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Wood engraving by Helen Ogilvie for Banfield, 1937

Some official New South Wales bookplates

By Bryan Welch, London, United Kingdom

The bookplate for the Office of the Inspector General of Insane does not, as one might think, show a coat of arms but a badge. It is the badge of New South Wales which was adopted for naval purposes in 1876. The *Colonial Naval Defence Act 1865* allowed the colonies to acquire their own naval vessels, and in 1869 an order from London required each colony to adopt a badge to be used to identify its vessels. The blue ensign flown from a colonial ship was to be defaced with the badge of the colony to which it belonged. The badge of New South Wales was adopted in 1876. It was designed by NSW Colonial architect James Barnet and Captain Hixson, the President of the Marine Board. The latter proposed the field argent with the cross gules as a reflection of the Royal Navy's white ensign. The stars represent the Southern Cross used by mariners to navigate in the Southern hemisphere and which had appeared in emblems of New South Wales since the 1820s. The lion was called by Barnet "the lion of the South" which may allude to the territory itself or to the power of the British Empire in the South Seas. Whilst arms are accompanied by a motto a badge is not. The bookplate shown, however, displays the motto *Sic fortis etruria crevit*. This derives from the second book of Virgil's *Georgics* and translates as "Thus Etruria grew strong". It was used on the seal which King George III approved in 1790 for the Government of New South Wales and the adjacent Pacific Islands. That seal showed convicts landing at Botany Bay where they were freed and received by the allegorical figure of Industry. The motto reflected the belief that the convicts' industry would make New South Wales strong. New South Wales did not receive a grant of arms until 1906: they then incorporated the cross and charges of the badge but the motto with its convict associations became obsolete.



The office of the Inspector of the Insane was instituted in 1876. Dr Frederic Norton Manning (1839-1903), the first inspector, recorded in his initial report that his duties were to inspect the asylums and reception houses for lunatics at Newcastle, Sydney, Callan Park and Cooma. In 1878 his remit was extended to all hospitals and licensed houses which cared for the insane and the following year Manning's position was re-styled Inspector General of Insane. He was required to inspect each institution annually and to report to the Colonial Secretary. In about 1918 the office holder came to be called the Inspector-General of Mental Hospitals. So we can date this bookplate to sometime between 1878 and 1918. The printing of the bookplate appears to be a process reproduction of an engraved original. It is conceivable that this was a "universal" bookplate for the New South Wales administration on which the names of different offices could be printed [However, this

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is the only version of this design sighted to date – *Ed*].

I am grateful to Jeff Bidgood for drawing to my attention three further labels in his collection which can be attributed to the Colonial Government of New South Wales. The three labels are for the Department of Justice and Public Instruction (on yellow paper), The Hon. The Attorney General, Crown Law Offices (on pink paper) and the Department of Attorney General (on blue paper). The first two use a common decorative font and the last shares a decorative border with the first. Each carries the words “Public Property”. These common features are sufficient to show that the labels had a common origin.



The Department of Justice and Public Instruction was created by a resolution of the NSW Legislative Assembly in December 1873, as a result of which the Attorney General ceased to be responsible for the justice portfolio (supervising the courts etc). The new Department had a wide remit which included the courts systems, public education and prisons, the Industrial School and Reformatory Schools; although it seems that responsibility for these last three matters was never transferred to the Department. The reason for its formation was political: relating to the resignation of Edward Butler as Attorney General in November 1873. Henry Parkes, the Colonial Secretary, declined to appoint him as Chief Justice as had been customary. Butler, a Catholic, claimed sectarian discrimination. Parkes sought to take the political initiative

by forming a new Department that would not require a legally qualified Minister. At the same time he downgraded the position of the Attorney General politically, taking away the holder's seat in the Executive Council. This lasted until 1878 when the Legislative Assembly agreed to the Attorney once more being a member of the Council. The new Department only lasted until 1880 when its functions were divided between the Minister for Public Instruction and the Department of Justice. So we can date this label to between 1873 and 1880. It seems reasonable to assume that the other two labels are of a similar date. One label is presumably for the Attorney's “personal” library and the other for his department.

It is good to see that each label recognises that the books “belong” to the public who had ultimately paid for them.

Sources

I am indebted to the online exhibition *How brightly you shine: Commemorating the centenary of the NSW Coat of Arms 1906-2006* on the website of the Heritage Council of New South Wales

(www.heritage.nsw.gov.au) for information about the badge and the arms of New South Wales. Information about the Office of the Inspector General of Insane and the other offices of the New South Wales Government is drawn from the official records site of the New South Wales Government (www.records.nsw.gov.au/staterecords/) Information about the formation of the Department of Justice and Public Instruction and the office of the Attorney General is drawn from Gareth Griffith, ‘The Office of the Attorney General in New South Wales’, *Legal History* 2007, vol. 11, pp 79-104 (available at www.law.mq.edu.au/html/AJLH/vol11/1_04Griffith.pdf)

The first part of this article about the Office of the Inspector General of Insane originally appeared in the *Bookplate Journal* for March 2008. © Bryan Welch

Auckland reports

From our correspondent, Rie Fletcher, Auckland

53rd Annual General Meeting of the Auckland Ex Libris Society

The meeting was held on 20 May 2007 at ‘Bonsaiville’ the home of Bob Langholm and Simon Misdaile, Mount Albert, Auckland. There were 25 members and guests present. The President Judith Brebner presented her annual report as follows. Meetings held during 2006 were reviewed and events involving ex libris, such as the ‘Going West Festival’ were mentioned. The President described 2006 as a ‘gentle year’ following the demisesquicentennial (75th) anniversary celebrations of the previous year. She thanked members for giving her such support during the anniversary year and throughout her presidency, and particularly wanted to thank the committee. Members were told of the sad news of the passing of Ralph Boyd. The President also mentioned the following highlights of the year:

- ◆ Honorary membership had been conferred on Enid Evans, an active member of the Society who had been instrumental in the acquisition by the Auckland War Memorial Museum of the Percy Neville Barnett Bookplate Collection
- ◆ The successful launch of Ian Thwaites' and Rie Fletcher's book about the life and work of Ron Stenberg, *Drawn from experience*
- ◆ Tara McLeod was printer in residence at Otago University, Dunedin, in August 2006, during which time he printed a limited, illustrated edition of Lewis Carroll's *The hunting of the Snark*
- ◆ John Stacpoole has a biography of William Swainson about to be launched, *Sailing to Bohemia*, a limited edition printed by John Denny
- ◆ Ann Bradfield had written a book about her late brother and member Ronald Holloway, *The gentle griffin*, also printed by John Denny, which was launched in November 2006

Auckland auctions and bookplates

Bookplates are quietly creeping into auction catalogues and are being mentioned more. This trend has been appearing over the last three years. In Bethunes@Webbs book auction catalogues there is usually a good identifying list of abbreviations that discreetly describe the items on offer. The most important to the present discussion being BPFE 'Bookplate/s on front endpaper'. Obviously, the use of these symbols detail the books in a succinct but understandable mode once the prospective buyer has become familiar with the auctioneers' code and method of notation.

Brendan Waters, who has been interested in bookplates for about forty years, has been associated with Bethunes @ Webbs for a long time and he has endeavoured for many years to have the entry for a volume with a bookplate in the catalogue mention this fact. Jan Dickens, Rare Book Specialist at Bethunes@Webbs continues this quite essential practice. Both Brendan and Jan are members of the Auckland Ex Libris Society.

Now bookplates are getting publicity and it may well be an additional enticement where there is more than one copy of an item being auctioned and one has a bookplate and another lacks that little touch of identification that adds not only interest, but perhaps value. After all, bookplates are miniature works of art and are highly collectable.

Bethunes@Webbs catalogue number 67, of 27 July 2005, advertised 15 lots with BPFE, but the most important to bookplate collectors was one with the inside cover showing nine bookplates:

Lot 438. Wiseman, Hilda A. Collection of 47 Hilda Wiseman Ex Libris Bookplates. 'Within recent stationery binding. Hilda Wiseman designed over 100 bookplates, most of them linocuts meticulously printed on her own small handpress. The designs represented the interests and personalities of the owners, although her favourite themes of New Zealand birds and flowers also appear. (Georgia Prince, *NZDB* [New Zealand Dictionary of Biography]). 'It would be difficult to argue with the statement that

Auckland artist Hilda Wiseman was one of the dominant figures in the history of the New Zealand bookplate movement'. Ian Thwaites, *In Another Dimension*, 2002). Est. \$2,500. Estimate was not reached, but the seller was very happy with the \$1,600 received.

Lot 88 would have been of interest to many buyers as James Cowan was a well recognised historian. Cowan, James. *Hero stories of New Zealand*, signed by the author. Harry H Tombs Ltd, Wellington, 1935. Carries bookplate of E G F Vogther. Stamped 'Review Copy' on half title. Chiefly the Maori Wars. Est. \$110, Fetched \$160.

Lot 441. Maundrell, H. *A journey from Aleppo to Jerusalem at Easter, A.D. 1697*. [This was not in good condition, but the volume fetched \$240.00. There were 2 bookplates, one of Maundrell.]

Lot 442. Mortimer, J. *The whole art of husbandry; Or, The way of managing and improving land*. The first volume. 5th ed 1721. Armorial bookplate of James Yeatman of Murie. Fetched \$280.

Bethunes@Webbs catalogue number 77 for 21 November 2007 is a real treat. Firstly, the front cover of the catalogue depicts eight beautiful leather bound volumes relating to natural history from the library of Dr Corran McLachlan with the back cover showing Dr McLachlan in his library. The title page also bears his photograph and the following descriptive citation:

Our final auction of this year features the much anticipated offering of the late Dr Corran McLachlan's Natural History Library. Dr McLachlan grew up on the family farm in the Rangitumau Valley near Masterton. This picturesque valley had been farmed by the McLachlans since their arrival in New Zealand in 1839. The homestead has the Rumahanga River passing by only a few metres away and as a child Corran loved building dams, fishing and observing the nature around him. It was here that his passion for plants and wildlife arose. And with that an interest in books. In 1960 he left New

Zealand to earn a PhD in Chemical Engineering from Cambridge University in England.

At twenty-five Corran bought a copy of Buller's Book of birds of New Zealand from a Bethune's auction. This was the first major item in what was to become a uniquely interesting and dearly loved library. For Corran the adventure of meeting people in the search for rare books was as much part of his enjoyment of collecting as the thrill of adding them to his library. We are pleased to include titles from the McLachlan collection within this catalogue, the majority of which carry his specially commissioned bookplate.

The bookplate of Dr McLachlan depicts a kakapo (owl parrot, *Strigops habroptilus*) from *Buller's book of birds* (1873) with chromolithographic illustrations drawn by J G Keulemans. The design was produced in 3 sizes to suit the various publications. Dr McLachlan's widow, Mrs U McLachlan, has given permission for this image to be reproduced. As the catalogue records, there are hundreds of books carrying this classic bookplate.

As Auction number 78, for 12 March 2008 progressed it proved to be a delight for the bookplate enthusiast and the booklover. There were several volumes that related to wood-engravings and etchings that could have been of intense interest to some collectors. This auction was a real bonanza for the enthusiast, as so many citations had the magical abbreviations for bookplates.

Lot 6. Bell, James M. *The wilds of Maoriland*, 1914, carried the bookplate of historical writer G E Petersen.

Lot 356. Lawlor, Pat. A folder labeled and signed by Pat Lawlor 'Australian Balladry and Folk Songs'. At head of cover label 'MSS ALS & Cuttings'. Handwritten letters signed by Cecil (Bill) Winter (Riverina of *The Bulletin*). Handwritten poem and typed letter signed Will Lawson. Numerous cuttings from *The Bulletin*. Fetched \$160

Many books auctioned had previous owners' names as well as the current owner and that of the author. There were also

many volumes from Dr McLachlan's estate. Books on bookplates featured:

Lot 460. Lawrence, Simon. *45 wood engravers*, with an introduction by John Lawrence. 1st ed. Simon Lawrence, Wakefield, 1982 Printed by Whittington Press. 2 BPFE, (one by HW). No. 289/350. Fetched \$250

Lot 462. Mackley, George. The George Mackley Collection, 3 volumes (signed by the engraver) in one slipcase. Gresham Books, Woking, 1981. BPFE. No. 40/260. Set consists of *Confessions of a woodpecker*, *George Mackley, wood engraver*, and *Wood engravings*. Est. \$300, Fetched \$250

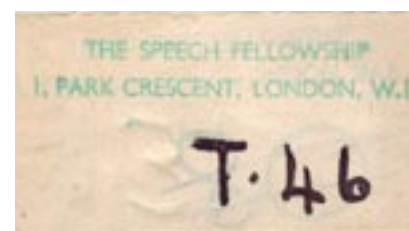
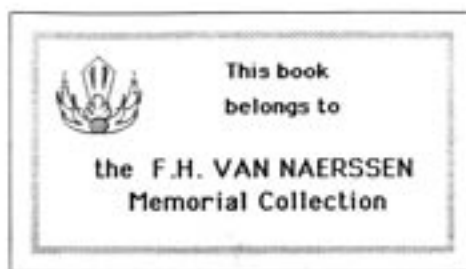
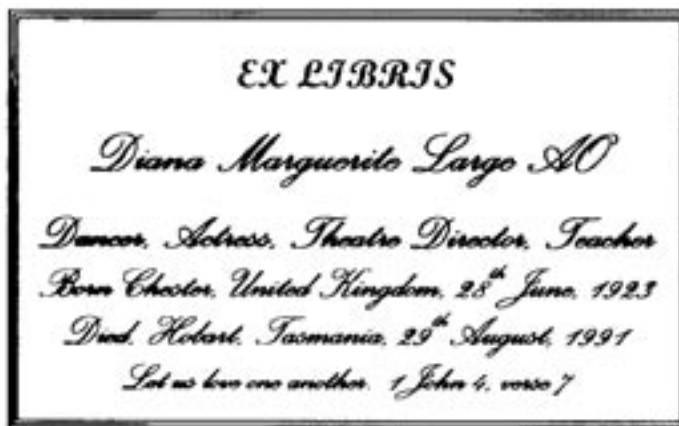
This volume is a gem. Lot 468. Severin, Mark & Reid, Anthony. *Engraved bookplates, European Ex Libris 1950-70*. Private Libraries Association, Pinner, 1972. Previous owner's and 2 other bookplates (2 by SM). Est. \$50, Fetched \$120.

Another treasure. Lot 469. Skelton, Christopher (ed). *The engravings of Eric Gill*. Skelton's Press, Wellingsborough, 1983. illus. Ltd edition of 1350. BPFE. Est. \$300, Fetched \$260.

A snippet: I do not know whether the bookplates being declared enhances the item leading to a higher price being achieved, but I would like to think it helps.

Is everything stuck in a book, a bookplate?

Is a label marking a donation a bookplate, if it mentions only the name of the donor, living or deceased, and not the current repository of that book? Take for example the two labels inside the slim booklet *A book of festivals* (Samuel French, London, 1949): the 'no frills' black and white self proclaimed 'ex libris' commemorating the life of Diana Large AO – but neglecting to identify the booklet's current owner – and the, likely, original label, placed unashamedly and squarely on the title page, for The Speech Fellowship, London, with shelf number. Then again the Van Naerssen Memorial Collection bookplate,



in *Racial myths* (UNESCO, Paris, 1951) which most definitely indicates the book's location. Incidentally, Dr Frits Herman van Naerssen arrived in Australia from Holland in 1957 and was the foundation professor of Indonesian and Malayan studies at the University of Sydney. He died in Holland in 1974.

So then is a label marking a review copy a bookplate? Of sorts. Does it denote ownership? Yes and no. See examples of the label borne by *A man called Jesus*, sent in 1962 to the Australian Broadcasting Commission for review by Collins, and that pasted inside the front cover of *The one day of the year*, also 1962, sent to the Commission by Angus & Robertson Ltd. Perhaps they are just ephemera! But who else is going to collect them apart from the bookplate collector?

Having just received my copy of the January 2008 edition of the UK Bookplate Society's *Directory of Members*, I spent part of one evening leafing through its pages to identify Australian members and those who shared my interests. Members who do not wish to exchange bookplates (something I

must admit I find a little odd in a member of an association of bookplate collectors) are marked in the Directory with an asterisk. Of the 203 individual members, five have joined the Society (and are not willing to exchange) because they are interested in bookplates as marks of provenance.

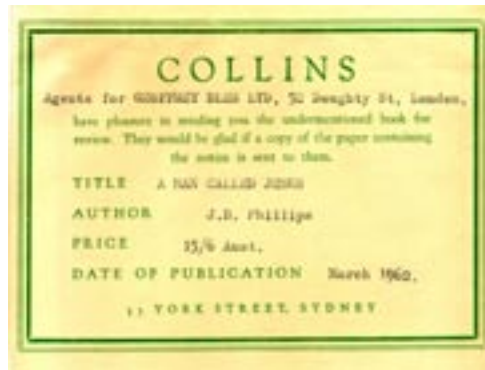
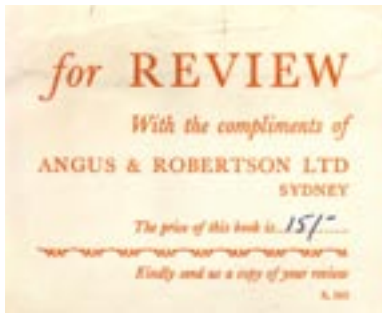
Are the labels pasted into review copies marks of provenance? Most definitely, in my view. MF

Notes and happenings

Recently discovered articles and works on bookplates

THE CONTRIBUTORS. The Sydney Show & Tell meeting held on 1 December 2007. *Biblioworks and Australian Notes & Queries*, no. 357, Mar. 2008, pp 9-10

Notes Mark Ferson's words describing the ground-breaking books on bookplate subjects by Robert C Littlewood; also the relationship between the Australian Bookplate Society and the New Australian Bookplate Society.



McDONALD, Anne. *Douglas Annand: the art of life*. Canberra: National Gallery of Australia, 2001, pp 11, 15

Depicts a design by Annand for his father, c. 1927, and mentions that his bookplates designed in this period had been influenced by William Morris

PHILLIPS, Gael E. Chiron and chirurgery: the symbolism of the Centaur in medicine. In, Atkins S et al (eds). *“Outpost medicine”*: *Australasian studies on the history of medicine*

(Third National Conference of the Australian Society for the History of Medicine.) Hobart, February 1993, pp 345-360

Member and colleague Dr Gael Phillips has drawn my attention to her article on this aspect of Greek mythology, with its various Australian ramifications. Includes image of the bookplate for the Royal Australasian College of Surgeons, depicting the College coat of arms – the dexter supporter is Chiron, the centaur.

Morrisby's bookplate and Phaidon's *Books*

Admittedly a confusing heading but I am hopeful that the illustration might help. A charming book for booklovers is one published in 1981 by Phaidon Press, Oxford and simply entitled *Books*. It has been reprinted but my edition features on its wrapper the well known wood-



Bookplates of Douglas Annand

Having stumbled across the book noted above on this artist and designer, I dashed off an email to the author Anne McDonald, who is curator of Australian prints and drawings at the National Gallery of Australia. Anne replied that the Gallery held three original ink drawings, dating from c. 1927, one each for F W G Annand, D S Annand and one with no name. I have in my collection what is undoubtedly a later bookplate by Annand, for John F[itgerald] Fairfax (1904-51) depicted as a canoeist on a wild Australian river, complete with platypus (illustrated right). One of his several books, *Run o'waters* (John Sand, Sydney, 1948) contains short stories with a river motif running through them.



engraved bookplate for Australian literary populariser and bookplate collector Camden Morrisby. It was designed by his friend Lionel Lindsay, who had come to international prominence as a printmaker by the 1920s, and depicts a notable scene from lexicographer Dr Samuel Johnson's life. Swapping this famous design with collectors from all around the world, Morrisby was able to build up a collection of many thousands of bookplates. The compiler Gerald Donaldson has gathered fascinating and delightful tidbits and quotations on all aspects of books; images of bookplates are scattered through its pages. I am struggling this evening to find an apposite short quote for the *Newsletter* but in its absence I cannot help but take a 'law' attributed to Rabbi Chassid in 1190 entreating that 'One must be careful not to keep his books in the same receptacle with food, for fear of the mice nibbling them both.'

'Cuts both ways' – Exhibition at the University Art Gallery, University of Sydney, 23 March to 4 May 2008

Jürgen Wegner of the Brandywine Archive (Sydney) has kindly drawn attention to this exhibition and provided the following information, based on Louise Tegart, 'Art in the dark valley', *News (University of Sydney Museums)* 2008, no 14, pp 08-09 at www.usyd.edu.au/museums/pdfs_docs/news_14.pdf

The University of Sydney's War Memorial Arch is the regular venue for exhibitions by the University Art Gallery. *Cuts both ways* was a recent exhibition on the subject of the worldwide resurgence of the wood-and linocut as an art form in the 1920s to 1940s. The exhibition contains items from the University Art Collection's rich holdings of Australian and international prints. Of the 41 framed works on display, half are by Australian artists. Represented are such Australian artists as John Power, a large Margaret Preston titled *Banksia cobs*

and Thea Proctor. Also on display are two fine linocut bookplates by Adrian Feint executed for Helen Chambers and Thea Proctor. There are also four books of prints by Japanese artists including two by Ono Tadashige. Ono was founder of Sin Hanga Shûdan (New Print Group) which wanted to create art for the masses. In the 1930s they even organized street exhibitions to promote workers' art. Fear of persecution led Ono to destroy much of his work and the recent acquisitions, *Sandai no shi (Three generations of deaths: a novel without words)* and *Shigaisen (Battle in the streets)* are thought to be the only surviving copies outside of the artist's museum in Japan.

Of note to bookplate collectors, the Adrian Feint bookplates and some other works in the exhibition were originally part of the art collection of the Sydney Teachers' College, which in 1990 was incorporated into the University. Louise Tegart has provided your humble Editor with a listing of the transferred artworks – it includes about 25 bookplates mainly by Feint and Ella Dwyer.

Editorial

Although there have been no big events in the bookplate world in recent months, it seems there has nevertheless been much to report of interest to bookplate lovers. As always, it is a pleasure to thank those who have contributed material to this issue of the *Newsletter*. I must start with Bryan Welch of the Bookplate Society (UK) for his article on some early bookplates of New South Wales Government officials. It is an expanded version of the one he wrote for that society's *Journal*, and is based around examples in Jeff Bidgood's wonderful collection; I must then also thank Jeff for suggesting to Bryan that he write for our *Newsletter*. Rie Fletcher has kindly acted as our Auckland correspondent and at short notice has provided information on the Auckland Ex Libris Society's 2007 annual general meeting as well as an analysis of the rise in awareness of bookplates in catalogues of the Bethunes@Webbs auction house.

EXCHANGE!

The State Library of Victoria has five spare sets of original wood-engraved 1930s bookplates by Australian printmaker Helen Ogilvie (1902-1993) for Banfield (1937) and for Archibald Currie (1936). These are duplicates from the John Gartner Collection. The Library is interested in building up its holdings of contemporary Australian bookplates and is offering to swap the set of two Ogilvie bookplates for groups of 4-6 designs produced by Australian artists since 1950.

If you would like to take advantage of this offer, please contact Christine Downer on email at cmbell8@gmail.com

If you do not have email access, please contact the Editor on 02 9428 2863 and he can give you a phone contact for Christine.

Lastly, Jürgen Wegner drew my attention to, and provided a short report on, a lovely exhibition of relief prints held recently at the University of Sydney which featured some Adrian Feint bookplates. For those of you with an interest in physical aspects of Bibliography, I would like to record that *Newsletters* 1-8 were printed by the friendly and helpful staff at the University of NSW Printing Service. As at April 2008, this service was about to be out-sourced, so it is likely that the current issue, No. 9, if you read it in hard copy, has been printed elsewhere.

IMPORTANT NOTICE

Directory of Members

We plan to issue in late 2008 a Directory of members of the Society.

Our aim is to illustrate the Directory with a bookplate belonging to each member. If you do not have a personal bookplate, or have one done some years ago, now is your excuse to commission a bookplate. The Editor would be pleased to help you locate a suitable artist if you need assistance.

Deadline 31 July 2008

M F