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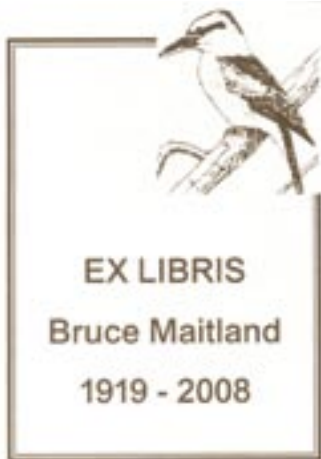
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A field guide to Australian reptile bookplates

By Chris Williams, Sydney

Prior to recently learning of the Society, I thought I was the only one who had an interest in bookplates, and treated any new volume that contained one as a real, and mostly unexpected bonus. I recently wrote an article on reptile books, and through that came in contact with Mark Ferson who suggested I share some of my collection with other members. Sadly, however, bookplates seem to be few and far between in my field, so the discovery of a new one is always met with an inordinate amount of enthusiasm.

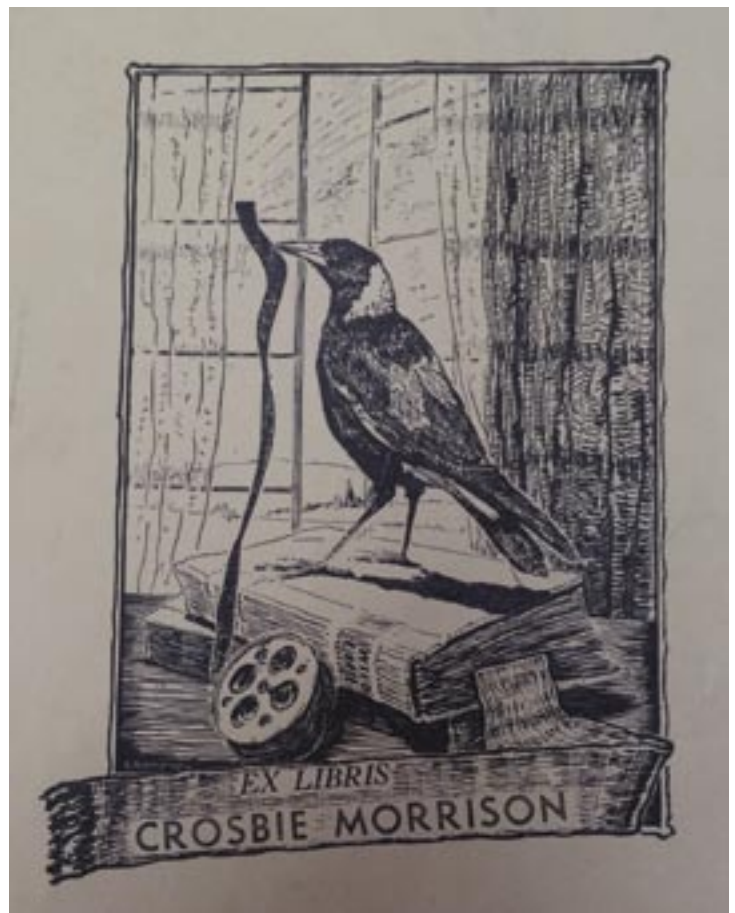
Until the fifties, Australia was averaging only one reptile book a decade. The hobby was relatively small, so that many of the authors, or those prominent in the hobby, were also the ones including their bookplate in their books. These association copies to me are the real treasures in book collecting. Give me a tatty

copy with an interesting provenance over a mint condition copy any day; obviously it may well be the inclusion of a bookplate that provides that history.

I remember visiting Andrew Isles Natural History Books, Melbourne, back in the mid-nineties. I am sure at the time I was one of his best customers, and he made the mistake of showing me a mint copy of *A popular account of Australian snakes* (Sydney, 1898) by Edgar Waite. The book, at the time, was regarded as one of our rarest, and was the second book on the subject produced on Australian soil, after Gerard Krefft's *Snakes of Australia* (Sydney, 1869). Waite was a distinguished naturalist and was a significant figure in natural history; among his many achievements he was at various times director of the Leeds Museum and the



Bookplate for Edgar Waite



Above: Engraved bookplate for Julius Berncastle, nineteenth century

Above right: Pen and ink design by C H Crampton for Crosbie Morrison, c. 1940

Canterbury Museum (NZ), and he finished his illustrious career as the director of the South Australian Museum, a position he held until his death in 1928.

I already had the book, but this copy was different. To my amazement there was Waite's own bookplate pasted on the inside cover. Instantly, I pictured Waite himself holding the book, and lovingly positioning the plate in its current position. I had to have it! It is obvious that a great deal of thought went into the plate's creation. Waite was regarded as Australia's leading authority on fish, and wrote the majority of his papers on marine life. His plate contained a Spotted Gurnard, a species of fish from the Pacific Ocean that he described in 1899, and his other love, a fishing rod.

Andrew was emphatic that he would not be parting with the book, and it would form part of a larger collection he was putting together. Certainly he had for sale rarer, and probably better, books, but none of them was of interest till I had that one. I dutifully attended book fairs and considered

purchasing many books from him, but I made it clear that Waite's was the next book I would be buying, regardless of how long he held out. Finally, at a book fair in Sydney, in exasperation he relented, and quoted a figure. I thrust the money into his hand and left. He got his money, I got the book, and business could return to normal.

This was relatively early in my collecting, and it highlighted to me how important such a small piece of paper can make to a particular title ... certainly to me anyway. Quite simply, I was hooked. Soon after this I was able to obtain the author's copy of *Australian snake bites* (Melbourne, 1868). Clearly Dr Berncastle's many talents did not extend to the execution of a creative bookplate. In fact, this simple heraldic design was overlooked until the final draft of this article. The motto *Sans tache* above the lion and dagger loosely translates as 'free of extraneous elements of any kind', or 'pure air and water'. This is the only copy of this plate I have seen or heard of.

To me, an author's bookplate in his/her

own book is the pinnacle of collecting. It is the trump card – nothing beats it. A close second, however, would be a book containing the bookplate of a fellow author. Crosbie Morrison was a popular, and distinguished, naturalist here in Australia back in the 1940's and 1950's. He was responsible for bringing nature into the lounge rooms of families through his radio broadcasts and was editor of the magazine *Wild Life*. His wife authored *Along the track with Crosbie Morrison* (Melbourne, 1961?) in his honour the year after he passed away. He was evidently also a keen bibliophile, and I was fortunate enough to obtain his copy of White's *Journal of a voyage to New South Wales* (London, 1790). John White was chief surgeon of the First Fleet. He was also an amateur naturalist, and after arriving at Port Jackson he found time to accompany Governor Phillip on two journeys of exploration. I love this bookplate, and to me it is without a doubt the most charming in my collection. Incorporating the design elements of the magpie, audio reel and

an old book, it is clear that a great deal of thought went into its production.

Probably the most prolific reptile book collector of the last century here in Australia has been David McPhee. David was a true bookman, and spent most of his working life with Angus and Robertson, back when it was a true bookstore and dealt with antiquarian books as well as the latest releases. David also authored two books *Some common snakes and lizards of Australia* (Brisbane, 1959) and revised it two decades later for the 'Australian observers' series. A man of his background could not help but execute his own bookplate, and in fact over the years he created three. The first was of a boar being constricted by a large python that was designed by a colleague at Angus and Robertson. His second attempt was a Frill-necked Lizard against a backdrop of an arid landscape, created by his friend and sometime artist Jack B Gadsdon. Finally, David decided upon the diamond python plate from Krefft's *Snakes of Australia*, and all one thousand-plus books in his collection contain it. He also had all three enlarged, mounted and displayed on his study walls.

I recently acquired these also at auction, and have done the same.

There is another more contemporary plate that I only became aware of while writing this article. Gerry Swan has authored several books on Australia's reptiles including as co-author of what is regarded as our definitive field guide *A complete guide to reptiles of Australia* (Sydney, 2003). His bookplate depicts a Diamond python from his first book *A field guide to the snakes and lizards of New South Wales* (Winmalee, NSW, 1990). The original illustration was done by the author and he thinks it was a composition made up from several photos he had of Diamond pythons. As Gerry has never parted with any of his books, until now his plate has not been seen by anyone other than his friends and family!

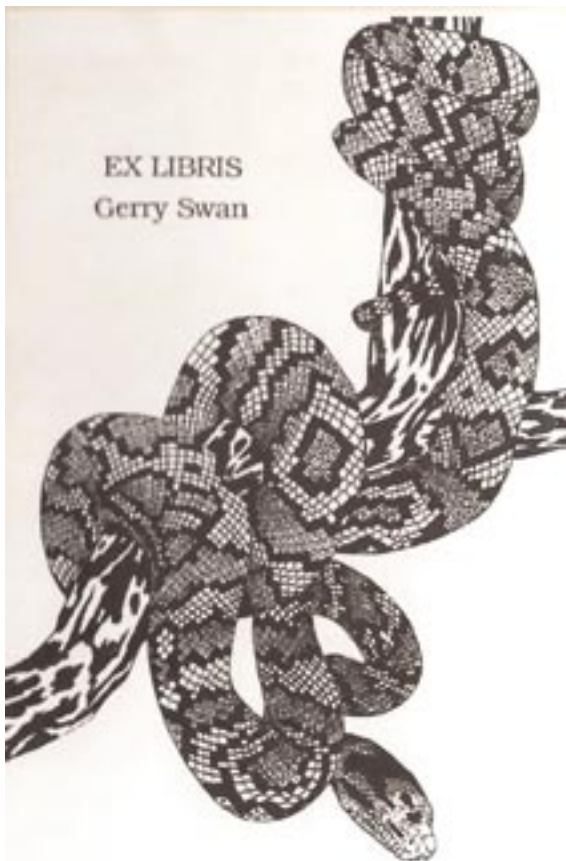
I asked Gerry to look through his books to see if he had any plates I'd not come across. Within an old first edition copy of Eric Worrells *Dangerous snakes of Australia* he did come across a plate by one Evan Evans depicting ducks taking flight with a shotgun across the bottom. It would seem, judging from this bookplate, that snakes

are not his first love, and any unlucky serpent Evan were to come across may not be as dangerous as Evan himself. The text "ENW DA, HIR Y PERY" translates as 'Reputation, long may it continue'.

I am delighted to have had this opportunity to share my modest collection with fellow enthusiasts, and look forward to expanding my knowledge – and hopefully my collection – with your support in the future.



Below: Gerry Swan's design for himself
Right: Bookplate for Evan Evans



Threads of a Scottish connection

By Caroline Berlyn, Carrick Hill, Adelaide

The collection library at Carrick Hill historic house and garden in Adelaide gives us a unique insight into the interests and personalities of its former owners, (Sir) Edward Waterfield 'Bill' Hayward and his wife Ursula Hayward (nee Barr Smith). Married in 1935, the Haywards had their new house, which they named Carrick Hill in recognition of Ursula's Scottish ancestry, designed and built around the remaining fabric of the 16th century English manor home *Beaudesert* which they arranged to have transported from Staffordshire. It was richly furnished with antiques to suit the period of the original house and the walls were hung with a growing collection of important Australian, English and European artworks. On their marriage, they each brought into their new library books that reflected their own early interests and childhood keepsakes. Ursula continued to add books to her personal library until her early death in 1970. By the time the property, and contents, were bequeathed to the people of South Australia in 1983 their combined library comprised over 4,000 books and journals. This number would have been even higher were it not for a significant house fire in June 1958 that began in the library. This destroyed an unknown number of books, several important oil paintings and much of the original 17th century oak panelling that made up the library shelving and room panelling.

Ursula Hayward was an avid book collector with a passion for fine and decorative arts, music, dance, the theatre, and gardening. Her library reveals a well-read woman with broad interests in classic and modern literature, history and travel. She already had her own bookplate prior to marriage; a simple black and white wood engraving depicting a sailing ship that possibly reflects the trading heritage of her Scottish ancestry (The artist is unknown).

Ursula's later bookplate was created in 1937 by the Sydney-based artist, and personal friend, Adrian Feint. It features the bust of a woman, modelled on the lines of the Epstein bronzes that were part of the Haywards' personal art collection, looking eastwards over their home's large foothills garden to the Adelaide Plains and the sea on the horizon. Feint also designed bookplates for her mother, Mary Isobel Barr Smith, and two of her sisters, Molly Legoe and Christine MacGregor. A few of the original printing blocks for two of these plates were discovered recently languishing in a paper

bag at the bottom of a box in Carrick Hill's storeroom. Each of Feint's bookplates illustrates the separate interests of these four Barr Smith women.

Ursula Hayward had a significant interest in ex libris bookplates and she owned a copy of *Woodcut book-plates* (1943) by P Neville Barnett which contains a foreword by Lionel Lindsay. A limited edition of only 275 copies, this book contains tipped-in original bookplates designed by international and Australian artists and includes bookplates created for many notable people including Adolf Hitler and Benito Mussolini.

We have not yet identified the original owners of all of the bookplates located in the library collection; two contain English armorial bookplates but several interesting examples do have identifiable owners.

One of these is the bookplate of (Sir) James Robert McGregor (1889-1973), the noted Sydney-based art collector and an old family friend. Like the Barr Smiths, the McGregor family had migrated to Adelaide from Scotland in the 1880s and they owned

local pastoral properties and became major wool brokers. Ursula corresponded with McGregor on the subject of art and it is interesting to look at the names of some of the French and English artists represented in McGregor's personal collection and to see them mirrored in the Hayward's growing collection.

McGregor was a very successful businessman and one of the country's largest wool buyers, friend to many influential people, including prime minister Sir Robert Menzies. His wealth and knowledge of art enabled him to build an outstanding personal collection of sculpture and paintings and he was a Trustee of the Art Gallery of NSW from 1929-1958.

Two of the library's books contain the bookplate of the pastoralist and philanthropist Henry Luke White (1860-1927), designed by Lionel Lindsay. White's property *Belltrees* was near Scone in New South Wales and the noted Australian novelist Patrick White was his nephew. This etching depicting a lyrebird standing amidst books reflects White's twin passions of ornithology and book collecting. Although Bill Hayward came from an Adelaide family steeped in the retail trade, his first love was the land, and as a young man in the 1920s he worked on a property in the nearby Hunter Valley of NSW.

The sepia-toned bookplate of Robert Henry Pulleine (1869-1935), physician and naturalist, appears in the extraordinary limited edition publication *The Great War: a neutral's indictment* (London: Fine Art Society, 1916), by the Dutch painter and political cartoonist Louis Raemaekers (1869-1956). Raemaekers was known as 'the cartoonist who helped win the First World War'; a hundred years later these illustrations remain artistically and emotionally powerful. The iconography of Pulleine's bookplate illustrates his personal interests in science, medicine, literature and Australian anthropology while the background features a family coat of arms with a Latin motto. Just visible below the scroll at the lower right corner are the initials of the plate's designer: F M Grey. Frederick Millward Grey (1899-1957) was a London trained artist, lithographer and



Wood-engraved bookplate for Ursula Barr Smith



Above: Three-colour wood-engraved bookplate by A Feint for Ursula Hayward, 1937

Above right: Two-colour wood-engraved bookplate by A Feint for J R McGregor, 1934

Below: Etched bookplate by Lionel Lindsay for H L White, 1914

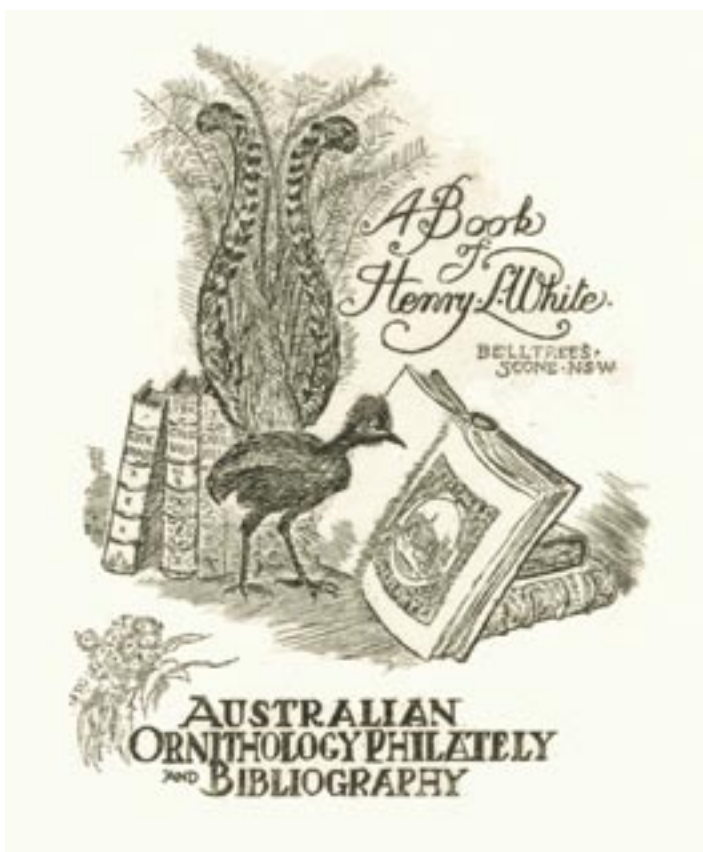


printmaker, who came to South Australia in 1923 to take up a position as assistant master at the Adelaide School of Fine Art. He later became Director of the South Australian School of Art.

New Zealand born Pulleine spent his childhood in Fiji and moved to Adelaide with his family in 1881, where he attended the Collegiate School of St Peter, and later taught at the school. This was the same school that Bill Hayward, his brothers, and father, also attended. Pulleine worked for a few years at the Public Library of South Australia and developed his interest in natural science at the adjoining South Australian Museum. He entered the University of Adelaide in 1892, completing his medical training in Sydney at the University of Sydney Medical School and Royal Prince Alfred Hospital. Pulleine and his family lived at Netherby House, now demolished, not far from the large Barr Smith family properties of *Birksgate* and *Torrens Park*.

Aside from his successful medical practice, Pulleine developed a consuming interest in botany, anthropology, marine biology, history and entomology; he was also a passionate gardener who amassed a significant collection of cactus species from around the world. In March 1899 he married Ethel Constance Louise Cunningham Williams of Adelaide at the small scenic town of Beaudesert in southeastern Queensland. His large personal library was sold off after his death.

The Barr Smith, McGregor and Pulleine families mixed in similar social circles and lived geographically close to each other. In the late 1930s, the Haywards built their new house in the same small geographic area nestled at base of the Adelaide foothills. These intriguing threads of family and travel, art and literature all come together in the Carrick Hill library and link these five bookplates and their collectors.



Editorial

It is great to celebrate this editorial roller-coaster ride: from the previous issue, which I had to virtually write completely myself, to the present issue, which is a cornucopia of unsolicited contributions from Society members and friends; and to extend the metaphor, it is a cup which your Editor is pleased to report will spill over into the December number of the *Newsletter*! The feature article covers the novel theme of bookplates belonging to Australian writers on reptiles and depicts many unfamiliar designs. I thank its author Chris Williams and also Paul Feain for being a great 'networker' and putting Chris in touch with me in the first place. Chris has been thrown into the writer's maelstrom, having also offered to pen something on his book collection for our sister organisation, the Book Collectors' Society of Australia, to publish in its journal *BibliNews and Australian Notes & Queries*. The other major article was volunteered by member Richard Heathcote director at Carrick Hill, Adelaide on behalf of researcher Caroline Berlyn, and you will agree that Caroline gives a fascinating insight into the social network revealed by bookplates in the Carrick Hill library.

I trust you enjoy the present issue of the *Newsletter* and am pleased to be able to give you a glimpse into the forthcoming issue: some news from Melbourne's Firestation Print Studio whose manager and members have become enamoured of the art of the ex libris; bookplates from a First World War prisoner of war camp, from a vanished Sydney printing industry library and one belonging to Thomas Lane Mullins, decorated Boer War veteran and brother to John, the 'father of Australian bookplates'. If anyone has any information on the subject of the memorial bookplate for Bruce K Maitland, reproduced in this issue's masthead and discovered in books sold at the Fine Music Book Fair held in August at Leichhardt Town Hall (Sydney), please get in touch.

MF



Pen-and-ink design by F M Grey for Dr R H Pulleine

Notes and happenings

Recent publications

JAMES SCARLETT. Association volumes: opening up of pathways. *BibliNews and Australian Notes & Queries*, no. 381, Mar. 2014, pp. 13-28

Image of the author's bookplate by his late niece Marian Scarlett (at right)

FRANK CARLETON. An ecclesiastical Latin manuscript bifolium found in St Mary's Cathedral crypt. *BibliNews and Australian Notes & Queries*, no. 381, Mar. 2014, pp. 29-35

John Bede Polding's armorial bookplate as Bishop of Hiero-Caesarea and Vicar Apostolic of New Holland



Drawing by Marian Scarlett for James Errol Scarlett