

local historians or Ph.D. students or journalists or grandfather-hunters or television script writers. Post-graduate scholarship was still done outside New Zealand and the indigenous writers and publishers had only just begun to nibble at the edges of New Zealand life. The great New Zealand novel was still a mirage.

Apart from strictly bibliographical notes, the only articles of any length on New Zealand topics are an unsigned examination of W. H. Burnand's copy of the *New Zealand Journal* (No. 8, p. 3-13); two extracts from William Bambridge's diary (No. 1, p. 2-6; No. 2, p. 1-5) and three accounts written by A. G. Bagnall of manuscript holdings: the association and correspondence between an Australian botanist and explorer, Allan Cunningham, and William Colenso 1838-39 (No. 3, p. 5-10); J. R. Godley's letters to Adderley (No. 1, p. 6-7) and Landor's letters to J. E. Fitzgerald (No. 2, p. 8-10).

Other *Turnbull Library Record* entries with only a marginal New Zealand connection are the texts of two lectures on Hugh Walpole occasioned by the Memorial Fund established by Miss Julie Tomlinson in 1941. Professor Arnold Wall's lecture (No. 6, p. 1-12), briefly biographical, sets out the state of 'English Fiction, 1850-1900' and with certain approval examines Walpole's position and achievement as a romantic novelist. Blackwood Paul's lecture on 'Hugh Walpole and the popular novel' is quirky, disrespectful, lucid and informed. With a three-page 'Additions to Walpole Collection' it fills the whole of the No. 12 issue.

The physical changes in the type, layout and format of the *Record* make a miniscule history of contemporary printing taste and a footnote on economics in New Zealand. The first issue was printed by Whitcombe & Tombs at the time when they were being cajoled and bullied into better printing habits by both the editor and the typographical adviser of the Centennial Histories. (The Christchurch printing house was working on the histories and the Wellington branch of Whitcombe & Tombs on the *Dictionary of New Zealand Biography*.) The format of Number 1 shows more than a whiff of J. C. Beaglehole's typographical style: the use of Baskerville capitals, the thin and thick rules and the leading between the lines of the Introduction, the use of a two-line initial capital followed by capitals in the first word of text, the centralised classical balance which Denis Glover later referred to as 'tombstone typography'.

Number 3 gave Denis Glover his chance to demonstrate the Caxton Press style in January 1941. It opens with a flourish and uses Baskerville types with a difference. There is a fine balance on the title page and contents list combined; the capitals are visually letter-spaced, the tapered French rules and large old-style numeral elegant; proportions