

after the Crane design (but more modestly priced at 3 guineas for one) and the only others that can be accurately dated.⁸ Turnbull at one stage seems to have asked that the shell be cut out of the larger design (Figure III) and Souter did so, but noted that it looked 'a little one sided—there is not any reason for the figure being at the prompt side of the stage'. His sketched suggestion for a redrawn version resulted in a smaller bookplate (Figure IV) but it is not clear at which point Turnbull decided to proceed with having both designs printed, the larger in its original form. Nor is there any explanation for Souter's humorous rebus bookplate suggestion (Figure V) or, more sadly, of Turnbull's reaction to it.

Of the five remaining bookplates, which cannot be dated precisely, three are armorial and two can be broadly classified as New Zealand plates.

The two large armorial designs, the first (Figure VI) an engraving reminiscent of the binding armorials¹⁰ and the second (Figure VII) a woodcut, seem to have been the least popular of any of the bookplates; the third (Figure VIII), of which only one example has been noted,¹¹ is in fact taken from one of Turnbull's binding dies. It is printed in gilt on vellum and is mounted inside a two-volume collected Milton with an unusual Zaehnsdorf binding dated 1914.



ALEXANDER H. TURNBULL.

Figure VI