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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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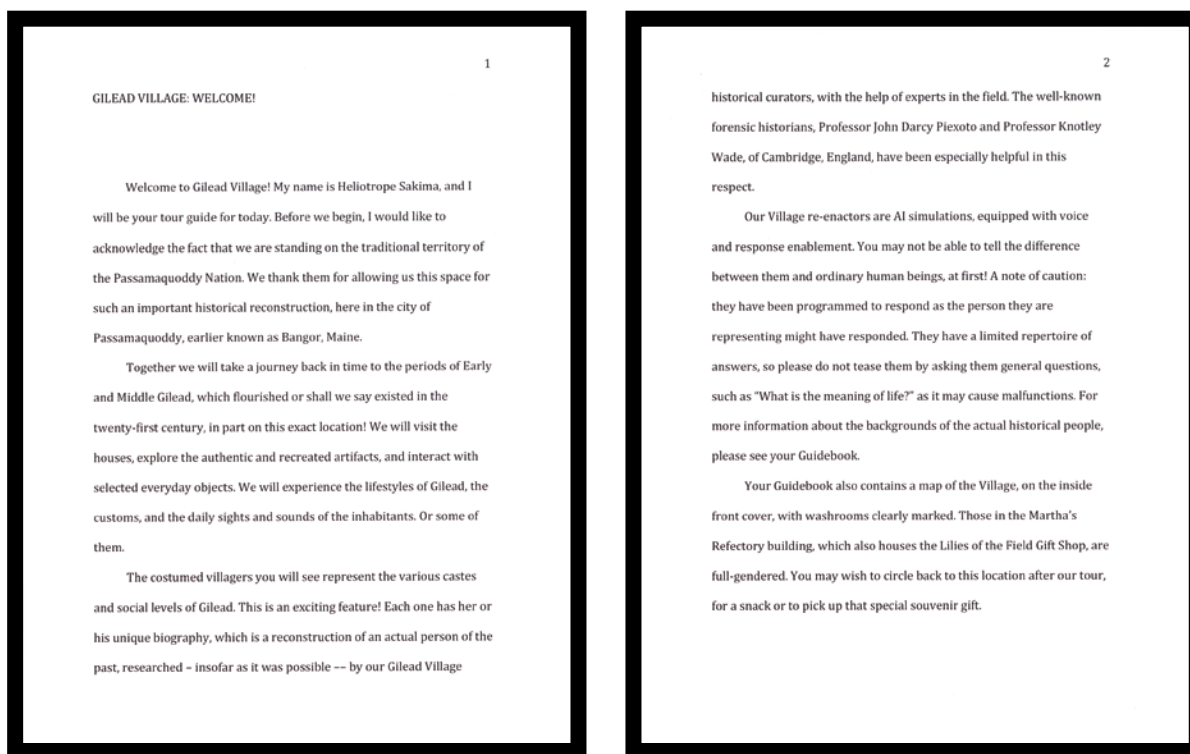
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## ABIDING GRATITUDE

Loryl MacDonald

Director, Thomas Fisher Rare Book Library

**W**ELCOME TO THE fall 2022 issue of *The Halcyon*. The fall *Halcyon* is traditionally devoted to gift-in-kind donations to the Thomas Fisher Rare Book Library. Leora Bromberg, Sophie Edelhart, David Fernández, Grant Hurley, Ksenya Kiebuszinski, Natalya Rattan, Liz Ridolfo, John Shoesmith, and Andrew Stewart write in this issue about donations in their areas of expertise.

I am pleased to report that 2021–2022 was yet another bountiful year with over 122 donors giving us rare books, archives, and other primary sources. The donations were many and varied, supporting the wide range of teaching and research conducted at the University of Toronto. They include: a sixteenth-century woodblock used in the 1581 edition of Augustín de Zarate's *The Strange and Delectable History of the Discoverie and Conquest of the Provinces of Peru*; a scrapbook of images relating to the early life of General James Wolfe; the first complete translations

of Milton and Shakespeare into Hebrew; and German LGBTQ materials. Further, Margaret Atwood donated an exceptional accrual to her rich archives—the manuscript drafts of her 2019 Booker Prize winning novel, *The Testaments*. I wish to thank our donors both past and present, who have so generously given special collections materials to the Thomas Fisher Rare Book Library. Your gifts-in-kind have helped build internationally renowned research collections.

I wish to acknowledge a dear colleague and friend of the Fisher, Alan Horne (1931–2022) who passed away in June. I extend my condolences to his wife Bonnie, his children, grandchildren, brother, colleagues, and many, many friends. From 1971 until his retirement in 1994, Alan was a senior librarian at the University of Toronto Libraries. He also served as the Libraries' first Director of Development and Public Affairs. Alan was keenly engaged with Fisher colleagues, activities, and collections.

Along with Richard Landon, he established the Friends of the Fisher newsletter, *The Halcyon*, in June 1988, serving as its first editor. He also created numerous Fisher exhibitions and catalogues: *The Curwen Press: 1863–1984*, *Eric Gill: His Life and Art*, *The Telling Line: Image and Text in Twentieth Century Britain*, *Fine Printing: The Private Press in Canada* and *David Jones: Artist and Writer*. In addition, Alan left future generations a remarkable legacy—the Alan J. Horne Collection of over 3500 items relating to twentieth-century British book illustration. The establishing donation has been enhanced with gifts and purchases through the years. We are grateful for all that Alan has done for the Fisher. And so, we dedicate this edition of *The Halcyon* to its first editor and to our many donors who have helped make the Fisher the wonderful library it is today. Thank you.



## LOCAL UKRAINIAN HERITAGE DOCUMENTS FIND NEW ‘HOME’

Ksenya Kiebusinski

Head, Petro Jacyk Central & East European Resource Centre

**N**ORTH AMERICAN AND European academic communities recognize the University of Toronto Libraries as a significant repository of Ukrainian émigré collections, holding distinctive collections across multiple historical periods. One of our greatest strengths is the collection of pre-1950 Ukrainian Canadian publications housed at the Thomas Fisher Rare Book Library.

The introduction of Ukrainian courses in 1955, the establishment of the Chair in Ukrainian Studies in 1980, and the launch of the Jacyk Program for the Study of Ukraine in 2001 have all spurred donations of private gift collections to the University of Toronto. It is worth bearing in mind the words of then University President Sidney Smith (1897–1959) on the launch of the first Ukrainian literature course in 1955: ‘This is perhaps an indication that Slavic Studies, roundly considered, will develop and promote understanding of areas which are now so important, and in a sense so remote from us.’ While Ukraine may have seemed remote to the University community, all one had to do to know something about its people and land was to walk around Toronto’s downtown.

The Ukrainian community in Toronto is and has been large and active since the early twentieth century. Institutions past and present bear witness to the community’s social and cultural undertakings, and

anyone who strolls along the western edge of the University campus may have noticed St. Volodymyr Institute at 620 Spadina Avenue. Founded in 1961, this Institute houses students, hosts performances and events, and has an extraordinary Ukrainian library collection.

What people might not know is that blocks away from the Fisher Library and 620 Spadina Avenue, there once stood at the intersection of Ulster and Lippincott Streets the Ukrainian People’s (National) Home, which had an equally rich Ukrainian print collection. Located at the site of the former Salvation Army Hall at 191 Lippincott Street, the Home opened its doors in 1928 and flourished during the next three decades. During its peak period of activity from the 1920s to the 1950s the Home held weekly concerts, dance performances, and plays by local and visiting artists. The local choir was particularly in demand, performing for a variety of audiences at churches, clubs, and on the radio, and appearing regularly at the Canadian National Exhibition. Educational events run by the Ukrainian People’s Home included English classes, courses on Ukrainian literature, and talks given by visitors from Ukraine and western Europe.

The old Hall, or Home, fell into decline before closing in the early 1980s, and was eventually torn down to make way for townhouses. Before demolition, the owners of the building emptied out the contents



**OPENING PAGE:** Nataka Husar moving out her studio on Lippincott St. in 1988. Pictured with her are Chris Chown and Andriy Berezowskyj. Courtesy of Nataka Husar **RIGHT, TOP TO BOTTOM:** Ukrainian baseball team The Nationals. Photograph by A. A. Gray & Co., 561 Queen St., Toronto, ca. 1930s. National demonstration held on 14 June 1953 at Queen's Park to honour the victims of Moscow's genocide-mass famine in Ukraine in 1933.

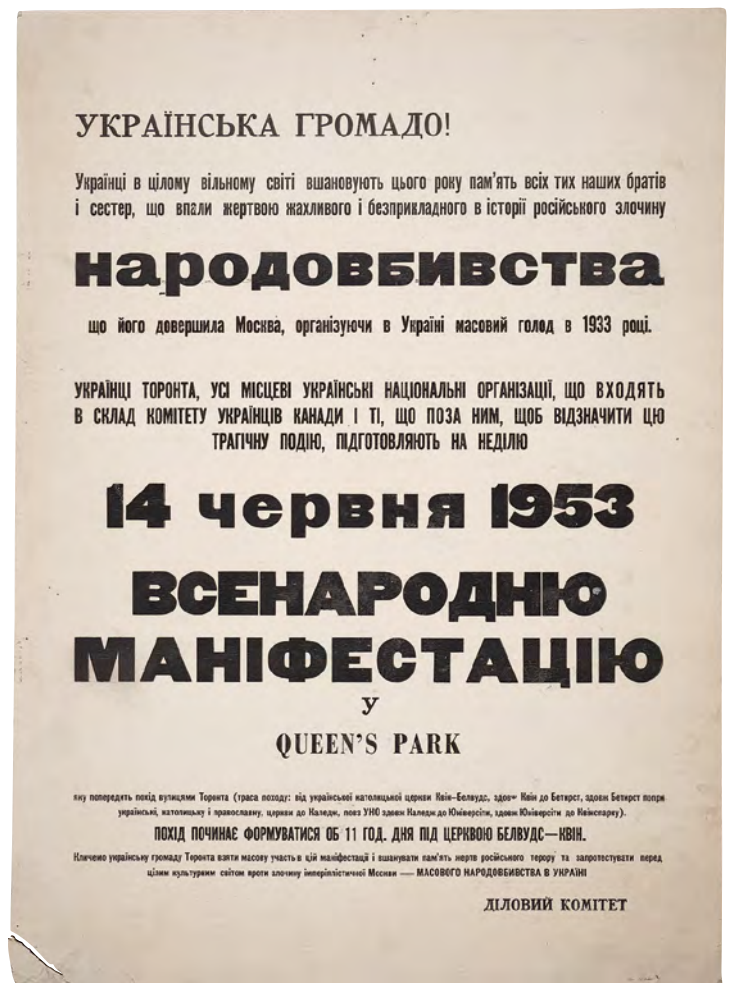
of the library, theatre, and classrooms and placed them curbside. When I arrived in Toronto in 2006, I heard rumours that there was a chaotic situation. Local members of Toronto's Ukrainian Canadian community had helped themselves to whatever they wanted, and no one could tell me for certain what had happened to the valuable library collection. Thankfully, we know the fate of multiple documents and photographs thanks to the intercession and generosity of Nataka Husar, an American-born Canadian painter, who once rented studio space on the second floor of the old Home.

Husar received her eviction notice around 1988. She recalls elderly Ukrainian men coming around nightly, putting hefty garbage bags out to the curb, and every night as she headed home from her studio at Lippincott Street she would open these bags. Inside, she discovered treasures which she would bring back upstairs for safekeeping.

When Husar moved out of her studio, along with her came these bags of salvaged Ukrainian artefacts. The material offered her creative ideas and inspiration for her paintings and other creative work. Her artwork can be seen in galleries and museums across Canada, including the Art Gallery of Ontario and the Gardiner Museum, and Fisher holds half a dozen of Husar's exhibition catalogues.

Eventually, the time came for Husar to part with the items and for them to find a new 'home' at the Fisher Library. On 24 August, the Independence Day of Ukraine, Nataka Husar donated historical photographs, posters, and assorted documents associated with the Ukrainian People's (National) Home to the Fisher Library. The photographs, dating mostly from the 1920s and 1930s, include group portraits of the society's choir, women's section, and directorate, as well as members of the Ukrainian baseball team the 'National'. The posters promote lectures and theatrical and musical events from the Hall's period of peak activity.

The donated material includes documents revealing ties of Toronto's Ukrainian community with the *Prosvita* (Enlightenment) Society in Lviv, Ukraine. Others relate to events such as a 'Miss Popularity' Contest held in 1947, a public hall licence granted to the Home by the city, and a notice that once hung on the hall's door indicating that 'Саля заповнена. Більше не впускаєця' (The hall is full. No more entries). This sign of a once vibrant community institution is now preserved and available for study and research, along with the rest of the collection.



# CONSIGNED TO THE FLAMES IN VAIN: RECONSTRUCTING A LOST LIBRARY

Andrew Stewart

Reading Room Coordinator, Thomas Fisher Rare Book Library

**T**HE *INSTITUT FÜR Sexualwissenschaft* (Institute of Sex Research) in Berlin was founded by Magnus Hirschfeld (1868–1935) in 1919 and operated until 1933. The institute's reputation was as a centre for sexological knowledge and research, a place where LGBTQ+ rights were championed, and a safe space. Several of the staff were gender non-conforming, and Hirschfeld coined the term *Transsexualismus* (transsexual), as well as helped to pioneer gender affirmation surgery. He also fought for the legalization of consensual sexual acts between men and the overturning of Paragraph 175, the portion of the German criminal code that outlawed them. An example of the positive effect of the institute on members of the community can be seen in *Christopher and his Kind* (1976) by Christopher Isherwood (1904–1986). In it Christopher briefly stays with a friend residing at the Institute, and is given a tour of an exhibition featuring fetish objects, fantasy pictures drawn by patients, and photographs of famous homosexual couples.

He wrote: 'Christopher giggled because he was embarrassed. He was embarrassed because, at last, he was being brought face to face with his tribe. Up to now, he had behaved as though the tribe didn't exist and homosexuality were a private way of life discovered by himself and a few friends. [...] But now he was forced to admit kinship with these freakish fellow tribesmen and their distasteful customs.'<sup>1</sup>

In addition to this collection of art and material objects, Hirschfeld built a renowned library at the Institute that was used to support its work. Unfortunately, this library is also famous for another reason. On 6 May 1933 the German Student Union, accompanied by a brass band, attacked the Institute, looting and destroying

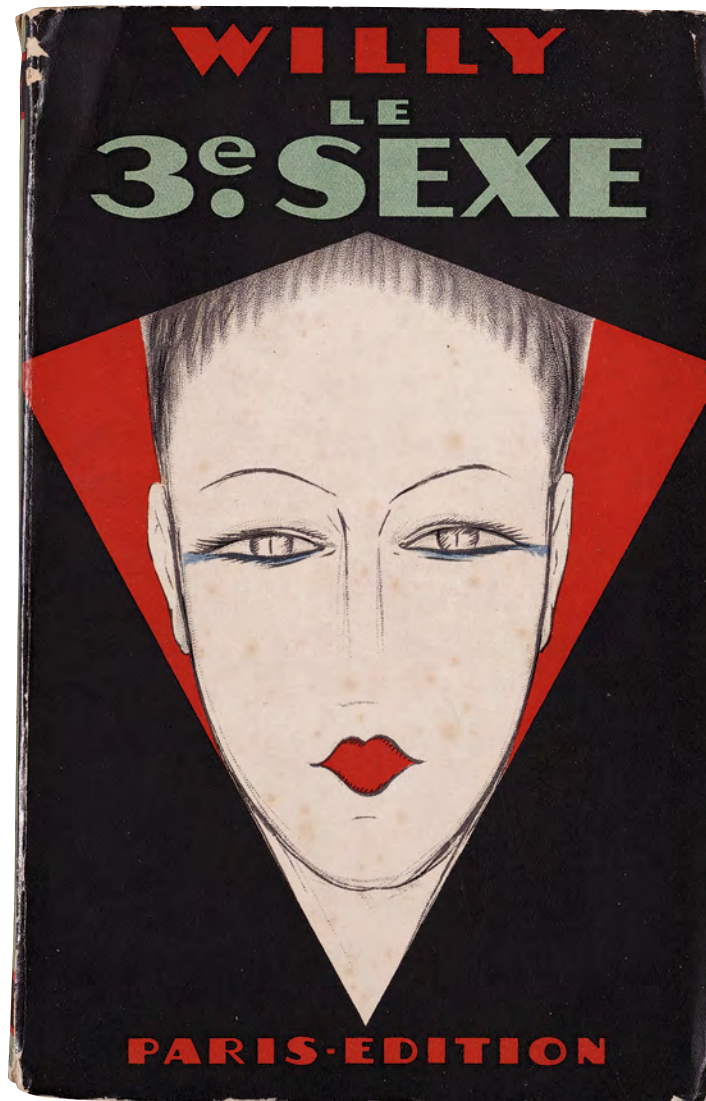
property and leading to the death of Dora 'Dörchen' Richter, the first known person to have complete male to female sexual affirmation treatment. Days later, the Institute's library was removed to the public square at Opernplatz and the books were thrown onto a large fire. Photographs of this incident have become some of the most famous images of book burnings and of the cultural erasure and censorship that took place in the Third Reich. Not only was Hirschfeld Jewish, but the Institute he had created had become a symbol of the LGBTQ+ community, and the

embodiment of everything the Nazis hated about the 'decadent' Weimar Republic.

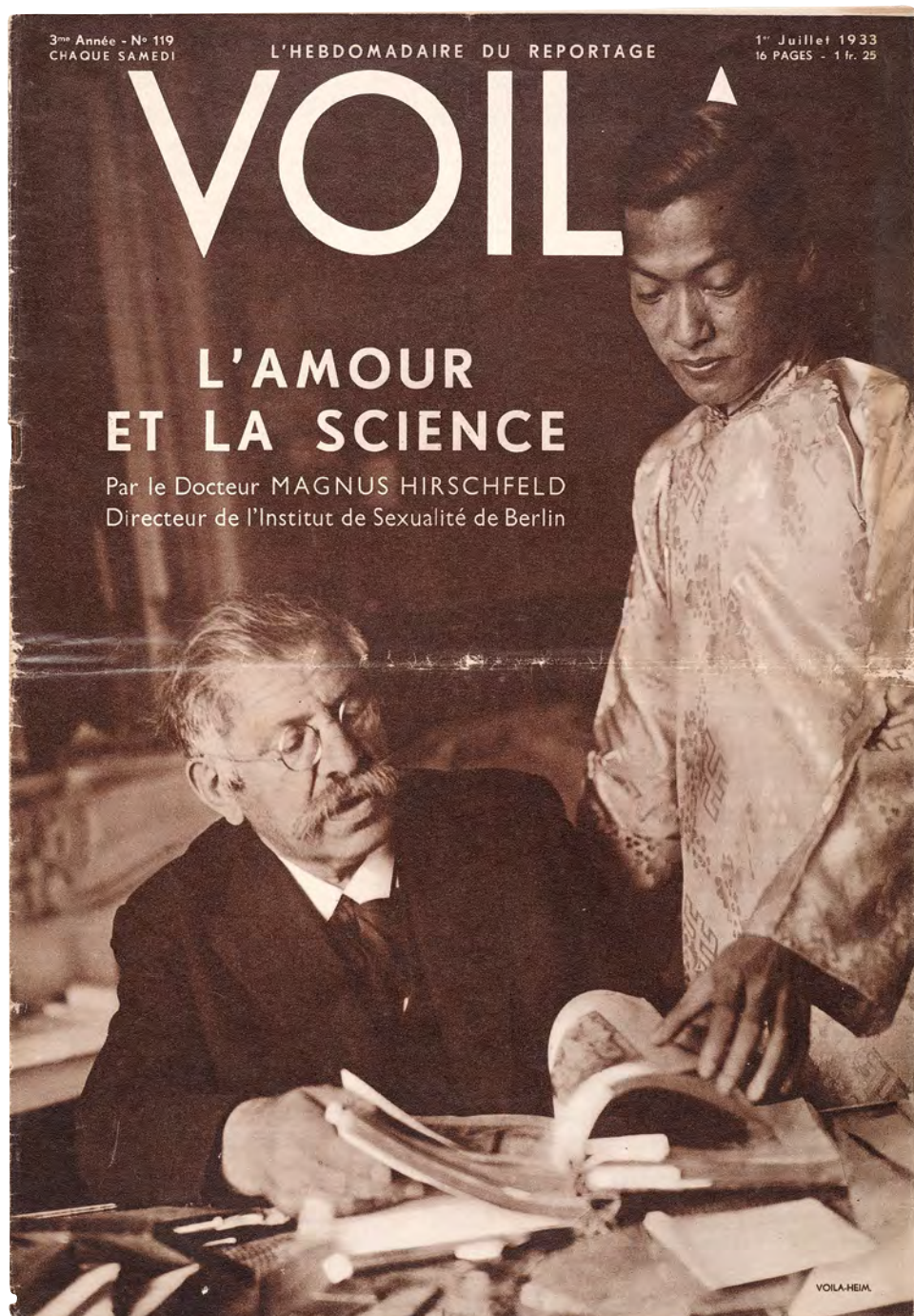
The Fisher Library has recently been given seventy-four volumes related to sexuality, gender, and sexology, the bulk of which are by Magnus Hirschfeld. The theme of the collection is that they are the sort of books that would have been included in the library of the Institute. This attempt at reconstructing part of this lost library is referenced in donor Don McLeod's bookplate, designed by Wesley Bates, which features two men pulling a book from the flames, with the date of the burning

of the library emblazoned above them. One book in the collection, a 1933 copy of Hirschfeld's *Die Weltreise eines Sexualforschers*, owned by Hirschfeld's secretary and lover Li Shiu Tong (1907–1993), may have been at the Institute. After his death in 1993, Tong's papers, including mementos and personal items of Hirschfeld's, were relegated to a dumpster behind the Vancouver apartment building where he spent the last years of his life, with some being rescued only by chance by a neighbour who happened upon them. This loss of yet more material from the life of the leading German sexologist of the Weimar Republic adds even more salience to this donation and its attempt to reconstruct part of his Institute's lost library.

Included in this collection are some of Hirschfeld's best-known works, such as nine volumes of the *Jahrbuch für sexuelle Zwischenstufen* (Yearbook for Intermediate Sexual Types), an annual publication of the *Wissenschaftlich-humanitäres Komitee* (Scientific Humanitarian Committee). The main purpose of the committee was to pursue the abolition of Paragraph 175. The *Jahrbuch* also shared the aim of public education about 'unorthodox' sexuality, in particu-







lar homosexuality, and its contributors came from numerous fields including natural science, law, psychiatry, and history. Contemporary poet Peter Hamecher (1879–1938) wrote a review of the first volume in another gay publication, *Der Eigene*, in which he lamented

the scientific language of the *Jahrbuch*. In his opinion this language reduced homosexuality to a degenerative phenomenon, when the expression of sexuality lends itself much more readily to the language of art instead. While many modern readers may agree that the

clinical tone of this publication clashes with our current understanding of sexuality and gender identity, the *Jahrbuch* represents an important step in bringing discussions of these topics to the attention of a wider public and is therefore an important work in the canon of early LGBTQ+ publications.

A 1908 French translation of *Berlins Drittes Geschlecht* (Berlin's Third Sex) by Hirschfeld chronicles the lives of queer people in Berlin. The third sex was a concept put forth by Hirschfeld in which homosexuals were understood to be neither fully male, nor fully female, but rather an 'intermediate' human species. This book contains many fascinating and amusing examples of LGBTQ+ life in the German capital. In one instance Hirschfeld describes seeing a woman, whom he calls 'Mlle. X', at a classical music performance. He is intrigued by her deep voice and masculine manner, so he asks to call on her. When he goes to call, a young man answers the door and laughingly tells Hirschfeld that he is the woman he met and that while he lives as a woman outside, he lives as a man at home. He also says that he must turn down many romantic advances so that he doesn't give a man the wrong idea.<sup>2</sup>

This collection not only partially reconstructs the lost library of the *Institut für Sexualwissenschaft* but also adds considerably to the Fisher's holdings on books related to sex, sexuality, and gender. In coming to the Fisher Library, the collection and the knowledge therein can be shared with the public and help inform discussions on LGBTQ+ identities and issues, which is in keeping with the purpose for which the lost library was originally intended.

#### Endnotes

- 1 Christopher Isherwood, *Christopher and His Kind: 1929–1939* (New York: Farrar, Straus and Giroux, 1976), 16.
- 2 Magnus Hirschfeld, *Le Troisième Sexe: Les Homosexuels de Berlin* (Paris: Jules Roussel, 1908), 14–15. In this anecdote I have maintained the pronouns as Hirschfeld uses them, as it is impossible to tell how 'Mlle. X' would have chosen to identify according to modern terminology, though it is a fascinating glimpse into the lives of queer people in 1900s Germany.





## KEEPING *TAB* ON TORONTO'S QUEER COMMUNITY

Elizabeth Ridolfo

Special Collections Projects Librarian, Thomas Fisher Rare Book Library

**A** RUN OF THE post-war Toronto tabloid *Tab*, including issues from its inception in 1956 up until the early 2000s, has been donated to the Fisher Library. Also called *Toronto Tab*, *Tab International*, *Tab Confidential*, and *Tab Magazine*, it promises to be an exceptional source for studies in queer history and sex work history in Toronto.

*Tab* was donated to the Library by Patricia Aldridge, owner of Toronto's first 'cross-dressing transformation service' and boutique 'Take a Walk on the Wildside'. The donation joins an extensive collection of manuscript and printed materials related to 'Wildside' and to cross-dressing in Toronto and internationally published or collected by Aldridge and donated to the Fisher in 2021. One of the most valuable features of *Tab*, as

Aldridge describes, is how everyone who was part of queer and sex-positive culture wrote for the paper at some time, and Aldridge herself contributed stories as well as ads for her boutique to the paper.

Though Toronto 'became the tabloid capital of Canada' between the wars, these publications are 'quintessentially ephemeral', and the scarcity of extended runs of early tabloids in public collections poses a problem for historians.<sup>1</sup> Like other post-war Toronto tabloids, *Tab*'s early focus was on the sensational, featuring celebrity gossip columns and tales of local crime taken from police and court reports, with a special interest in stories with a sexual element. Content focused heavily on sex work and sex workers, often referring to them by slang terms such

as 'v-dolls' or 'vice dolls' and usually opening articles with extended descriptions of the involved parties' physical attributes, age, and race. A column called 'Diary of a Toronto Call Girl', that started in 1958 and ran for at least a decade, saw contributor 'Wanda' describe her daily activities and meetings with her clients. Pieces in the magazine occasionally included questionable and humorous pseudonyms like Fortunato Rigido (Lucky Stiff).

Some recurring columns early in *Tab*'s run included 'The Un-Hitching Post', which listed the names of Toronto couples recently granted divorces below the heading 'The Toronto divorce mill ground out the following dissolutions last week'. Readers were introduced to complex words for extremely specific concepts related to sex in 'Tab's Sex Lexicon', which drew

**OPENING PAGE:** The cover of the August 17, 1957 Issue of *Tab*. **BELOW:** Toronto Fairy-Go-Round was an early gay interest column in *Tab*.

heavily from dictionaries by Jacob Edward Schmidt (1903–). When examined by students focusing on the history of sex work, columns like ‘Sex Lexicon’ can improve their ability to research by expanding their vocabularies beyond standardized subject headings and common names. The magazine also included personal and legal advice columns and even a serialization of Canada’s Criminal Code,

chronicling the gay bar scene, focusing on the community’s events and spaces, and noting the unions, breakups, achievements, and mishaps of its members. Some columns included responses to current events impacting the local and international gay community, such as changes to laws surrounding homosexual acts between consenting adults in England or increased patrols in local cruising spots such

graphs, postcards, sexual aids, and magazines available by mail order beside ads for local restaurants and clubs. These advertisements allowed readers access to publications that they might never have learned about otherwise, or that might have been impossible to acquire. Later issues are dominated by ads for escorts and sexual services, as well as erotic phone lines, VHS and BETA trading groups, and IRC rooms.

*Tab* did not feature personal ads until its ‘Dateline Club’ started in January 1961. Its first offering consisted of all heterosexual advertisements, but it shortly began to include requests from all orientations. Though advertisements took up increasingly more space in *Tab* as time went on, issues from the 80s and 90s included columns such as ‘Tab’s Gay Forum’ by Wesley Bradburn and ‘Dear Roxy’, a column for ‘frank talk about transvestitism’ by Patricia Aldridge’s then-spouse Roxy Wildside (–2011).

The donation of *Tab* international will greatly enrich the Fisher’s collections, complementing the significant donation by Susan Houston in 2016 of a collection of other twentieth century Canadian tabloids such as *Hush*, *Flash*, and *Jack Canuck*, and a recent donation of gay material by Donald Smith.



accompanied by the editor’s recommendation to ‘cut these instalments out and collate for handy reference’.

Longtime *Tab* editor Joe Tensee (–1988) apprenticed with Canadian tabloid *Flash* in the 1940s and was proud of *Tab*’s reputation as the most Toronto-rooted tabloid. He had a radio show on Sunday nights from 1946–1954 and a weekly column called ‘Joe Tensee’s Confidential Diary’ which aimed to expose city corruption.<sup>2</sup> He also claimed in 1958 that the tabloid’s gay interest column ‘Toronto Fairy-Go-Round’ was the only column of its kind in the British Empire.<sup>3</sup>

*Tab* was one of several Toronto tabloids to include columns on gay culture and events in Toronto and beyond, columns which ‘arguably mark the beginnings of Canada’s gay and lesbian press.’<sup>4</sup> ‘Toronto Fairy-Go-Round’, by ‘Bettina’ was succeeded in *Tab* by ‘The Gay Set’ by ‘Lady Bessborough’, and later ‘Duke Gaylord’. Columnists used nicknames, feminized versions of names, and altered names of places to provide a glimpse into the city’s gay culture while protecting its inhabitants and spaces.<sup>5</sup> Many of the columns kept a light tone,

as Philosopher’s Walk at the University of Toronto. An October 1966 column excerpted two of what it called the more interesting chapters from the Toronto-authored *Beginner’s Guide to Cruising*, chapters which described strategies for winning over reluctant lovers.

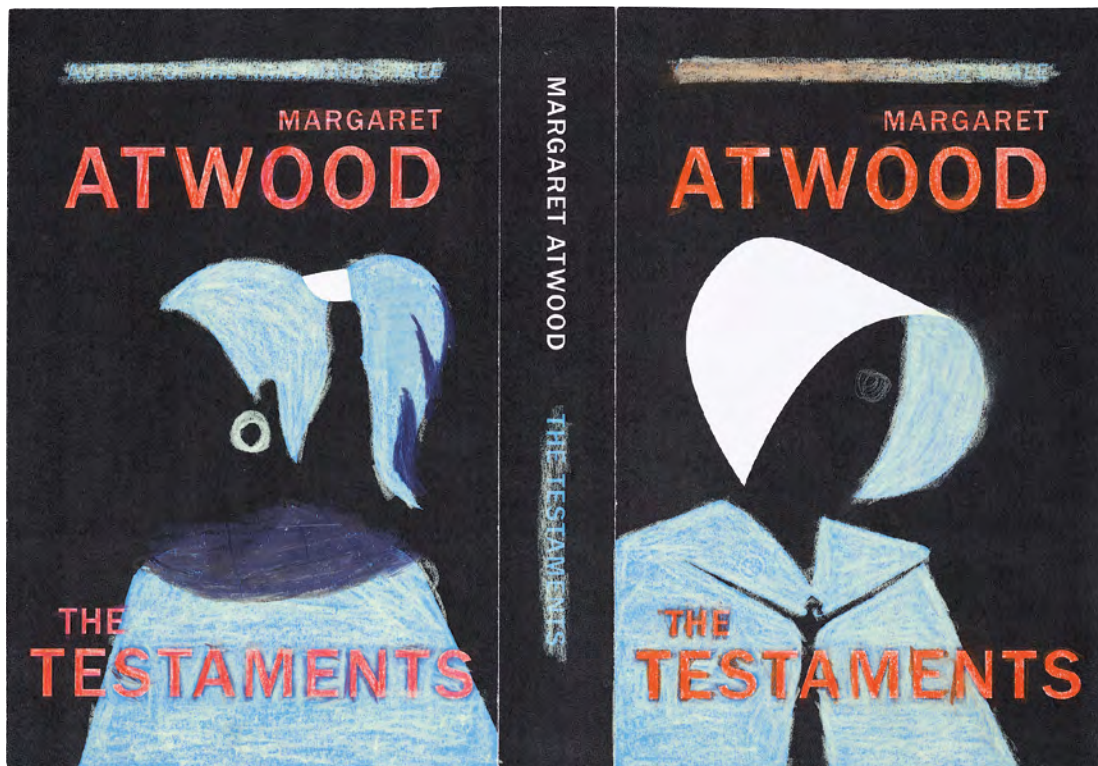
Though they provided the details needed to find and access gay spaces in the city, magazines like *Tab* often presented images of gay men as dangerous or predatory at the same time. In 1949, Toronto gay rights activist Jim Egan (1921–2000) wrote the first of what would be years of letters to the editors of Toronto tabloids and mainstream newspapers to complain about their negative and ill-informed depictions of gay men. Many of these letters were printed in the same tabloids, with Egan eventually contributing full columns such as ‘Aspects of Homosexuality’ in *True News Times*, and ‘Homosexual Concepts’ in *Justice Weekly*. These columns tried to present a more balanced view on the topic by including historical and cultural perspectives on homosexuality.<sup>6</sup>

Both commercial and personal advertising were vital to the survival of *Tab*. Early issues have advertisements for adult books, photo-

## Endnotes

- 1 Susan E. Houston “‘A Little Steam, a Little Sizzle and a Little Sleaze’: English-Language Tabloids in the Interwar Period.” *Papers of the Bibliographical Society of Canada* 40, no. 1 (2002): 37–.
- 2 Val Clery. ‘Psst! The Tabloids are Immortal Right?’ *The Globe and Mail* (1936–). 1970.
- 3 Blair Fraser. Backstage with Canada’s Scandal Sheets. *Maclean’s* Vol. 71, Iss. 7, (Mar 29, 1958): 2.
- 4 Donald W. MacLeod. ‘Publishing Against the Grain’ in *The History of the Book in Canada* v.3, 2007 p. 322–327.
- 5 David S. Churchill. ‘Mother Goose’s Map: Tabloid Geographies and Gay Male Experience in 1950s Toronto.’ *Journal of Urban History* 30, no. 6 (2004): 826–52.
- 6 Jim Egan and Donald W. McLeod. *Challenging the Conspiracy of Silence: My Life as a Canadian Gay Activist*. Toronto: Canadian Lesbian and Gay Archives, 1998.





## *THE TESTAMENTS* DRAFTS HAVE ARRIVED AT THE FISHER LIBRARY

Natalya Rattan

Fisher Library Archivist, Thomas Fisher Rare Book Library

**I**N FALL 2019, nearly thirty-five years after the release of *The Handmaid's Tale* in 1985, Margaret Atwood released the much-anticipated sequel, *The Testaments*. Atwood has said that 'the world's dynamic and uncertain political climate was the push [she] needed to write *The Testaments*'.<sup>1</sup> Set more than fifteen years after the events of *The Handmaid's Tale*, *The Testaments* interweaves narratives from three protagonists. They include the infamous Aunt Lydia from the first book, and two young women who have grown up as part of the first generation raised under the new regime: Agnes, who lives in Gilead, and Nicole (also known as Daisy) who lives in Toronto. Owing to *The Handmaid's Tale*'s continuing popularity, which has only increased in recent years, the release of *The Testaments* received enormous media coverage, including a book launch onstage in London, England that was live-streamed to 1,300 cinemas around the world. Beyond its popularity, the novel has been a critical success, and was co-awarded

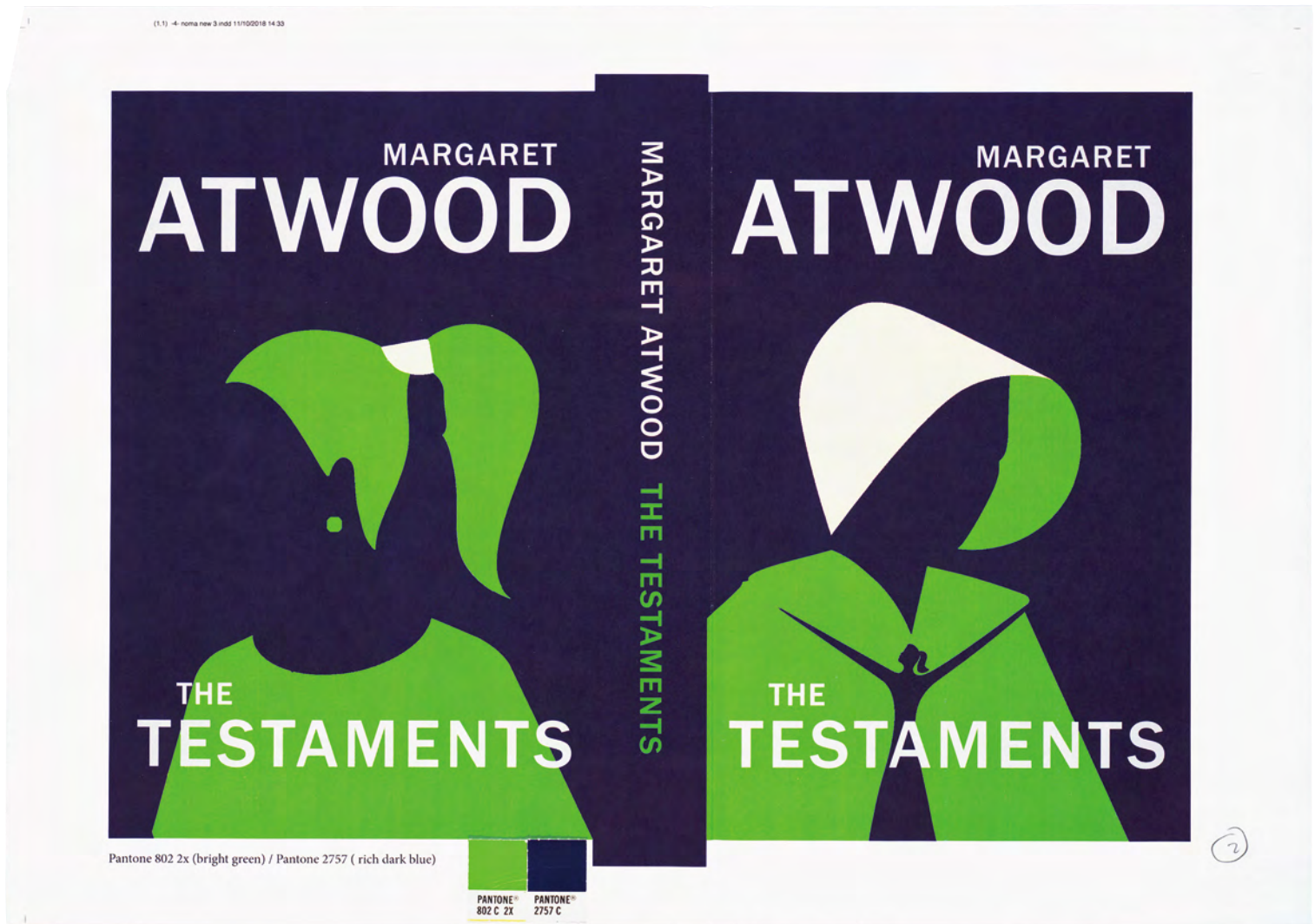
the 2019 Booker Prize, making it Atwood's second Booker Prize win.

The Fisher Library is pleased to have recently received the manuscripts and other material relating to *The Testaments*, including five boxes of notes, drafts, editorial comments, and cover-image mock-ups. This significant donation from Margaret Atwood, which represents her twenty-fourth accrual to the Fisher Library, also includes drafts of other work such as *Dearly* (2020)—her first book of poetry in more than ten years; *Angel Catbird* comic and audio playfiles (a collaboration with artist Johnnie Christmas); drafts of *The Handmaid's Tale* graphic novel illustrated by Renée Nault; correspondence with noted individuals such as Ursula K. Le Guin (1929–2018), John Hofsess (1938–2016), and Annette Kolodny (1941–2019); fan mail; drafts of essays, articles, and speeches; photographs; clippings; and early illustrated letters written by Atwood to her grandparents, Harold Edwin Killam (1878–1957) and Ora Louise (Webster) Killam (1882–1979), and aunt, Kay Cogswell.

The material relating to *The Testaments* is now available for consultation by researchers. This includes handwritten notes as well as six word-processed drafts of the novel with various revisions; these documents demonstrate Atwood's writing and editing process and track her progress from the early notes to the final manuscript. While processing the material, it was interesting to see that the first page of the rough handwritten notes contained lines written from the perspective of Aunt Lydia that discussed the unveiling of her statue. Through various amendments, this would later get reworked into the opening line of the published version: 'Only dead people are allowed to have statues, but I have been given one while still alive. Already I am petrified.'<sup>2</sup>

In the acknowledgements of the book, Atwood briefly discusses the process: '*The Testaments* was written in many places: in the dome car of a train stuck on a siding due to a mudslide, on a couple of ships, in a number of hotel rooms, in the middle of a forest, in

**OPENING PAGE:** Cover mock-up for *The Testaments*. Designed by Noma Bar, hand-coloured by Margaret Atwood. **BELOW:** Cover mock-up of *The Testaments*, designed by Noma Bar with Pantone chips. **FACING PAGE, LEFT TO RIGHT:** Holograph note for *The Testaments* by Margaret Atwood. Envelope with handwritten notes by Margaret Atwood for *The Testaments*. Atwood, Margaret. *The Testaments* (Hebrew edition). Kinneret Zmora, 2019.



the centre of a city, on park benches, and in cafés, with words inscribed on the proverbial paper napkin, in notebooks, and on a laptop.<sup>3</sup> Atwood's working method can be seen through the handwritten notes and draft fragments written on different types of notebook paper, and even an envelope, which contain plot points and ideas for the novel. The six different drafts in the donation contain corrections and editorial notes which provide a window into the evolution of the novel and how it was written.

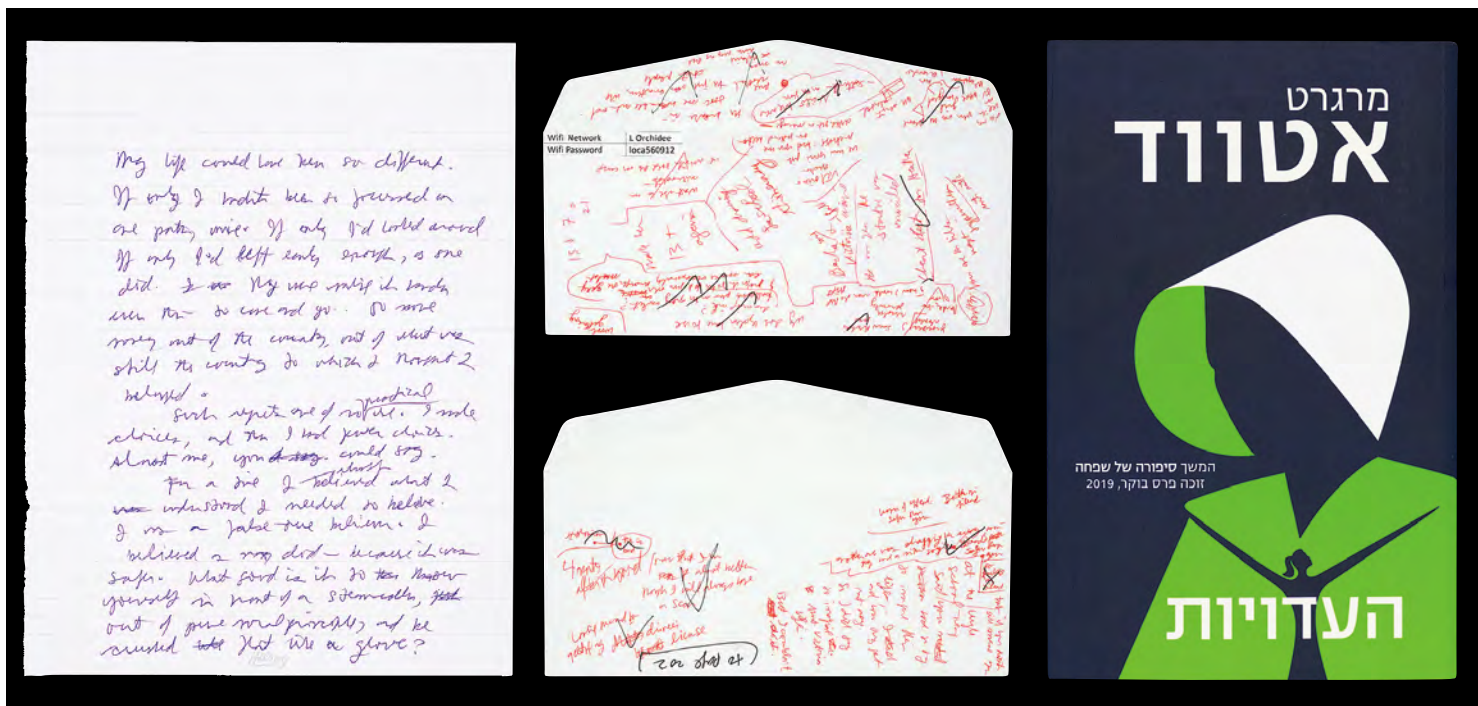
Prior to the release of *The Testaments*, the digital manuscript was very closely guarded by Atwood's publishers. While it was being edited, the manuscript and all revisions had to be uploaded to a dedicated secure site. It existed on the system under a fake title and pseudonym: *The Casements* by Victoria Locket. Atwood's

literary agent, Karolina Sutton explained that 'the security around it was so tight because of the hacking attempts. [They] had to come up with their own secret system and rules of engagement.'<sup>4</sup> Rare advance review copies were sent to readers as *The Casements* to prevent any leaks of the manuscript. A draft copy of the decoy manuscript by 'Victoria Locket' exists within this donation and includes handwritten revisions by Atwood.

The design process for the cover of *The Testaments* is also documented within the donation through several mock-ups. The cover is designed by Noma Bar, who had previously created the striking cover for *Vintage's* reissued version of *The Handmaid's Tale* in 2017. Using negative space, it depicts the intertwined figures of two women (one

in the iconic handmaid's bonnet and cloak and the other with a ponytail) on the front and the back covers, and sees the original red handmaid colour palette replaced with a bright green. In an interview with *TIME* magazine from September 2019, Atwood mentions that she coloured a mock-up of the cover with her crayons and, from that, decided it would look better green. She added that the specific shade of spring green evokes hope.<sup>5</sup> Unlike the many and varied cover images for the international copies of *The Handmaid's Tale*, the publishers hoped to develop one cover for *The Testaments* 'that could be used on editions around the world to create maximum impact'. As Karolina Sutton told *The Bookseller*: 'If you have an iconic image, it becomes such shorthand for the book.'<sup>6</sup> Some correspondence about the





design, along with the process of selecting the specific Pantone shade (802 C 2X, to be exact) can be found within this donation.

In recent years there has been a notable increase of interest in Atwood's work by scholars and journalists. There are consistently numerous inquiries and researchers coming into the library from all over the world to explore the archives for academic essays, articles, projects, and dissertations. In the last couple of years, we have received several requests from journalists interested in the newspaper and magazine clippings Atwood collected for *The Handmaid's Tale* as background material, specifically on the religious group, 'People of Hope', that inspired the novel.<sup>7</sup> Recent research in the Reading Room includes a Victoria College Scholars-in-Residence project, led by Professor Ira Wells, which provided five students with an opportunity to do hands-on archival research

at the library. The project specifically focused on Atwood's development as a professional writer and explored the ways in which her first five novels and volumes of poetry evolved through drafts and editorial feedback. There were also several long-term readers at the library during the summer looking through material for dissertation research on various topics, including translations of Atwood's work into Spanish, and narrative voice and literary form in twentieth- and twenty-first-century Anglophone dystopian novels.

In light of the ongoing interest, *The Testaments* material is a significant addition to the Fisher Library's collection and will assist future researchers in understanding not just the novel's process, but the cultural context that informed its creation. The novel's publication, which occurred shortly before controversial rulings that limited women's

reproductive freedoms in the United States, continues to demonstrate how Atwood's 'speculative fiction' can so aptly reflect the contemporary world.

Margaret Atwood donates material annually to the Fisher Library, building upon her archives that have been collected since 1970. To date, the collection spans 717 boxes, or 106 metres, and consists of material relating to her professional life, including research, drafts, and proofs of her novels, poetry, and short stories from high school and onward, as well as correspondence, juvenilia, original artwork, printed appearances, printed material, audio-visual material, and copies of her published books, including different editions and translations. As a result, the collection at the Fisher Library remains the only complete source of archival material for the study of Atwood's life and work in the world.

## Endnotes

- 1 Amara McLaughlin. 'Why Margaret Atwood Waited More Than 30 Years to Write *The Testaments*'. CBC Radio, *The Current*. Last Updated: September 6, 2019. [tinyurl.com/mtk9mmuc](https://tinyurl.com/mtk9mmuc)
- 2 Atwood, Margaret. *The Testaments*. London: Chatto & Windus, 2019, 3.
- 3 Atwood, *The Testaments*, 417.
- 4 Marsha Lederman. 'Margaret Atwood, the Globe's 2019 Artist of the Year, Dominated the Literary World and Global Culture; in Her Milestone Year, the Legendary Author Witnessed Unimaginable Highs and Devastating Lows. We Retrace Them by Speaking with Friends, Associates and Margaret Atwood Herself.' *The Globe and Mail*, 22 December 2019.
- 5 Lucy Feldman, (2019). 'Let's Break Down the Most Mysterious Parts of *The Testaments*, With a Little Help From Margaret Atwood.' *TIME* magazine, September 10, 2019. [tinyurl.com/4xvddvpv](https://tinyurl.com/4xvddvpv)
- 6 Heloise Wood. 'Vintage Design Team Reveals how it Created *The Testaments* cover'. *The Bookseller*. September 11, 2019. [tinyurl.com/bsxfp3u4](https://tinyurl.com/bsxfp3u4)
- 7 'Charges of brainwashing: Catholics say Cult Taking over.' *Evening Telegram* St. John's, Newfoundland, 31 October 1985. The article mentions People of Hope, a religious group that 'subordinates its women, discourages social contact with nonmembers, arranges marriages and moves teenage disciples to "households" for indoctrination...the wives of the coordinators are called handmaidens.'



## THAT'S THE TICKET: GAYLE GARLOCK'S COLLECTION OF BOOKSELLERS' LABELS AND BINDERS' TICKETS

Grant Hurley

Canadiana Librarian, Thomas Fisher Rare Book Library

ONE OF THE pleasures of working at the Thomas Fisher Library is the opportunity to seek out the stories that individual copies of books can tell, to situate them in relation to lives lived, and to connect these stories to broader histories of printing, publishing, and reading. A book in the hand presents an intricate puzzle whose history can be deduced from the clues available: its construction, binding, and endpapers; printing methods, type, and layout; the paper used; and illustrations—not to mention ownership information recorded by bookplates, inscriptions, and annotations. But a humble little label, often affixed to the front or rear endpapers of a book, is an often-overlooked, potentially rich source of information. Known as binders' tickets and booksellers' labels, they are usually small: often just a centimetre across, and usually no larger than a standard postage stamp. Intended to let readers know who was responsible for executing its binding or where the book was purchased, the primary function of these tickets and labels was to serve as advertising. But for the would-be

book detective, the information conveyed by tickets and labels provides an opportunity to connect an often-missing link between a book's printing and publishing and how it ended up with its readers.

In 2016, the Fisher was gifted a collection of 793 binders' tickets and booksellers' labels meticulously acquired and studied by Gayle Garlock (1944–2019) over his lifetime. A librarian whose career spanned positions at Dalhousie University and the University of Toronto, Garlock retired in 2002. The collection is tightly bound (no pun intended) to his outstanding 2015 book *Canadian Binders' Tickets and Booksellers' Labels* (Oak Knoll Press), which studies the tickets and labels as a group in addition to providing a full catalogue with an image of each item, a transcription and physical description, and detailed research on the history of the bookseller or binder.

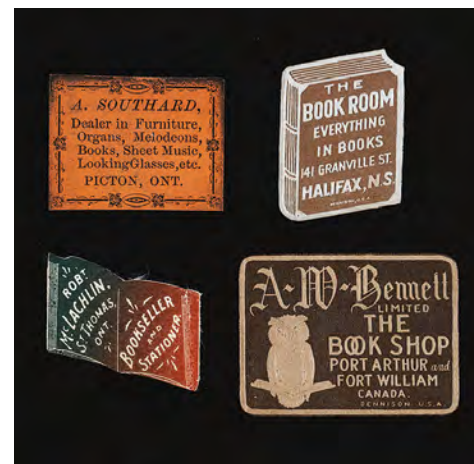
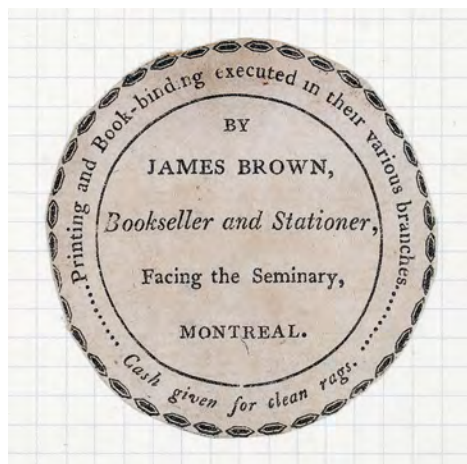
The collection is divided into two parts: 375 books that contain the labels and tickets in their original context, and a ring binder houses the remainder of the collection as loose items removed from their original books.

Each is marked with an identifier linking it to Garlock's catalogue. The use of binders' tickets dates from the 1720s, though Garlock notes that the collection demonstrates that in Canada tickets and labels were most used from the mid-nineteenth to the early twentieth centuries. They do not appear in every book and not every bookseller or binder used them consistently, but when they are present, they can provide a wealth of information to support provenance and book history research. As Garlock writes, tickets and labels help document 'the book distribution system within a particular country', and 'as advertisements, they record how binders and booksellers describe themselves and their wares to the public and sometimes reveal the type of customer or kind of business that the firm was trying to attract'.<sup>1</sup>

Browsing the collection, I came across one example of how booksellers' labels tell a fascinating story about the circulation of books in Canada in the early nineteenth century. While the Garlock collection's copy of *The Principles of English Grammar*



**FACING PAGE:** The front endpapers of Lorenzo Drake's copy of *The Principles of English Grammar* recording his purchase of the book from Fredericton-based bookseller, stationer, and binder Francis Beverly in March 1841. Beverly's pink label is visible at the top left. **BELOW, LEFT TO RIGHT:** Bookseller James Brown's unique round label also includes a want ad for 'clean rags' to supply his papermaking operation. The ticket likely dates to the early 1800s. Binder and gilder Edouard Léveillé's illustrated ticket, which dates to the late 1800s. An array of labels from booksellers in Picton, ON; Halifax, NS, St. Thomas, ON; and then-Port Arthur & Fort William (now Thunder Bay), ON. Sellers made creative use of small space with unique die cut shapes, embossing, and bright colours. Gayle Garlock's study includes a chapter critically assessing the effectiveness and artistic merit of the tickets and labels in his collection.



by William Lennie (1779–1852), published in Edinburgh in 1839, is not particularly rare and its contents are common to its type, the label and ownership information tell a different story. The cover and front endpapers bear the bookplate and signature of Lorenzo Drake (1816–1871) of Grand Manan Island, New Brunswick. A small pink label on the front paste-down advertises the business of Francis Beverly (1801–1882?), 'Bookseller Stationer & Book Binder', of Fredericton, NB, and Drake corroborates this with a handwritten note: '[bought] in Fredericton New Brunswick from Francis Beverly in March 1841'.

Grand Manan is the largest of the islands in Passamaquoddy Bay, located nearby my hometown of Saint Andrews, New Brunswick. Remote and stunningly beautiful, surrounded by towering cliffs and picturesque lighthouses, Grand Manan's 2,300 inhabitants are descended from American Loyalists and Irish settlers whose daily fortunes have long been tied to the fishing industry. According to the 1851 census, Drake would have been about twenty-five at the time he bought this book. The journey to Fredericton in the wintertime would have been arduous. Even today, the crossing from Grand Manan takes an hour and a half in addition to the same amount of driving time to Fredericton. In March 1841, one would start with a chilly trip by sailboat and then proceed either via sleigh using the post road from Saint Andrews to the capital, or ice road on the Saint John River. A trip via either route would take

days. It is no wonder that Drake took care to note the purchase on the front endpaper and ensure that the ownership of the book was clear to any would-be borrowers. For their part, the bookseller possibly bound the book in their shop or outsourced it locally; Garlock notes that it is not a publisher's or edition binding. According to Garlock's catalogue, Francis Beverly had two sons, Francis and Charles, who both went into the book business by operating the Olive Branch Book Store, which specialized in temperance literature but also sold fishing flies and tackle. Then, as now, merchants survived by selling many wares in addition to books and stationery. The Garlock collection includes four other books sold by the Beverly family.

What does Lorenzo Drake's small story tell us? For one, it shows how global the book trade in early Canada was, with imported texts like Lennie's *Grammar* being brought across the Atlantic a few years after publication. Grand Manan itself was connected to British global trade networks with the export of smoked herring primarily to the Caribbean. But the

ticket and the book's provenance also illustrate the importance of such texts to the development of New Brunswick before Confederation. In the 1851 census, Drake is listed as a merchant with three young children; perhaps he used the grammar to pursue his trade. But he is also listed as a school trustee in an 1847 petition to the government for funding for a superior school on Grand Manan.<sup>2</sup> It is tempting to think that this little grammar and the long journey taken to procure it shows an effort to improve literacy on a sparsely populated, remote island in the early days of its settlement.

Many such fascinating histories invite the telling thanks to Gayle Garlock's scholarship and dedicated collecting. Three years after his donation, Garlock again made history by becoming one of the first Canadians with a dementia diagnosis to receive medical assistance in death (MAID). His book and this collection, which one reviewer noted as 'pioneering and truly impressive' for the depth and context it provides, stands as a significant contribution to the study of the book in Canada.<sup>3</sup>

## Endnotes

- 1 Gayle Garlock, *Canadian Binders' Tickets and Booksellers' Labels* (New Castle, DE: Oak Knoll Press, 2015), 12.
- 2 Journals of the House of Assembly of the Province of New Brunswick (Fredericton, NB: John Simpson, 1847), 94.
- 3 Robert J. Milevski, review of *Canadian Binders' Tickets and Booksellers' Labels*, by Gayle Garlock, *The Papers of the Bibliographical Society of America* 111, no. 1 (2017): 116, & <https://doi.org/10.1086/690607>.

# THE FIRST COMPLETE TRANSLATIONS OF MILTON AND SHAKESPEARE INTO HEBREW

Leora Bromberg  
Acquisitions Specialist, Thomas  
Fisher Rare Book Library

**T**HE FIRST MAJOR work of English literature to appear in Hebrew in its entirety was *Paradise Lost*, by John Milton (1608–1674), translated directly from the English by Isaac Edward (Eliezer) Salkinson (1820?–1883) and published in Vienna in 1871. The title, as the translator himself explains in an English-language letter preceding the text, was challenging to render verbatim, so he opted to use the biblical verse describing the expulsion of the first humans from the Garden of Eden, *Ya-yegaresh et ha-adam* (ויגרש את האדם; 'So He drove out the man'; Genesis 3:24). As Salkinson goes on to explain, the Hebrew title recalls one of Milton's own early working titles for the book, *Adam Unparadised*.

This book arrived at the Fisher Library as part of a recent gift-in-kind which included another remarkable first for English literature in Hebrew, William Shakespeare's *Othello the Moor of Venice*, also translated directly by Salkinson and published in an edition of one thousand copies in Vienna in 1874. Salkinson's *Othello* becomes *Iti'el ha-Kushi mi-Vinetsya*, (איתיאל הכושי מוינעצא; 'Ithiel, the Cushite of Venice'), and marks the first complete trans-

lation of a Shakespeare work into Hebrew. This text, as well as the only other Shakespeare translation Salkinson completed in his lifetime, of *Romeo and Juliet* (*Ram ve-Ya'el*), published in 1878 and not held by the Fisher, are explored extensively in Lily Kahn's *The First Hebrew Shakespeare Translations: A Bilingual Edition and Commentary*.

Salkinson's translations are ultimately a product of the *Haskalah* (Jewish Enlightenment), a social and intellectual movement among Ashkenazi Jews (from central and Eastern Europe), which emerged around the 1770s. Up until that time, Jewish study largely revolved around religious texts with minimal engagement with secular knowledge. The proponents of this movement, known as the *Maskilim*, sought to better integrate Jewish communities into their broader European societies through educational reform. Throughout this period, sciences, mathematics and European languages and literature gradually gained interest and became considered legitimate areas of study among Jewish scholars.<sup>1</sup>

This is not to say that works of European literature and beyond were totally unfamiliar

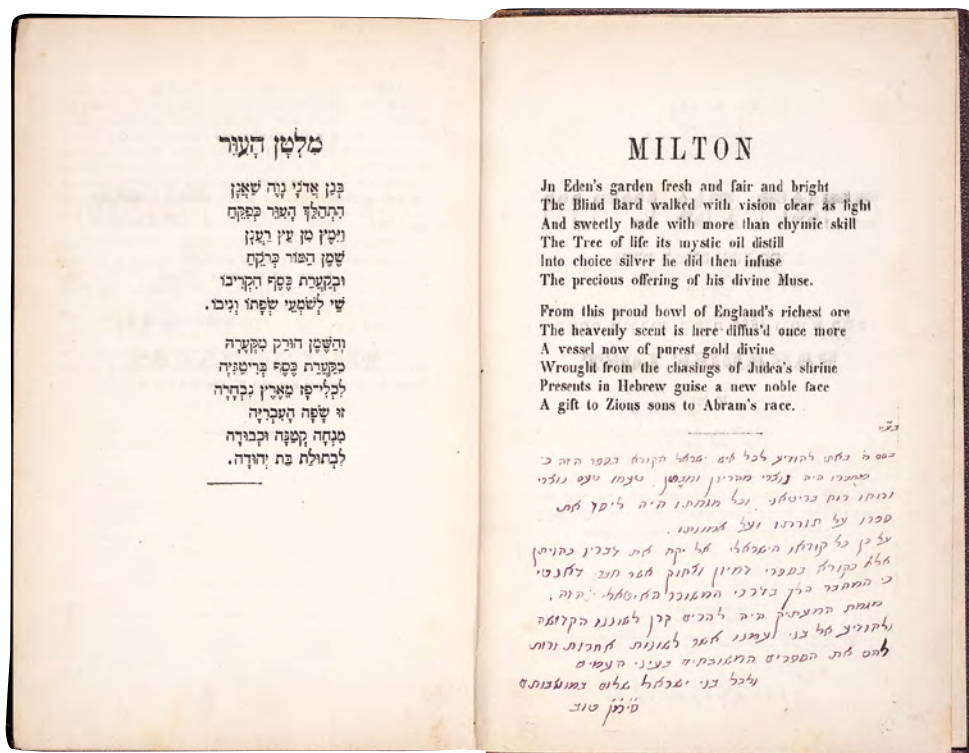




to Jewish communities at the time. Medieval and early modern English works had previously been translated into Yiddish, the vernacular language of Ashkenazi Jews. Hebrew, on the other hand, had up until this point been considered a sacred language reserved for religious texts, prayer, and study. The revival of the ancient language to become a modern vernacular only took off towards the end of the nineteenth century, at least a decade after Salkinson's own translations. As part of their push for reform, the *Maskilim* rejected Yiddish, favouring instead German and Hebrew.<sup>2</sup> Before Salkinson, there had been some *Maskilic* attempts to translate English works into Hebrew, but these were always fragmentary, typically published in newspapers and journals and usually translated indirectly from German.<sup>3</sup> Although Salkinson's translations did not necessarily serve to introduce these authors and texts to the Jewish masses at large, his work represents a milestone in *Maskilic* efforts to bring complete works of English literature into Hebrew print.

Salkinson himself, however, was not exactly a devoted member of the *Maskilim*. Although he excelled in a traditional Jewish education and was exposed to *Maskilic* ideologies that inspired his interest in languages and translation, Salkinson ultimately converted from Judaism to Christianity and became a missionary. This may explain why he chose to obscure his identity on the title pages of both these works, being credited simply by his initials, 'J. E. S.' rather than by his full name.

Salkinson's Christian influence is certainly apparent in his selection of Milton's *Paradise Lost* as the source text for his first complete translation into Hebrew. Underscoring this influence is a curious inscription in the Fisher Library's copy from the book's former owner, David Cazès (1851–1913). Cazès was a teacher and writer involved in directing the educational network known as *Alliance Israélite Universelle* (AIU), founded in Paris in 1860 to combat antisemitism.<sup>4</sup> At the very start of the text, Cazès leaves behind a Hebrew inscription warning fellow Jewish readers of the Christian content of the book. Nevertheless, Cazès goes on to explain that the translator's aim was to 'raise the importance of our holy language and to inform the people



**FACING PAGE:** Title page for Salkinson's translation of John Milton's *Paradise Lost*. Milton, John. *Shir...Va-yegaresh et ha-adam* / שיר ... ויגרש את האדם / *Paradise Lost*. Vienna, 1871. Translated by Edward (Eliezer) Salkinson. **THIS PAGE, TOP TO BOTTOM:** Hebrew inscription by former owner of this copy, David Cazès, warning fellow Jewish readers of the Christian content of the book. Milton, John. *Shir...Va-yegaresh et ha-adam* / שיר ... ויגרש את האדם / *Paradise Lost*. Vienna, 1871. Translated by Edward (Eliezer) Salkinson. Title page for Salkinson's translation of William Shakespeare's *Othello, the Moor of Venice*. Shakespeare, William. *It'el ha-Kushi mi-Yinetsya* / איתל האדמי / *Othello, the Moor of Venice*. Vienna, 1874. Translated by Edward (Eliezer) Salkinson) and edited by Perez ben Moses Smolenskin.

of our nation, for whom other languages are foreign, of the books that are praiseworthy in the eyes of the nations'. Cazès' inscription seems to reflect the *Maskilic* ideologies of the day, resisting the text's Christian themes while still recognizing the project as an important means of introducing Hebrew readers to the broader literary culture.

Salkinson's later Hebrew translation of Shakespeare's *Othello*, on the other hand, saw non-Jewish elements including character names, Christian rituals, and classical mythology swapped for Jewish equivalents, a practice not uncommon in early Yiddish and Hebrew translations.<sup>5</sup> This is perhaps most clearly demonstrated by the title itself, in which Othello's name is traded for the Hebrew biblical name *Iti'el* (e.g., Nehemiah 7:11). While Salkinson seems to preserve the original line divisions as closely as possible and avoids omitting too much of the text, he renders everything into verse rather than following Shakespeare's meter and distinctions between verse and prose.<sup>6</sup> These may seem like significant structural changes, but Salkinson's rendition ultimately served a different purpose; while Shakespeare's plays were intended for stage performance, Salkinson's translations were meant for *Maskilic* readers, and preceded the establishment of even the earliest Hebrew theatres.<sup>7</sup>

Around the publication of this translation, Salkinson seems to have taken a step back from his missionary work and found himself again immersed in *Maskilic* literary circles in Vienna. Through this network he met the editor of the late nineteenth-century Hebrew literary journal *Ha-Shahar* (הַשָּׁחַר; 'The Dawn') Perez ben Moses Smolenskin (1842–1885), who went on to commission and edit Salkinson's Shakespearean translations. Salkinson's *Iti'el* marked not only a first for Shakespeare in Hebrew, but also the first to gain some critical attention among the very *Maskilic* circles that likely cultivated a certain degree of mistrust towards the translator as a convert and missionary.<sup>8</sup>

Salkinson's translated texts offer insight into the history of a language and its survival. Not only did these early examples of complete translations and introductions to secular works pave the way for the next generation of translators, but they also represent one of many initiatives along the way to the revival of Hebrew as a modern vernacular language. These texts also reflect a broader and ongoing experience for minority communities as they navigate how to at once be apart from and a part of the wider world.

Both of these firsts, for Hebrew literature and for Canada, as the usual bibliographic sources do not locate any copies of Salkinson's

*Iti'el* in the country, arrived at the Fisher as part of a donation from William Johnston. Together they enrich the Library's strong collections in Hebraica and Judaica, offering research value and unique perspectives on the study of global Shakespeare, translation, the reception of literary works in minority communities, and the history of Hebrew language and Hebrew printing.

### Endnotes

- 1 Kahn, Lily, *The First Hebrew Shakespeare Translations: A Bilingual Edition and Commentary*, London: University College London Press, 2017, p. 1.
- 2 Kahn, p. 2.
- 3 Kahn, p. 2.
- 4 Land, Joy. "David Cazès" in *Encyclopedia of Jews in the Islamic World* (2013). Brill Online Reference Works.
- 5 Kahn, pp. 14–16.
- 6 Kahn, p. 20.
- 7 Kahn, p. 9.
- 8 Kahn, p. 3.



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## SEEKING COSMOPOLITAN YIDDISH CULTURE IN THE PAGES OF *MILGROYM*

Sophie Edelhart

Graduate Student Library Assistant, Thomas Fisher Rare Book Library

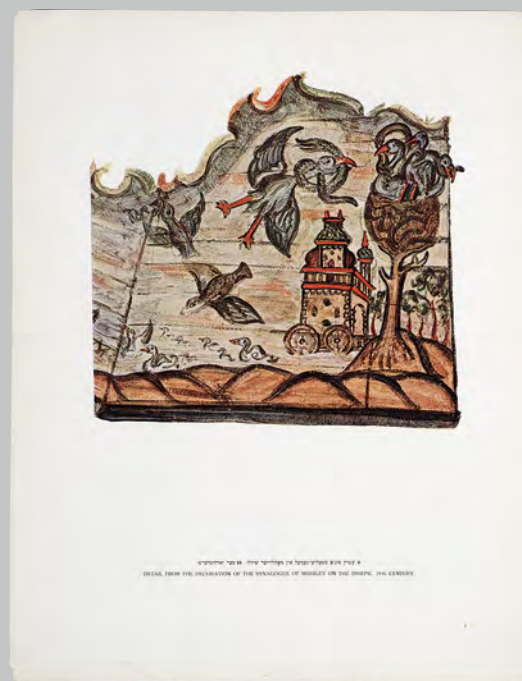
**E**ARLY ON IN my days at the Fisher, I was taken to the stacks to assess the scope and breadth of the Yiddish language gifts that I would be processing. Looking through a shelf of Vivian Felsen's recent donations, I gasped when I saw the distinct cover of *Milgroym*'s first issue lying amongst several other Yiddish books. *Milgroym* (pomegranate in Yiddish) was one of many Yiddish literary journals that were published during the interwar period across the Yiddish-speaking world in Europe. A combination of post-war political upheaval, economic inflation, and the bubbling artistic avant-garde led to a burgeoning Yiddish literati that could publish cheaply and desired to create a world of cutting-edge Jewish art and literature. *Milgroym* was published in Berlin between 1922 and 1924 along with its Hebrew-language partner magazine *Rimon* (pomegranate in Hebrew). Like many of its

ilk, the journal had a very short run, with only six issues published. Those six issues, however, reveal a wealth of information about inter-war Jewish cultural life in Germany.

In the realm of Yiddish periodicals, *Milgroym* stands out for several reasons. First of all, it is one of the most visually stunning; whereas many other periodicals were focused on literature and politics and the aesthetics that came with them, *Milgroym* placed Jewish art front and centre. The cover of the first issue was a design collaboration between magazine art editor Rachel Wischnitzer (1885–1989) and Franzisca Baruch (1901–1989). Baruch designed the typeface for the title and masthead, and the lettering was influenced by medieval illuminated texts. In form, *Milgroym* sought to bring medieval Jewish art forms into an avante garde context. This was due in large part to the influence of Wischnitzer who, as an art historian, was interested in the aesthetic

thread connecting illuminated manuscripts to contemporary Jewish art.

With Wischnitzer at the helm as art director, the magazine showcased a variety of Jewish art and Jewish writing on non-Jewish art in order to highlight how Jewish culture could be understood as universal and cosmopolitan rather than provincial. This is reflected in the breadth of subjects covered in the magazine's first three issues, which were added to existing holdings of this title already in the Fisher's Schneid collection. A discussion of Paul Cézanne (1839–1906) sits alongside a political essay on Hasidism and antisemitism, in company with poems by towering Yiddish literary figures Leib Kvitko (1890–1952), Moshe Kulbak (1896–1937) and Der Nister (Pinchus Kahanovich, 1884–1950). High-gloss images of illuminated medieval manuscripts, lithography, folk art from small town synagogues, and work by the Russian avant-garde illustrate



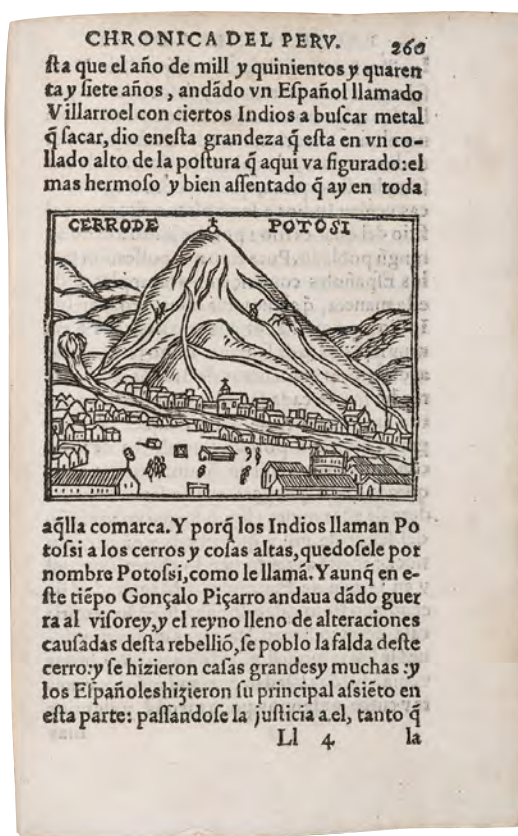
the magazine's scope. The magazine sought to revive Jewish folk cultures and educate the reading Yiddish and Hebrew-speaking public about them so that they might understand the valuable contributions of Jews to the cultural heritage of Europe and beyond.

One example of this can be found in the third issue of the magazine, which contains a personal essay by Russian graphic designer and artist El Lissitzky (1890–1941) about his journey to the Mogilev synagogue. The

'Cold Synagogue', as it was dubbed by locals for its lack of insulation, was a small wooden building in the town of Mogilev, Belarus. The synagogue building was distinguished for its floor to ceiling polychromes painted by Chaim ben Yitzchak ha-Levi in the 1740s. Although known in Jewish artists' circles and visited by a number of ethnographers and artists, the synagogue fell out of use and was destroyed in 1938. The *Milgroyim* article by Lissitzky remains the only first-person written account of the

synagogue and contains some of his reproductions as well as photos taken by ethnographer Alexander Miller (1875–1935). Contributions like this point towards *Milgroyim's* continued relevance to those interested in Jewish visual arts and the Jewish intellectual community of inter-war Berlin. As a visual specimen and magazine of art and letters, *Milgroyim* is an invaluable contribution to the field of Jewish art and addition to our holdings at the Fisher.





## THE POTOSI BLOCK FROM THE LIBRARY OF GEORGE A. WALKER

David Fernández

Rare Book Librarian, Thomas Fisher Rare Book Library

**P**UBLISHED IN SEVILLE in 1553, the first edition of *Crónica del Perú* by Pedro Cieza de León (1520–1554) illustrates the ‘Cerro de Potosí’ or Potosí Mountain for the first time as a woodcut based on a sketch made by the chronicler during his recent travels to the region.<sup>1</sup> ‘So many people came to work the mines’, observes Cieza de León, ‘that the place appeared like a great city.’ The mountain is located at a high altitude of 4,050 metres in the present boundaries of the Bolivian Andes, and the woodcut shows two labourers on their journey to the silver veins of the ‘Cerro Rico’ or ‘Rich Hill’, which appears at the centre of a growing urban landscape with views of waterways and the churches of San Francisco and Santa Barbara. Also depicted are several houses for the new ruling classes and quarters for Indigenous miners, whose presence in the city was the result of the ‘mita’ system of forced labour established by the first colonizers in the Andean region in a period of rapid imperial expansion.

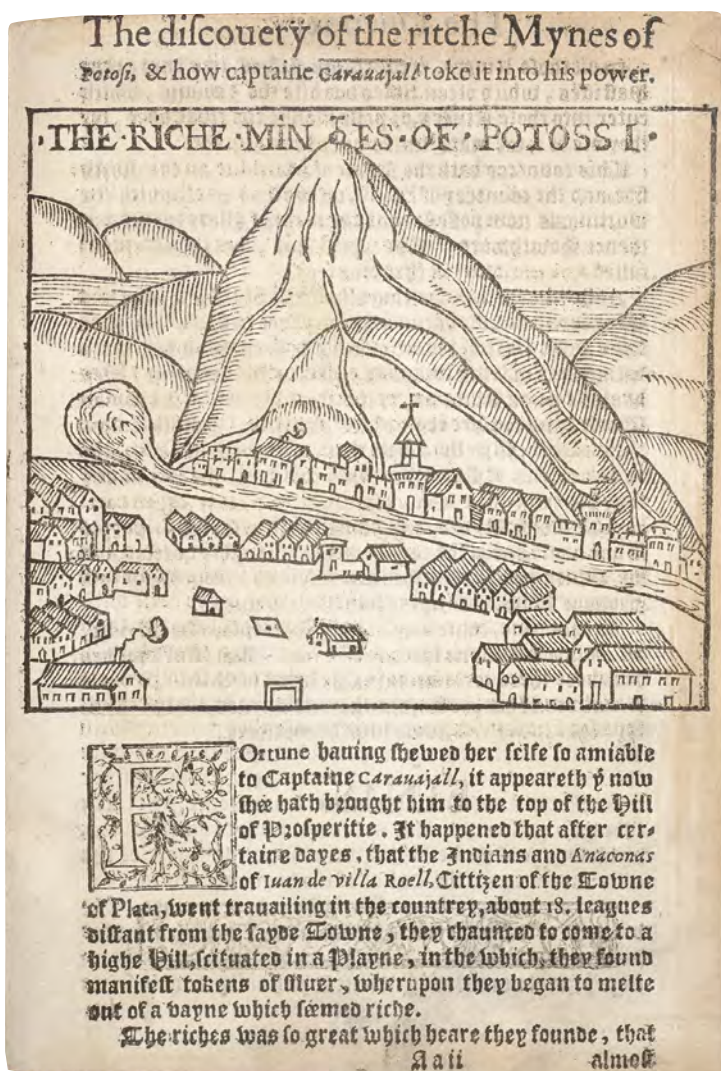
As the population of the city increased to one hundred thousand inhabitants by the end of the sixteenth century, the vision of wealth tied to silver mines of Potosí was quickly reproduced as woodcut and engraved illustrations in European books, such as the second edition of Cieza de León’s *Crónica del Perú*, published in Antwerp in 1554, and the first edition of *Historia del descubrimiento y conquista del Perú*

by Agustín de Zarate (1514–1560), published in the same city in 1555.<sup>2</sup> Zarate was an early colonial administrator and chronicler who was sent to the Inca Empire to serve as mediator between the viceroy of Peru, Blasco Núñez Vela (1490–1546) and the ‘encomenderos’—colonists granted lands and Indigenous forced labourers by the Spanish Crown. In chapter IV of his chronicle, Zarate describes the mines of Potosí as the ‘largest wealth that I have seen or read’ and notes, just as Cieza de León did, the rapid population growth in the city.

The illustrations of the ‘Cerro de Potosí’ in early editions of the chronicles of Cieza de León and Zarate contributed to the international fame of the mines as endless sources of wealth. The book industry in Europe also exploited the myth of the Potosí by issuing new editions of these works in the sixteenth century. The first edition of *Crónica del Perú* by Pedro Cieza de León, for example, quickly sold its original print run of 1050 copies, prompting the publication of two new editions in 1554, followed by two editions in Italian in 1555. In the case of Zarate, the 1555 edition was followed by editions in Italian in 1563, Dutch in 1564, the second Spanish edition in 1577, and the first English translation of 1581, published under the title, *The Strange and Delectable History of the Discoverie and Conquest of the Provinces of Peru*, by London bookseller and printer Richard Jones



**OPENING PAGE:** Early woodcut illustration of the 'Cerro de Potosí' in *Crónica del Perú*, printed in Antwerp in 1554. **THIS PAGE, CLOCKWISE FROM LEFT:** Early specimen of a wood engraving of 'The riche mines of Potossi', printed in London by Richard Jones in 1581. Engraved woodblock, front, depicting 'The riche mines of Potossi', printed in London by Richard Jones in 1581. Engraved woodblock, back, depicting end grain, printed in London by Richard Jones in 1581.



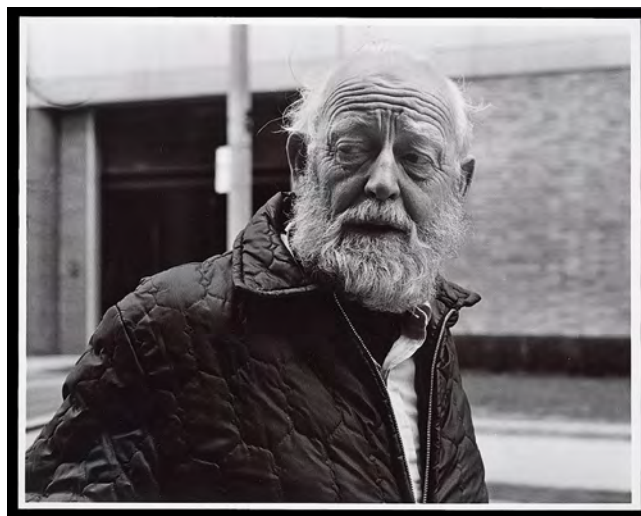
(1564–c. 1602), who also published sermons and popular literature in the sixteenth century.

The Fisher Library acquired a copy of the English edition in 2019, which includes the famous illustration of 'The riche mines of Potossi'. In 2021, Michelle and George Walker made one of the most remarkable donations of the year. 'The Potossi Block from the Library of George A. Walker' is a rare survival of early English printing using the method of wood engraving, a technique which was revived later in the nineteenth century by English naturalist and illustrator Thomas Bewick (1753–1828). The back of the woodblock shows one of the main qualities of wood engravings, the end grain of a hard piece of wood, making this special gift not only a valuable piece of evidence to study the history of this book illustration technique in England, but also a part of the rich iconography of the silver mountain of Potosí.

#### Endnotes

- 1 Kris Lane. *Potosi: The Silver City that Changed the World* (Berkeley: University of California Press, 2019), 9.
- 2 Kathryn Burns. *Into the Archive: Writing and Power in Colonial Peru* (Durham: Duke University Press, 2010), 42.





## CANLIT CAUGHT ON CAMERA

John Shoesmith

Outreach Librarian, Thomas Fisher Rare Book Library

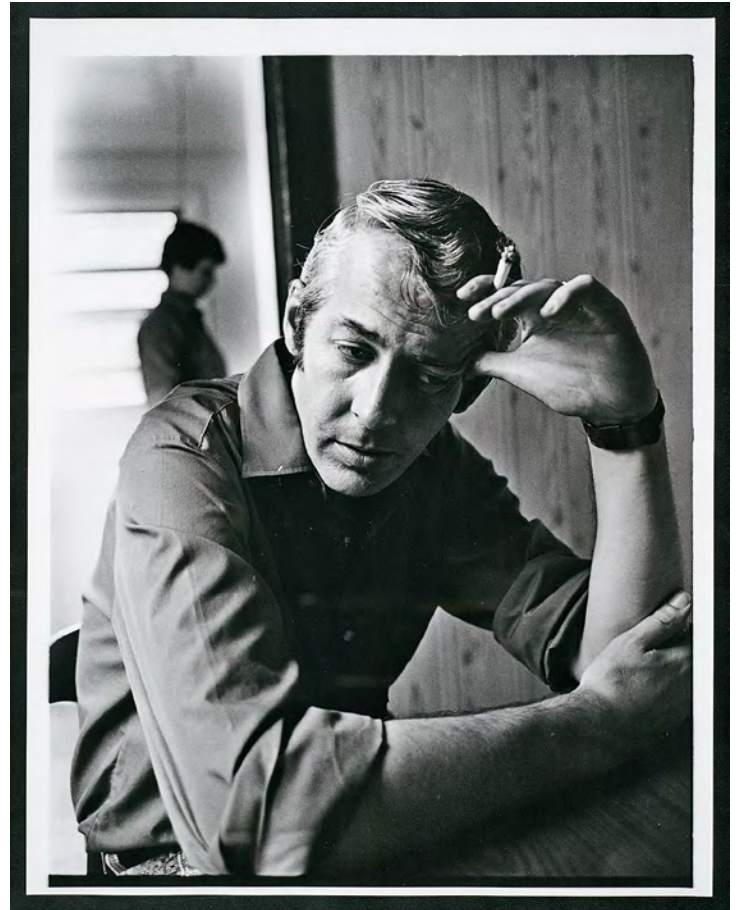
**S**HELDON (SHELLY) GRIMSON was in his early twenties, living in a small flat on Harbord Street and attending classes at the University of Toronto when he was contacted by the poet Gary Geddes to take photographs of authors who were going to be featured in an anthology he was co-editing titled *15 Canadian Poets* (published Toronto, 1970). The book would become a seminal textbook through the 1970s for students studying Canadian literature and included established poets such as Al Purdy (1918–2000), Raymond Souster (1921–2012), Margaret Avison (1918–2007), and Earle Birney (1904–1995), along with authors who were establishing themselves as new and important poetic voices in the 1960s, like Margaret Atwood, Gwendolyn MacEwen (1941–1987), and Michael Ondaatje. While not a professional photographer, Grimson was a serious hobbyist who discovered a passion for black-and-white photography as a teenager, and eagerly took on the job.

In the three months he worked on the project in 1970, Grimson snapped photos of the authors in various spots in and around Toronto, and shot many, many rolls of film for the project. He travelled with Margaret Atwood on the ferry to the Toronto Islands and took photos of Gwendolyn MacEwen at both High Park and on the grounds of the CNE. Michael Ondaatje was photographed in the now-demolished greenhouse on the University of Toronto campus as well on a film shoot, most likely the short film he directed about bpNichol (1944–1988), while Victor Coleman's photos were snapped at the Coach House Press (where he worked). Milton Acorn (1923–1986) was photographed in a few sessions, including at the now-demolished Waverly Hotel on Spadina, where he was living at the time. Grimson also travelled outside the city to more rural surroundings to capture images of both Al Purdy and Doug Jones (1929–2016).

Thirteen of Grimson's photographs were used in the book—the only poets in the

anthology not photographed by Grimson were Leonard Cohen (1934–2016) and Alden Nowlan (1933–1983)—and he was paid five hundred dollars for the work. It would be his last paid photographic commission. After graduating with a degree in sociology, he decided to take a surer career path and applied to law school. He reasoned that his conventional style of photography would not be valued at a time in the early-and-mid 1970s when post-modernism was more in style, and that he would struggle to make a living from his art. He put the negatives in a drawer and forgot about them, eventually becoming a criminal lawyer for the next several decades.

In 2003, Grimson rediscovered the negatives from those 1970 sessions. The reputations of many of the writers he captured with his lens had grown considerably, including two that were now global literary superstars. He recognized the importance of these images—of the young poets in particular. At that time, many of them were still finding their voices,

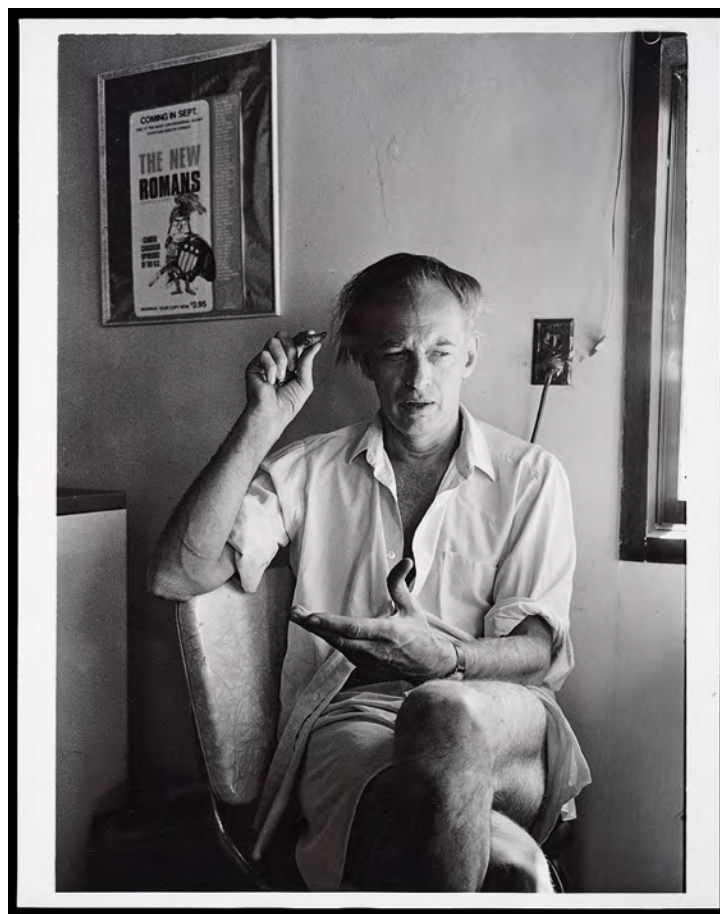


**OPENING PAGE:** Michael Ondaatje, 1970. Earle Birney Toronto, 1970. **ABOVE, CLOCKWISE FROM TOP:** Doug Jones in Ondaatje's Volvo, 1970. John Newlove in Toronto, 1970. Gwendolyn MacEwen at CNE, 1970.

but they would eventually define a new CanLit sensibility and respectability. While only thirteen of his photos were used in the book, there were hundreds of negatives that were never printed or published. Grimson's career as an attorney provided him with a steady and comfortable life, but he sensed that it would be these photographs that would provide a legacy, and the artist in him started to re-emerge.

He built a small darkroom in his home and began to make contact sheets and prints from the negatives. The significance of these photographs, with Grimson capturing the dawn of these important Canadian literary figures, was apparent. Since their rediscovery, they have been displayed in a few exhibition settings, including the Fisher's own in winter 2020, 'Strength in Numbers: The CanLit Community'. Unfortunately, due to the pandemic, the exhibition's run was abbreviated and few got to view Grimson's photos when they were displayed in the library's Maclean Hunter Room. Fortunately, they stayed on the wall through the rest of 2020, all of 2021,





and through much of this year, where they received exposure as a frequent backdrop for episodes of the Library's 'Between the Pillars' podcast until they were taken down to make room for the fall 2022 exhibition, 'Certaine Worthye Manuscripts'.

Although those prints and frames were returned, the Fisher is now home to even more of the portraits than were on display. Earlier this year, Shelly Grimson donated 105 photographic prints, mostly from those 1970s sessions he did for *15 Canadian Poets*, to the Library. Some of the other photos were taken in 1980, and several in the 1960s, including a 1966 image of Leonard Cohen (1934–2016) shot in Queen's Park when the poet was in Toronto. The donation includes all the images that appeared in the book, but also numerous prints from those sessions that were not used and have rarely been seen. It's an impressive collection, and an important complement to the Library's print holdings of Canadian literature.



**ABOVE, CLOCKWISE FROM TOP:** Margaret Atwood on Island Ferry, 1970. Al Purdy, 1970. George Bowering Toronto, 1970.

## EXHIBITIONS AND EVENTS 2023

### EXHIBITIONS 2023

#### Exhibition Location and Hours

9–5, Monday–Friday

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario

*Before visiting, please check our website to confirm hours of opening.*

**23 January to 28 April 2023**



#### *The Sister Arts: Fashioning the Victorian Luxury Book*

During the long nineteenth century (1789–1914), technologies proliferated to make books into beautiful objects that combined illustration with verse, uniting the ‘sister arts’ of painting and poetry. This exhibition explores the ways that luxury book manufacture came to provide roles

for women in the book arts, initiating a sisterhood of illustrators, illuminators, engravers, designers, composers, and even publishers. The manufacture of these beautiful books provided women with the opportunity to adopt a range of professional roles in the book world.

### EVENTS 2023

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario

Some events may take place in person and online.



#### *Friends of Fisher Lectures*

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[fisher.library.utoronto.ca](http://fisher.library.utoronto.ca)

## EDITORS' NOTE

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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](http://fisher.library.utoronto.ca).

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