

a \$7.50 price and the publisher's address as 383 Madison Ave. with a second-state jacket having an \$8.50 price and a 3rd Avenue address. Questions would need to be asked before purchasing any of these copies advertising themselves as having a jacket.

I still remember being in the back room of a modern firsts dealer at the time *JR* appeared and seeing not one but two proof copies of *The Recognitions*. Not for sale I was told. A smart dealer (and collector) knows when a literary career is taking off and stockpiling is in order. Wacko or not, paying attention to outliers like Jack Green informs these decisions.

~ *Paul Whitney is city librarian at the Vancouver Public Library.*

## EX LIBRIS



Here is a bookplate one cannot but help admire. One is immediately struck by its depth and the movement it captures; a remarkable achievement since wood engraving makes use of only positive and negative space. This print is elegant in its simplicity yet—somehow all at once—it features a delicate fineness of line and a striking graphic boldness.

Canadian artist Walter J. Phillips (1884-1963) is the expert hand behind this print, one of over 70 black and white wood engravings Phillips produced in and around the 1930s. Of these, only three are documented as bookplates in an index of the artist's graphic works compiled by Roger Boulet in 1981. Only one other bookplate specimen

is known to be in existence, held in a private collection.

Walter J. Phillips is most well known for his pioneering of the colour woodblock form, though he also produced works in watercolours and etchings. Among many other locations, Phillips lived in Winnipeg, Banff and Victoria. His artwork often features scenes of the Canadian landscape, primarily of Western Canada and its residents, along with First Nation subjects and scenes. Notable works include the colour woodcuts "Karlukwees, B.C." (1929), "Norman Bay, Lake of the Woods" (1920), "April in the Cotswolds" (1930) and "Leaf of Gold," (1941). Biographer Duncan Campbell Scott insists, "no one has depicted more faithfully or lovingly the [Canadian] landscape and its human associations."

In this bookplate for Ellen A. Hoffman, Phillips offers an impressive specimen of the wood engraving form flavoured with that unique Canadiana element that characterizes the work of Thoreau MacDonald, where a preoccupation with capturing the vigour and beauty of the Canadian landscape is also present.

This bookplate's capture of the wilderness through graphic lines and high contrast lends to a sort of stark organic elegance, juxtaposing it with those in the much older British bookplate tradition. Though Canada's tradition of bookplates owes its origin to its British parent, Phillips departs from the British wood engraving tradition as represented by the pastoral vignettes of Thomas Bewick (the nineteenth-century English artist credited with reviving the wood engraving). Phillips' other prints and artwork feature elements of Japanese prints, art nouveau, modernism, and naturalism; this bookplate is no exception. The move away from a heraldic British tradition to a graphic pictorialism makes bookplates such as this distinct from the older tradition, and worthy of notice as a small, but not insignificant, work of Canadian art.

~ *Kelsey Jang is a student in the School of Library and Information Studies at the University of British Columbia. She is a student volunteer at Rare Books and Special Collections at the University of British Columbia Library, which includes the Thomas Murray Bookplate Collection that includes this bookplate.*