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A WONDERFUL YEAR FOR GIFTS

Loryl MacDonald

Director, Thomas Fisher Rare Book Library

WITH THE NEW year comes a sense of new beginnings and of looking towards the future. It is also a time for reflecting upon the past. The year 2020 was one we could never have imagined, and the pandemic has brought many unexpected challenges. Amid this uncertainty, the constant support of our wonderful Friends of the Thomas Fisher Rare Book Library continues to inspire us. With this issue of *The Halcyon*, therefore, we hope to give back by sharing the impact of their giving.

The fall issue of *The Halcyon* is traditionally dedicated to the past year's gift-in-kind donations to the Fisher Library, and 2019–2020 was a wonderful year for gifts with over sixty-five donors giving us unique and rare books, maps, and archives. The materials ranged from a seventeenth-century work on Euclidean theorems to thirty-three rare maps of Central and Eastern Europe dating from about 1522 to 1837, to eighteenth- and nineteenth-century ephemera related to lotteries, as well as several hundred bookplates dating from 1909 to the early 1920s.

We are extremely grateful to Fisher donors both past and present, whose generosity has enabled us to build research collections of national and international significance. These gifts over the decades have made a difference,

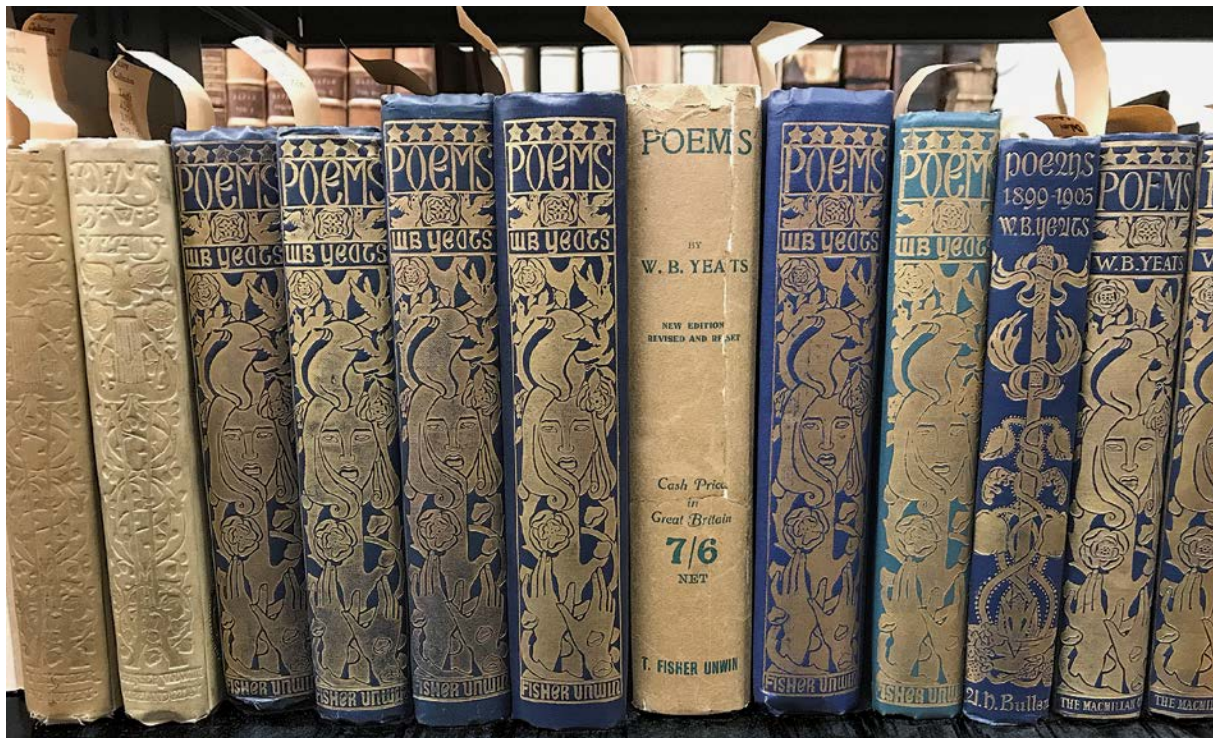
not only in terms of collection building, but also for research and teaching. They are the raw material for researchers to produce original and innovative research, and support research and teaching across all disciplines on all three campuses and around the world.

I do hope that you enjoy this *Halcyon*. In keeping with the reflective nature of the season, Fisher staff consider current and former donations that have intrigued them. The collections include the foundational DeLury Collection of Irish Literature, John Graves Simcoe's library, the Alberti Collection of ENT materials, editions of Petronius collected by Gilbert Bagnani, and many more. We trust that you will be as captivated by the story of these collections as we are!

Finally, I wish to acknowledge David Fernández and Natalia Mykhaylychenko for overseeing the gift-in-kind process. I also wish to thank our Head of Rare Books and Special Collections, Pearce Carefoote, and the wonderful Fisher Rare Book Library staff who have fostered significant donor connections. Above all, I thank our generous donors. This *Halcyon* is a tribute to them.

I hope that you and your family stay healthy and well until our doors are open again.

Best wishes for the New Year!



‘A POETICAL SORT OF MATHEMATICIAN’: ALFRED T. DELURY AND HIS COLLECTION OF IRISH LITERATURE

P. J. Carefoote

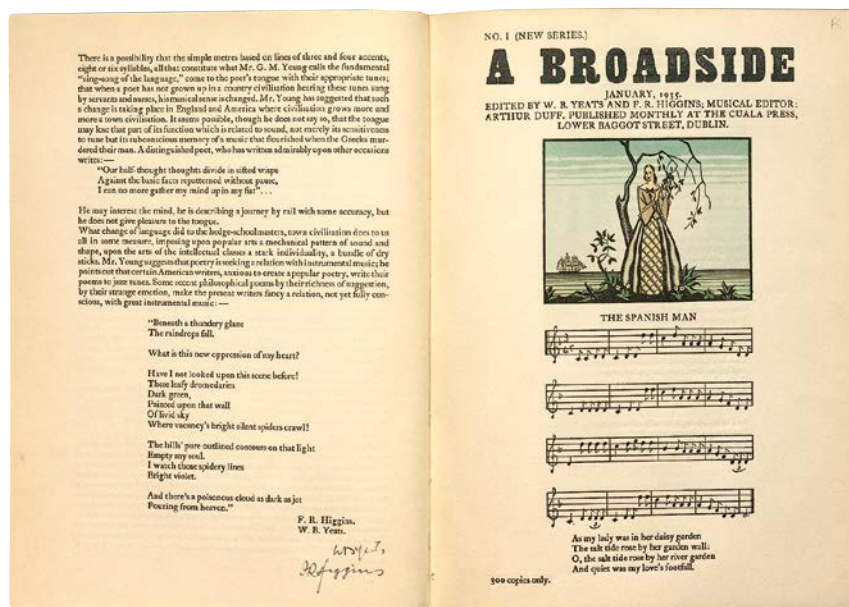
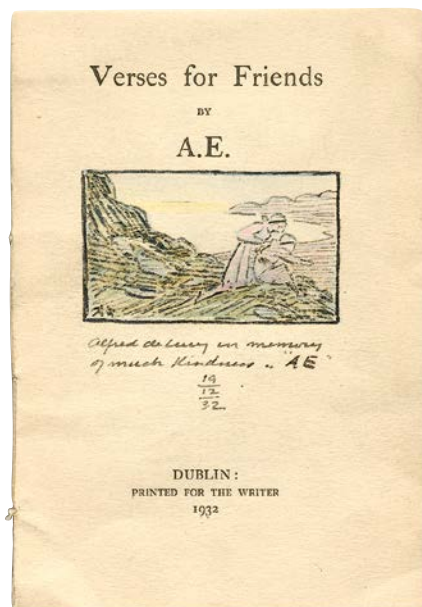
Head of the Department of Rare Books and Special Collections

ACCORDING TO SURVIVING accounts, Professor Alfred DeLury (1864–1951) was for some fifty years an easily recognizable and altogether affable presence on and around the University of Toronto campus. After graduating with his bachelor’s degree from this institution in 1890, he taught high school for two years before returning to his *alma mater* as a mathematics lecturer in 1892. Thirty years later he was appointed Dean of the Faculty of Arts, testimony to his enduring popularity among staff and students alike. In both capacities, generations of students described him as a valued mentor, whether helping them to understand the complexities of their discipline or negotiate their way through life in general. Those who met with him in his office in University College tower or at his modest flat on St Alban’s (now Wellesley) Street often remarked on the beauty of both

rooms. The original artworks that lined his walls, including paintings by Jack Butler Yeats (1871–1957), were themselves framed by an extensive and elegant library. Of course, it would not have been surprising to discover that his shelves were populated by the books that supported his professional research and writing, and indeed they were there in abundance. This was, after all, the eminent professor of mathematics who had written such influential textbooks as *An Intermediate Algebra* (1903) and *An Algebra for High Schools and Collegiate Institutes* (1907). What often astonished his visitors, however, was the fact that the vast majority of the spine titles they could read as they scanned his holdings were neither computative nor scientific in nature. Yeats. Synge. Gregory. Shaw. Joyce. These were the authors’ names stamped in gold and red and black that stared back at them, scattered

throughout what was arguably the greatest collection of first-edition Irish authors assembled in Canada at the time. Indeed, DeLury was, as one newspaper described him, ‘a poetical sort of mathematician.’¹ His extensive collection had its humble origins, however, in the small farmhouse where he was born, on the outskirts of the village of Manilla, Ontario, around the time of Canadian Confederation.

Alfred was the son of Irish immigrants, Daniel DeLury (1837–1919) and his wife Catherine Weir (1843–1926). Daniel, a Roman Catholic, hailed from the village of Aghabullogue, County Cork,² while Catherine was a Wesleyan Methodist from the country’s northern province. Daniel’s stepmother, who is described in one letter as a ‘fanatical Catholic’, sent her stepson to a minor seminary at the age of ten to be educated for the priesthood. Escaping from that institution, he made his way



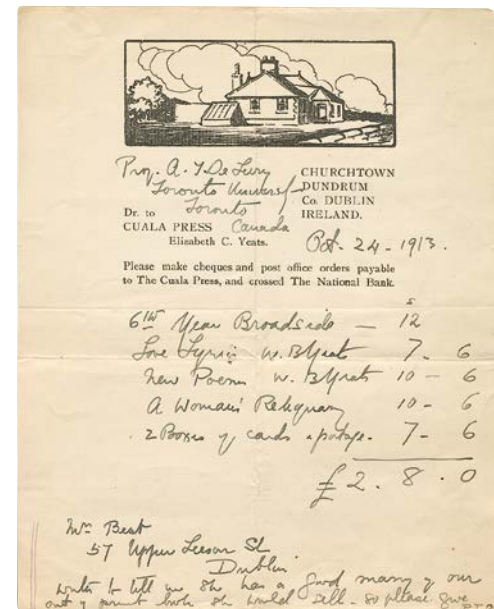
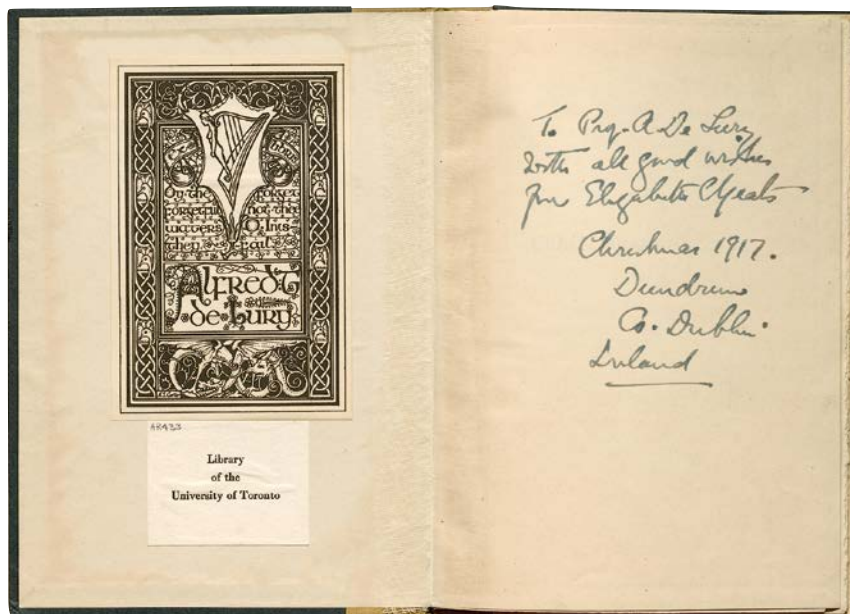
to Canada and severed all ties with his Irish family.³ That painful legacy, combined with the mixed religious character of their pioneer Canadian household, may help explain why on the 1901 census Alfred and his three brothers, who were by then living together in Toronto, record their religion as 'none'—a rare declaration for the times.⁴ One, or perhaps both, of their parents had a definite literary flair since, after christening their firstborn son 'Alfred Tennyson', they proceeded to call his younger brother 'Ralph Emerson' (1881–1956). Another son was named 'Daniel O'Connell' DeLury (1873–1957) in honour of the great liberator of the Irish people, who was also a wordsmith, albeit in the field of oratory. Alfred was clearly raised in an environment that was both proudly Irish and proudly literate. Although his superior computational skills were recognized while still a high school student in Bowmanville, he always retained a passion for the writers of his ancestral land, and even considered becoming an English teacher before yielding to the lure of mathematics. The story is told that while he was in Normal School a visiting professor from Philadelphia had him recite from the *High School Reader*. DeLury duly chose to declaim 'Dear Harp of My Country' by the Irish poet Thomas Moore (1779–1852), after which the instructor made the error of calling the poem 'thin and sentimental'. DeLury, we are told, 'was on his feet in a moment. The silky notes of

his voice turned to a thread of steel. "Say what you like of the reading, Professor, but leave the poem alone." The man from Philadelphia backed down at once."⁵

Over the years, DeLury's commitment to Irish authors, especially to the exponents of the new Irish Literary Movement, only deepened. He befriended and corresponded with some of the greatest writers of his day including Douglas Hyde (1860–1949), Seamus MacManus (1869–1960), Lennox Robinson (1886–1958), and George Russell, known as 'Æ' (1867–1935). Prominent among his correspondents were various members of the Yeats family: Elizabeth Corbett Yeats (1868–1940), co-founder of the Cuala Press; artist Jack Butler Yeats; poet William Butler Yeats (1869–1935); as well as the *paterfamilias*, John Butler Yeats (1839–1922).⁶ By 1915, DeLury appears to have already acquired about a thousand works of modern Irish literature since, in that year, he commissioned the great English engraver Emery Walker (1851–1933) to fashion a copperplate and print that very number of bookplates from the Celtic-inspired design created for him by Alexander Scott Carter (1881–1968). A second run of another thousand bookplates was ordered the following year, suggesting that DeLury had plans to expand his library quite aggressively. His carefully preserved record of purchases, in small ledgers, notebooks, and correspondence

files, bears witness to his growing passion. Letters and receipts from venerable booksellers such as Bibliopole (New York), Bowes & Bowes (Cambridge), and Henry Danielson (London), demonstrate that DeLury rarely ordered only a single item at a time. It was not at all unusual for him to request ten or twelve books simultaneously, though by the time his enquiry had been received it was not uncommon to find that only half were still available for purchase. The correspondence also reveals that DeLury's principal quest was for first editions, whether British or American, and the record shows his was already a fine collection by 1916, coincidentally the year in which the Irish Revolution began.

The University was obviously pleased to learn that it would be the beneficiary of both DeLury's keen eye and his generosity. In a letter dated 15 June 1955, four years after the Dean's death, President Sidney Smith (1897–1959) confirmed with Professor Norman Endicott⁷ of the English Department (1902–1979) that final arrangements had been made to have DeLury's books officially gifted to the University. 'We are particularly pleased to get this notable collection at this time', he writes, 'since, as you have heard, we are in the process of setting up a new division for rare books. It may be that, as you suggest, our collection of rare books should emphasize recent English literature. The DeLury collection of recent Irish literature



would provide an admirable nucleus for a more extended collection.⁸ When the collection was eventually physically transferred to the University of Toronto Library, it contained several thousand volumes. Writing to Dean DeLury's brother, Dr Justin S. DeLury, on 6 December 1955, Chief Librarian Robert Blackwell noted that 'On checking through the collection, we find it contains some 3,000 volumes, many of them unusually interesting either in themselves or in connection with other volumes or editions. Most of them, as you know, centre around your brother's interest in Irish literature, and we plan to keep them together as the Alfred T. DeLury Collection in the Rare Books and Special Collections Department which is being set up this winter.'⁹ This fine collection, carefully assembled by 'a distinguished son and outstanding member of the staff of the University of Toronto', as President Smith described DeLury, was formally received on 8 December 1955, and has the noteworthy distinction of being the first gift received by the new department.¹⁰ DeLury had also amassed several hundred volumes of children's folk and fairy tales, many of which appear to have been acquired for their fine publishers' bindings as well as for their contents. These too formed part of the DeLury legacy and are now also housed at the Fisher. His working library, however, was informally presented to the Department of Mathematics by his nephew Dr Daniel B. DeLury. It was subsequently distributed between the University College Reading Room and the Wallace Room, which at that time served as an undergraduate reading room. More

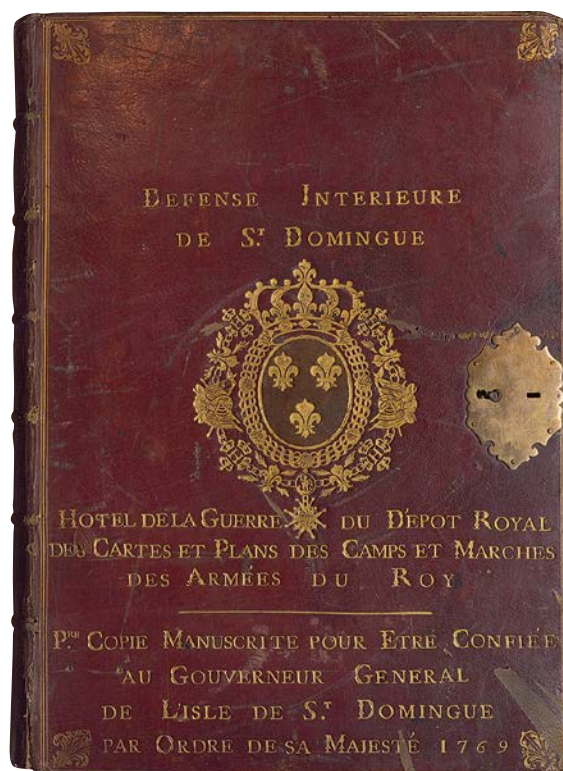
advanced mathematical texts were added to the general stacks, while duplicates were sent to the central library's Order Department for final disposition.¹¹

Although DeLury focussed his collecting activities on the works of the Irish Literary Revival, particularly Yeats's own immediate circle, many other Anglo-Irish and Irish authors are represented as well. The poetry of his youthful hero, Thomas Moore, appears in numerous impressions, while first editions of Jane Barlow (*By Beach and Bog-land, From the Land of the Shamrock*), George Bernard Shaw (*Widower Houses, Saint Joan*), and James Joyce (*A Portrait of the Artist as a Young Man, Ulysses*) also find an honoured place on his shelves. Since the terms of Dean DeLury's will allow the library to augment his original gift through

donation and purchase, many later authors, commentators, and international editions of their works continue to be added to his foundation. It is the marriage of his personal library together with his archive, however, that provides such a wealth of information for the scholar. The conversations had with authors and booksellers, set within the context of his personal and professional life and against the backdrop of the struggle for Irish independence as well as the Great War, all provide a window into the world of the gentleman collector of the last century that has now largely passed away. Sixty-five years after it arrived in the Department of Special Collections, it is clear that Alfred Tennyson DeLury's collection, and the passion behind it, still have so much to teach us.

Endnotes

- ¹ *Toronto World*, 18 June 1922.
- ² Letter from Francis Delury to Rachel Grover (23 June 1987). UTARMS A2011-0016/003, file Dea-Deo.
- ³ Letter from Rachel Grover to Francis Delury (25 May 1987). UTARMS A2011-0016/003, file Dea-Deo.
- ⁴ Census returns for the City of Toronto, Ward 4, York (West), Ontario: page 10; family no. 92.
- ⁵ Jean Graham, 'Among those present. An Irish Citizen. LXI. Dean A. T. DeLury.' *Saturday Night* (18 March 1933).
- ⁶ It should be noted that Dean DeLury's private correspondence is divided between the Fisher Library (MS Col. 71) and Trent University Archives (DeLury Collection 80-016).
- ⁷ Professor Endicott's own fine collection of first editions of English poetry forms the basis for another named collection now in the Fisher.
- ⁸ Letter from Sidney Smith to Norman Endicott, 15 June 1955. Fisher Library Provenance Files.
- ⁹ 'DeLury, Alfred T.' Fisher Library Provenance Files. The letter from Rachel Grover to Francis Delury (25 May 1987) estimates the Anglo-Irish collection at 5000 titles, but this may be owing to the fact that accruals to the original deposit were permitted after the Dean's death. Cf. UTARMS A2011-0016/003, file Dea-Deo.
- ¹⁰ Letter from Sidney Smith to Justin S. DeLury, 8 December 1955. Fisher Library Provenance Files.
- ¹¹ Letter from Robert Blackwell to Dr Daniel DeLury, 2 July 1958. Fisher Library Provenance Files.



THE JOHN GRAVES SIMCOE COLLECTION

Andrew Stewart

Reading Room Coordinator, Thomas Fisher Rare Book Library

A VISITOR ENTERING THE Thomas Fisher Rare Book Library and making their way through the exhibition area would be forgiven for not taking particular notice of two bays of books tucked away in a back corner, yet those books represent a considerable portion of the library of John Graves Simcoe (1752–1806), a founding figure in Canadian history. John Graves Simcoe is best known as the first Lieutenant Governor of Upper Canada, serving from 1791 to 1796. The marks he left on the history of the nation, and in particular on Ontario, are visible to this day. Lake Simcoe, the town of Simcoe, and Simcoe Hall at the University of Toronto are perhaps most readily associated with him. Lesser known is that Scarborough was named by Simcoe and his wife Elizabeth as they canoed along the shore and discussed the possibility of building a summer residence there, and Castle Frank subway station is named after a log house built there for their son Francis (1791–1812). Toronto itself was founded by Simcoe as the town of York in 1793 when he moved the capital of Upper Canada there from

Newark (Niagara-on-the-Lake) to be farther removed from possible American incursions.

The books from John Graves Simcoe's library were given to the University in 1927 by Sir Leicester Harmsworth (1870–1937). Harmsworth, a newspaper proprietor, was approached by a clergyman after a visit to Devon which left him shocked at the neglect of the family chapel that Simcoe had built there. Simcoe's belongings, as well as the chapel, had been sold with little fanfare at a poorly attended auction some time before, with most items selling at prices that reflected their 'utilitarian value' and not their historic or sentimental value, according to an article in the *Toronto Daily Star* from 7 September 1927. After learning of this, Harmsworth purchased the chapel and surrounding land in order to preserve them, and at the same time came into possession of two important portraits of Simcoe and a large part of his library, which he donated to the University of Toronto.

Many of the books are military in nature but the collection also contains several religious tomes as well as others that show more idi-

osyncratic interests, such as *Tables of Ancient Coins, Weights and Measures* (1727) by John Arbuthnot (1667–1735). Many of the military themed books deal with the French army, reflecting the campaigns in which Simcoe participated against the French. One of the most charming of these is *Recueil de toutes les troupes qui forment les armées françoises* (1762). It is composed of hand-coloured illustrations and descriptions of the various companies, regiments, and ranks making up the French army. The collection also includes manuscripts such as 'Militairisches magazin', a 1775 copy of an earlier work dealing with the Battle of Narva, Estonia, in 1700. This manuscript contains an inscription indicating that it was presented to Simcoe by the author Johann von Ewald (1774–1813) during the American War of Independence. Simcoe served with the British Army during the American Revolution and participated in many key battles, working his way from Ensign to Lieutenant-Colonel by 1782 when he was invalided and sent back to England. The military nature of these works suggest that this was very much a working



library and a closer investigation would likely reveal more links between the volumes in the collection and Simcoe's military career.

One of the more intriguing items in the collection is a hefty three volume manuscript, 'Defense interieure de St. Domingue', dated from 1769 and most likely written at Versailles. These volumes bear the arms of King Louis XVI (1754–1793) on their covers and have the remnants of elaborate metal clasps. The manuscript itself deals with the defence of Saint-Domingue, present day Haiti. Simcoe served as the commander of the British forces during an attempt to wrest control of Saint-Domingue from the French in the 1790s, and it is interesting that a manuscript written at the French court, with the arms of the King Louis XVI, and discussing the defence of Saint-Domingue would have ended up in the collection of one of the men responsible for the British effort to prise it from the French. On closer inspection there are even more interesting aspects to this volume. Simcoe has left annotations in the manuscript, and in one he discusses his founding of the capital of Upper Canada, although it is not clear if he is referring to York or Newark. Next to a passage suggesting that the establishment of a city as a seat of government can help lead to its prosperity, Simcoe writes 'some of my reason for a capital in Canada', an indication of his keen political and financial insight.

This same manuscript also contains a letter written to Lady Simcoe by Colonel James Gordon (1772–1851) on 11 March 1807, some five months after her husband's death. In it, he delicately raises the issue of certain 'plans and military documents' as well as 'a good assortment of maps, and particularly of Saint Domingo' that belonged to her late husband. The Prince of Wales, he says, 'is desirous of being informed of your wishes in relation to them', and he asks whether she intends to keep them in the family or if there are any terms under which she would part with them. Her response, which is also included, is a study in how to deliver a polite rebuke as she replies: 'Mrs. Simcoe presents her comp[liments] to Col. Gordon & has the honor to inform him that she does not feel herself at liberty to dispose of the few maps or books which belonged to the late Genl. Simcoe.' Evidently, given the purchase of his library by Sir Leicester Harmsworth, Lady Simcoe indeed never parted with them, and they remained with the family until the house and contents were sold in the early 1920s.

The Simcoe Collection as a whole is also an excellent illustration of how the Fisher's collections have built on the legacy of earlier gifts. Receipt of this donation in 1927 helped

cement Canadiana as a core element of special collections even when the University's rare books were housed in a room in the main library simply called the 'Art room cupboard.' When asked how Fisher builds its collections, a frequent response is that we 'build from strength,' and one aspect of building from strength is that at times a collection attracts related donations. For example, the Simcoe collection was enhanced in 1954 by the addition of the journal of the Lieutenant Governor's son Francis Gwillim Simcoe, which was given to the University by Col. R. S. McLaughlin (1871–1972). Incidentally, this journal was fully transcribed this summer as staff looked for ways to make meaningful contributions to the library while we worked from home. The Simcoe Collection has also been joined by other large and important collections of Canadiana such as the Barren Lands Collection, a gift of 1957, and the General James Wolfe Collection that has been built through a combination of gifts and acquisitions. The Simcoe Collection clearly established Canadiana as a strength long before either the Department of Special Collections or the Fisher Library were even imagined. It illustrates how a gift can help to inspire others to give and is clearly worth more than the 'utilitarian value' for which it was originally sold at auction. Thanks to Sir Leicester Harmsworth, we can learn much about Simcoe from his library.



GOING BY THE BOOK: INSIGHTS INTO THE EARLY HISTORY OF DEAF EDUCATION

Liz Ridolfo

Special Collections Projects Librarian, Thomas Fisher Rare Book Library

THE SYMBOL ABOVE, from the beginning of *Elementary Exercises for the Deaf and Dumb*, also appeared on the membership certificate for financial supporters of the New York Institution for the Instruction of the Deaf and Dumb (now the New York School for the Deaf). Beginning informally in 1808 and chartered in 1817, it is recognized as the second-oldest school for the deaf in the United States. *Elementary Exercises for the Deaf and Dumb* was included in a collection of books, pamphlets, anatomical atlases, stereoscopic plates, and other material related to medical aspects of the ear, nose, and throat donated by Dr Peter Alberti in 2016. The book's author

Samuel Akerly (1785–1845) describes a series of lessons to be used in the instruction of deaf and hard-of-hearing pupils, but the book also has much to communicate about the state of deaf education at the time of its publication, touching on issues that continue to be relevant in the present.

In one of the introductions to *Elementary Exercises*, the directors of the New York school describe some of the difficulties of the first three years of its existence, including the rejection of their application to Congress for land and their inability to secure a source of long term or permanent funding from the state. They attribute these failures to the general perception

that there are not enough people in the country in need of this type of education to warrant long-term investment in the institution. They also describe the difficulty of instructing without a plan or system in place, and note that Akerly's book has been recently adopted and has met with great success.

Akerly's text draws from previous works by early deaf educators Abbé Charles-Michel de l'Épée (1712–1789) and Thomas Hopkins Gallaudet (1787–1851) but is digested and laid out systematically for practical use in the classroom. It includes over six hundred woodcut figures for teaching the words that apply to specific objects and concepts. These

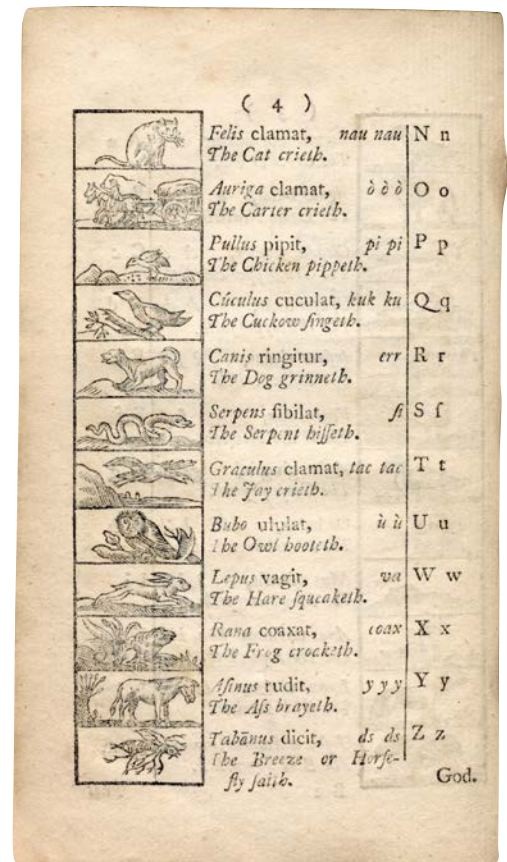
ABOVE: 'The Hand performs the Functions of the Tongue' The hand represents the letter 'A' in the manual alphabet. **FACING PAGE, LEFT TO RIGHT:** Illustrations depicting simple three-letter words in *Elementary Exercises*. Illustration from Comenius' *Orbis Sensualium*, a text that influenced Akerly's *Elementary Exercises*.

serve as building blocks for teaching manual and written spelling, the first step towards fluency in written English.

The author also cites the influence of several popular books for teaching general audiences: *Orbis Sensualium* (also held at the Fisher Library), which taught Latin through woodcuts accompanied by text; *Nature Displayed, in her Mode of Teaching Language to Man*, that taught French and went into twelve editions; and the works of Albert Picket (1771–1850), which include a juvenile spelling book with woodcut illustrations to teach letters before graduating to syllables, words, and sentences.

Akerly's textbook is not intended to replace the manual signs used by students, but as a bridge to learning how to communicate fluently in written English. In its introduction, the Committee of Instruction expresses a strong preference for the French system, which focuses on written language, over the English system, which focuses on teaching pupils to speak aloud. Theories surrounding the education of deaf pupils remain contentious along similar lines even in the present day. The Committee points to the time commitment and difficulty in teaching deaf and hard-of-hearing students to speak, and the often unsatisfactory and frustrating results. They believe that student time is better spent learning written English and using it as a means of communicating with the hearing world and extending education with existing textbooks and written materials, but that manual language is a natural form of communication between students that should not be discouraged.

Samuel Akerly describes creating his work out of necessity in an 1821¹ letter to Mason Cogswell (1761–1830), founder of the first permanent school for the deaf in North America in Hartford, Connecticut. Akerly states that few other suitable textbooks for the instruction of deaf students existed, and those that did were impossible to obtain in any number. An 1869 article² by James Scott Hutton (1833–1891), principal of the Halifax School for the Deaf



in Nova Scotia, discussing textbooks available for educating deaf and hard-of-hearing pupils indicates that the same problem persisted for some time. Hutton believed that the two main factors hampering educators at the time were the lack of textbooks and the lack of the guarantee of a fixed term of education for deaf and hard-of-hearing students, as the education of deaf students might be undertaken by charitable organizations or through the support of government funding depending on location. He described the disparity of resources available to the teacher of deaf pupils versus the teacher in the mainstream classroom, depicting the former as 'a mariner navigating his vessel without sails, rudder or compass' and the latter 'in a gallant bark, equipped with all the aid and appliances of modern

science, ploughing his swift path through the cleaving billows.' Hutton claimed that the lack of printed teaching material meant that teachers and pupils might spend a full year of a five-year term of education simply copying out lessons and exercises into blank books. He suggested that some reasons for the lack of appropriate printed textbooks were a lack of surplus time and energy by teachers, no consistent collegial cooperation in the field, and disagreement among instructors about teaching methods.

This book is a fascinating window into influences on, philosophies of, and issues in deaf education near the beginning of its formal existence in North America, and it is only one item in the fascinating collection donated to the Fisher Library by Dr Alberti.

Endnotes

- 1 Akerly, Samuel to Mason Cogswell and response, August 21, 1821. From *Father and Daughter: A Collection of Cogswell Family Letters and Diaries (1772–1830)* Published by the American School for the Deaf. Accessed online at the Disability History Museum at <https://www.disabilitymuseum.org/dhm/lib/detail.html?id=696>
- 2 Hutton, J. Scott. 'Text books for the Deaf and Dumb', *American Annals of the Deaf and Dumb*, October, 1869, Vol. 14, No. 4 pp. 205–219. Published by: Galaudet University Press [Stable URL: https://www.jstor.org/stable/44460617](https://www.jstor.org/stable/44460617)



WRITERS' JUVENILIA IN THE ARCHIVES

Natalya Rattan

Fisher Library Archivist, Thomas Fisher Rare Book Library

IN A TYPICAL year at the Fisher we receive about fifty to one hundred donations of archival material, ranging in size from one envelope to hundreds of boxes. A significant portion of these donations are literary papers, from both new donors and writers whose papers we have been collecting for many years. Among the manuscript drafts and correspondence we sometimes receive more unconventional documents, such as juvenilia. Juvenilia consist of documents created in an author's childhood or adolescence, and often represent their first foray into writing. Such texts offer insights into the early writing habits and interests of an author, which in many cases precede their decision to forge a career as a professional writer. These insights can reveal clues about an author's development, and also (on rare occasions) can foreshadow themes that may later come to maturity in their published works.

Last year, I had the opportunity to explore some of the juvenilia within the Fisher's collections in preparation for *Strength in*

Numbers: The CanLit Community, an exhibition I co-curated with the Fisher Library's Outreach Librarian, John Shoesmith. A small section of the exhibition featured some of the varied examples of juvenilia found in our contemporary literary papers, from books and letters written by authors at the age of six, to poetry by Gwendolyn McEwen and lyrics by George Elliott Clarke, written when both were in high school. The curation process provided me with some insight into the early childhood works created by some of the celebrated writers whose papers we are very fortunate to have in our collections, and this article will explore a few selected highlights.

The most accessed juvenilia in the Fisher Library's collection can be found in the papers of Margaret Atwood. The library has been collecting Atwood's papers since 1970, and her archives represent a fairly complete record of her works, including files relating to her novels, poetry, essays, and short stories. Early works created by Atwood and her brother, Harold L.

Atwood, arrived as part of a 2008 donation of her papers.

Margaret Atwood first started writing and making her own books around the mid-1940s, when she would have been about six years old. These early efforts reflect her childhood spent in the northern regions of Ontario and Quebec, where her father worked as a forest entomologist. Atwood has noted that there was little entertainment outside of reading and writing, and so the beginning of her literary career may be seen as a response to her surroundings.

Atwood's early books feature animals, plants (including unusual ones like the 'man eating plant'), insects, and superhero bunnies and the worlds they inhabit. An interesting item, containing the first red cloak that shows up in Atwood's work, is a small booklet titled 'Sewing (Darning and Buttons)'. Created by Atwood when she was about eight years old and a member of the Brownies, the booklet includes three illustrated pages of girls dressed



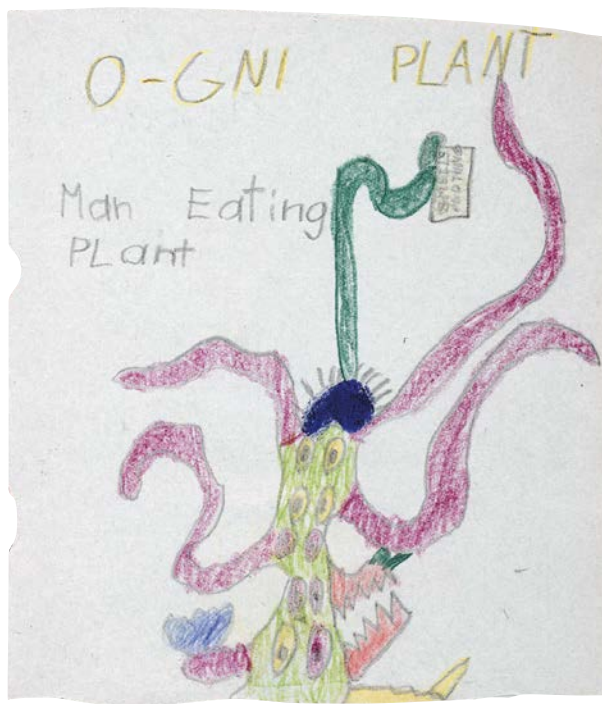
in three different outfits, complete with added fabric and buttons. The first page of the book depicts a girl wearing something very similar to the red handmaid's dress, popularized by the Hulu television adaptation of *The Handmaid's Tale*. Atwood has insisted that, of course, this is purely coincidental, but the book nonetheless remains an intriguing and popular piece of juvenilia in the collection.

Some unique features of Atwood's early books are the hand-drawn illustrations and hand-stitched bindings, including those for her first novel 'Annie the Ant' (written at age seven) and her 'Blue Bunny Comics', among others. Illustration has remained an interest for Atwood, as evidenced by her later work as a cartoonist. In the mid-1970s she created *Kanadian Kultchur Komix* for *This Magazine* under the pseudonym Bart Gerrard, which featured a Canadian superhero called 'Survivalwoman'. When asked how she 'developed into a cartoonist', Atwood replied that she actually began as a cartoonist, and evidence of this can be seen in her papers.

The Atwood juvenilia at the library was recently consulted for a book published this year: *Early Writings by Margaret Atwood* (Sydney, NSW: Juvenilia Press, 2020), edited

by Nora Foster Stovel and Donna Couto, with an introduction by Margaret Atwood. This is the first publication to feature Atwood's early works of fiction, drama, and poetry complete with her colourful illustrations. The book suggests that Atwood's juvenilia not only reflects her upbringing and engagement with animals, but also displays the foundations of the 'wide-ranging imagination and humour that inform her novels'.

In addition to Atwood's juvenilia, the Fisher's collection contains early compositions by Joy Fielding, including one of her first literary submissions, a short story entitled 'The Dancing Star.' The story, which Fielding (née Tepperman) wrote around the age of eight, chronicles the life and death of a successful dancer named Hilda. She submitted this story (which was handwritten neatly on a single page), along with a page of drawings of Hilda in various dance outfits to *Jack and Jill*, a bimonthly magazine for children aged six to twelve years old, that would often publish letters, personal essays, questions, photographs, short poems, and artwork



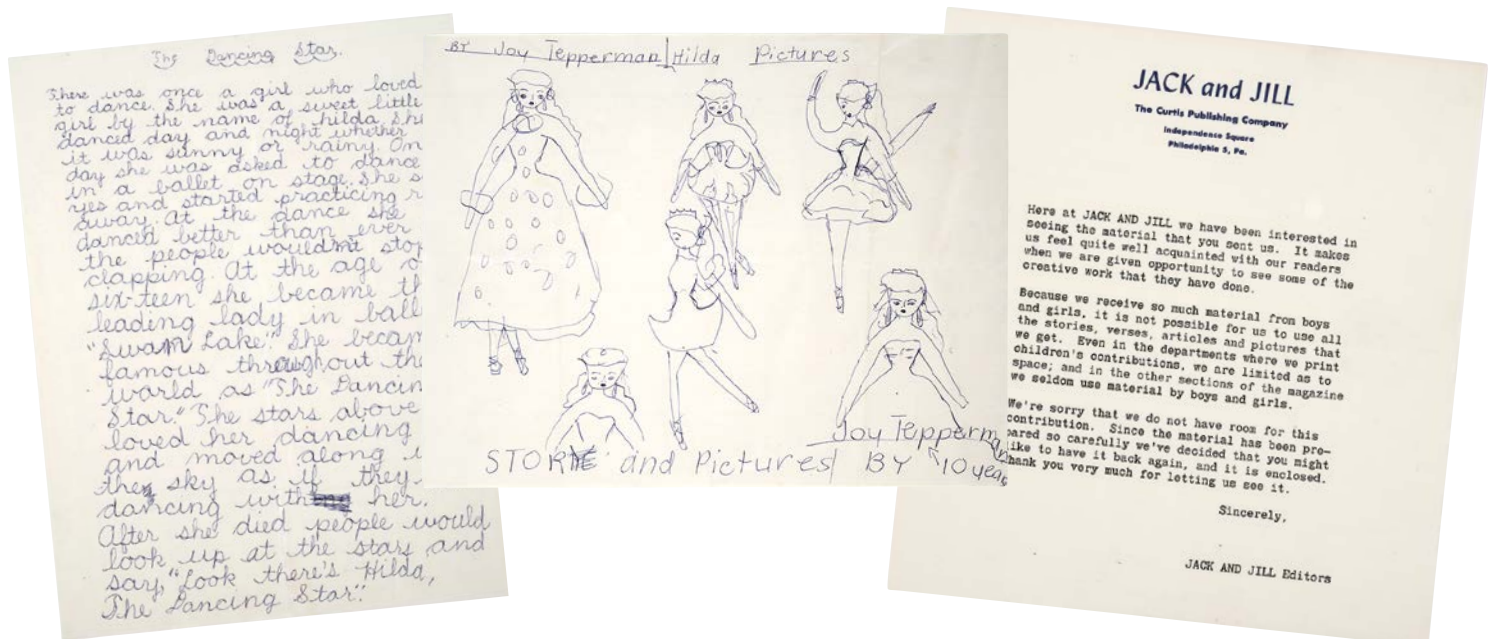
BELOW, LEFT TO RIGHT: Joy Fielding's 'The Dancing Star,' [195-], an early literary submission to *Jack and Jill* magazine, the accompanying illustration, and the rejection letter from the magazine's editors.

by its readers. Although Fielding's work was not accepted by *Jack and Jill*, as the included rejection letter indicates, it is an interesting example of an early submission that survived thanks to the magazine's editors, who mailed the work back to her.

At age twelve Fielding wrote her first television script, 'For the Love of Love', the

Beyond early forays into publishing and screenwriting, the Fisher's collection of juvenilia also features correspondence between authors and some of their earliest readers. In Lawrence Hill's papers, researchers have access to records of all of his works, including early notes, extensive research files, and various drafts. His papers also include some

seen negotiating with his father and providing reasons as to why he should be allowed a kitten. Eventually he ends up getting his pet, and after this, Hill says that any time he wanted anything, he had to write a letter: 'My father, although he hoped to make me a professional, actually drove me to the profession of writing by requiring all those letters of me when I was



story of a thirteen-year-old girl who murders her parents, and submitted it to the CBC to be considered for *The Unforeseen*, a drama series that aired from 1958–1960. This script, preserved in Fielding's archives, was also rejected. Leslie McFarlane, a script editor in the television department at the time, wrote back to her: 'You have a very good ear for dialogue and I am quite sure that your plays will be appearing on television before very many years have passed.' Despite these early rejections, Fielding continued writing throughout her teenage years, laying the groundwork for a career as one of Canada's best-selling novelists.

of his earliest attempts at writing, which were encouraged by his father, Daniel Grafton Hill III (1923–2003).

One of the earliest examples of Hill's writing dates from when he was six years of age and asked his father for a kitten. Hill says his father told him that if he could compose a well-worded letter with no spelling mistakes, he would grant his request due consideration. To do this, Hill knew he had to pen a persuasive letter, (not 'slap-dash', as he would later say), since the desired outcome rested on his ability to make a convincing argument on paper. In the series of letters in Hill's archive, he can be

a boy. He made me a very passionate writer at a very young age and I didn't stop.²

As the examples from Atwood, Fielding, and Hill demonstrate, juvenilia provides insight into a writer's mind from a time before they even begin to think of themselves as 'writers,' and can also supply important biographical information. Although these examples only represent a fraction of the juvenilia housed within the Fisher's collection, this material captures the richness of these donations and their utility for researchers, journalists, biographers, and students.

Endnotes

- 1 Nischik, Reingard M. Engendering Genre: *The Works of Margaret Atwood: Including an interview with Margaret Atwood* (Ottawa: University of Ottawa Press, 2009), 254.
- 2 Sagawa, J. (2008). Projecting History Honestly: An Interview with Lawrence Hill. *Studies in Canadian Literature*, 33(1). Retrieved from <https://journals.libunb.ca/index.php/SCL/article/view/11222>.



A GIFT FOR ELEGANCE: THE BAGNANI COLLECTION OF PETRONIUS EDITIONS

Timothy Perry

Medieval Manuscripts and Early Books Librarian, Thomas Fisher Rare Book Library

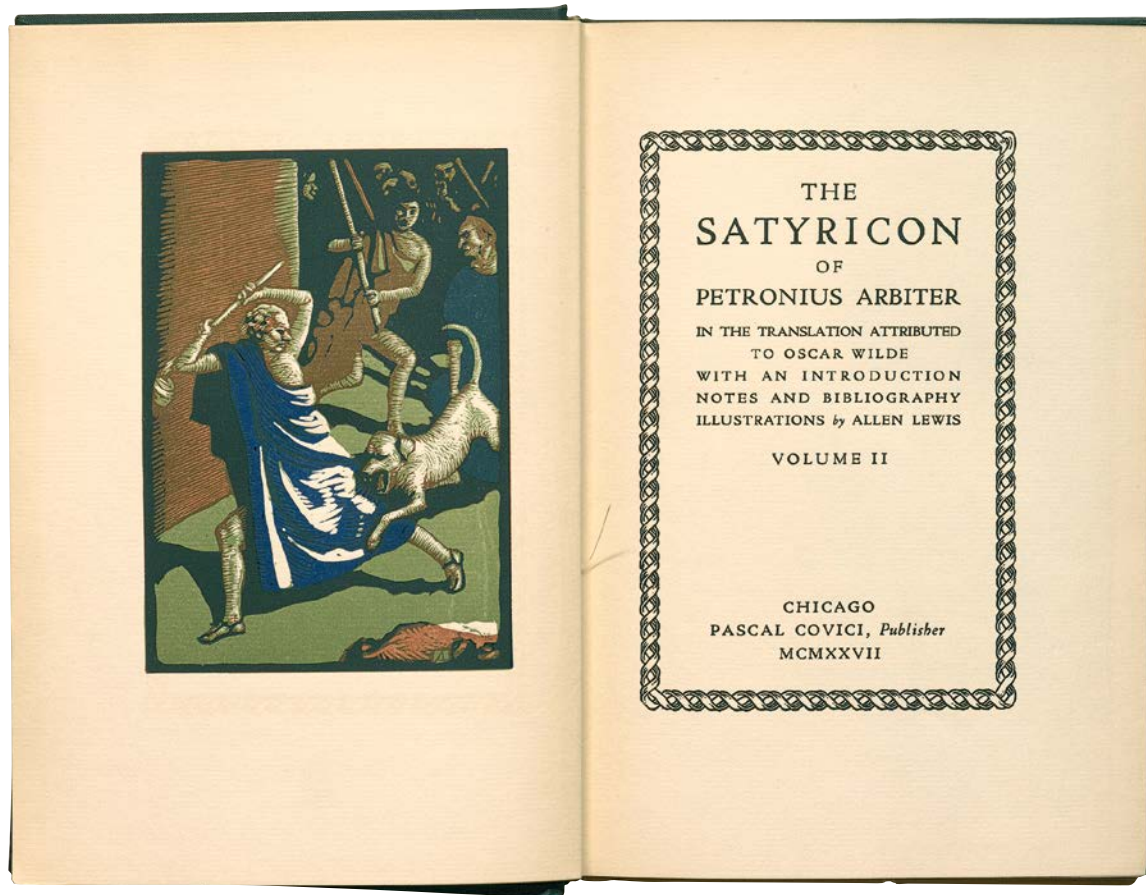
WHEN GILBERT BAGNANI (1900–1985) emerged in the years following the Second World War as an authority on the Roman courtier and novelist Gaius Petronius Arbiter (ca. 27–66) it must have seemed something of a departure to those familiar with his earlier academic achievements. After all, Bagnani had made his name unearthing fragments of papyrus in Egypt, not new details about Neronian literary circles. Bagnani, however, was a man accustomed to self-reinvention, sometimes voluntary, sometimes forced.

Gilbert Forrest Bagnani was born in Rome in 1900, the son of a Canadian mother, Florence Mary Bagnani née Dewar (1872–1935), and an Italian father, Ugo Bagnani (d. 1917). The latter, a Major General in the Italian army, served both as a military attaché in London and an aide to King Victor Emmanuel III (1869–1947) in Rome, and Bagnani's early life was therefore

split between Italy and England. He served briefly in the Italian army towards the end of the First World War, a war in which his father had lost his life on the French front in 1917, and following his military service enrolled at the University of Rome, where he studied ancient history and archaeology. On the completion of his doctorate he was admitted as a fellow of the Royal Italian School of Archaeology in Athens. In 1929, Bagnani married Stewart Houston (1903–1996), the daughter of one of his mother's friends, whom he met while she was studying art history in Rome. They lived in Rome for most of the 1930s, though they also spent a great deal of time in Egypt, where Bagnani was field director of the Royal Italian Archaeological Expedition to Tebtunis.

Life for the Bagnanis changed dramatically in 1937, when, with the Italian government losing interest in archaeology in the face of more pressing concerns, they exchanged the

Egyptian desert for the fields of Port Hope, Ontario, where they had bought a farm. Just two years later, with the outbreak of the Second World War, Bagnani was interned as an enemy alien, though he was subsequently allowed to return to his agricultural work. An opportunity to return to academic life presented itself at the end of the war when Bagnani was invited to fill a temporary vacancy in the Department of Classics at the University of Toronto. He stayed for twenty years. It was during this period that Bagnani's interest in Petronius developed, and that he assembled the fine collection of editions of Petronius' sole surviving work, the *Satyricon*, that is now housed at the Fisher Library. As a scholar, Bagnani's most significant contribution to the study of this enigmatic author was *Arbiter of Elegance: A Study of the Life & Works of C. Petronius*, the first part of which traces Petronius' ancestry, with the second providing an account of Petronius' life teased out, in the

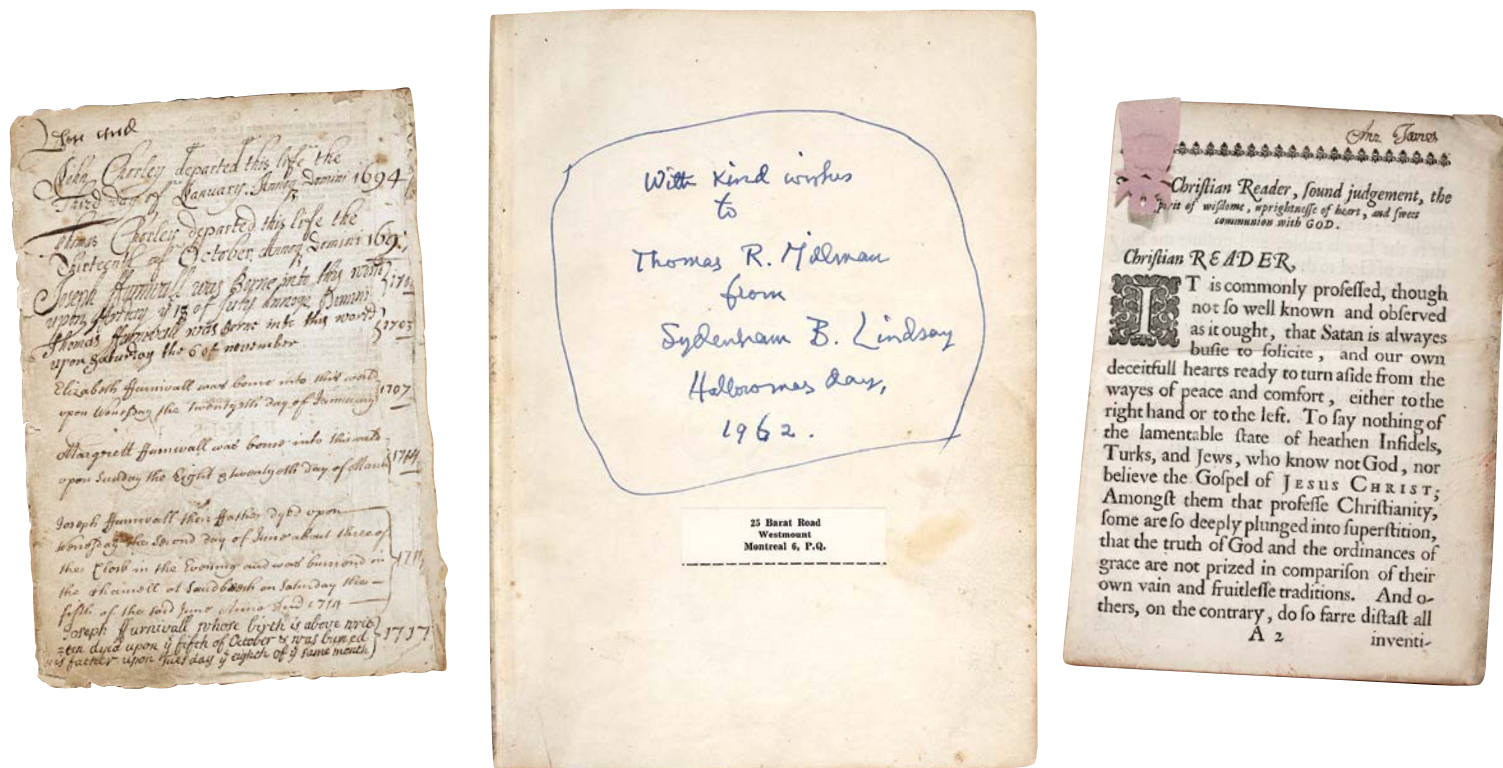


finest tradition of Classical biography, from the various clues to be found in the *Satyricon* and scattered references in other authors. The result is both engaging and, by Bagnani's own admission, highly speculative. Bagnani retired from the University of Toronto in 1965, but almost immediately took up an appointment at Trent University, close to the beloved farm, where he continued to teach until 1975. On his death in 1985, Stewart Bagnani oversaw the dispersal of their collection of art and books to the various institutions with which they had been involved, including the Art Gallery of Ontario, the Royal Ontario Museum, Trent University, and, of course, the University of Toronto.

Quite how Bagnani came to be interested in Petronius is unclear. Little is known of the author's life—perhaps enough in itself to pique Bagnani's interest—and it is not even certain that the Petronius mentioned by several ancient authors as *elegantiae arbiter* ('arbiter of taste') to the Emperor Nero (37–68) is the same as the Petronius to whom the *Satyricon*,

a bitingly satirical comic novel, is attributed. (The Petronius of Nero's court is referred to by various ancient writers as C. Petronius, whereas the manuscript tradition of the *Satyricon* preserves the author's name as T. Petronius; despite this discrepancy most scholars have concluded that the two are one and the same.) The novel, which survives as a series of fragments of varying length, recounts the adventures of one Encolpius, as he travels the Roman world in search of a cure for his impotence. Encolpius' encounters with a host of figures—lascivious poets, ill-fated merchants, debauched priests, lovestruck slaves, and many more—allow Petronius to sketch, and skewer, every level of contemporary Roman society. In the longest and most famous surviving passage, an account of an elaborate banquet known as the *Cena Trimalchionis* ('Trimalchio's Dinner'), he even uses the figure of the pompous, ostentatious freedman Trimalchio to mock the Emperor Nero himself. Petronius was forced to commit suicide for political reasons in 66.

The Bagnani Collection comprises some two hundred editions of the works of Petronius, along with related material, dating from the late fifteenth to the late twentieth century. It includes a copy of one of only three incunable editions of Petronius, printed in Venice in 1499. The collection is particularly rich in editions from the sixteenth to the eighteenth century, with all the major Latin editions represented, as well as translations into French, English, Italian, and German. In the twentieth century Petronius caught the attention of visual artists and a number of important illustrated editions appeared. The Bagnani Collection includes several of the most significant of these, such as the edition illustrated with a series of thirty-three etchings by André Derain. The Fisher continues to build on the initial gift received from Stewart Bagnani, the most recent acquisition being the 1665 *Satyricon* prepared by the Swedish humanist Johannes Scheffer, the first significant edition of the then newly rediscovered text of the *Cena Trimalchionis*.



GIFTS WITHIN GIFTS: A REVIEW OF THE FISHER'S STC COLLECTION REVEALS HIDDEN HISTORIES

Holly Forsythe Paul

Hilary Nicholls Fellow, Thomas Fisher Rare Book Library

AS ONE OF our foundational collections, the Fisher Library's Short Title Catalogue Collection is bound up with our history as an institution. Coined in the standard bibliographical reference compiled by A.W. Pollard (1859–1944) and G.R. Redgrave (1844–1941), the term 'Short Title' refers to the common abbreviations for early printed British books, which frequently had lengthy descriptions on their title pages. Given that Pollard and Redgrave's union catalogue refers to British books printed between 1475 and 1640, it is not surprising that we think of the STC Collection as a cornerstone of our holdings at the Fisher. Many of the items in our STC Collection found their way to the University of Toronto Libraries through early major donors, such as author-clergyman Canon Henry Scadding (1813–1901), newspaper publisher J. Ross Robertson (1841–1918), and public health pioneer Dr George Dana Porter (1870–1963).

Still other books came to the STC Collection through the gifts made by the grandsons of Thomas Fisher (1792–1874) when the Thomas Fisher Rare Book Library opened in 1973 as the new home of materials formerly housed by the Department of Rare Books and Special Collections. In many ways, the Short Title Catalogue Collection encapsulates the Fisher's tradition of indebtedness to our many donors.

In September 2018, an overhaul project was initiated to report the holdings in our STC Collection to the online counterpart of Pollard and Redgrave's union catalogue, the English Short-Title Catalogue, and simultaneously add more detailed descriptions to the Fisher Library's catalogue. Ironically, it is precisely because of the fundamental nature of our STC holdings that their records in our database were somewhat spartan. Recollection of changes in library practices makes this deficiency understandable. These items were

first recorded on three-by-five-inch catalogue cards, which left little room for detail. When the information from the card catalogue was transferred online in the 1980s, there was insufficient time to expand these brief descriptions by re-examining each book closely. However, the opportunity to revisit these records arose when Fisher staff realized that our holdings were under-reported to the English Short-Title Catalogue database (ESTC), a collaborative effort of the British Library, the American Antiquarian Society, and the ESTC/NA, hosted by the University of California at Riverside. Requiring complete collations, provenance reports, and binding descriptions, the page-by-page examinations prompted by this ESTC reporting project have launched an overhaul of the Fisher's online catalogue records for our STC Collection.

One of the many stories that the re-examination of the Fisher Library's Short Title

OPENING PAGE, LEFT TO RIGHT: The final leaf of the volume containing the 'He' Bible lists births and deaths in the Chorley and Furnival family between 1694 and 1717. The provenance of an intriguing volume that contains part of a rare Savonarola translation along with Henry VIII's *Primer* traces the book's movement from Montreal to Toronto. A purple paper bookmark, intricately cut with small scissors, is laid in a copy of *A Friendly Triall of the Grounds Tending to Separation* inscribed by Ann James.

Catalogue Collection has revealed is the long history of printed books functioning as gifts. Of course, gift inscriptions indicate provenance, the ways that books have circulated among people over time. An excellent 1546 copy of the *Prymer in Englyshe* authorised by Henry VIII (1491–1547) is a case in point: once owned by justice of the peace and president of the Numismatic and Antiquarian Society of Montreal Stanley Bagg (1820–1873), the book's translation to Toronto is traceable in its gift inscription from the Rev. Canon Sydenham B. Lindsay (1888–1975) to Dr Thomas Reagh Millman (1905–1996), dated on Halloween day, 1962. Still infused with the scent of incense, this volume also contains some forty pages of an extremely rare 1542 English translation of the *Prymer* by Girolamo Savonarola (1452–1498) containing the '*Expositio in Psalmos Miserere mei Deus*' and '*Expositio in Psalmum In te Domine Speravi*'. Although just a portion of the Savonarola translation is included, it is one of only five known copies. It is possible that the Savonarola fragment was bound with the Anglican primer when Dr Millman had the book tastefully rebound by Emrys Evans in 1977, but consistencies in leaf edges, marginalia, and manicules suggest that these two texts have coexisted together for centuries. Handed from an antiquarian to church historians, the provenance of this volume suggests that it holds significant scholarly interest.

Among our STC books, a number of family Bibles bear traces of their long history as intergenerational gifts. Many families have a tradition of recording major religious rites such as family baptisms, weddings, and funerals on a chosen page within their Bible, which is then handed down through generations, sometimes becoming an elaborate genealogical record over time. Our holdings include some excellent specimens of this practice. Our 1613 copy of the 'He' Bible, nicknamed for a printer's error in pronoun usage in Ruth III.15, is a treasure trove of marginalia, including interpretive notes, passages marked for 'morn-

ing preere', verses with various readers' names, and commentary on translation (with notes in Greek), as well as a variety of manicules depicting spots, knuckles, rings, and cuffs. It also contains many owner inscriptions, including the autograph signatures of John Chorley [sic], Thomas Chorley, and Thomas C. Torpoint in the *Bible*, Thomas Chawford in the *Concordance*, and Elizabeth Webb in the *Book of Common Prayer*. These vestiges of past owners culminate in a family record, listing births and deaths in the Chorley and Furnival family between 1694 and 1717 on the volume's final page. Similarly, our 1613 'Revenge' Bible, dubbed for a printing error in Romans XII.17, has a list of Hawke family births and deaths from 1585 to 1676, indicating its transmission as a family heirloom. The current Short Title Catalogue overhaul project has uncovered a number of family Bibles in our collection, with significant amounts of genealogical information. In all of these cases, the Fisher Library's online catalogue entry now contains a subject heading for 'Family Histories,' and pages with heavy marginalia are identified specifically in the local note. It is to be hoped that these additions to the catalogue will help future researchers locate these rich sources of historical information easily.

The comprehensive approach of the Short Title Catalogue Collection project entails an effort to record all owner inscriptions and gift inscriptions. Catalogue entries are not limited to association copies, or books owned by historically significant people. One of the rewards of this thoroughgoing effort has been the discovery of a surprising number of early books owned by women. Whether the books were gifts or not, we think researchers will also be interested to see the delicate bookmark laid into Ann James's copy of *A Friendly Triall of the Grounds Tending to Separation* by John Ball (1585–1640) or intrigued by the inscription of a woman's name 'Johana' within the 1632 Welsh-Latin Dictionary, *Antiquae Linguae Britannicae*. When books have been presented

to women as gifts, the inscriptions can give us insight into the relationships that involved such exchanges. For example, the flyleaf at the end of *The Practice of Piety* by Lewis Bayly (1575–1631) bears the inscription 'A gift from my Grameres [sic] to me--Mary Kent 1749.' Moreover, the nature of books given to women provide a sense of the interests or expectations of the women to whom they were given. A 1630 volume entitled *Of Wisdome Three Bookes Written in French by Peter Charro[n] Doctr of Lawe in Paris* is a remarkably learned gift to 'Jane Southwell given by the Rev. Mr. Dickinson'. Another woman's autonomy, largesse, and rather horrifying capacity for book destruction is suggested in the presentation of a 1598 Geneva Bible 'to Br Carr by Mrs Darby of Loughborough Leicestershire on the 2nd May 1812 --The old Testament being cut up for waste paper'. In addition to providing detailed local notes for each book, the Fisher Library has adopted a new subject heading, 'Provenance Evidence of Women', to assist scholars in locating items inscribed with women's names as a group. In every case where these early books bear traces of ownership by women, we can assume that the inscriptions will be of interest to researchers.

The current project to report the Fisher Library's Short Title Catalogue Collection to the ESTC online census has prompted a re-examination of our holdings that highlights the importance of gifts to our own collections and to book history more generally. Gift inscriptions provide us with glimpses of the kinds of books passed on as tokens of affection, the relationships wherein a book would be deemed an appropriate gift, the occasions when they would be given, and the history that a single copy can accrue. In receiving these embodiments of our shared history, and making them accessible, the librarians at the Fisher make assiduous efforts to bring these books to the attention of scholars and researchers who can continue to unearth new insights from them. In this respect, such holdings truly are gifts within gifts.



LOVE IN WARTIME: THE PAPERS OF PHILIP AND ELIZABETH TRIPE

Danielle Van Wagner

Dewan Librarian, Thomas Fisher Rare Book Library

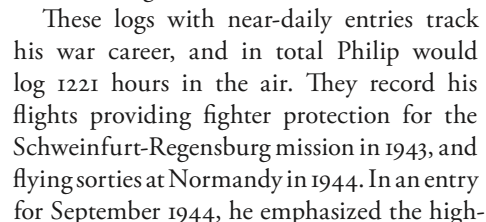
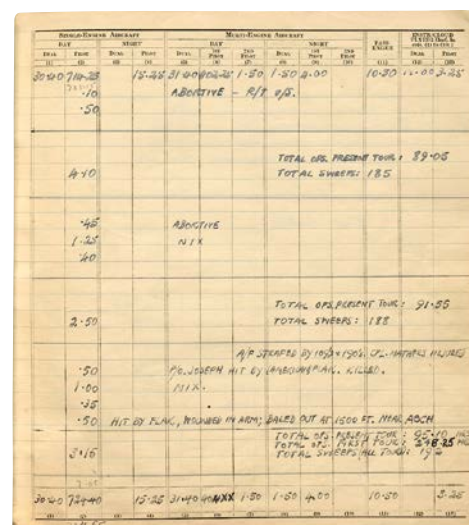
ON 16 JANUARY 1945, the Spitfire aircraft flown by Squadron Leader Philip Valentine King Tripe (1918–1982) was shot down, possibly by American friendly fire, near his home base at Asch (now As), Belgium. Wounded, he baled out of the aircraft and landed close to the Hotel Mardaga, where, according to family lore, he stopped in for a drink before the base truck picked him and took him to the hospital at Y-32 airbase. Sixty-five years later his daughter, Anne Crossman, would visit As, stay in the Mardaga, and learn the exact location of her father's plane crash. A corroded pump and a jagged piece of the Spitfire, dug up at the crash site, were gifted to Anne on her second visit in 2013. These pieces from her father's last wartime flight joined the already extensive collection related to his military career that Anne had carefully amassed over several decades, which was donated to the Fisher in 2019.

The papers of Philip Tripe preserve the story of a Canadian pilot flying with the Royal Air Force (RAF) during the Second World War, primarily told through his Flying Log Books, the only such logs held by the Fisher. His story is enhanced by the presence of photographs, correspondence, and other artifacts included in the collection, such as his iconic white scarf, a cap badge, shoulder flashes, and dress medals.

The records of Philip's wife, Elizabeth Rannie Tripe (1920–1994), who travelled from Canada to England to marry him in early 1940, complement the collection. She spent the remainder of the war living in Chester with their young, English-born daughter Anne, far away from her family in Ottawa, while still separated from her husband. Her diaries and photograph albums, as well as other ephemeral items such as bank books, identity cards, ration booklets, and theatre programmes, outline her wartime experience in broad strokes, made all

the more extraordinary when the records of husband and wife are considered side by side. Elizabeth's diaries and Philip's logbooks offer a unique research opportunity inasmuch as they depict the day-to-day movements of one Canadian couple during a period in which the husband was on active service and the wife a civilian in England.

Philip Tripe learned how to fly at the Ottawa Flying Club in May 1938, and received his private pilot's licence on 7 November 1938. He had hoped for a commission in the Royal Canadian Air Force (RCAF), but his hopes were dashed when he realized that they required a university degree, something the twenty-year-old did not possess. Luckily, the RAF had no such restrictions, and on 27 February 1939, with Germany already having annexed Austria and parts of Czechoslovakia, he boarded a ship to England. The RAF interviewed him on 21 March 1939 and accepted him three days





adrenalin nature of his work, writing: 'attacked railway cars etc. Most intrepid!! Intense Flak etc!!' For Philip, the war culminated in his last entry, 'hit by flak, wounded in arm; baled out at 1500 ft.' For this flight, he would also receive membership in the 'GQ Club', an honour given to any who found themselves needing to use a Gregory and Quilter parachute, in the form of a small gold pin inscribed with his name and 'a GQ parachute saved my life'.

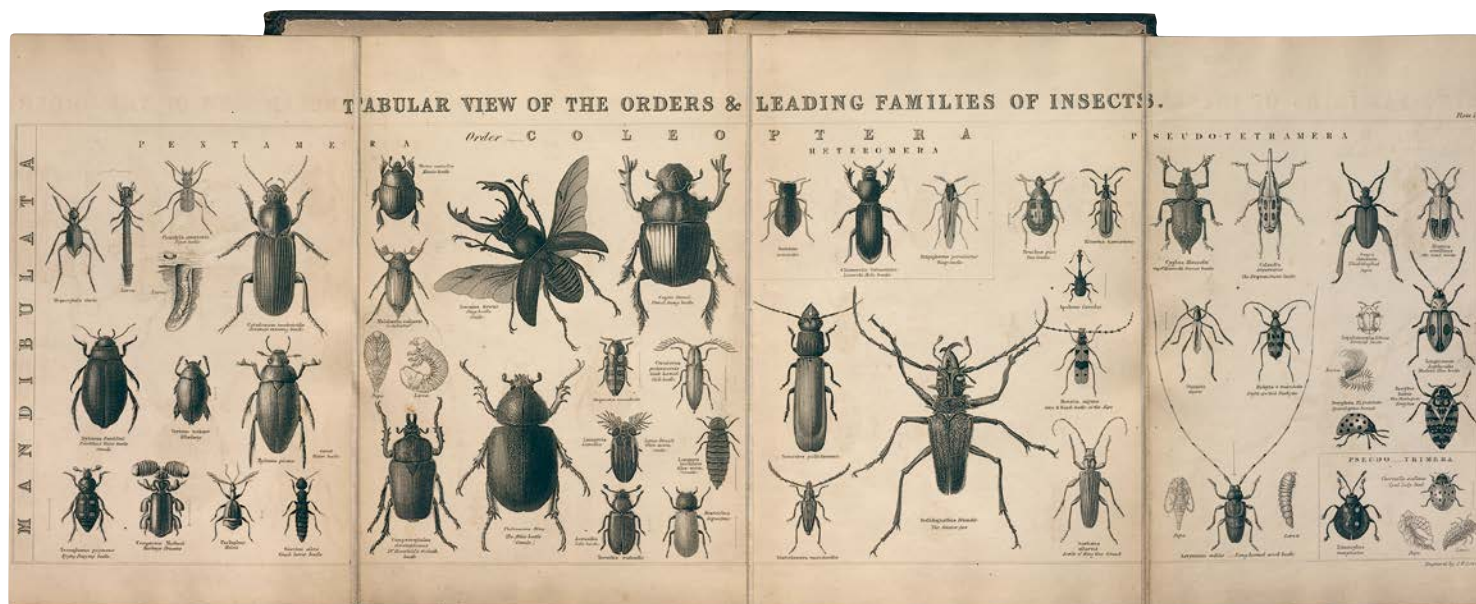
In January 1945, after Philip finished his drink and reported to base, Elizabeth received the dreaded letter from the Air Ministry (Casualty Branch), but was undoubtedly relieved by its contents: 'I am directed to inform you that your husband... is reported slightly injured.' We cannot know her reaction, as there are no surviving diaries for Elizabeth's last six months in England. However, her surviving diaries for June 1941, May 1942, and the entirety of 1943 and 1944 record both the extraordinary and the mundane, emphasizing the liminal space she occupied during the long years of war. It was not at all unusual for her to report the progress of the war, her favourite movies, news from her husband, and the growth of her daughter all in a few short lines. In June 1941, she wrote 'Russia invaded yesterday, Mr Ch. Called Hit[ler] a bloodthirsty

guttersnipe, very Apt! ... Phil's new stripe (F/Lt) looks super + ... very proud I am of him!' In September 1943, she penned: 'Marvellous war news! Italy has given in — unconditional surrender, Russia going ahead like wild fire. We haven't done anything much except had lovely blackberry tart for lunch.' Perhaps one of the most fascinating examples of her domestic life merging with the reality of the war occurs in the first week of June 1944. On 4 June she remarked: 'Cynthia's baby girl born at 6:30,' while 5 June is taken over almost completely by scribbles made by three-year-old Anne. The next day Elizabeth noted a historic day: 'D-DAY. At last. Glued to wireless all day... Philip's new address Surrey.' She rounded out the week by commenting on a neighbour: 'Beryl's husband home after 3 years... & she doesn't want him back.'

Letters between Philip and Elizabeth did not survive, and their individual records rarely intersect with one another. One exception, however, is three surviving telegrams from Philip to Elizabeth on two important days. The sixth of March was their wedding anniversary, and Philip sent telegrams twice during the war to mark the occasion. 'Greeting Mrs Tripe... unable to be with you today may all our future years together be as happy as the

past three all my love = Phil', he wrote in 1943. The other important day occurred in January 1944, when Philip was awarded the Distinguished Flying Cross, which was given 'for acts of valour, courage or devotion to duty whilst flying in active operations against the enemies'. He would be one of 247 Canadians flying with the RAF to receive the honour: 'awarded DFC today much love = Phil.' Upon receipt, Elizabeth wrote in her diary: 'Philip got D.F.C yesterday. Very thrilled + proud! Bless him, he deserves it.'

Philip's logbooks, and Elizabeth's diaries, along with the photographs, telegrams and physical objects such as the GQ club pin, Philip's hat badge and buttons, and the pieces of his destroyed Spitfire, make the war and the personal experiences of the Tripes all the more tangible and accessible in the present. This multifaceted collection has already proven to be effective with students, who were fascinated with the items in classes held last fall. This archival collection is a compelling example of the historical and research value of personal experiences of historical events, and joins the growing collections of Second World War material at the Fisher, which will be preserved and made available for teaching, exhibitions, and research in the future.



ZOOLOGICAL ILLUSTRATION IN THE WORKS OF ADAM WHITE, F.L.S.

Alexandra K. Carter

Science & Medicine Librarian, Thomas Fisher Rare Book Library

THE FISHER LIBRARY'S extensive natural history collections span centuries and contain the output of early naturalists who observed new species of plants and animals for the first time. Much of this brand-new knowledge was compiled and circulated in the form of lengthy descriptions and elaborate taxonomic tables, written evidence of how early scientists struggled with arranging and classifying a huge influx of new biological information. Thanks to advances in printing technology in the mid-nineteenth century, Victorian naturalists could include newly detailed illustrations alongside their textual descriptions of their discoveries. These new illustrations (more precise, and often coloured) were visually striking to readers, but they were also a new way for authors to record and communicate more specific information, like the exact blue shade of a bird's wing, or the slenderness of a spider's leg. However, the process by which scientific authors translated the notes and observations they made in the

field to final printed colour illustrations is difficult to trace bibliographically. The artists and engravers involved in producing illustrations for scientific works were not often specialists in scientific illustration, nor were they in direct contact with the printers of the text. Rather, they were forced to rely on detailed written instructions from authors and publishers. These notes were often ad hoc and ephemeral in nature, and rarely survive.

The Fisher Library was recently gifted an important natural history collection that sheds some light on the often-opaque process of scientific illustration. The donation is composed of books once owned by Scottish zoologist and naturalist Adam White (1817–1878), Fellow of the Linnean Society and member of the Entomological Society of London, that were kept and donated to the Library by his descendants. It includes copies of works by Adam White himself, several presentation copies of books by other important Victorian naturalists, as well as letters, ephemera, and

manuscript material. Adam White specialized in the study of crustacea and insects and was employed by the British Museum to catalogue several important specimen collections. In particular, he was tasked with cataloguing the spider specimens collected on the voyages of Sir Charles Darwin (1809–1882) on the *H. M. S. Beagle*. White reported on one such collection in 'Descriptions of new or little-known Arachnida', which appeared, unillustrated, in the *Annals and Magazine of Natural History* in 1841. Here, White notes the special challenge of describing arachnids because of the 'fugitive' nature of their colours and markings. The term 'fugitive' can be read in two ways: one being that the true colours quickly faded upon the death of the spider (so that White only trusted notes taken from observations made of live creatures), but also in the sense that describing colours themselves is difficult to do. Indeed, descriptions that follow White's preface were reproduced verbatim from notes Darwin himself took down while at sea, using

vague terms like 'yellowish', 'brownish yellow', and 'reddish yellow'. The descriptions attempt to capture not only the exact colour or shade, but also the physical shape of the spiders and their markings. The entry for the *Tetragnatha bicolor* species shows how difficult it might be to imagine the specimen from a text alone: 'griseous, with three or four indistinct brownish lines; a lighter band on the side, beneath darker; two greenish gray lines run down the middle, parallel to each other till just before the spinnerets, where they somewhat converge; eyes black'.

Many of Adam White's more comprehensive works were illustrated, and the Fisher Library's recent donation includes an interesting example of one such publication. A copy of White's volume on crustacea from the third edition of *The Zoology of the Voyage of H. M. S. Samarang* by Arthur Adams (1820–1878) and

Adam White (London: Printed and Published by Reeve, Benham, and Reeve., 1848) includes several of the final hand-coloured plates, but also three small manuscript drawings with notes on tracing paper. The notes and drawings are in White's hand and reveal how the author instructed the artist and/or engraver to ensure that certain lines were made close together. While it is unclear exactly at which point during the printing process these drawings and notes were made—are they early plans or later corrections?—they offer a glimpse into the ways authors and craftsmen communicated and worked together to create a final, scientifically accurate illustration.

Like many Victorian naturalists, Adam White also published educational works intended for students and younger readers. White's popular *Instructive Picture Book, or, A Few Attractive Lessons from the Natural History*

of Animals (Edinburgh: Edmonston and Douglas, 1859), is almost entirely composed of large, brightly-coloured illustrated plates. The Fisher Library received two copies of the *Instructive Picture Book*: one complete copy, inscribed by Adam White to his sister Elizabeth, and a proof copy that includes White's notes and corrections for the engraver and colourist. The tone of White's writing is confident (he was, after all, assistant at the British Museum). He was clearly unhappy with one plate in particular that featured the American Tapir, the Malay Tapir, and the Capybara (a species perhaps well-known to most Toronto residents). White's notes on this plate declare the image of the Capybara to be 'horrible', adding in a side note, 'I have endeavoured to get this deleted, but I have not heard whether the engraver was able to do it.' Comparing this proof with the final version of the plate in the published



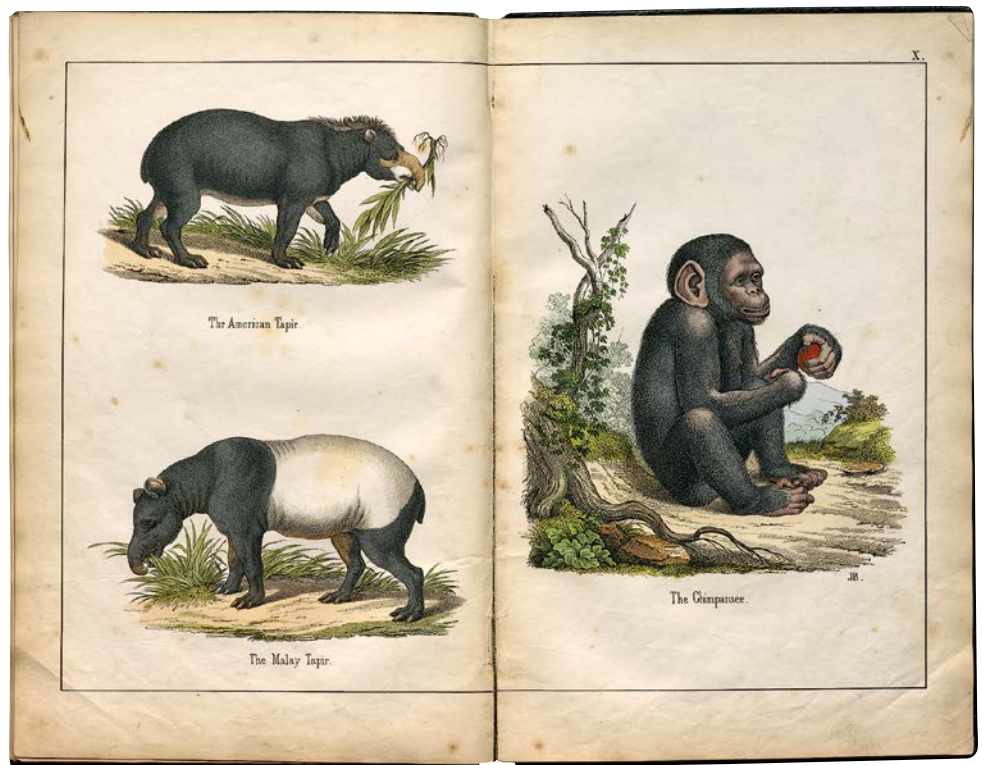
FACING PAGE: Adam White. *Tabular View of the Orders & Leading Families of Insects*. Printed for the Society for Promoting Christian Knowledge, [18–?].
ABOVE: Sketches laid in to an incomplete proof copy of *The Zoology of the Voyage of H. M. S. Samarang* by Arthur Adams and Adam White (London: Printed and Published by Reeve, Benham, and Reeve., 1848).

book, we see that the poor Capybara has indeed been removed.

The proof copy of White's *Instructive Picture Book* shows how discussions took place not only between author and engraver, but also between author and colourist. In many places it is clear that White is writing to the artist responsible for colouring in the printed figures; he notes that the opossum's tail should be 'slightly flesh coloured, like the nose'. On a page of deer species, White instructs the artist that the three deer are 'all too uniform in tint,' and suggests that 'a visit to the [Zoological] Museum at T[rinity] College would be useful'. One final example is the image of the weasel, in which we see White take a bolder approach to correcting the plate, and glimpse his personality. Here he has drawn in a small bush, and written, 'put in a shrub or something else to cover a good bit of the stoat's tail, for he is only, after all, a weasel'. In this case, however, it seems that White's suggestion was not adopted for the final printing, and no shrub appears in the final plate.

Complete published copies of books will always be desirable to collectors and institutions alike; but as polished final products, they can only offer so much insight into the history of their own production. It is the rarely found ephemeral material that may accompany these works, like scrapbook drawings, notes, letters, and proof-copies, that can tell us more about who was involved and how publication decisions were made. These examples from the recently donated Adam White library demonstrate the importance naturalists placed on having accurate zoological illustrations accompany their works.

RIGHT, TOP TO BOTTOM: Annotated proof copy and final copy of plate from Adam White's *Instructive Picture Book*, or, *A Few Attractive Lessons from the Natural History of Animals* (Edinburgh: Edmonston and Douglas, 1859).





A SMALL COLLECTION OF YEMENITE JEWISH MANUSCRIPTS

Nadav Sharon

Judaica Librarian, Thomas Fisher Rare Book Library

WHEREAS THE THOMAS Fisher Rare Book Library's Hebrew manuscripts belonging to the Albert Friedberg collection are quite well known, the library holds a small and less-known but very interesting collection of Hebrew manuscripts. Over two decades ago, the late Ben and Malka Hahn generously donated several Judaica books and manuscripts to the Fisher Library, and among those books is a small collection of Yemenite Jewish manuscripts. These six bound volumes comprise eight works in all, dating from the seventeenth to the nineteenth centuries. While these manuscripts are quite late in comparison to the Friedberg collection's medieval manuscripts, they do offer a window into this unique Jewish community and culture. The only other Yemenite-Hebrew manuscript at the Fisher is the Friedberg

collection's *Yalkuṭ midrashim 'al ha-Torah*, dated to the fourteenth century.

While the earliest historical attestations of Jews in southern Arabia precede the rise of Islam, it is nevertheless believed that the community's origins go much further back in history, with popular legends placing them as early as the period of the First Temple in Jerusalem. The relative seclusion of the Yemenite Jewish community from the rest of the Jewish Diaspora led to its distinct character. Yemenite Jews maintain their unique, ancient traditions into the modern era, and have also maintained an attachment to the writings of the great medieval rabbis of the Middle East and Spain. The printing press did not make it to Yemen until quite late in the modern era; only a single Hebrew press was ever in operation, and even that was not until late in

the nineteenth century. Printed Jewish books were imported to Yemen from abroad, but, being from other localities, they could not completely satisfy the unique religious needs of the Yemenite community. In addition, the country's distance and relative seclusion meant that imported books were quite expensive. This led to the ubiquitous copying of books by Yemenite Jews well into the late modern era, whereas elsewhere Jews had been printing most of their books for centuries.¹

The eight Hahn manuscripts are all religious in character, but belong to a number of genres. Unsurprisingly, the bulk of the manuscripts either are or are related to scripture. The earliest manuscript (MSS 04231), dated to the seventeenth century, contains the first two books of the Pentateuch, Genesis and Exodus, and presumably another volume

OPENING PAGE: Opening from seventeenth-century Yemenite Pentateuch. Note the small drawing in the left margin, marking the end of one Sabbath's portion and beginning of the next. **ABOVE:** Opening from eighteenth-century Yemenite Pentateuch. Note the different sections—Hebrew biblical text in the centre, Aramaic *Targum* and Judeo-Arabic *Tafsir* to the sides, and Rashi's commentary at the bottom.

originally contained Leviticus, Numbers, and Deuteronomy. This kind of book was intended to be used by synagogue goers during the reading of the weekly Torah portion, and while such copies of the Pentateuch are commonplace, this manuscript, like many other Yemenite copies of the Pentateuch, is different. In the Yemenite tradition, each Hebrew verse is read from the Torah and is immediately followed by the reading of its Aramaic translation. This practice is reflected in this manuscript, with the Aramaic following each verse continuously. Furthermore, in this manuscript, the Aramaic is followed by the *Tafsir*, a Judeo-Arabic translation and commentary on the Torah by Rav Saadia Gaon (882–942 CE), a rabbi and philosopher who was the pre-eminent Jewish leader of Mesopotamian Jewry in the tenth century. Thus each verse is written three times—the Hebrew verses, and their Aramaic and Judeo-Arabic translations running together continuously verse-by-verse, with no visual differentiation between them. This was common in Yemenite manuscripts of the Pentateuch. Lastly, pasted at the end of this volume is a manuscript page with two *piyyutim*, liturgical poems which Yemenite Jews traditionally recited before and after reading the Torah, respectively.

This small collection includes another Pentateuch manuscript (MSS 04233). Like its seventeenth-century companion, this manuscript, which is dated to the eighteenth century, again consists only of the books of Genesis and Exodus, and likewise includes the Aramaic *Targum* and the Judeo-Arabic *Tafsir*. Unlike its fellow, however, those two

translations are not intertwined with the Hebrew text, but are rather copied alongside it, though they themselves still run together with no visual differentiation. In addition, at the bottom of the pages of this manuscript, the scribe copied the commentary of Rabbi Shlomo Yitshaki (1040–1145), known as Rashi, who hailed from eleventh-century France, but was widely accepted as the foremost biblical commentator throughout the Jewish world. The three sections—Hebrew text, translations and commentary—are differentiated on the page by different font styles and sizes. Lastly, this codex's inside covers are lined with manuscript of *piyyutim* for the *Hoshanot* prayer of the holiday of Sukkot that are attributed to Rav Saadia Gaon (882–942).

Another eighteenth-century manuscript includes the commentary of Rashi on the Pentateuch alone (MSS 04232). The recto of the first two leaves of this manuscript records a different text—a part of a poem on ritual slaughtering (*shehitah*) by Rabbi Israel Najara (ca. 1555–ca. 1625), a prolific Jewish liturgical poet. An additional manuscript from the same time period (MSS 01227) is a *Mahzor*—a prayer book for the Jewish holidays.

One volume (MSS 04986) binds together a rather odd collection of works. It contains an incomplete copy of a book printed in Venice in 1548, the *Halakhot Gedolot*, a medieval work on *halakha* (Jewish law), bound with three nineteenth-century Hebrew Yemenite manuscripts, each in a different hand. The first includes some of the *Haftarot*—the portions from the Prophets that are read following the reading from the Pentateuch on every Sabbath and holiday—for

the book of Numbers. In these, each Hebrew verse is followed by its Aramaic translation (*Targum*). The remaining two manuscripts in this volume are bound upside-down, and include part of the *Orah Hayim* section of the *Arba'ah Turim*, another medieval work of *halakha*, and what appears to be a collection of *midrashim* and legends or tales. Yet another nineteenth-century manuscript (MSS 04230) includes the text of all of the *Haftarot*, again with the sequential interlacing of the Aramaic *Targum* after each verse.

While these Yemenite manuscripts are quite late and may not be very instructive in terms of the texts that they contain, they nevertheless provide a significant window into this community. They are witnesses to Yemenite religious and cultural traditions, such as the centrality of *Piyyut* and the importance of Rav Saadia Gaon, as well as their traditions of manuscript copying.

Endnote

- 1 See Yosef Tobi, *Kitve-ha-yad ha-temaniyim bi-Mekhon Ben-Tsevi* [Yemenite Jewish manuscripts in the Ben-Zvi Institute] (Jerusalem: Ben-Zvi Institute, 1982) 8–13.





‘HERE THERE CAN BE NO TRUE HAPPINESS’: ARCHIBALD LAMPMAN’S MANUSCRIPT NOTEBOOK

John Shoesmith

Outreach Librarian, Thomas Fisher Rare Book Library

CURATING AN EXHIBITION is one of the most rewarding—and challenging—aspects of the work we do at the Fisher. While the exhibitions provide the opportunity to showcase our diverse collections, they also allow curators, usually Fisher librarians and archivists, the opportunity to explore our collections in greater depth, and to handle material that we simply would not normally have time to interact with, because of the constraints of the typical work day.

The Fisher’s most recent exhibition, ‘Strength in Numbers: The CanLit Community’, was jointly curated by me and my archivist colleague Natalya Rattan. Sadly, because of the library’s closure in mid-March due to the global COVID-19 pandemic, the exhibition did not

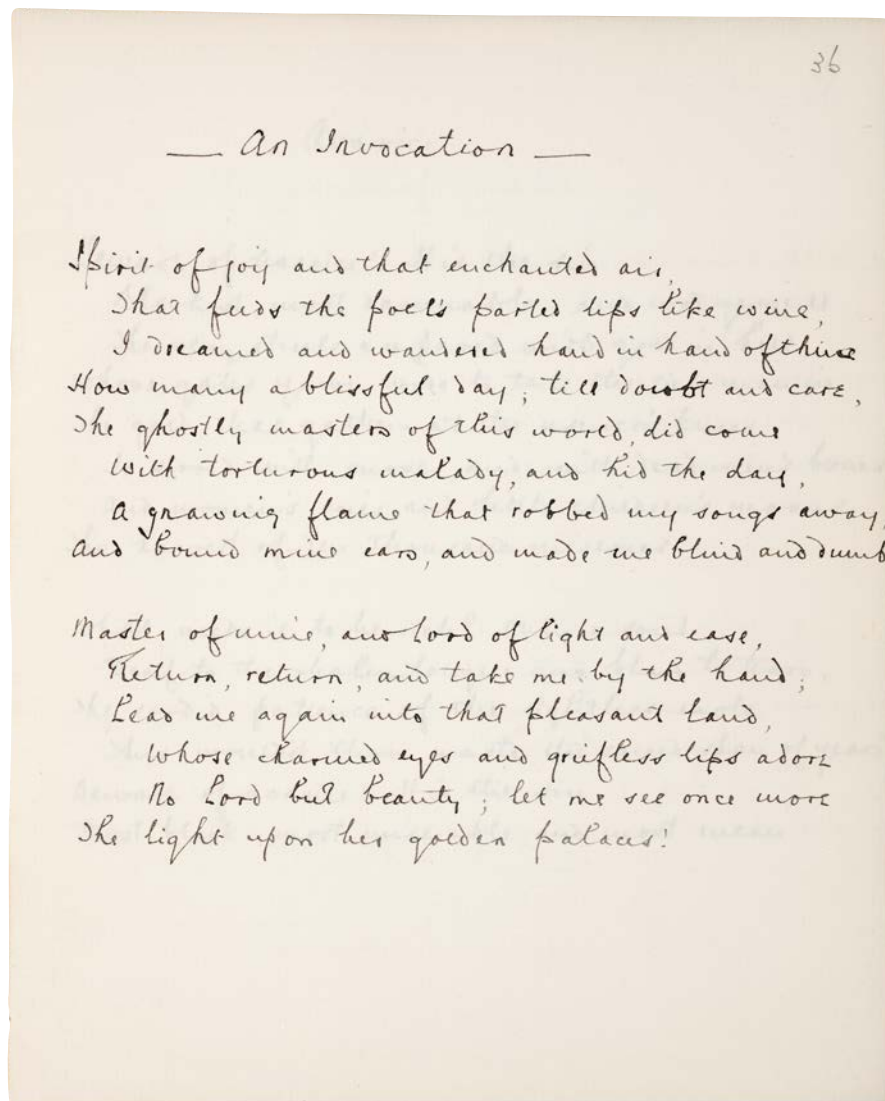
get to see a full run; it does, however, live on in an online version and printed catalogue. The exhibition focused on our literary manuscript holdings, and showcased the communal and collaborative efforts involved in establishing a rich Canadian publishing industry. While we, of course, focused on manuscript drafts from the writers who have formed the backbone of our literary papers—Margaret Atwood, Lawrence Hill, and Gwendolyn MacEwen (1941–1987), to name but three—we also wanted to show how the papers reflect an ‘ecosystem’ that sustains Canadian literature. From the editors and publishers to the illustrators, publicists, and book agents, each of them has played an important role in our national literature.

While the bulk of the material on exhibit was drawn from collections that we ourselves had arranged and described in the course of our work, the research process gave us the opportunity to delve into archival collections we only knew cursorily through their finding aids. This exercise was particularly important for the first exhibition case that examined the beginnings of Canadian literature, material that would focus primarily on late nineteenth- and early twentieth-century Canadian writers such as E. Pauline Johnson (1861–1913) and the so-called Confederation Poets. While we knew we had some of their manuscript material scattered in a variety of collections, particularly correspondence, we did not have many drafts of work.

OPENING PAGE: Photograph of Archibald Lampman, Topley, Ottawa. [189-?]. **BELOW:** A poem from Archibald Lampman's unpublished manuscript.

What we did discover, however, was an item that neither Natalya nor I had ever seen: a 164-page notebook written by Archibald Lampman (1861–1899), one of Canada's finest Victorian nature poets. Like many manuscript items, it lacks a title page, and so a title has been derived from its contents for the online library catalogue. It is simply listed as 'Poems', and accompanied by a note that it is 'Holograph in cursive script in black ink'. The only clues to its provenance were also in the record: 'The gift of Miss M. White, 21 Apr. 1945.' It felt like a real find for the exhibition, and some research would be required in order to find out more about this item than the catalogue record reflected. Who, for one, was this Miss M. White, and why did she have this manuscript of ninety-three handwritten poems from a writer who had been dead for over four decades?

Of course, we had to begin with Archibald Lampman himself. While today he is acknowledged as one of this country's most important early poets, his life story is largely steeped in disappointment. Born in 1861 in the southwestern Ontario town of Morpeth and educated at Trinity University, Toronto, he eventually settled in Ottawa, where he would work for the rest of his life as a civil servant in the Post Office Department. He married Maud Playter (1869–1910), the daughter of a successful doctor in 1887, but by most accounts it was an unhappy union. Lampman, for one, did not have a successful career, never rising above a low-level clerk, which is somewhat



ironic considering that Canada Post issued a stamp in his honour in 1989.

While he was a disciplined poet and produced many works in manuscript, he published only two books in his lifetime: a self-financed work, *Among the Millet, and Other Poems* in 1888, and *Lyrics of Earth*, published by Boston's Copeland & Day in 1895. His personal life was also unfulfilling, owing to a what appears to have been a largely unrequited love.

Katherine Waddell worked in the same office as Lampman, and it is assumed they first met in 1889. While little is known about Waddell other than that she worked for the Post Office her entire career before retiring in 1922,

and never married, there is considerable reason to believe that she was the great love of Lampman's life. There have been suggestions of an affair, but there is no firm documentary evidence in his correspondence and notebooks. (The Lampman fonds is held at Library and Archives Canada). What we do have, however, is the Lampman manuscript held at Fisher, 'Poems'.

The manuscript, in a lined notebook bound in green cloth and sold by Jas. Hope & Co., a bookseller and stationer in Ottawa, was a gift from Lampman to Waddell. On its first page, in Lampman's cursive script, is his name and the words 'Christmas 1889,' presumably the date he began writing in the book, and also the same year he purportedly met Waddell. While Lampman scholars disagree on when the poet fell in love with Waddell — Margaret Coulby Whitridge suggests it was that first

year, 1889, while Bruce Nesbitt suggests that it was not until 1892 — the general consensus is that Lampman gave this book of his poems to her as a gift in 1893. It has been speculated that in giving her this gift of his art, the one thing he felt most passionately about, he was expressing his deepest feelings toward her.

Lampman, however, never left his wife for Kate Waddell. Scholars suggest that much of his poetry around love and passion, which became particularly strong themes in his work in the mid-1890s, was inspired by his affections for Waddell. Despite some intimations of an affair, it is likely his love for her was not wholly reciprocated. According to Whitridge,

an examination of Lampman's papers at LAC makes it clear that he went through a period of crisis between 1895 and 1896, from which he emerged a broken spirit. Lampman himself wrote about the nature of happiness, or, more aptly, how most resign themselves to a fate of unhappiness, in an essay for *Harper's* magazine in 1896:

The third portal [of happiness] is broad and obvious and unattended. No goddess stands there, for it is an entrance abhorred and shunned by all the immortals. This is the way of the commonplace, the path of routine. Into it drift the majority of men, blindly and aimlessly, not having fire enough in their blood to choose the wrong road, nor sufficient consciousness of soul to choose the right. Here there can be no true happiness; for the pale multitudes that infest it live no life, are stirred by no inspiration, yield to no movement of individual purpose. The most that they do is to blunder into some pleasant land of Cockagne, where puddings grow upon stalks like cabbages, and roasted pigs run about under the trees.

Tragically, Lampman died young in 1899 aged 37 the victim of a weakened heart, an after-effect of childhood rheumatic fever.

There are several fascinating aspects to this manuscript notebook. Interestingly, despite it being a gift of ardor, it contains very little poetry about love. Many of the works were also unpublished and thus unknown, even to Lampman's literary executor, his friend and fellow poet Duncan Campbell Scott (1862–1947), for the fifty years it was held in private hands. Scott, however, does shed light on the book in a 1945 letter to famed Canadian literary critic and professor E. K. Brown (1905–1951). The two of them edited Lampman's posthumous volume, *At the Long Sault and Other Poems*, in 1943. Upon learning that the book was being offered to the University of Toronto by Miss Marjorie White, he wrote that 'Miss White's mother was a sister of Miss Katherine T. Waddell; her father was James White a useful Civil Servant in his time.' He then lays out 'the unique character of this book' and its special value: 'It is the selection of Poems by A.L. for the girl he loved by which

he wanted her to know his worth and the depth of his feeling for Nature and the truth of his feeling for her,' adding excitedly, 'They must include much of his best work.'

Although she may have spurned Lampman's affections, Kate Waddell, along with the family, surely valued the manuscript he gave her. For one, it remained in the Waddell's possession long after Lampman's death, being passed on to Kate's niece Marjorie after her death. Marjorie's decision to offer it the University of Toronto was deliberate, according to a letter Brown wrote to Scott about her desire not to sell to a private person: 'She thought the piece too valuable a piece of Canadiana to leave the country,' adding 'Accordingly, our one concern was with the question whether the U. of T. was an ideal, or at least a highly suitable depository. We both thought it was, as compared with any other public depository.'

By virtue of this decision, the manuscript can take a proud and proper place within the Fisher, and is a significant contribution to our Canadian literary manuscript collections.

TO LEARN MORE about how to support the Thomas Fisher Rare Book Library through gifts of materials, donations or a provision through your will please contact the library advancement office to confirm the nature of your gift. We will be in touch with you regarding recognition, should you wish to join our list of distinguished Heritage Society donors or remain anonymous.

For more information please contact Anna Maria Romano at 416-978-3600 or visit <http://donate.library.utoronto.ca>.

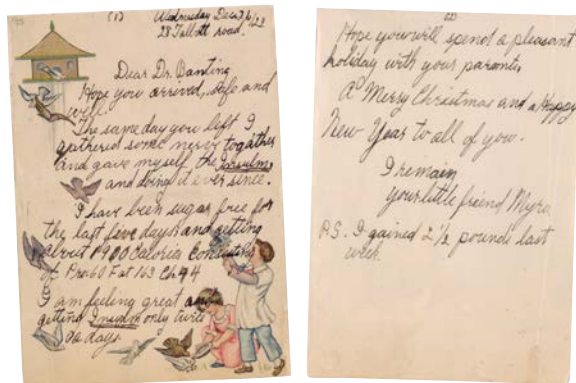
Thank you!



MARK YOUR CALENDAR FOR UPCOMING EVENTS...

EXHIBITIONS 2020–2021

Exhibitions are currently on hold while we await the reopening of the Fisher Library to the general public. In the meantime, we hope that you will enjoy the online exhibition commemorating the centennial of the discovery of insulin at the University of Toronto that will open in the new year.



To browse our previous exhibitions online, please visit the Exhibitions & Events section of our website: <https://fisher.library.utoronto.ca>.

PLANNED EVENTS 2020

All lectures will be delivered virtually and begin at 6:00 PM

Thursday 08 April, 2021

The Johanna and Leon Katz Memorial Lecture

We Are Tiger Dragon People: the Magical Pop-up Books of Paper Engineer and Artist Colette Fu.

Presented by Colette Fu.

Thursday, 22 April 2021

The George Kiddell Lecture on the History of the Book

'The Luttrell Psalter: Incestuous Knights, Abducted Heiresses and Other Everyday Folk in Early 14th-century England'

Delivered by Michelle Brown, Professor Emerita of Medieval Manuscript Studies at the School of Advanced Study, University of London.



LEFT: Letter from a young patient named Myra to Dr Banting.

EDITORS' NOTE

This issue was edited by P.J. Carefoote, Liz Ridolfo, Loryl MacDonald, and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

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The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in June and December. *The Halcyon* includes short articles on recent noteworthy gifts to and acquisitions of the Library, recent or current exhibitions in the Library, activities of the Friends, and other short articles about the Library's collections.

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For more information about the Fisher Library, please visit the website at fisher.library.utoronto.ca.

The
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