are 'true to the common Nature that we see/ In England's sunny fields, her hills and vales'. (See Appendix).

A History of British Birds, volume 1, *Land Birds,* was published in 1797, and its companion volume, *Water Birds,* in 1804. In both, Bewick arranges the birds in the classification of his day, giving each a page or two of technical description. Almost every entry is given a heading illustration, or 'figure' as Bewick called it, consisting of a woodcut about one-third to one-half the size of the page. (Jane Stedman's reference to this figure as a 'large ornithological plate' is misleading, for the figure is a woodcut, printed integrally with the text, not a dissociated plate.) Each figure shows a bird in some appropriate natural

setting. At the end of almost every entry there is a vignette, as tailpiece. This, though usually tiny, is no mere finial ornament, but an engraving of exquisite quality. Sometimes it will be a feather, or a floral scroll, a bird's head with eager eye, or a jug, a bucket, a spade; it may be a naiad by a fountain, or a memorial stone. More often, and more importantly, it is a rural scene or seascape embodying some anecdote, and offering a wry or macabre insight into human behaviour, the 'moral' and 'sermon' of *Blackwood's* eulogy.

It is these vignettes which Bewick's first readers so loved, his 'tale-pieces', as he christened them. In the cutting of them he took great joy, turning from the task of the 'figures' and flying 'to cut an ornamental tailpiece with avidity; for in the inventive faculty his imagination revels.'[8] Asked upon his deathbed what he had been thinking of during a doze, 'he replied with a faint smile, that he had been devising subjects for some new tailpieces'.[9]

Tailpiece woodcuts such as these are almost Bewick's own invention, appearing first in *Quadrupeds*; their subsequent development is all his own. Its extent may be gauged from the numbers in the last edition of his lifetime, that of 1826. *Land Birds* of that date had 157 figures and 161 tailpieces, while *Water Birds* had 157 and 145. Bewick died in 1828, at his home at Gateshead, now a twin town with Newcastle. Perhaps the name Gateshead came to Charlotte's attention from some Bewick obituary.

All the pictures which the ten-year-old Jane describes are tailpieces. The range of Bewick's subjects in these goes far beyond that of the birds themselves, and surprises the modern reader, who is expecting merely an ornithological treatise. But to Charlotte's readers of 1847, the name Bewick called up a realm of 'nature . . . truth . . . humour and keen satire . . . powerful morality', as well as 'the poetry of creation.', to quote the *British Quarterly* again.[10] Not having these mental images himself, today's reader may well miss the emotional significance of Jane's absorption in her book. But the first readers of *Jane Eyre* could be expected to get the point.

Now for the second question to be settled; which are the pictures concerned, and where can today's reader see them?

As has been noted, an article which attempts to be specific about this is Jane Stedman's, in *Brontë Society Transactions,* 1966, but it is not illustrated, and does not state to which edition of *Birds* its references apply. This is unfortunate, because the bibliography of *Birds* is a complicated story, especially for the vignettes; Roscoe's otherwise exhaustive study does not include information on their whereabouts.[11]

What follows, therefore is an attempt to identify, and locate for a modern reader, the words and vignettes to which *Jane Eyre* refers, and to indicate something of their significance. By checking the repro-

ductions offered here in whatever edition may be locally available, readers should be able to capture something of the visual and symbolic context which Bewick provided for the novel.

First, an outline of the bibliographical history of the book. The first volume, *Land Birds,* appeared in 1797, in four styles, imperial, thick royal, thin royal and demy 8vo. A second edition, still dated 1797 on the title page, appeared in 1798. Though Bewick 'regarded this edition as no more than an additional reprinting of the first',[12] there are revisions throughout, in text and typesetting. Both editions seem to have been out of print by 1804.[13]

Water Birds was published in the same four styles in 1804. Enough copies were printed to match *Land Birds* so that purchasers could complete their sets. In 1805, Bewick issued both volumes together, announcing them as available in imperial, royal, and demy 8vo. The imperial and the royal 8vo versions of both *Land Birds* and *Water Birds* have revisions in text, figures, and vignettes. Over the demy 8vo, however, there is a difficulty. The demy *Land Birds,* printed in 1805, and in all respects similar to the revised 1805 imperial and royal copies, bears instead the title page date 1804; while the demy *Water Birds,* also printed in 1805, and likewise bearing the title page date 1804, is merely 'an exact reprint of the first edition' of 1804, and has, therefore, no revisions.

It is these complications which make it difficult to accept Jane Stedman's very general reference in her article to 'Thomas Bewick's History of *British Birds*, the 1804 edition of which was owned by the Reverend Patrick Brontë.', and its footnote, 'this would seem to be the demy issue of 1805, which was dated 1804'. This remark fails to distinguish between texts; in addition, no documentation is offered for the statement that the 1804 edition is the one which the Brontës owned. The evidence as to what copy theirs was is very slight, and unreliable. Hanson[14] says that the edition of 1797 is 'now' (1950) in the Brontë Museum, but of this the present Librarian knows nothing; nor, of course, was *Water Birds*, the key volume, available at all in 1797. Gérin[15] says that a copy of *British Birds* 'published in 1804' was 'eventually sold at the parsonage sale after his (Mr Brontë's) death'. This, which also takes no account of the bibliographical difficulties, I have been unable to substantiate.

In 1809, a combined volume of *Birds,* demy 8vo, was published, but may be disregarded for our purposes, since Jane Eyre is using an issue in *two* volumes. ('I could distinguish the two volumes of Bewick's *British Birds* occupying their old place on the third shelf.')[16]

Land Birds appeared again in royal 8vo in 1814–16, with the title page date of 1804, while a demy issue of both volumes appeared in 1816. In 1821, there was a major reissue, enlarged and with substantial

revision, and with supplements.[17] This, the seventh of *Land Birds* and the fifth of *Water Birds,* was offered in imperial, royal and demy 8vo. In 1826 appeared the last edition of Bewick's lifetime, in the same three styles, further revised and greatly enlarged. The order of the birds is altered, there are many new entries, with new figures and new vignettes. Some birds are transferred from one volume to another.

It should be clear, then, that the bibliography of *Birds* is no simple matter of a list of reprints. Jane Stedman, after her unsatisfactory reference to the 1804/5 demy edition, goes on to suggest identifications for the vignettes which Jane describes, indicating each as to be found with some particular bird. As, however, she does not state which edition she is consulting, and as the placing of the vignettes varies considerably in different editions, it is not possible to use her references. A new table of locations has therefore been constructed (see Appendix). As for establishing which edition Charlotte herself had in mind, this has not proved possible. That she had a text before her is clear from her quotations; that she was drawing in at least part on other Bewick texts is also obvious.[18]

To proceed, then, to the use which she makes of these words and pictures from Bewick. Jane, aged ten, escapes one drear November afternoon from the displeasure of her aunt, Mrs Reed of Gateshead, into the small breakfast-room adjoining the family sitting-room. 'It contained a bookcase; I soon possessed myself of a volume, taking care that it should be one stored with pictures.' (p 39). Mounting into the window seat behind the curtain, and so 'shrined in double retirement', Jane looks out at the wintry afternoon, with its 'ceaseless rain sweeping away wildly before a long and lamentable blast.' (p 40.) She takes refuge in her book, *British Birds.*

Here is established what will be the three-fold pattern of the novel; in the centre is Jane, secluded and secret in herself; outside, beyond the protecting glass of the window (and how often that recurs), is the literal landscape, wintry in this instance. Within, there lies ready the 'inner world', the landscape of Jane's consciousness, to which the reader is given access through the medium of books, of Bessie's fairy tales, and of Jane's own feverish dreams and paintings.

It is the consistent pressure of the imagery derived from this pattern that gives the novel its unity of tone. Later, the details that compose the pattern will widen out, until the four elements themselves (the earth and air (Eyre) of the moors, the fire, the rain and snow), and the sun, moon and skies will be full of thematic resonance. Windows, mirrors, and locks will recur, to reiterate the contrast of within and without, and to stress the thinness of the wall that divides them. It is with these leit-motifs that, without such conventional narrative devices as diary-keeping, letter-writing, or authorial exposition, Charlotte Brontë

enables us to enter fully into Jane's inner life. The method was, in 1847, strikingly original.

Jane reads her book. It is one volume, it seems, and of some weight and size, for when John Reed throws it at her, he has to 'lift' and 'poise' it, and it knocks Jane down (p 42). (The weight of one volume of the 1821 edition, in boards, imperial 8vo is just under $2\frac{1}{2}$lb.)

That the book is volume II, i.e. *Water Birds,* is established by the quotations and paraphrase given from 'certain introductory pages'. These are by Bewick himself, and express with the elevated rhetoric of his time, and with a genuine Romantic impulse, the wonder of created life and the glory of the 'Author of Nature'.[19] His most striking paragraphs deal with the migrant sea birds of the north.

The 'nations of the feathered race,' he writes, hold the 'northern extremities of the earth . . . as their peculiar heritage – a possession which they have held coeval with creation. There, amidst lakes and endless swamps, where the human foot never trod, and where, excepting their own cries, nothing is heard but the winds, they find an asylum where they can rear their young in safety.' But after the summer has gone, 'as soon as the sun begins, in shortened peeps, to quit his horizontal course, the falling snows, and the hollow blasts foretell the change, and are the signals for their departure.' Others of the 'multifarious host' of sea-fowl pierce the air 'with their harsh shrill cries, screamed forth in mingled discord with the roaring of the surge. Grating as their cries are, these birds are often hailed by the mariner, as his only pilots, while he is tossed to and fro, amidst solitary rocks and isles, inhabited only by the sea-fowl.'

No wonder that young Jane could not pass those pages by 'quite as a blank'! What a feeling they evoke of loneliness, cold, suffering and endurance! At this point in Bewick's text Charlotte begins to blend paraphrase and quotation. Her 'solitary rocks and promontories' (p 40) is a conflation of 'solitary rocks and isles', above, with Bewick's next phrase, 'rocky promontories'. She quotes the essentials from succeeding lines, as comparison will show, but even what she omits – Bewick's 'Frozen Ocean', for instance, has left its sediment in her mind. Here is the text of Bewick at this point.

'The greater part of them hatch and rear their young on the rocky promontories and inlets of the sea, and on the innumerable little isles with which the extensive coast of Norway is studded, from its southern extremity – the Lindesness, or Naze, to the North Cape, that opposes itself to the Frozen Ocean. The Hebrides, or Western Scottish Isles, are also well known to be a principal rendezvous to sea-fowl, and celebrated as such by Thomson.'

Bewick then quotes nine lines of verse, the first four of which Charlotte uses (omitting those which stress bird life); she picks up his

text again at 'Other parts of the world – the bleak shores and isles of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland, etc., with the vast sweep of the Arctic Zone, are also enlivened in their seasons by swarms of sea-fowl, which range the intervening open parts of the seas to the shoreless frozen ocean.' After a sentence on scientific enquiry, Bewick continues, 'In these forlorn regions of *unknowable* dreary space, this reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentre the multiplied rigours of extreme cold; even here, so far as human intelligence has been able to penetrate, there appears to subsist an abundance of animals in the air, and in the waters.'

Of all this, Jane's recollection offers a heightened summary, not uninfluenced by Bewick's later phrases about 'drifts of ice', 'the mid-sea deeps', etc., and omitting as irrelevant Bewick's note of the 'abundance of animals'. It is this Polar landscape that Jane is possessed by, while the 'long and lamentable blast' of a real November dusk sweeps by outside the window. 'Of these death-white realms I formed an idea of my own: shadowy, like all the half-comprehended notions that float through children's brains, but strangely impressive. The words in these introductory pages connected themselves with the succeeding vignettes.' (p 40).

Jane then describes three sea vignettes which complete these images of desolation, and to which Bewick's words 'gave significance'.
'the rock standing up alone in a sea of billow and spray'
'the broken boat stranded on a desolate coast'
'the cold and ghastly moon glancing through the bars of cloud at a wreck just sinking.'

Since Bewick has many such scenes, one cannot be positive about these tailpieces. The most likely candidate for the 'rock alone' is shown in Plate A. The 'broken boat' is probably the tailpiece shown in Plate B, which in most editions has the added prominence of being the final

A 'the rock standing up alone'

B 'the broken boat'

vignette of *Water Birds*; Plate C, however, is also possible, and there are others, such as the vignette numbered 1 in the subsidiary location table (see p 19). Plate D shows the 'cold and ghastly moon' and wreck. Reproduction of this is difficult but in some variants which I have seen of this vignette, it is possible to make out a sinking hull at the foot of the rock. Other sea vignettes which present similar themes are those numbered 2, 3, 4, and 7 in the location table. In connection with number 4, one recalls that Cowper's 'The Castaway' was a favourite poem of the Brontës.

Next Jane gives an extended account of a fourth vignette, this time in its own paragraph. 'I cannot tell what sentiment haunted the quite solitary churchyard, with its inscribed headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly risen crescent, attesting the hour of eventide.' This vignette is shown in Plate E. Note the inscription of the headstone: 'Good Times and Bad Times and all Times get over.' As for the gate, it reappears, surely, as the 'gate . . . opening into the meadow, between two stone pillars crowned by stone balls' which is the back entrance by which Jane approaches the ruined Thornfield Hall in chapter xxxvi (p 449). That moon, too, crescent or full, is a key image in the novel, as Lodge and others have shown.[20] The indefinable emotion roused by this vignette is reinforced, for those who know their Bewick, by his many other churchyard images, which reveal a 'marked morbid strain', as Austin Dobson says. There is in Bewick's work, he writes, 'a section which may be said to deal with the lachrimae rerum – the sad contrasts and mutabilities of things – minute pictorial homilies . . . the old man reading *Vanitas Vanitatum* on the crumbling tombstone . . . the church on the shore, where the waves are rapidly effacing the records of the dead.'[21] These two vignettes are noted as numbers 5 and 6 in the location table.

After this deliberately emphasised tailpiece, Jane comes to the three mysterious ones which suggest to her the 'profoundly interesting' world

C Ship wrecked in ice

D 'moon . . . wreck just sinking'

of the supernatural, the world of apparitions, conscience, sin, punishment, and the doings of the devil.

The first, of 'two ships becalmed on a torpid sea', which she thinks of as 'marine phantoms', is probably that shown in Plate F. Next comes the 'fiend pinning down the thief's pack behind him', which Jane passes over quickly as 'an object of terror' (Plate G). Finally, and equally terrifying, there is the 'black, horned thing seated aloof on a rock, surveying a distant crowd surrounding a gallows' (Plate H). Of these last two vignettes the 'devil' always appears in *Land Birds*, and the 'fiend' usually does so. That Charlotte transferred them to Jane's volume of *Water Birds* is an indication of their value for her purpose.

Jane passes quickly over the 'fiend'; why is it 'an object of terror'? The answer lies in her individual interpretation of the picture. To the adult eye, the fiend, black, horned, winged and tailed, is levering at some traveller's bundle to help him hoist it to his back. Whatever the contents – Stedman suggests a body – it is soft and heavy. One should compare the vignette, I am sure, with another of similar tone, in Bewick's *Fables of Aesop*, 1818.[22] In this, shown in Plate J, a poacher carries on his back a bundle which casts a shadow in the shape of a devil like this one with horns, wings, and tail. The child Jane, however, thinks of her picture as showing the fiend's grasp upon some thieving sinner, 'pinning down' on him the burden of his crime.

The 'black, horned thing' on the rock is even more haunting. It puffs at a pipe as it flies past the rock – 'the Devil's Pipe', Ruskin called it.[23] Did Bewick intend such a pun? Clearly, this devil is 'piping' for, or watching for, someone. For whom? For the criminal dying on the distant gallows? For the crowd enjoying the spectacle of his execution? Or, perhaps, for all sinners, whether found out in their sins or not? In the Calvinistic context that is soon to be made plain to Jane by Mr Brocklehurst, the devil is always abroad on business that bodes ill to naughty little girls. Says the servant Abbot in chapter ii, 'If you

E 'the quite solitary churchyard'

F 'the two ships becalmed'

don't repent, something bad might be permitted to come down the chimney and fetch you away.' (p 45). And again, 'All said I was wicked and perhaps I might be so . . . was I fit to die?' (p 48). No wonder that Jane faints when she imagines a ghost returned from some 'church vault' or grave to revisit the Red Room. 'Little girl,' says Mr Brocklehurst, 'here is a book entitled the *Child's Guide*; read it with prayer, especially that part containing an account of the awfully sudden death of Martha G——, a naughty child addicted to falsehood and deceit' (p 67).

The struggle between good and evil, the pressure of conscience, and the possibility of devilish possession which are imaged in these two vignettes of Bewick's are remembered throughout the novel. Moreover, there is, in fact, 'one real fiend' in the book; in the 'narrow stone hell' which is Thornfield Hall, lives Bertha the mad wife, 'worse than a legion of such as we imagine . . . a hideous demon:' (pp 328, 342). And both Rochester and Jane have moments of infernal temptation.

It is obvious, then, why these two Bewick vignettes should be given such emphasis as 'objects of terror'. Jane is to become a woman very sensitive to strange 'presentiments . . . sympathies . . . signs', to that 'mystery to which humanity had not yet found the key . . . whose workings baffle human comprehension,' (p 249). That there are good spirits abroad however, as well as bad, is the lesson which Helen Burns tries to impart to Jane at school. 'Besides this earth, and besides the race of men, there is an invisible world and a kingdom of spirits: that world is round us, for it is everywhere; and those spirits watch us, for they are commissioned to guard us' (p 101). Prepared in this way for the intervention of the unseen, we can accept as psychologically possible those non-rational elements of Jane's experience, those strange manifestations of abnormal powers, which occur at key points in the story.[24]

This world of 'strange' concepts – 'strange' is a constant adjective in

G 'the fiend pinning down the thief's pack'

H 'the black, horned thing'

this novel, chiming some fifty times or more – this inner world, then, is the one we, like Jane, are introduced to through Bewick's pictures. Many of these are surprisingly macabre. (See numbers 8 and 9 in the location table.) They are linked in Jane's memory with Bessie's tales, which cannot be discussed here. It is enough to say that John Wesley's *Henry, Earl of Moreland* (p 41) is a hair-raising but moral tale, not unlike those which the Brontës devoured among Aunt Branwell's Methodist books, 'full of miracles and apparitions, of preternatural warnings, ominous dreams and frenzied fanaticism'.[25]

Jane, then, is happy in her way, with Bewick on her knee, until John Reed hauls her into the outer world and knocks her down with the book itself. The 'objective correlatives' set up by these Bewick references are touched upon constantly through the rest of the novel, in the supernatural material already noted, in the bird imagery of the lovers' exchanges, in the polar imagery for sexual suppression, and in many other ways.

One further Bewick item may be given to complete this part of the record. This is Charlotte's poem, 'Lines on Bewick' (see Appendix). It is dated November 27, 1832, four years to the month after Bewick's death, when Charlotte was sixteen. Looking back from the 'riper age' to her 'childhood's days', she remembers the 'rapture' with which she had then studied his 'enchanted page'. She has already been impressed by the same sea vignettes as appear in *Jane Eyre,* those depicting the 'lone rock . . . dashing billows . . . wan moon'. The traveller who 'stands alone on some desert heath' and may have to find a bed, like Jane, 'on the wild moor', may be seen in Plate I. The 'marble Naiad placed beside a fountain' is noted as number 10 in the location table.

Doubtless, too, the poem's 'great eagle, with his lightning eye' and 'tyrant glance' played its part later in the creation of Rochester, who is spoken of as the 'caged eagle', the 'royal eagle', (p 456, 464), and has a 'falcon-eye' (p 301). Introducing the falcon species Bewick writes,

I 'a traveller stands lone'

J Poacher and shadow

'The eyes of the Eagle have the glare of those of the Lion . . . they are equally fierce, bold, and intractable', and he devotes a large heading figure to the Golden Eagle.[26] In Charlotte's words, it 'looks on the gazer, life-like, free and bold'.

These, then, are the illustrations which ten-year-old Jane Eyre is absorbed in, that drear November afternoon, as the Brontë children and so many others in that century had been at much the same age. Every reader will find his appreciation of the novel deepened by an acquaintance with the words and the visual images which Charlotte Brontë had in mind, and which, though hidden from our day, were in hers matters of 'household' knowledge to a very wide range of the reading public, 'the young, the middle-aged, and the old' of the *British Quarterly Review* in 1845.

Joan Stevens

APPENDIX

LINES ON BEWICK

The cloud of recent death is past away,
But yet a shadow lingers o'er his tomb
To tell that the pale standard of decay
Is reared triumphant o'er life's sullied bloom.
But not the eye bedimmed by tears may gaze
On the fair lines his gifted pencil drew,
The tongue unfaltering speak its meed of praise
When we behold those scenes to Nature true —
True to the common Nature that we see
In England's sunny fields, her hills and vales,
On the wild bosom of her storm-dark sea
Still heaving to the wind that o'er it wails.
How many winged inhabitants of air,
How many plume-clad floaters of the deep,
The mighty artist drew in forms as fair
As those that now the skies and waters sweep;
From the great eagle, with his lightning eye,
His tyrant glance, his talons dyed in blood,
To the sweet breather-forth of melody,
The gentle merry minstrel of the wood.
Each in his attitude of native grace
Looks on the gazer life-like, free and bold,
And if the rocks be his abiding place
Far off appears the winged marauder's hold.
But if the little builder rears his nest
In the still shadow of green tranquil trees,
And singing sweetly 'mid the silence blest
Sits a meet emblem of untroubled peace,
'A change comes o'er the spirit of our dream,' —
Woods wave around in crested majesty;
We almost feel the joyous sunshine's beam
And hear the breath of the sweet south go by.

Our childhood's days return again in thought,
We wander in a land of love and light,
And mingled memories, joy — and sorrow — fraught
Gush on our hearts with overwhelming might.
Sweet flowers seem gleaming 'mid the tangled grass
Sparkling with spray-drops from the rushing rill,
And as these fleeting visions fade and pass
Perchance some pensive tears our eyes may fill. ....
These soon are wiped away, again we turn
With fresh delight to the enchanted page
Where pictured thoughts that breathe and speak and burn
Still please alike our youth and riper age.
There rises some lone rock all wet with surge
And dashing billows glimmering in the light
Of a wan moon, whose silent rays emerge
From clouds that veil their lustre, cold and bright.
And there 'mongst reeds upon a river's side
A wild bird sits, and brooding o'er her nest
Still guards the priceless gems, her joy and pride,
Now ripening 'neath her hope-enlivened breast.
We turn the page: before the expectant eye
A traveller stands lone on some desert heath;
The glorious sun is passing from the sky
While fall his farewell rays on all beneath;
O'er the far hills a purple veil seems flung,
Dim herald of the coming shades of night;
E'en now Diana's lamp aloft is hung,
Drinking full radiance from the fount of light.
Oh, when the solemn wind of midnight sighs,
Where will the lonely traveller lay his head?
Beneath the tester of the star-bright skies
On the wild moor he 'll find a dreary bed.
Now we behold a marble Naiad placed
Beside a fountain on her sculptured throne,
Her bending form with simplest beauty graced,
Her white robes gathered in a snowy zone.
She from a polished vase pours forth a stream
Of sparkling water to the waves below
Which roll in light and music, while the gleam
Of sunshine flings through shade a golden glow.
A hundred fairer scenes these leaves reveal;
But there are tongues that injure while they praise:
I cannot speak the rapture that I feel
When on the work of such a mind I gaze.
Then farewell, Bewick, genius' favoured son,
Death's sleep is on thee, all thy woes are past;
From earth departed, life and labour done,
Eternal peace and rest are thine at last.

C. Brontë, 27 November, 1832

This poem was first printed under the tentative title of 'Lines on the Celebrated Bewick' in *The Times Literary Supplement*, 4 January, 1907.

LOCATION TABLE

	Land Birds 1797,8 Roscoe (2nd ed)	*Water Birds* 1804 Roscoe (1st ed)	*Land Birds* 1805 Roscoe (Royal)	*Water Birds* 1805 Roscoe (Royal)	*Land Birds* 1821 Roscoe	*Water Birds* 1821 Roscoe	*Land Birds* 1826 Roscoe	*Water Birds* 1826 Roscoe	Memorial Edition 1885 *Land Birds*	*Water Birds*	
Plates A-J	15	17	18B	19B	24–25	26–27	31	32			
A Rock Alone	—	—	—	—	—	supp. p10	—	128	—	156	A
B Broken Boat	—	400	—	400	—	360	—	421	—	407	B
C Ship in Ice	—	188	—	188	—	156	—	196	—	185	C
D Moon, Wreck	—	125	—	125	—	122	—	109	—	26	D
E Churchyard	—	166	—	166	—	237	—	256	—	353	E
F Ships becalmed	—	194	—	—	—	190	—	125	—	370	F
G Fiend, Thief	—	196	—	196	supp. 22	—	183	—	232	—	G
H Devil on Rock	129	—	133	—	318	—	99	—	103	—	H
I Lone Traveller	—	251	—	251	—	228	—	245	—	231	I
J Poacher and Shadow	*Fables*, 1818, page 74, Vol IV p 74										
Numbers (not illustrated)											
1 Boat Rudder	—	138	—	138	—	169	—	173	—	158	1
2 Kayak on Ice	—	230	—	230 (—220)	—	211	—	171	—	395	2
3 Rock, Two Ships	—	206	—	206	—	173	—	128	—	401	3
4 Castaway, Wreck	—	182	—	186	—	177	—	180	—	388	4
5 Old man, Tombstone	202	—	209	—	—	116	238	—	158	—	5
6 Church by Sea	—	245	—	245	—	220	—	234	—	222	6
7 Rock and Hat	—	248	—	248	—	230	—	236	—	224	7
8 Man on Gallows	—	—	—	—	—	—	78	—	71	—	8
9 Poacher, Spooks	57	—	59	—	175	—	70	—	107	—	9
10 Naiad	330	—	341	—	—	175	—	194	—	213	10

REFERENCES

[1] See: *Annual Review,* Vol. III, 1805, p 733. John Ruskin, *Works,* 1904: Vol. XV, *The Elements of Drawing,* p 223; Vol. XX, *Aratra Pentelici,* pp 355–356; Vol. XXII, *Ariadne Florentina,* pp 360–368.

[2] Bewick's figure of the Whinchat is at p 175 of *Works,* Memorial Edition, 1885, Vol. I. Emily's copy of it is reproduced in *Brontë Society Transactions,* Vol. XII, part XIV, no iv. The figure of the Mountain Sparrow is at p 248 of the *Works,* Memorial Edition, Vol. I; Charlotte's drawing is in the Brontë Museum, Haworth.

[3] *Blackwood's Edinburgh Magazine,* Vol. XVIII, July 1825, pp 1–5.

[4] *op. cit.* Vol. XXIII, June 1828, p 873. The quotation is from Wordsworth, 'The Two Thieves', *Lyrical Ballads,* 1800.

> 'O now that the genius of Bewick were mine
> And the skill that he learned on the banks of the Tyne!'

[5] Charles Kingsley notes (*Letters and Memories,* 9th edition, 1877, p 222) that he was 'brought up . . . on Bewick's *Birds*'. Kingsley puts Tom's river in the *Water Babies,* 1863, in Bewick country, thus describing it: 'It was such a stream as you see in dear old Bewick; Bewick, who was born and bred upon them. . . . You must look at Bewick to see just what it was like, for he has drawn it a hundred times with the care and love of a true north countryman.' The reference is further evidence of the continuing familiarity of Bewick. (Chapter III).

[6] Quoted by Reynolds Stone, *The Wood Engravings of Thomas Bewick,* 1953, p 30.

[7] Bewick's *Works,* Memorial Edition: Vol. V, *Memoir,* 1887, p 162.

[8] Reynolds Stone, *op. cit,* p 29.

[9] *Memoir, op. cit,* p 315.

[10] *British Quarterly Review,* Vol. II, 1845, pp 560, 555.

[11] S. Roscoe, *Thomas Bewick: A bibliography raisonné,* 1953.

[12] Roscoe, p 56.

[13] Roscoe, pp 77, 80.

[14] L. and E. M. Hanson, *The Four Brontës,* 1950, p 354.

[15] Winifred Gérin, *Anne Brontë,* 1959, p 55.

[16] *Jane Eyre,* Penguin edition, 1966, p 256 (chapter xxi). Subsequent page references in text are to this edition.

[17] Roscoe, pp 107–109.

[18] See later remarks on the two 'devil' vignettes.

[19] Bewick's *Works,* Memorial Edition: Vol. II, *Water Birds,* 1885, pp ix–xv.

[20] David Lodge, *Language of Fiction,* 1966, pp 114–143. Robert B. Heilman, 'Charlotte Brontë, Reason, and the Moon', *N.C.F.,* Vol. XIV, no iv, March 1960.

[21] Austin Dobson, *Thomas Bewick and his Pupils,* 1899, p 123.

[22] *Fables of Aesop,* 1818, p 74. See also vignette Number 9.

[23] Ruskin, *Works,* 1904, Vol. XXX, pp 283–288.
'The Devil's Pipe! . . . Here the distance, crowd, and gibbeted figure wonderful. The little puff from the pipe . . . and its outlines with knob below bowl – quite marvellous.'
cf. also Tennyson, *Maud,* I l, xix, 'The Devil may pipe to his own.'
Ruskin sees the devil as flying: Jane sees it as 'seated aloof on a rock'. Ruskin discusses also the vignette of the 'fiend', interpreting it as 'the devil and the burglar'. It should be noted that a gallows with a hanging body is to be seen in the back-

ground behind Bewick's figure of the Mountain Sparrow, which Charlotte copied, as has been said, in 1830. In her drawing, however, she omitted the gallows. See also vignette Number 8.

[24] See Kathleen Tillotson, *Novels of the 1840's*, 1956, p 306.

[25] John Wesley, *Henry, Earl of Moreland,* 1781. The quotation is from *Shirley,* chapter xxii.

[26] The Golden Eagle is the first bird figure in *Land Birds.*

BIBLIOGRAPHICAL NOTE

The following books held in the Rare Book Collection, Alexander Turnbull Library, Wellington, were the basis of this study.

THOMAS BEWICK. *History of British Birds.*

Vol. I, *Land Birds,* 1797 (ie 1798), 2nd edition. Roscoe 15A (imperial 8vo).

Vol. II, *Water Birds,* 1804, 1st edition. Roscoe 17A (imperial 8vo).

Land Birds, Water Birds, issued two parts in one, 1809. Roscoe 20 (demy 8vo).

Vol. I, *Land Birds,* and Supplement, 1821. Roscoe 24–25B (royal 8vo).

Vol. II, *Water Birds,* and Supplement, 1821. Roscoe 26–27B (royal 8vo).

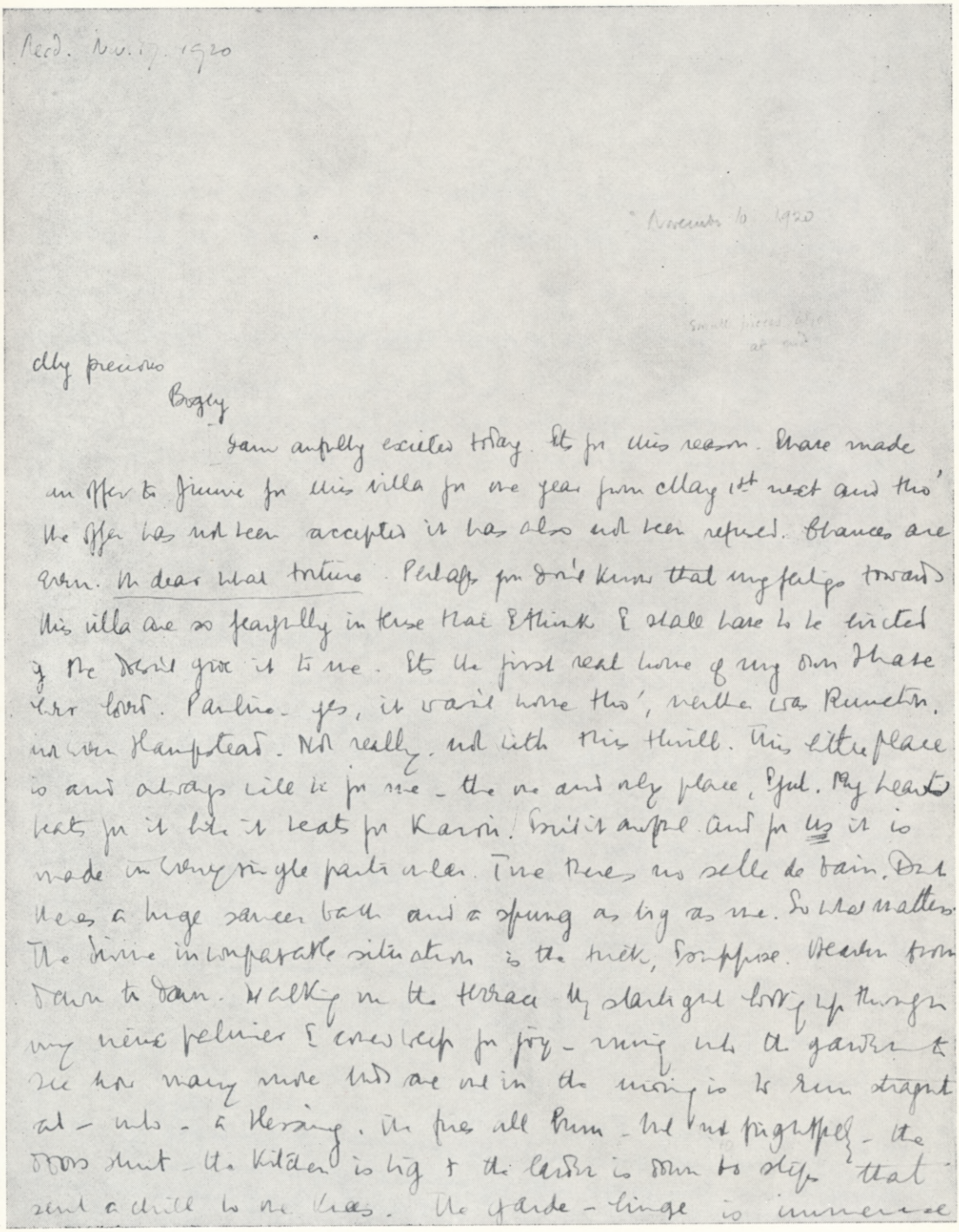
The Fables of Aesop, and others, with designs on wood by Thomas Bewick, 1818. Roscoe 45A (imperial 8vo), 45C (demy 8vo).

CHARLOTTE BRONTE

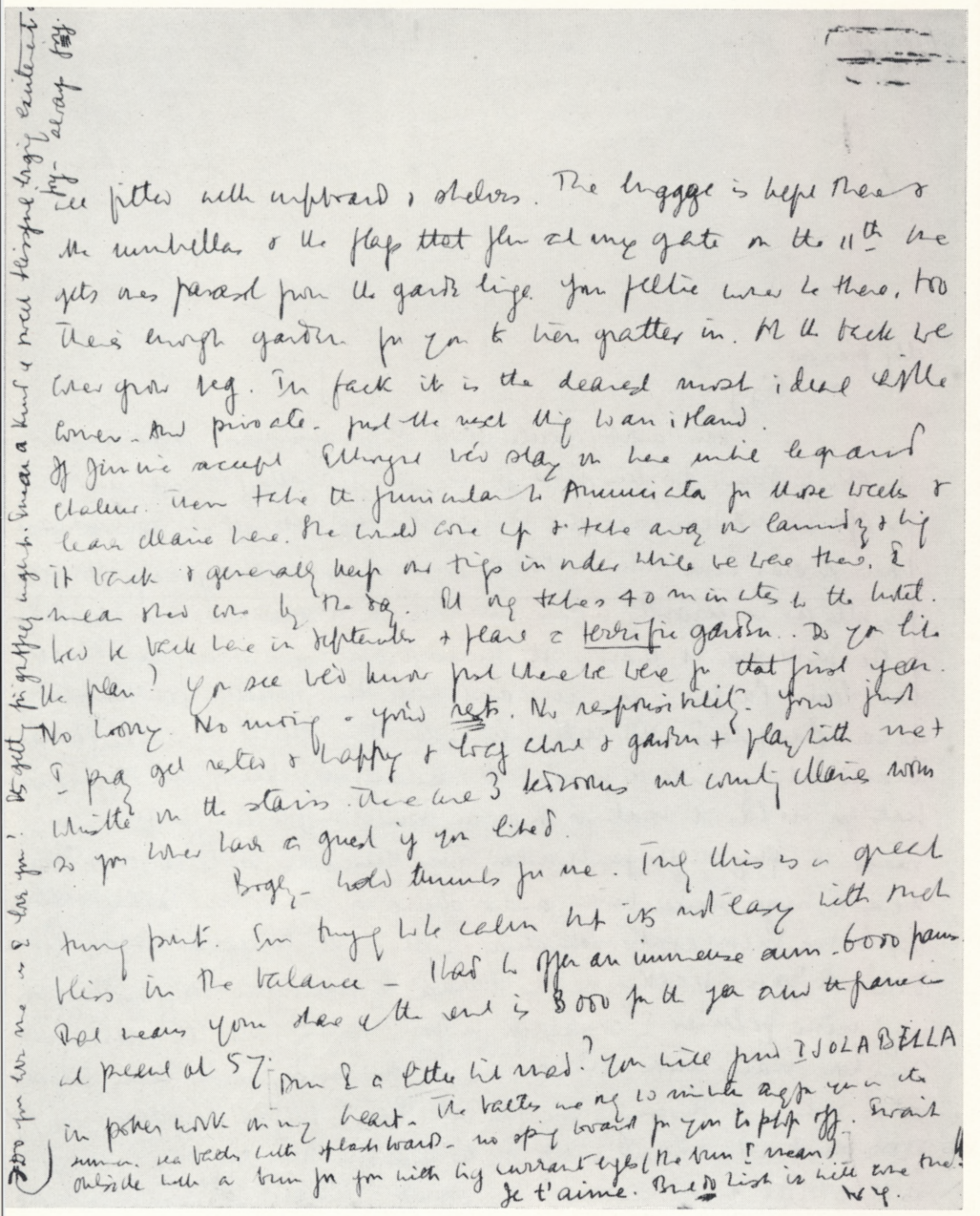
Jane Eyre, an autobiography, by Currer Bell, 3rd edition, 1848. Wise 5.

Shirley. A tale by Currer Bell, 1849. Wise 6.

In addition, the National Library holds: Bewick, *History of British Birds,* Vol. I, *Land Birds,* 1805, 3rd edition. Roscoe 18B (royal 8vo). *History of British Birds,* Vol. II, *Water Birds,* 1805, 2nd edition. Roscoe 19B (royal 8vo).



Katherine Mansfield to J. Middleton Murry from Isola Bella
10 (?) November 1920. (See page 35)



Katherine Mansfield to J. Middleton Murry from Isola Bella
10 (?) November, 1920.

A SEVENTEENTH CENTURY DANCE OF DEATH

There is in the Turnbull Library a small octavo book *La Dance Machabre or Death's Duell* of which only five other copies are known to survive. On B of the Turnbull copy is written the name of a previous owner 'Frances Wolf-(?)eston her bouk'. No date is given on the title page and the author is merely styled W.C. A prose dedication to Queen Henrietta Maria, the Queen of Charles I, is signed Colman and a verse dedication W. Colman. The book itself offers no conclusive evidence that its author was the Franciscan friar Walter Colman. We know of Colman's authorship from two Franciscan historians Angelus Mason and Luke Wadding. Mason wrote in his *Certamen Seraphicum* (1649): 'Opus vtile, qui titulus Duellum Mortis metro Anglicano a se compositum, in lucem edidit, Sacraeque Majestati Angliae Regine(sic) dedicavit.' and Wadding in *Scriptores Ordinis Minorum* (1650): 'Christophorus Colmanus . . . edidit rhythmo Anglico Mortis duellum, Londini an 1628.'[1] No edition of 1628 is known. The book was entered in the Stationers' Register 13 June, 1631. Possibly some support for the existence of an earlier edition is Colman's statement in his verse dedication to the Queen that his 'rude composure' was '. . . the first piece ventur'd on the Stage/ Since you were ours,/ To craue your Patronage.'[2] Henrietta Maria, after the earlier ceremony in Notre Dame, married Charles at Canterbury in 1625.

The dedication to the Queen reminds us that with her accession there was some slackening of the rigid censorship which had previously severely restricted Catholic books. Caution was still necessary and the London publisher of Colman's book suppressed any reference to his author's religious status. It is interesting to note that under Henrietta Maria, between 1631 and 1636, there were six new editions of the work of the Jesuit martyr Robert Southwell who had been executed as a traitor in 1595.

Mason tells us of the genesis of *La Dance Machabre*. While a Franciscan novice Colman wrote a poetic meditation on death which at the command of the Master of Novices he burnt. After his profession he rewrote the poem in the form we now have it. Colman's theme, which is that of the medieval Dance of Death, was enormously popular both in England and on the Continent. Besides numerous literary treatments of the theme examples of 'Death leading off all estates' existed in many English Churches and other buildings in the late fifteenth and early sixteenth centuries. The most famous example was the one painted around the cloister of Saint Paul's Cathedral, lamentably destroyed by the Duke of Somerset in 1549. As late as 1651 Wenceslaus Hollar, drawing master to the future Charles II, produced his admirable imitations of Hans Holbein the Younger's enormously popular *His*

Images of Death — Les Simulachres et historiees faces de la mort (Lyons, 1538). The theme of the Dance of Death received popular literary currency in the late sixteenth and seventeenth centuries through broadside ballads. Colman's poem is perhaps the last extended treatment of the subject in the seventeenth century.

Like Robert Southwell before him Colman regarded his poetry as part of his apostolic work on the English mission. He said in his fulsome dedication to the Queen that he wrote: '. . . pour ayder aux hommes peruertis de cèst sicle corrumpu, à retourner de l'insolence a la crainte du Ciel et de la debauche à la raison par le sentiment de ce quilz doiuent estre et par la pensée de ce quilz ne sont pas, la malice leur ayant fermé les yeux de l'ame pour ne veior et l'impieté bouché les oreilles pour n'entendre à bien faire, comme dit le Roy Prophete.'[3] The reader is exhorted: 'Read note (sic) if not to profit', and the appropriate response is repentance:

> 'Twixt life and death the fatall warre I sing:
> Which whil'st I but recite, me thinkes from all
> At euery accent should a salt teare fall.'[4]

By two engravings, one of which is the title-page, Colman evokes the traditional atmosphere of the Dance of Death. On the title page Death sits enthroned. Besides his dart Death holds by two cords eight panels containing groups representing his subjects:

> All ages, all conditions, all estates.

In the second engraving death holds a spade and leans on a coffin upturned beside an open grave. The Latin tag 'Sum quod eris Fui quod es' points the moral.

La Dance Machabre runs to some two hundred and sixty two verses nearly all of which are six line stanzas of Iambic Pentameter rhymed ababcc. The poem is constructed of a series of loosely connected meditations on the traditional commonplaces on death found in devotional manuals. It is the horrific aspects and the terror of God's judgement that fascinate Colman, a reflection of the medieval quality of his piety and the intense earnestness of the novice who first drafted the poem. Colman does not move easily in verse and is frequently awkward and flat. There is nothing in his poem to suggest vigour or distinction of mind. Occasionally the concluding couplet is well-turned and there are the lines which will perhaps appeal to those with a cyclic view of history:

> 'So impudent our female sex's are growne
> That by their garb they scarce from men are known.'

The liveliest section is the attack on those women who though well past the first flush of youth still search tirelessly for lovers:

> 'But as in weaknesse, so in wickednesse,
> Doe your old doting women beare the bell
> Though nere so much appailed with age, expresse
> Their good will striuing euer to excell
> Your fondest Wanton, in whose mouthes still rise
> The Prouerbe for their warrantie. Lifes Life.
>
> Dawbing their flaggie cheekes, anoint their nerues,
> Stand poring in a glasse, expose their dugges,
> Prouoke stale nature with restoritiues;
> Write loue letters, dance galliards, with their drugges,
> And tempting gold, insight some smooth-fac'st boy,
> In that which is loues remedie to ioy.'
>
> Tell these of death, that one foots in the graue,
> Vnto the market (straight they will be bold
> To answere) comes (so many shifts they haue)
> The yong sheep-skin as soone as doth the old.
> Thus nuzeld in their sensualitie
> Towards death and hell they post on merrily.[6]

Of special interest are the references to John Donne. There is the line: 'Then thinke each bell that toles, toles out for thee,'[7] and a whole poem of bitter complaint that Roger Muchill (Michell) had stolen his title 'Death's Duell' and conferred it on a sermon of Donne. From Donne and the Metaphysicals, however, Walter Colman appears to have learnt little. He is a latter-day medievalist trying to evoke for the court of Charles I a horror of Death and its consequences by means of images and ideas that had long since lost their vitality.

F. M. McKay
Victoria University of Wellington

REFERENCES

[1] Quoted by A. F. Allison in his thorough study 'Franciscan Books in English, 1559–1640', *Biographical Studies*, vol. 3 (1955), p. 53. (Colman's name in religion was Christopher a S. Clara).
[2] A2.v
[3] A.v
[4] Page 1.
[5] Page 65.
[6] Page 42.
[7] Page 28.

BIBLIOGRAPHICAL NOTE

It is proposed that henceforth, short bibliographical or descriptive notes should be included. These will mainly feature unrecorded aspects of well-known titles or draw attention to books of some possible interest which have been 'discovered' in the course of work.

A FICTIONAL BIOGRAPHY?

Frank Leward/Memorials/Edited by/Charles Bampton/London/Kegan Paul, Trench, & Co., 1 Paternoster Square/1884. 3 p.l., 359p. 40p. of advts. 19½cm.

Attention was recently drawn to the above work by a friend who was prepared to accept its narrative as a factual record. It had hitherto escaped the writer's notice and the Library's copy, Alexander Turnbull's own acquisition, has long been classified as biography in which section it has apparently been resting unchallenged if not undisturbed for the past fifty years. At first glance there is no reason to suspect it to be other than it purports – the life of an adventurous man of the first half of the nineteenth century assembled from recollections and letters by a devoted friend. However, more critical examination would indicate that it is probably a fictional compilation from available factual literature of the period.

Frank Leward runs away from school under the suspicion of having misappropriated the cricket club funds. In absentia he is quickly cleared of this charge but meanwhile is working his passage to the Antipodes and Hobart. After minor adventures inTasmania he returns to England but is rejected, or at least discouraged, by his father so returns to the South Pacific, this time to New Zealand. He visits various parts of the North Island including Rotorua and the Terraces, Auckland and Wellington, all in 1841. At Wairoa village an attractive Maori girl asks him to marry her but he recalls his English fiancee and escapes. The incidents here are strongly reminiscent of Meade's *Ride through the disturbed districts*. . . .

In Wellington he would like to buy land but first needs capital so ships on a whaler visiting among other places Campbell Island in search of seals. Father meanwhile relents and sends him £500 to buy land to which on the son's return to Wellington in June 1843 he adds his whaling cruise profit of £300. He decides to accept an offer of partnership with one Johnson and 'I expect we shall take up about 10,000 acres from the Government almost directly.' (p. 98). This they were able to do at a very low price as we learn from the next letter written in October 1843 from 'The Glades', Wairapa [sic], New Zealand.

However, the Glades were not situated as might be expected in the Wairarapa but on what appears to be the Paekakariki Hill. This is the only possible interpretation that can be placed on the described route up the Ngauranga Gorge to Tawa (surprisingly given its modern name of Tawa in 1843) and beyond to the 'Paikakariki mountain very high its awfully difficult to cross with stock but theres the most wonderful view from the top'. (p. 107). In fact the road over the hill was not opened until after Leward had left for California. Further adventures in Australia and participation in both the Crimean War and the Italian campaign of Garibaldi would seem a sufficient prelude to eventual return to England, and the digging up of the family treasure in the old oak chest.

Once the fictional character of the work is accepted, the only remaining exercise is to determine the sources from which the work is derived. The author may have visited New Zealand but the book has very much the character of a compilation from a number of sources which need not be enumerated. The point is that in every test which can be applied it is suspect as a biography. The entry in Hocken's Bibliography (p. 350) is asterisked but there is no entry in either Collier or Davis. A.G.B.

It is thought that the *Record* should give some information about the work and administration of the Library in addition to featuring articles on the material in its collections. As far as possible administrative matters covered by the Annual Report of the National Library of New Zealand, of which copies of the section dealing with the Alexander Turnbull Library have already been sent to members, need not be covered. It should be mentioned, however, at the risk of repetition, that a major responsibility of the staff is the servicing of the sections of the collections elsewhere than in the Turnbull building in Bowen Street and not infrequently directing or participating in the removal of stock from one building to another. At present the Library is housed in four buildings, two of which represent an improvement on the different buildings occupied twelve months ago. The present accommodation, while not functional in its disposition, at least gives a higher degree of security than has been hitherto available.

In the last six months the Photograph Section and map collection have been effectively housed in new premises on the first floor of the Local Government Building; storage space has been occupied in the basement of the Bowen State Building and duplicates, marginal stock and photographic plates cleared from 138 Sydney Street West, an old 'motorway' house – surely the least satisfactory of any building in which library stock of however marginal a quality has to date been stored in New Zealand. Before the Library is eventually housed in the National Library Building authority for the sketch plans of which is being sought, an interim home of several years duration will probably be necessary in another building where it is hoped the entire collection can for the first time since 1955 be brought together.

In December 1967 members of staff farewelled informally Mrs Iris M. Winchester, MA, DIPNZLS, Assistant Chief Librarian. Mrs Winchester, who has given sixteen years of valued service to the Library (until February 1963 as Miss I. M. Park) has been absent on leave since July. Mrs Winchester was Acquisitions Officer from 1950 until 1958 when she transferred to the Reference Section, where in positions of increasing responsibility she worked until her appointment as Assistant Chief Librarian in January 1966. She was Acting Chief Librarian from January until April 1966. All that Mrs Winchester has done in the Library has been at the highest standard. Her Library School Bibliography *New Zealand Periodicals of literary interest,* subsequently published by the School (1962) was a careful assessment of continuing value and interest. Members will recall her lively and perceptive essay on William and H. G. Swainson in the March 1967 issue of the *Record.* It

is to be hoped that when her family responsibilities permit she will be able to continue her literary work on the Library's collections.

Mr R. F. Grover, BA, DIPNZLS, was appointed Assistant Chief Librarian in January 1968. Mr Grover joined the Reference staff in 1960 and has subsequently been Manuscripts Librarian and Head of the Catalogue Section. During the past two years he has been Head of the Reference Section. Mr Grover's novel, *Another man's role* published by Blackwood and Janet Paul in September 1967, has been widely and favourably reviewed.

On 10 October, 1967, Sir John Ilott, as Chairman of Trustees of the National Library of New Zealand presented to the French Ambassador, at a function under the auspices of the New Zealand Women Writers' Association, a letter written by Katherine Mansfield to Middleton Murry in which she described the Villa Isola Bella, Mentone. The presentation, which was made on the recommendation of the Chief Librarian of the Alexander Turnbull Library and the National Librarian, followed a suggestion that the gift of some manuscript by Katherine Mansfield to the town of Mentone would be a welcome donation of international significance. The letter itself was one of the collection of 483 letters purchased by the Crown from the Middleton Murry estate in 1958. A protest, publicly and to the Trustees, was made at the gift. The Trustees' Special Committee for the Alexander Turnbull Library considered the matter at its meeting on 15 November and transmitted its resolution to the Trustees. The Trustees at their meeting on 6 February by unanimous resolution supported the action of the Chairman and adopted the Committee's recommendation as below:

(i) That the Committee affirms its strict adherence to the Regulations governing the Alexander Turnbull Library, which provide among other matters for the inalienability of any material which was part of the Turnbull bequest, or was bequeathed or given to the Library in such terms as explicitly or implicitly intended it to be inalienable; and that it records its warm appreciation of the manner in which the Chief Librarian has been instrumental in adding substantially to the original manuscript material of the Library;

(ii) That the Committee notes that the Regulations provide that other material held in duplicate or inappropriate to the Library may be given, sold or exchanged, and notes also that such surplus material would normally go to another library or repository where it would be available for the cause of scholarship;

(iii) That the Committee records that the gift of an original letter from the Katherine Mansfield collection to the Municipality of Mentone was of a highly exceptional character made in recognition of

the special link with Katherine Mansfield herself and is regarded as likely to be a unique exception to normal procedures.

A facsimile of the letter is reproduced in this number of the *Record*, see opposite pages 28 and 29.

The termination of book auctions by Messrs J. H. Bethune and Co. ends a service which the firm has given to librarians, book-collectors and vendors for some ninety years. The first book auction was held in the late 1870's and since that time with varying annual frequency, the auction-room has provided hospitality to those interested. Many readers will recall Mr Pat Lawlor's most readable impressions of the 'middle period' of book auctions in his *Books and bookmen, New Zealand and overseas* (1954, Part 2, Chapter v), and many others still around could – some even may – record their own impressions. There is space here only to express regret that economic considerations have made this step necessary. Mr A. Fair, who has handled the cataloguing of the auctions since the war, ably supported by Mr L. Pollock, tackled the always difficult task of presenting collections of varying strength and character as fully as he could – frequently more fully and in smaller lots than the final return warranted. It is almost unnecessary to point out that Bethune's sales have always been conducted at the highest standard of integrity and with scrupulous regard to the interests of all concerned. Libraries throughout New Zealand as well as overseas, and particularly the Alexander Turnbull Library, are indebted to Bethunes for this regular local opportunity of acquiring on favourable terms much New Zealand material. Mr Fair's four volume record of the sales from 1940 to 1967 will always be an interesting quarry for the collector, although it will quickly be outdated as a working approach to market valuations. What will replace it will depend on whether some enterprising and knowledgeable successor, as is earnestly to be hoped, will continue the service so admirably given by the firm for so long.

NOTE ON CONTRIBUTORS

JOAN STEVENS, Associate Professor of English, Victoria University of Wellington.

D. F. McKENZIE, Associate Professor of English, Victoria University of Wellington.

F. M. McKAY, Lecturer, Department of English, Victoria University of Wellington.

THE FRIENDS OF THE TURNBULL LIBRARY

The Society known as the Friends of the Turnbull Library was established in 1939. The objects of the Society are to promote interest in the Alexander Turnbull Library, to assist in the extension of its collections, and to be a means of interchange of information relating to English literature, to the history, literature, and art of New Zealand and the Pacific, and to all matters of interest to book-lovers. The Society carries out its objects chiefly by means of periodic meetings and the production of publications, of which the *Turnbull Library Record* is the main one. Correspondence and enquiries regarding membership should be addressed to the Secretary, The Friends of the Turnbull Library, Alexander Turnbull Library, Box 8016, Wellington.

SELECTED PUBLICATIONS FROM THE ALEXANDER TURNBULL LIBRARY

Published for the Library by the Government Printer:

McCORMICK, E. H. — *Tasman and New Zealand: a bibliographical study.* (Bulletin number 14) 1959. 72p, plates 75c.

MARKHAM, Edward — *New Zealand or Recollections of It,* edited with an introduction by E. H. McCormick. (Monograph series, number 1) 1963. 114p illus. (some plates in colour) $3.00.

BEST, A. D. W. — *The Journal of Ensign Best, 1837–1843,* edited with an introduction and notes by Nancy M. Taylor, (Monograph series, number 2) 1966. 465p plates (col. frontis.) $3.50.

Published by the Alexander Turnbull Library Endowment Trust Board:

The FOX PRINTS 1965

issued in 1966 in an edition of 2,500 numbered copies of each of three reproductions in colour from watercolours by Sir William Fox, sometime Premier of New Zealand. This is the third in the Library's annual series of sets of prints. Two scenes are in the Lake Rotoiti and the Matakitaki areas of Nelson in 1846: the third is of Otaraia Pa on the Ruamahanga River in the Wairarapa, in 1847. The coloured surface of each print measures approximately 9 x 12 inches. The reproductions sell at $2 each, singly or in sets, with a descriptive leaflet.

FOX, Sir William — *A Portofolio of Six Views,*

taken from the original watercolours, three being in the Turnbull collections, three in the Wilkie Loan Collection of Fox watercolours; with an accompanying brochure by Dr E. H. McCormick. The views cover Kaiteriteri, 1846; Lake Rotoroa, 1846; the Tiraumea river, 1846; Tuakau, Lower Waikato, 1864; Hokitika, 1872; and Pohaturoa rock, Taupo, 1874. The portfolio measures approximately 14½ x 18½ inches, overall. The edition is of 2,000 copies. The prints are not sold singly. The price is $10.00 a set.

The BARRAUD PRINTS 1967:

in an edition of 2,500 numbered copies of each of three reproductions in colour from watercolours by C. D. Barraud. The views are of *Wellington (from Brooklyn) 1861; On Lake Papaitonga, Horowhenua, ca. 1863;* and *The Barracks, Bluff Hill, Napier, ca. 1864.* The sets are now available in a folder with a page of notes. Sold singly or in sets, the prints cost $2.00 each.

Published by the Friends of the Turnbull Library:

Captain James Cook's chart of New Zealand (1769–70), reproduced from the original in the British Museum by courtesy of the Trustees. Approximately 14 x 14 inches. Price 20c.

Set in 'Monotype' 10 pt and 12 pt Bembo and printed by the Pelorus Press Ltd, Auckland, New Zealand