

Acquisitions

The Lambert album

Susan Millard

'The approaching retirement of Mr Lambert from the stage has begotten a wish on the part of many to possess some graphic and permanent memorial of an actor who has delighted them so often.'¹

Special Collections in the Baillieu Library recently acquired *The Lambert album*. This important item is one of the earliest ever photographic books produced in Melbourne, containing actual mounted photographs. It is believed to be one of only three copies issued, according to James Smith, a theatre critic who is assumed to be the author of the introduction to the album.² James Smith's own copy is held in the Mitchell Library in Sydney,³ and the third is in the State Library of Victoria. The album contains 17 albumen silver photographs, 16 of them depicting the actor J.C. Lambert in two poses, each as characters in his best-known comedic roles in the Melbourne theatre, which included Sir Peter Teazle in *School for scandal*, Justice Shallow in *Henry IV*, part 2, and Sir John Falstaff in *Henry IV*, part 1. It was photographed at the establishment of Batchelder & Co. in Collins Street East. The introduction states:

Forty years of steadfast devotion

to his art, the education and discipline acquired in passing through the various grades of his profession in the mother country, a diligent study of the best models and the inheritance of those stage traditions which embody the accumulated experience, invention and proficiency of generations of great actors, have combined to render Mr Lambert a finished artist.

Joseph Charles Lambert was born in England in about 1818 and came to Australia in the mid-1850s. His last performance in Melbourne was in February 1868. He then returned to England where he died in 1875.

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Gregynog Press

Pam Pryde

In 2009 the University acquired for Baillieu Library Special Collections a complete set of the books published by the Gregynog Press between 1922 and 1940, all except two in special bindings (the finely hand-crafted and decorated leather bindings created for a small portion of each edition). This is a major acquisition and builds on



the University's already strong holdings of special press books.

The Press

The Gregynog Press is the most significant and well-known private press in Wales. Gregynog itself is a country mansion in Montgomeryshire, acquired by two sisters, Gwendoline and Margaret Davies, in 1919. They lived there for many years with their former governess and companion, Miss Blaker, whose brother Hugh, artist and poet, stimulated the sisters' interest in the arts.

Originally the sisters had thought to make Gregynog a centre for the promotion of a variety of crafts. Such a venture needed a manager and Robert Maynard, an artist and a friend of Hugh Blaker, was employed. In preparation for this new challenge, Maynard travelled to London to study contemporary arts and crafts, but ended up spending most of his time at the Central School of Arts and Crafts learning how to print and how to design and execute wood engravings.

In mid-1922 Maynard took up residence at Gregynog, where fine printing and bookmaking quickly became the focus of the establishment, shaping the beginnings of a private press. Shortly after, bookbinder John Mason joined the

small team. The studio comprised a converted stable at the back of the house, which housed a folio Albion hand press, related printing equipment and several fonts of Kennerley type. The Press began by printing small jobs, in time building the experience and expertise necessary to face the challenge of printing its first book, a selection of poems by George Herbert, published in 1923.

For this new challenge, a Victoria platen (jobbing) press was acquired, and John Mason set the type while Robert Maynard engraved the wood block illustrations. Once the printing was completed, the two-man team set about binding the volumes, 257 copies in grey marbled paper with a cloth spine, and 43 copies in a special binding of crimson Levant morocco. A second book of poetry followed, then a book in Welsh. To cope with this new challenge, local Welshman John Jones was apprenticed and trained up as a compositor; and not long after Robert Maynard invited another colleague to join the team—artist Horace Bray, who assisted Robert with the wood block illustrations.

Around this time, Robert Maynard decided to investigate fonts other than Kennerley; after looking at what was available he decided to invest in a monotype caster, from

which he cast Garamond, Poliphilus and Blado, amongst other fonts, and over time, this use of different typefaces became one of the distinctive features of the Press. As the work at the Press expanded, another local boy, Idris Jones, was taken on and trained as a compositor to free John Mason's time so he could concentrate on the binding side of the production. Idris was soon joined in the composing room by his younger brother Idwal, and shortly thereafter R.O. Jones and Herbert Hodgson also joined the Press as compositors.

John Mason left the Press in 1926, during the production of the press's fourth work, *Detholiad o ganiadau* by T. Gwynn Jones. The Press, now under a Maynard-Bray partnership,

was attracting wide acclaim and flourished during the second half of the 1920s. The plays of Euripides—a two-volume translation by Professor Gilbert Murray—marked the end of this period, when Robert Maynard and Horace Bray moved to London in 1930 to establish the Raven Press. In the meantime, bookbinder George Fisher had taken over John Mason's role at the Press, remaining there for the next 20 years, and working on beyond the life of the Press. J. Ewart Bowen was employed as the bindery's apprentice. The bindery also employed a number of local girls, including Idris and Idwal Jones' sister, Gwen Edwards.

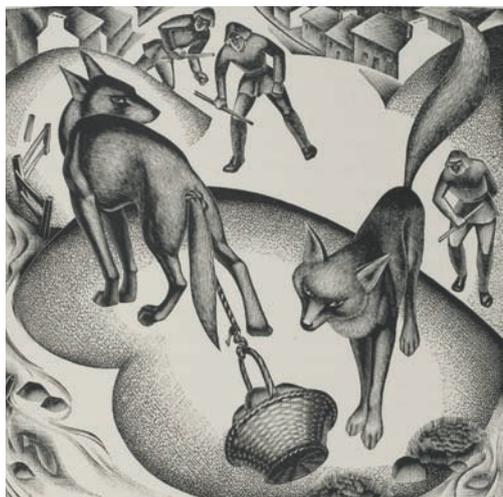
In 1931, management of the Press was taken over by William McCance,

Opposite: J.C. Lambert in the role of Lord Ogleby in *Clandestine marriage*, from Batchelder & Co.,

The Lambert album: Comprising sixteen character portraits of Mr. J.C. Lambert, Melbourne: Batchelder & Co., 1866. Special Collections, Baillieu Library, University of Melbourne.

Below: *The fables of Esopé, translated out of Frensshe in to Englysshe by William Caxton; with engravings on wood by Agnes Miller Parker*, Newtown, Montgomeryshire, [Wales]: Gregynog Press, 1931 [actually published 1932]. The University's copy is no. 3, bound in original pale brown Levant morocco, with tooling and gilt ornamentation. Special Collections, Baillieu Library, University of Melbourne.





with Blair Hughes-Stanton as designer, together with their wives Agnes Parker and Gertrude Hermes, both of whom were engravers, and later book illustrators in their own right. This next period in the Press's existence lasted three years, and heralded an improvement in the quality of the illustrations, and in the skill of the pressmen, in particular Herbert Hodgson, who was capable of bringing out the finest lines of Hughes-Stanton's engravings. During those three years Blair Hughes-Stanton cut between 200 and 300 wood blocks; also during this period the book considered the gem of the Gregynog Press was created, *The fables of Esopé*, containing delicate wood engravings of wild animals from illustrations made by Agnes Parker.

McCance and Hughes-Stanton left the Press in 1933, and in 1934 an American, Lloyd Haberley, took over as manager and employed a large new typeface for his production of *Eros and Psyche*. Unfortunately it was much criticised and hardly ever used again, and within two years Haberley resigned and management of the Press was taken over by James Wardrop of the Victoria and Albert Museum. The finest volume published during this period was the *History of St Louis* which drew on the talents of a number of famous people

such as Alfred Fairbank, R.J. Beedham, Reynolds Stone and Berthold Wolpe. Hand-coloured illustrations were completed by the girls working in the bindery.

The Davies sisters were extremely wealthy, and no expense was spared on time spent or quality of materials used to make a book as perfect as possible. By 1940, 42 books comprising some 12,000 copies had been published. All but nine of the books were illustrated; seven books were printed in Welsh, one work is bilingual and eleven others, although printed in English, were by Welsh authors or had Welsh connections.

The outbreak of war in 1939 signalled the end of the Press as the men joined the armed forces, with only George Fisher remaining to complete outstanding bindings, a task which kept him at Gregynog until 1945.⁴

The set of books purchased by the University has an excellent provenance, having come from the Davies family home in Plas Dinam where the two owners of the press, Margaret and Gwendoline Davies, lived with their stepmother, Mrs Edward Davies (1853–1942), prior to their move to Gregynog. This collection is Mrs Edward Davies' personal set, purchased for her by Margaret and Gwendoline, and kept

at the family home until now. Apart from the first two books, they are all numbered '3', which is the next copy after the sisters' own copies, and one of the books—the 3rd book off the Press, *Caneuon Ceiriog detholiad*—is in a unique binding by George Fisher done especially for Mrs Davies, with her name on the upper cover. The only two volumes not in special bindings are *The revelation of St John the Divine* and *The poems of Henry Vaughan*, which form part of the larger ordinary edition.

Such an opportunity to acquire a set is unlikely to come up again, as this was the last set still in family hands. A total of 15 full sets of the special bindings is possible, but five sets are held in institutions in the UK, four are known to be in private hands, and apart from this set, all other known sets are thought to have been dispersed. The purchase also complements the Library's existing holdings of 14 Gregynog Press titles in ordinary edition bindings.

The University of Melbourne's private press collection

A great strength of the University of Melbourne's Special Collections in the Baillieu Library is works published by private presses, building on the original donation of his collection by Dr J. Orde Poynton in

the 1950s. Special Collections has complete holdings of the Kelmscott Press, Eragny Press, Golden Cockerel Press, Fleece Press and the Book Club of California Press. In addition, we have strong holdings of many other presses, such as the Strawberry Hill Press, Ashdene Press, Doves Press, Franfrolico Press, Vale Press, Beaumont Press, Birmingham School of Printing Press, Riccardi Press, Nonesuch Press, Roycroft Press, Rampant Lions Press, Argonaut Press and Scholartis Press, as well as modest holdings in dozens more presses, including Australian presses such as the Hawthorn Press.

There is only a smattering of Gregynog Press titles held in libraries across Australia, including what appears to be only one special binding, and no other institution has a complete set of the Gregynog Press. A number of titles are not held in any other Australian library.

A gift from a zoologist

Pam Pryde

Special Collections in the Baillieu Library recently received a very special donation on the retirement of Professor David L. Macmillan, head of the Department of Zoology in the Faculty of Science. Professor Macmillan contacted Special

Collections shortly before his retirement to discuss an idea he wanted to develop; he knew the Department would like to give him a memento on his retirement, and his thoughts were that he didn't want a memento that would 'sit at home and deteriorate and disappear'. The traditional parting gift in Zoology is a book or a print, and while Professor Macmillan has a particular love of books—and of history—sadly he lost his eyesight in recent years, so he needed to think creatively around the anticipated gift. With the support of his wife Wilna Macmillan, a senior librarian at Monash University, David came up with the idea of donating to the University of Melbourne Library an early text in his area of research—neuroethology, particularly of aquatic organisms.

Professor Macmillan studied for his BSc (Hons) degree at Monash University and his PhD at the University of Oregon. His post-doctoral and other research was undertaken at the Gatty Marine Laboratory in St Andrews, Scotland; the Max Planck Institute for Comparative Physiology in Seewiesen, Austria; the University of Regensburg in Germany; the CNRS Comparative Neurobiology Laboratory in Arcachon, France; and the Marine Biological Laboratory in

Woods Hole, USA. He is editor-in-chief of the journal *Marine and Freshwater Behaviour and Physiology* and a member of the International Neuroethology Society, Society for Experimental Biology, Australian Marine Science Association and other national and international scientific bodies. He is also a member of the advisory board of the Special Research Centre for Environmental Stress and Adaptation Research. His most recent research at Melbourne examines a range of issues on the interface between behaviour and physiology, concentrating on invertebrate animals, mostly aquatic.

To find a suitable book reflecting Professor Macmillan's scientific interests, Special Collections staff contacted several local booksellers. The following title caught Professor Macmillan's attention:

Bacon (Francis) NOVUM ORGANUM SCIENTIARUM. Editio Secunda. Pp. [xxiv]+404, engraved emblematic title page, a few small decorative initials; [bound with] **DE AUGMENTIS SCIENTIARUM.** Pp. [xx]+607+ [67](index), engraved title page, a couple of decorative headpieces, and a few small decorative initials; fcap. 12mo; contemporary full vellum, spine

Francis Bacon, *Franc. Baconis de Verulamio, Summi Angliae Cancellarij, Novum organum scientiarum*, 2nd edition, Amsterdam: Joannis Ravesteinij, 1660. Gift of Professor David Macmillan and the Department of Zoology, Special Collections, Baillieu Library, University of Melbourne.



titled by hand ... Joannis Ravestein, Amsterdam, 1660; 1662. **Novum Organum* (the 'new instrument'), was the book in which Bacon set forth his theory of scientific method for acquiring true knowledge. The pictorial title page depicts a ship in full sail, passing through the Pillars of Hercules from the old world to the new. 'It symbolizes the vision of its author whose ambitious proposal was "a total reconstruction of sciences, arts and all human knowledge ... to extend the power and dominion of the human race ... over the universe".' First published in 1620, it was intended as the first part of a much larger philosophical work (which was also to include *De Augmentis Scientiarum*, in which he addresses the classification of knowledge). ... The full project was never completed, but the influence of Bacon's work was profound. The inductive and empirical method of investigating nature he propounded in the *Novum Organum* set the model for modern experimental scientific method. (Ironically, Bacon's death was a direct result of following his own method: he died of a chill caught while

stuffing a chicken with snow in order to observe the effects of cold on the preservation of flesh). The printer of this edition, Johann van Ravestein (1618–1681) was a leading Amsterdam bookseller, active between 1650 and 1678.

Professor Macmillan knew this book would cost more than the Department of Zoology could contribute, so he proposed that the purchase be achieved through the combined efforts of the Department of Zoology, his own (substantial) personal donation and the University Library.

At his farewell, Professor Macmillan told his colleagues, 'Your assistance in purchasing *Novum organum scientiarum* by Francis Bacon was the best gift I could have received. It will sit in the Rare Book collection at the University to remind us of our time together long after I am gone; indeed, to inform others who follow of our association long after we are all gone. I will not be disappearing from the University or Zoology just yet. I will continue to contribute wherever you perceive that I can help. Indeed, and still: *The woods are lovely, dark and deep. But I have promises to keep, and miles to go before I sleep.* Robert Frost.'

Afterwards Professor Macmillan observed that he was 'very pleased with the book and with the positive and warm reception from the Zoology staff when they learned what I had done with their donations'.

Pam Pryde is Curator of Special Collections in the Baillieu Library, University of Melbourne.

Gift of rare maps from former curator

David Jones

In December 2009 the Map Collection of the University Library received a generous donation of a large part of the personal collection of maps of Mrs Dorothy F. Prescott OAM. Mrs Prescott's gift of several hundred items includes both sheet maps and books. Of particular significance is the large number of British Admiralty navigation charts from around the globe. Some of these date back more than a century; they are no longer in print and few copies exist in Australia. Now used for a variety of research purposes including environmental research, they are an important record of our planet. Also included in the gift is a large number of topographical maps comprising modern and historical examples from around the world. Many of these are also out of print and difficult to obtain. Library staff are now



Mrs Dorothy Prescott OAM and Professor Emeritus Dr Victor Prescott examining a map being scanned for online publication.

cataloguing the donation.

Dorothy Prescott has a long association with the University of Melbourne, and particularly with the Library. As the inaugural curator of maps from 1964 to 1979, she built up the collection virtually from scratch, as well as undertaking detailed cataloguing and documentation. She subsequently took up the position of map curator at the National Library of Australia, and has held a similar role at the University College Library in Ibadan, Nigeria. Mrs Prescott is a leading expert on maps in Australia, has advised government and commercial organisations and lectured at Melbourne and other universities. She is an approved valuer of maps for the Commonwealth Government's Cultural Gifts Program, and has many cartographic publications to her name. In 2003 she was awarded the Medal of the Order of Australia for services to map librarianship and carto-bibliography. Dorothy and her husband, the eminent geographer Professor Emeritus Dr Victor Prescott, have been active members of the Friends of the Baillieu Library for many years, and are also supporting the digitisation of rare maps in the collection.⁵

The Maps Collection is located on the 4th floor of the ERC Library,

see www.lib.unimelb.edu.au/collections/maps/map-historical.html for more information.

David Jones is Information Consultant, Maps Collection, in the University Library.

The Harry Simon Collection Bick-har Yeung

A recent addition to the East Asian Rare Books Collection in the Baillieu Library is the donation by Professor Emeritus Harry Felix Simon of his Chinese language collection. Professor Simon, an eminent linguist originally from London, was appointed Foundation Professor of Oriental Studies at the University of Melbourne in 1961. During his term in office he played an important role in the establishment of teaching and research in the discipline of oriental studies (which later changed its name to East Asian studies), including the teaching of Chinese and Japanese languages. He was Dean of Arts in the 1970s and also a great supporter of the Library's East Asian Collection. He retired from the University in 1988.

The Harry Simon Collection comprises 20 boxes of Chinese publications dating from the 1900s to the 1980s, in the areas of Chinese literature and language, history and the arts. There is an incomplete set of

early 1930s primary school textbooks and a few valuable titles of Chinese poems in oriental bindings. East Asian Collection staff are cataloguing the Collection with funding generously provided by the University's Asia Institute and donors to the 2009 University Appeal.

Bick-har Yeung is the East Asian Librarian at the University of Melbourne.

Notes

- 1 [James Smith], 'Introduction', in *The Lambert album: Comprising sixteen character portraits of Mr J.C. Lambert*, Melbourne: Batchelder & Co., 1866, [pp. v–vi]. Special Collections, Baillieu Library, University of Melbourne.
- 2 Robert Holden, *Photography in colonial Australia: The mechanical eye and the illustrated book*, Potts Point, NSW: Hordern House, 1988, pp. 20–23. See also pp. 143–145.
- 3 Wallace Kirsop, 'A theatrical library in nineteenth-century Melbourne and its dispersal: Solving a puzzle', *La Trobe Journal*, vol. 10, no. 37, Autumn 1986, p. 6 and note 25.
- 4 Dorothy A. Harrop, *A history of the Gregynog Press*, Pinner, Middlesex: Private Libraries Association, 1980.
- 5 See 'Mapping a digital future for precious collections', *University of Melbourne annual giving update*, April 2010, [p. iv] www.unimelb.edu.au/alumni/giving/annual_giving_update/annual_giving_update_2009.pdf.