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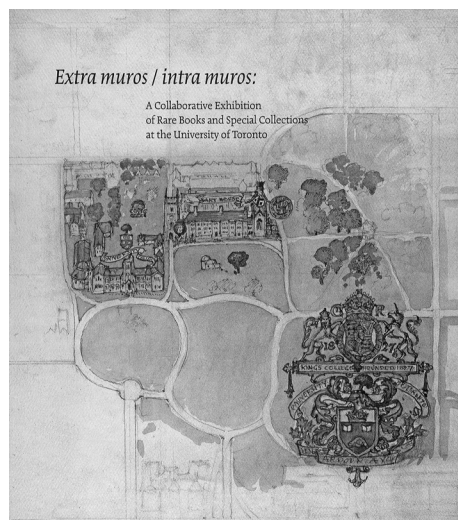


Extra muros / intra muros

The exhibition “Extra muros / intra muros” at the Thomas Fisher Rare Book Library from 25 September to 22 December 2006 is our first university-wide collaborative effort. The one hundred and ten items displayed have been chosen and described by the staff members of each contributing library, with only one item (Filelfo) coming from the Fisher Library collections. The participating institutions are The Library of The Centre for Reformation and Renaissance Studies; The Cheng Yu Tung East Asian Library; The Bernard Lonergan Archives, Lonergan Research Institute; The Robertson Davies Library, Massey College; The Faculty of Music Library; The Library of The Pontifical Institute of Mediaeval Studies; Regis College Library; the Royal Ontario Museum Library; The John M. Kelly Library, St. Michael’s College; The John W. Graham Library, Trinity College; The United Church Archives/Victoria University Archives; and Victoria University Library.

The exhibition has been coordinated, and the catalogue edited, by P.J. Carefoote of the Fisher Library and Marie Korey, Librarian of the Robertson Davies Library at Massey College, with the editorial assistance of Philip Oldfield and Barry Walfish, and, as always, the exhibition design and layout skills of Linda Joy. The catalogue has twenty-five authors, whose individual contributions are indicated by their initials. Anna U of the Cheng Yu Tung East Asian Library and Sharon Larade of the United Church Archives/Victoria University Archives assisted in the planning stages. Four institutions, Knox College, University College, Hart

House, and the Ontario Institute for Studies in Education, are represented by items which are on deposit in the Fisher Library. The Royal Ontario Museum, although it has not been part of the University of Toronto since 1968, is part of the exhibition because its library holdings are in the union catalogue and are important resources for university research. Four participating libraries, Massey, Victoria,



Trinity, and St. Michael’s, have contributed to the cost of the catalogue, which has been funded primarily by the Friends of Fisher Library.

The geographical coverage of this exhibition is international, with a breadth of subject coverage that illustrates the historical emphases of each institution, especially the federated universities. The beautiful Chinese calligraphy of Wen Zhengming (East Asian) can

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be compared and contrasted to Harunobu's equally beautiful courtesans of Edo (ROM). Fifteenth-century Europe is represented by Günther Zainer's 1473 edition of Aegidius Romanus, with its distinguished provenance (Trinity) and the important, and rare, 1476 edition of Filelfo's satires (Fisher). The great 1516 Erasmus edition of the New Testament (CRRS) seems to have been a direct influence on Luther's 1520 *Freedom of a Christian*, published, significantly, in German (Trinity). Cardinal Bellarmine's commentary on the Psalms (Regis) demonstrates that while he may have had great political power he was also a scholar. The oldest item on display is a tenth-century leaf from a book of homilies (Pontifical Institute), something of a contrast to a 1784 letter of John Wesley (United Church Archives). Canada is, of course, well represented, beginning with James Evans's *Cree Syllabic Hymn Book* and a sample of the 1840 type from which it was printed (Victoria). Very different, but no less important, is the 1965 manuscript page of theologian Bernard Lonergan (Lonergan Research Institute). It provides a kind of companion for Henri Nouwen's manuscript of 'L'Arch and the World' (St. Michael's). The Faculty of Music provides a whole section of the exhibition with a wonderful range from Luis Milan's 1535 collection of Spanish lute music, through Handel and Gluck, to the *Colonial Harmonist* of 1836.

Theology is a dominant theme in this exhibition, but the arts and sciences are well represented as well. Bishop Strachan's copy of Joseph Priestley's work on the discovery of oxygen takes us back to the beginnings of the University in 1827 (Trinity), while Ackermann's *University of Oxford* provides a nineteenth-century glimpse of a much older institution (OISE /Fisher). Not all the items on exhibit are books or manuscripts;

from Victoria, appropriately, come Baxter prints of Queen Victoria's coronation and the Great Exhibition of 1851. That exhibition also provided the stimulus for Vizetelly & Company's amazing *Statistical Chart* (Massey). The 1953 'Coronation Bible' presented to Vincent Massey (Hart House/Fisher) is one of only twenty-five copies, the binding designed by Lynton Lamb. Lamb was also a wood engraver, an art and craft represented by the proofs of Agnes Miller Parker's 'The Frogs and Jupiter' from the Gregynog Press *Fables of Aesop* (Massey). The original watercolours by Charles Cordiner of eighteenth-century Scottish scenery were turned into engravings for his books (Trinity). Photography is represented in a spectacular way with an example from Edward Curtis's forty-volume *The North American Indian*, published between 1907 and 1930 (ROM). Equally amazing, and possibly unique, are the original stereotype moulds of *The Cologne Post* of May 8, 1919, which contain the terms of the Treaty of Versailles, probably the most important political document of the twentieth century (Massey). Art and literature are combined in the works of William Blake from Victoria, which is also renowned for its Coleridge collection and its Bloomsbury holdings, represented here by the first edition of Virginia Woolf's *Mrs. Dalloway*, together with the original art work for the dust jacket by Vanessa Bell.

It has been an exciting experience to discover and reflect upon the books, manuscripts, and art work in this exhibition. The exhibits give an inkling of the further rich research resources to be discovered in this university and it is a privilege for the Fisher Library to provide a window through the walls.

Richard Landon

Thomas Fisher Rare Book Library



Wonderland Revisited: Parodies, Spin-offs, and Imitations

The Joseph Brabant Lewis Carroll Collection is a rich archive of resources by and about Lewis Carroll/Charles Dodgson. There are, however, lesser known aspects of the collection which are significant. One of the more interesting is a group of parodies, spin-offs, and imitations of the better known of Carroll's works, in particular *Alice's Adventures in Wonderland* and *Through the Looking-glass*. A master of parody himself, Lewis Carroll has become in turn one of the most imitated and parodied authors, in English and other languages. This not only

reflects the enduring popularity of Alice and her friends, but also indicates how completely they have become absorbed into our culture.

Some of these parodies, spin-offs, and imitations take a selection of familiar Carrollian characters and incidents and place them in different contexts, ranging from the financial to the musical to the political. Many others attempt to imitate the story completely. Whatever the style, these different settings allow authors to depict the eccentricities of Carroll's well-known characters as they encounter a variety of additional curious

adventures. The following is a brief introduction to a representative selection of titles in this fascinating section of the Joseph Brabant Lewis Carroll Collection.

Parodies

One of the earlier parodies is John Kendrick Bangs's *Alice in Blunderland: an Iridescent Dream* (New York: Doubleday, Page, 1907), a political satire which follows Alice and some of her friends through the 'wonderland' of municipal government in a model city. Among the departments she visits are the Aromatic Gas Plant, the Department of Public Verse and the city-owned Police Department. To her surprise, Mr. Dormouse is the Chief of Police, apparently because he was the soundest sleeper in town, waking up only on the fifth Thursday in February. The Immovable Trolley was a novel approach to transportation. It was a circular car having no end or beginning as it travelled around the city, joined to itself where it began. This was to prevent collisions, and any possible lawsuits which might result. As the White Knight, a City Councillor, put it:

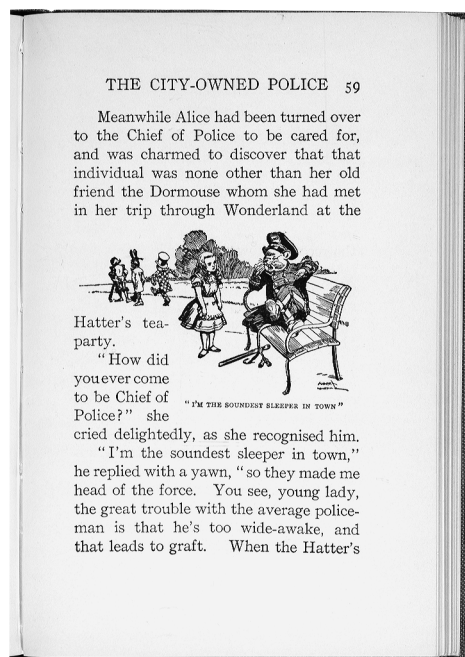
*The only way that I can find
To stop this car colliding stunt
Is cutting off the end behind
And likewise that in front.*

Lawyer Edwin M. Otterbourg's *Alice in Rankbustland* (New York: W.W. Williams, 1923) is a satire on the abuses inherent in the American Bankruptcy Act (1898) and its later amendments which, in part, offered protection to corporations in distress from their creditors, whereby the creditors assumed

the burden of the corporation's financial difficulties. Among other characters, it features Alice, the White Rabbit, Tweedledum and Tweedledee. Additional amendments to the act in the early years of the Depression led to a sequel, *Lost in the Bungle*, published in 1933. A more contemporary publication is Peter F. Sloss's *Alice's Adventures in Jurisprudencia* (Belvedere, Calif.: Borogove Press, 1983), a satire on the American legal system. Its genesis is found in the dialogue between Humpty Dumpty and Alice on the meaning of words, found in *Through the Looking-glass*. Humpty says that when he uses a word, it means just what he chooses it to mean, neither more nor less. Alice replies that the question is whether "you can make words mean so many different things." As many words have no absolute or constant referent, like a symbol in algebra or chemistry, Humpty Dumpty observes that "The question is, which is to be master – that is all." In this satire, Humpty Dumpty is the Chief Justice of the Kingdom of Jurisprudencia. He introduces Alice to the Wonderland of the American judicial system, illustrating legal concepts by referring to incidents in the *Alice* books. For example, the chapter entitled "The Knave's Cruel and Unusual Punishment" parodies the trial of the Knave of Hearts. According to the American judicial system, the Knave's defense barely met the minimal requirements for basic justice.

Spin-offs

In 1975, John Fisher put together *Alice's Cookbook: a Culinary Diversion* (London: F. Muller), giving actual recipes for many of the food and beverage items named in the stories, and using Tenniel's illustrations throughout. This is an appropriate spin-off for the *Alice* books as there are so many references to eating and drinking throughout both of them. While she was in Wonderland, Alice faced constant obstacles when it came to food and drink. She often had difficulty actually consuming food or drink, even when both seemed nearby. On the other hand, when she was successful, her body underwent dramatic physical changes. The cookbook has twelve chapters, each one beginning with a short preface relating the recipe which follows to an appropriate passage in either *Wonderland* or *Looking-glass*. Recipes include those for Oxford Marmalade, 'Eat me' cakes, Hot-tempered mustard and Mock Turtle soup. In 1976, the cookbook was published in New York with the title *The Alice in Wonderland Cookbook* and a Japanese translation followed in 1983. By contrast, *Wilson in Wonderland: a Chronicle* (London: G. Bles, 1968) is a collection of political cartoons featuring Harold Wilson. William John Philpin Jones (1913-1982) was a well-known political cartoonist for

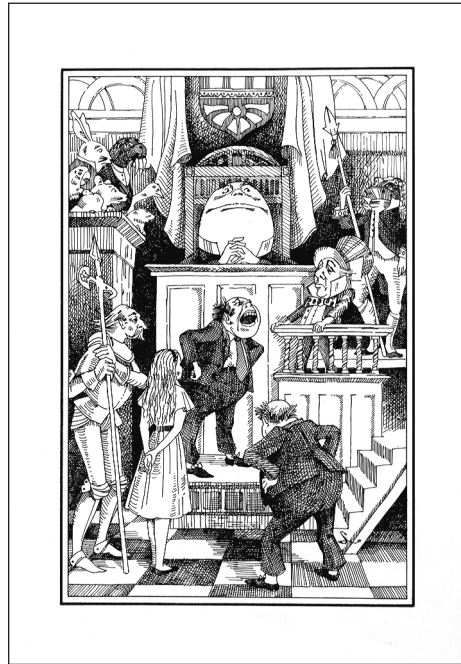


Above: page from *Alice in Blunderland: an Iridescent Dream*.



Above: Cover of *Wilson in Wonderland*.

the *Daily Mail* and later the *Mail on Sunday*. A founding member of the British Cartoonists' Association and the Cartoonists Club of Great Britain, he drew under the name of JON. He viewed his collection of political cartoons drawn during the years Harold Wilson was Prime Minister as a chronicle and reflection of those Wonderland, or perhaps Blunderland, years. The cartoons were meant to satirize without malice, as Carroll had done before him. The illustration on the front cover depicts Wilson in long, blond hair, wearing a dress, after Tenniel's illustration of Alice. A somewhat different spin-off is *Malice in Wonderland: Robert Maxwell v. Private Eye* (London: Macdonald, 1986). On July 12 1985, Richard Ingram, publisher of *Private Eye*, a bi-weekly satirical magazine, printed a story (rumour) about Robert Maxwell, to which

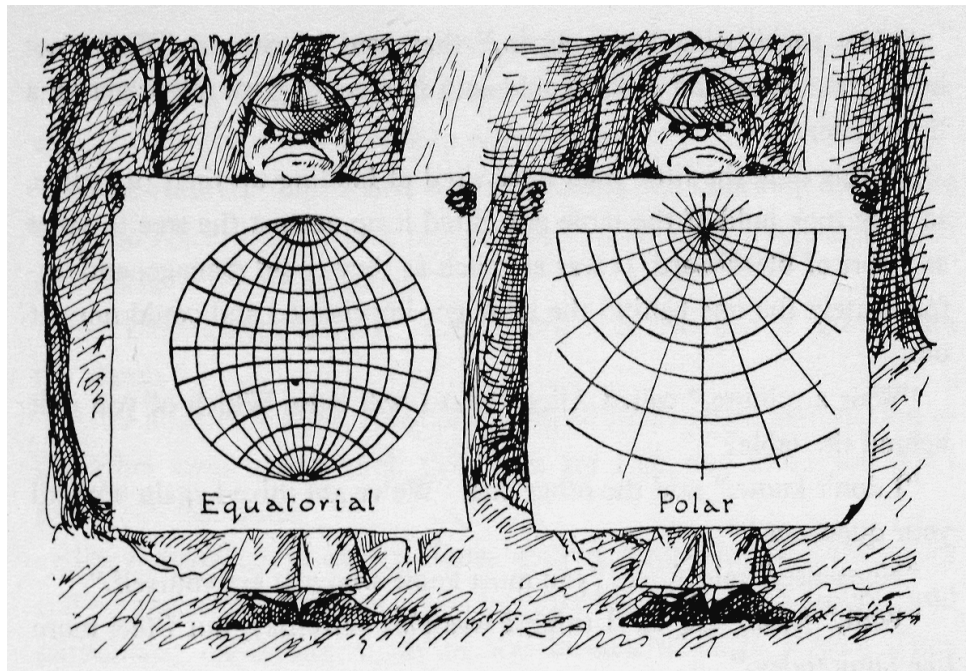


Above: Illustration from *Alice's Adventures in Jurisprudence*.

he took exception. Maxwell, a British media mogul who at the time owned the Mirror Group Newspapers, sued for libel. It became one of the most sensational libel actions in Britain. The book is a record of the three-week jury trial which began on November 3, 1986 and ended in Maxwell's favour. Chapter 14 records the Judge's summation to the jury in which he reviews the arguments put forward during the trial with the repeated question "What does this word [i.e., libel, bribery, defamation] mean?" The crux of the trial, therefore, had again to do with the meaning of words and the ambiguity of language.

Imitations

One cannot help but admire those writers clever enough to imitate Carroll's style albeit for quite different purposes. Ernest LaPrade's *Alice in Orchestrabilia* (Garden City, N.Y.: Doubleday, Doran, 1934) is one of the better known of these imitations. LaPrade, a violinist with the New York Symphony, wrote this story to acquaint children with his musical Wonderland and as a way to teach them about the components of a symphony orchestra. Escorted by a Bass Viol (or double bass), Alice meets the various sections of an orchestra and learns about their respective responsibilities. For example, while on her visit to Orchestra Land, she attends a tea-party at which the Oboe introduces members of his family, such as his great-uncle, the Double Bassoon, and his cousin, the English Horn. The book was



Above: Illustration from *Navigation with Alice*.

first published in the United States in 1925 and was reprinted several times. In Great Britain it was first published in 1934 under the title *Alice in Orchestra Land* while in the 1960s, an edition was published in Hebrew. A quite different use of Alice and her friends is found in Frank Debenham's *Navigation with Alice* (London: Hodder & Stoughton, 1961). During World War II, this Cambridge don had taught the principles of navigation to cadets, without the benefit of any practical instruments. In order to make these principles more concrete, he designed many of the exercises in terms of the characters in *Alice*, evidently assuming his audience had a basic knowledge of them. With acknowledgement to the Oxford don and mathematician who wrote the original texts, Debenham even imitated much of the poetry. In chapter 7, 'The Tweedle Twins or Prattle of Projections,' he writes:

*Young Alice said to Tweedledum,
Sing Zest, sing Zones, sing Zodiac,
Teach me how to navigate,
The principles at any rate
And then perhaps I'll do the sum
Which now I find a tax.*

A completely different Wonderland is the subject of Nadine Amadio's *The New Adventures of Alice in Rainforest Land* (Surrey Hills, Australia: Watermark Press/P.I.C., 1988). In the company of the White Rabbit and the Cheshire Cat, Alice visits a special

kind of Wonderland at the top of Australia. Here there is an ancient and beautiful forest where all things live in harmony under The Guardian, a very tall tree. It is truly a fantasy world of curious animals, one in which, for example, dragons dream of being fearsome. But this harmonious world is in danger and is about to change. Someone is chopping down the protective canopy of trees. Alice has now become an environmentalist!

Lewis Carroll was a master at using nonsense, absurdity, and word-play to comment on reality. This meticulous Professor of Logic could nevertheless skillfully and imaginatively rework familiar verse, often designed for the moral instruction of children, and familiar Victorian pastimes, such as tea-parties and croquet games, to fabricate a surreal world in which words took on different meanings and nothing was quite as it seemed. In Wonderland, logic was pushed to the limit and confusion, though humorous, prevailed. It is not surprising that other authors have attempted to follow in his footsteps, reworking the familiar characters and events to recreate new Wonderlands by using nonsense, absurdity, and world play to comment on their own realities. The Joseph Brabant Lewis Carroll Collection is truly a rich and varied resource for the study of Lewis Carroll and his world.

Mary Garvie Yohn
Thomas Fisher Rare Book Library



The Manuscript Collection of Professor John Hare (1933-2005)

In a world where the communication of information is increasingly rapid and thoughtless, where messages are sent thousands of miles through cyberspace, then copied and deleted with the touch of a keystroke, and where the drafts of the greatest modern novels are written and revised with fewer and fewer traces of the editing process, there is something understandably comforting about the manuscript tradition. The reality of ink on paper speaks of an intimacy between the creator and the creation which is elusive in the printed word, and almost nonexistent in the speed and ephemeral character of today's internet communication. When I show undergraduates the artistic gems that poured forth from scriptoria and workshops during the Middle Ages, they are certainly struck by their sheer beauty, but more often than not they comment on their remarkable endurance. And, when they examine the different manuscript versions of a chapter from *The Edible Woman*, they are most impressed by Atwood's quaint use of pencils and pens of various colours, helping her literally cut and paste her way to a final artistic product. In their world, this process is as foreign as an IBM Selectric.

Therefore it gave me great pleasure, this autumn, to describe and catalogue a small cache of manuscripts that formed part of a much larger collection of books assembled in the latter half of the twentieth century by the late Professor John Hare. Though diverse in subject matter, they each communicate something of the character of their makers through the handwritten word, as well as Professor Hare's own love of writing in general. John Ellis Hare was an author, historian of Quebec theatre and literature, and professor at the University of Ottawa from 1966 to 1996. Among other things, he was a member of the Acquisitions Committee for the *Centre de recherche en civilisation canadienne-française* and published many biographies in the journal *Archives des lettres canadiennes*, as well as the seminal bibliography of Quebec imprints between 1801-1840, published with Jean-Pierre Wallot in 1967. Later in his career he served

as a researcher and editor for the *Dictionnaire des auteurs de langue française en Amérique du Nord* (1989). In the 1990s Professor Hare began donating items from his impressive library to the Fisher. In November of 2004, by then in declining health, he wrote a touching letter to Richard Landon offering some of his most impressive items, which have now found a home in our stacks. Among them were these eight noteworthy manuscripts.

The manuscripts range from a bound collection of Spanish legal and real estate documents dating from the early 1600s to an anonymous French and English recipe book, written by at least three generations of hands, between 1900 and 1970. Two of the manuscripts are in English. The older of the two is entitled "A concise course of philosophy comprehending logic, moral and nat. philosophy and chemistry [sic]". It was written by an unnamed student and based on lectures delivered by the great Dr. Thomas Chalmers at the University of St. Andrews during the academic year 1824-1825. It would certainly be interesting for a researcher to compare these notes with Chalmers's own *Sketches of*

Moral and Mental Philosophy which he first published in the 1830s.

Given Professor Hare's interests, it is not surprising that five of the manuscripts are written in French, originating in both France and Quebec. Besides the recipe book there are two notebooks in which the Quebec lawyer and politician, Abraham Lesieur Desaulniers (1822-1883), recorded his family's genealogy along with the history of allied families from the area in and around Rivière-du-Loup. In the second notebook, his son François put his hand to a subject redolent of the nineteenth century — a conference on 'honour' delivered to a women's group in Lewiston, Maine. Also from Quebec is a scribbler from the Collège de Sainte-Anne-de-la-Pocatière in which, in 1891, a young student named Joseph Arthur Prire transcribed French poetry in a fine cursive script.

Distinct from these more pedestrian offerings, however, is a noteworthy curiosity — a holograph by the French author and Spanish translator, Francis de Miomandre (1880-1959) entitled "Les confidences du petit singe." The short, child-like story is in the form of an extended letter, supposedly written by Miomandre's monkey to a greyhound belonging to Marcel Boulenger (1873-1932), another early twentieth-century author. The day-to-day account of the monkey's domestic activities was clearly intended as a diversion, but one that is both charming and refined and, like François Desaulniers's speech from the previous century, is an icon of its era, imbued with the dreamy, impressionist character of a carefree France before the First World War. It is accompanied by three amateur photographs of a man (the author?) with his furry friend sitting on a Juliet balcony overlooking what one could certainly imagine is the Seine.

But the most beautiful manuscript by far from Hare's collection is a romantic novel penned by an anonymous author, possibly a young woman, entitled "Tchao Kiun." Much more research is called for on this small gem which dates from some time in mid-nine-



Left: Photos from "Les confidences du petit singe."



Above left and right: Images from the sketchbook of "Tchao Kiun."

teenth-century France. Bound in handsome cream leather decorated with gold tooling, with the initials G.H. as a cipher on the front cover, the unruled volume was probably originally intended as a sketchbook. Three narrow loops in matching leather, attached to the front and back covers, served the dual purpose of pen or pencil holder as well as fastener for the book once the writing instrument was fully inserted. The author ruled in pencil every page save two, and then proceeded to make in an exquisite hand a fair copy of a story that reflected the late-Victorian penchant for all things Asiatic. The account begins at our heroine's tomb in China where Tchao Kiun has rested for more than two thousand years; the subsequent one hundred pages spin the tale of how she came to meet her sorrowful fate. To accompany her story the author also executed two fine watercolours, one of a group

of cranes standing in the midst of irises and water lilies, and the other of a beautiful young girl in a blue robe that presumably depicts the protagonist. Bringing the immediacy of the writer's craft home, however, is the presence of a small group of three yellow, dried flowers which, contrary to all conservation wisdom, I have not yet had the heart to remove from where the author placed them.

John Donne once wrote that "more than kisses, letters mingle souls." Certainly, in the manuscript tradition – even in a simple cookbook – one has a sense of intimacy that is absent from the printed book. For in the unity of pen and paper, one catches a glimpse, however fleeting, of the actual human agent at her desk or his kitchen counter, in the very act of creation.

Pearce Carefoote
Thomas Fisher Rare Book Library



Provenance Research in the Fisher Library

The *Canadian Oxford Dictionary* defines 'provenance' as "the place of origin or history, especially of a work of art, etc." The word 'provenance' derives from the Latin 'provenire' which means 'come.' Hence the meaning in the *OED* of "coming from some particular source or quarter; origin or derivation." The *OED* says that it was first used in this sense in 1861 by C.W. King in his book, *Antique Gems*. I feel sure that there must be an earlier usage, perhaps somewhere in the voluminous works of the collector and enthusiast Thomas Frognall Dibdin, for instance, but I haven't found it yet.

Every copy of every book and manuscript has a provenance, an individual genealogical history, whether or not it can be easily discerned through the presence of bookplates or labels, stamps on bindings, signatures on flyleaves, marginalia, or the other kinds of marks that appear in books. These indications of provenance may or may not matter, but until they are discerned and described they cannot be analyzed; furthermore not every book plate or armorial stamp on a binding has a name neatly attached to it. The Fisher Library holds some 700,000 volumes, each with its own provenance; but some, of course, are more interesting than others. The following examples, one a seventeenth-century printed book, the other a seventeenth-century manuscript, provide some insight into the intricacies of provenance research.

John Evelyn (1620-1706) published many books on gardening and forestry, but is perhaps best remembered for his *Diary*, kept from 1644 to 1706, but not published until 1818, and only made completely available in 1955. Like his friend and fellow diarist, Samuel Pepys, he was one of the great book collectors of the seventeenth century, but the two libraries met with very different fates. On his death in 1703 Pepys's books, manuscripts, and maps were bequeathed to Magdalene College, Cambridge, where they now rest comfortably on their original shelves, their perpetuity ensured by Pepys's canny provision for an annual visitation by Trinity College to ensure that all is well. Evelyn,

whose collecting was focused on content and embraced literature, history, philosophical and theological treatises, and works of science, medicine, and technology, was influenced by Gabriel Naudé's *Avis pour dresser une bibliothèque*, first published in 1627, but likely seen by him in its second, revised edition of 1644. In 1661 he published his translation, *Instructions Concerning Erecting of a Library*, which also contains the first reference in print to the Royal Society. Evelyn's library of some 5000 volumes was left to his heirs and remained at Wotton until it was deposited, with the manuscript of the *Diary* and Evelyn's correspondence, in Christ Church, Oxford, in 1949. There had been many depredations, books sold by eighteenth-century descendents and 'gifts' made to himself by William Upcott in the nineteenth century. In 1977 a very complex estate problem forced the sale at Christie's of 1737 lots of books, of which the British Library was able to obtain about 300, primarily books annotated by Evelyn. The BL had been able to acquire the archive, and scholars at last had access to a very rich collection of papers. The other books at the four Christie's sales, from 22nd June 1977 to 13th July 1978, were scattered throughout the scholarly universe and the Fisher Library was able to acquire a few. Gervase Markham's *Markham's Maister-Peece: Contayning all Knowledge belonging to the Smith, Farrier, or Horse-Leech* (1644) is a splendid example of an Evelyn book. He was very interested in horses and on 17th December 1684 recorded in his *Diary* seeing three Turkish horses displayed in St. James's Park: "with mine Eyes never did I behold so delicate a Creature as was one of them, of somewhat a bright bay ... beautifull & proportion'd to admiration, spiritous & proud" He also had a fondness for the works of Markham whose extraordinary literary career embraced poetry, drama, and prose narratives as well as books on husbandry, domestic economy, military training, and horses. By 1617 there were five different books on horses simultaneously on the London market, all of them by Markham, who signed an agreement with the Stationer's Company not to write any more. The most notable feature of this book is its binding. Evelyn first visited Paris in 1643 where he met the English Ambassador, Sir Richard Browne, whose daughter, Mary, he married in 1647. Browne was also a collector whose books were elaborately bound. Evelyn adopted the style of his father-in-law and had special tools designed for him by Abraham Bosse, including his monogram with palm and olive

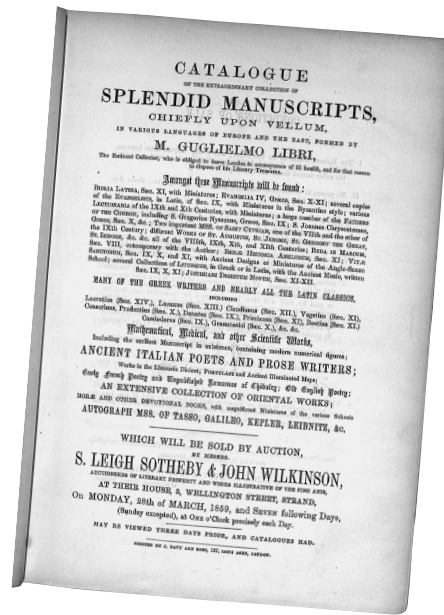
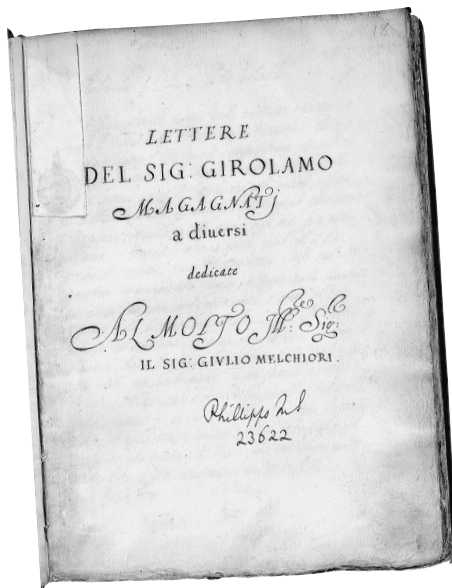


Above: Cover of Markham's Maister-Peece: Contayning all Knowledge belonging to the Smith, Farrier, or Horse-Leech.

branches, used as cornerpieces, and repeated as centrepieces, with oak and olive wreaths, intertwined with crossed palm fronds. Before 1652 the bindings were executed in Paris, and the single marbled paste-down is a strong indication that this one is Parisian. The tools continued to be used in England when Evelyn returned there. In many of his books is written his favourite motto, from First Thessalonians, Chapter 5, verse 21: "omnia explorete; meliora retinete" (prove all things; retain the best), a rather useful motto for a book collector.

Provenance marks in books and manuscripts can also be used to provide evidence for other aspects of the history of an individual work. The *Lettere diversi* of Girolamo Magagnati, a manuscript produced in Venice around 1620, which has ended up in the Stillman Drake Galileo Collection in the Fisher Library, provides an example. Magagnati was a poet and, apparently, a wine and food merchant who supplied the Italian aristocracy with food and drink of a superior sort. He was also a friend of Galileo, well known for his fondness for good living (even when under house arrest after 1632 he lived in a villa in Arcetri, where there is still an excellent restaurant across the street), as well as his more obvious accomplishments. Several of the letters in this manuscript are copies of letters to Galileo and were evidently prepared for publication, which did not happen. Its provenance is of interest because it belonged to Sir Thomas Phillipps, his manuscript number, 23622, appearing in his hand on the title-page. This, in itself, gives the manuscript a certain cachet, as Sir Thomas Phillipps was the greatest collector of manuscripts of all time, amassing some sixty thousand and coining

the word 'vello-maniac' to describe himself. He also assembled a collection of around fifty thousand printed books and, in 1869, wrote to Robert Curzon, "I am buying Printed Books because I wish to have one copy of every Book in the world." He inherited an entailed estate in 1818 and became a Baronet in 1821, due to the influence of his father-in-law. His income was about six thousand pounds per year, munificent by the standards of the day, but by 1822 he was forced to flee to the Continent to escape his creditors. There he just bought more manuscripts on credit, and was never again free from debt until his long life ended in 1872. Phillipps's three children were all daughters, a problem of primogeniture, as the estate in entail would devolve to the husband of the eldest. Her name was Henrietta and she eloped with James Orchard Halliwell, for whom Phillipps developed an implacable hatred. He tried to solve the problem by remarrying in 1842, but no male heir appeared and he moved on to Plan B. The library was not entailed so he bought Thirlstaine House, near Cheltenham, and moved it there from Middle Hill, near Broadway, which he then attempted to degrade as much as possible to destroy its value. Thirlstaine was larger, but not very comfortable, and the second Lady Phillipps complained that she was "booked out of one wing and ratted out of the other." Kate, the third daughter, inherited it in 1872, along with provisions that no book be moved and neither Halliwell, nor Roman Catholic, be allowed to enter it. It took until 1885 for the Fenwick family to obtain a judicial ruling to allow them to sell the collection and the first auction was held by Sotheby's in 1886. Both John Fenwick, the husband of Kate, and their son, Thomas Fitzroy Fenwick proved to be shrewd vendors and the sales, both by auction and private treaty, were carefully conducted so as to maintain a balance between the spectacular and more mundane (the Magagnati). T.F. Fenwick died in 1938; in 1939 the house was requisitioned by the Ministry of Aircraft Production and the remaining manuscripts and books were stored in crates in the cellars. In 1945 the heir decided to sell and, in a great leap of bibliopolic faith, the Robinson Brothers of London paid one hundred thousand pounds, more or less sight unseen, for this remainder. It proved to be a spectacular coup. The Robinsons recovered the initial purchase price within a year and subsequently made so much money that they had to set up a trust in 1956. Further sales followed, until 1977, when the residue was sold to H.P. Kraus for, it is said, another million



Above left: Title page of Magagnati's *Lettere diversi*. Above right: Title page of the *Libri* catalogue.

pounds. Phillipps manuscripts still appear regularly on the market and I was able to acquire one last year.

There is another and somewhat more sinister provenance for Magagnati's *Lettere*, which is revealed by consulting the entry for Phillipps 23622 in his catalogue (the story of which is another tale). He bought the

Magagnati at the 28th March 1859 Sotheby's sale of the 'Splendid Manuscripts' of Guglielmo Libri. It was lot 633 and Phillipps paid four pounds for it. The interest in this provenance derives from Libri's reputation as one of the great book thieves of the nineteenth century. Italian by birth, he established a reputation as a historian of mathematics and

was hired by the French government to survey the libraries of provincial institutions. He was already a collector of repute and chose to enhance his already extensive holdings by stealing large numbers of manuscripts and printed books from the libraries he visited. Accusations of theft were made, notably by Leopold Delisle, and Libri moved to England where he initiated a series of sales at Sotheby's for which he supplied the catalogue descriptions. The most spectacular of these occurred in 1859 when he sold 1190 manuscripts on the 28th of March, followed by 2824 printed books on the 1st of August. Many of the lots were misdescribed and several buyers, including Phillipps, complained to Sotheby's. Libri responded that he took number V of the conditions of sale literally: "the manuscripts will be sold with all faults and errors of description," and Phillipps had to pay his 1215 pounds, 3 shillings for the 133 lots he had bought. The Fisher copy of the Libri catalogue possibly possesses a further interesting provenance. There is laid in it a small slip of paper covered with numbers in ink and pencil, written, I believe, in the hand of Sir Thomas Phillipps. This may be, therefore, Phillipps's personal copy.

Richard Landon
Thomas Fisher Rare Book Library



Heggie Sisters Remember the Fisher Library with Bequest

Grace, Barbara and Sandra Heggie each have a particular relationship to the University of Toronto. Grace received an M.A. in Modern History and a B.L.S. from the old Library School, now known as the Faculty of Information

Studies. Barbara began her studies with the evening Extension Courses which enabled teachers, in particular, to gain a B.A. while working. She completed her degree as a third-year day student. Sandra received her M.Ed., Social Services from the Ontario Institute for Studies in Education.

The libraries of the University played an important role in each of their lives. The stacks of the Sigmund Samuel Library provided a

welcoming nest of information. The Robarts Library expanded the treasure trove of knowledge available to students and faculty. Specialized collections within the University of Toronto fed interests which extended beyond the degree earning years.

Rose and Robert Heggie, their parents, encouraged their daughters' interest in post-secondary education beyond the norm for the fifties. Grace, Barbara, and Sandra looked to this aspect of their family's goals when it came time to plan an endowment for the family estate. They decided on an endowment which recognized the family interest in all that a great university had to offer. The Thomas Fisher Rare Book Library represents the areas which they wish to support, for example, Canadian history and literature. They appreciate that the collection is open to scholars and to the general public. A named endowment to the Thomas Fisher Rare Book Library within the University of Toronto will be a great legacy for the family.

Typesetting as a Subversive Act—the Soncino Gesellschaft Pentateuch of 1933

The Soncino Gesellschaft der Freunde des jüdischen Buches was a society of Jewish bibliophiles in Germany. Founded in 1924, the Society was dedicated to producing Jewish and Hebrew books that met the highest typographical standards. The Society also had as its goal the typographic improvement of the Jewish and Hebrew book. It therefore commissioned a variety of literary works, ranging from the belletristic to the scholarly, including periodicals, texts illustrated by modern artists, and reprints of interesting rare books. The texts were chosen from Jewish literature of all periods and languages. Leading master-printers selected the printing type, size, and paper of each individual publication to ensure that external appearance would accord with content. These books were meant to serve as models which it was hoped would be emulated by commercial publishers.

The Society's crowning achievement was to be a new edition of the Hebrew Bible. In order to do the project justice, the Officina Serpentis firm of E. W. Tiffenbach was commissioned to do the printing by hand. The leading type designer, Markus Behmer, was to design a new font based on that of the 1526 Prague Haggadah of Gershom Kohen. The first proofs were issued in 1930 and in 1933 in Berlin, after three years of labour, the Society published the complete Hebrew Pentateuch.

The result was truly impressive. The type is strong yet elegant. The first word, *bereshit* (In the beginning) is framed in the first letter (*bet*), both set in an ornamented rectangle. The upper margin is double the size of the inner, the outer triple, the lower quadruple, thereby providing a well proportioned frame for the pages, both single and facing (*Figure 1*).

Much attention was given to the text as well, which was carefully edited according to the masoretic text of the Bible, early printed editions and the critical edition of Christian David Ginzburg. Only 850 copies were printed on special Van Gelder paper as well as six copies on vellum reserved for members of the Schocken family. The patriarch of the family, Zalman Schocken, was a well-known busi-

nessman, publisher and bibliophile, whose magnificent library was smuggled out of Germany in 1935 and ended up in Jerusalem, eventually being bequeathed to the Jewish Theological Seminary.

When one leafs through this handsome volume one's attention is grabbed at the second to last leaf by two verses which appear in red type, the first and last verses of Moses' Blessing to the People (*Figure 2*):

*This is the blessing with which Moses
the man of God blessed the children
of Israel before his death (Deut. 33:1).
Happy are you, O Israel! Who is like you
A people saved by the Lord, who is
The shield of your help
And the sword of your triumph!
Your enemies shall dwindle away before
you
And you shall tread upon their high places
(Deut. 33:29).*

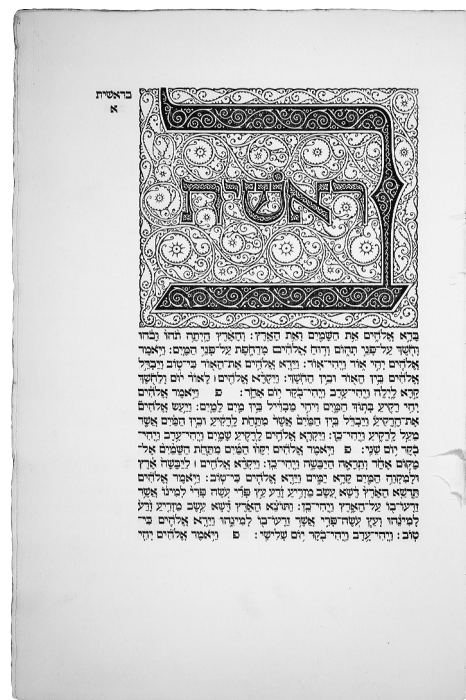


Figure 1.

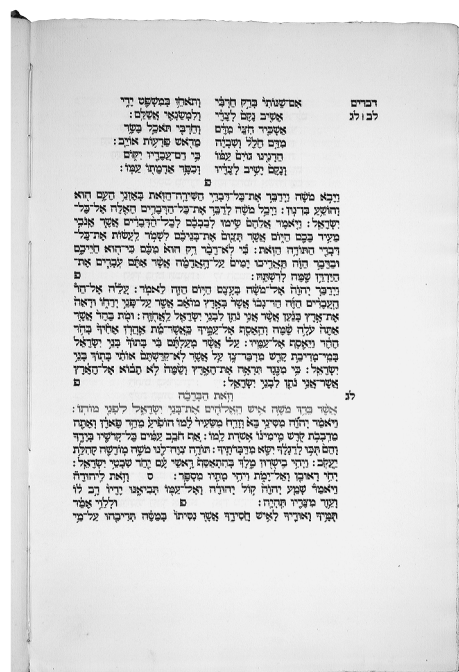


Figure 2.

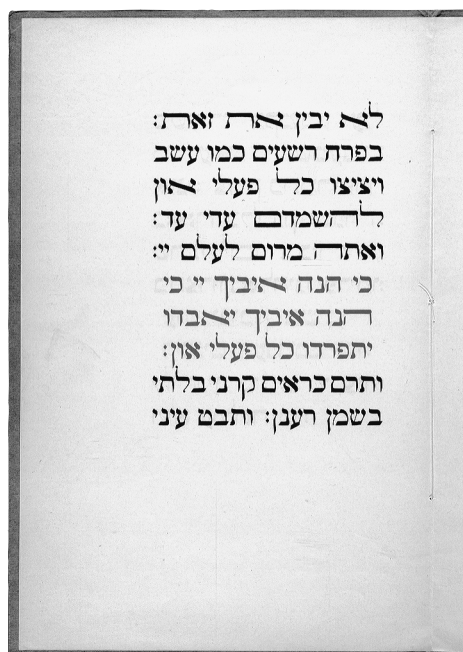


Figure 3.

In these two figures, lines that appear faint are actually printed in red.

Imagine the shudder of apprehension that must have passed through the German Jewish reader when coming to these verses. This apprehension had already been foreshadowed by the Society's memento for the year 1932: a printing in Aldus Hebrew type of the Ninety-second Psalm, the Psalm for the Sabbath Day, "It is good to give thanks to the Lord." The Psalm is printed in black, but two verses are in red: "For surely, Your enemies, O Lord, surely your enemies shall perish; all evildoers will be scattered" (Figure 3). But the righteous "still bear fruit in old age; they are full of vigour and freshness." In 1932, the Nazis had gained their first victories at the polls; in 1933 they seized power in Germany and established the Third Reich. We have here a warning, but also words of encouragement and consolation, a silent subversive protest against the rise of an evil regime.

The Soncino Gesellschaft Bible was never completed. In 1937, the Gesellschaft was liquidated by order of the Nazi government of Prussia. The font designed by Markus Behmer was never used again. The final pages of the Society's Pentateuch were both a cry of despair by a threatened community and an expression of faith by a long-suffering but indomitable people.

This past year I was able to pick up at auction both the 1933 Pentateuch and the 1932 memento of Psalm 92, both fitting testimonials to the rich cultural heritage of a proud Jewish community that suffered a cruel and bitter fate.

Barry D. Walfish
Thomas Fisher Rare Book Library

New Cards for the Holidays

Get your stamps ready! The Library has new holiday cards for 2006!

You can purchase holiday cards, note cards, and most exhibition catalogues at the Short Term Loan Office, Room 3008, on the third floor of the Robarts Library, or through the Fisher web site at www.library.utoronto.ca/fisher/publications/cards.html. You can also buy cards at most fall meetings of the Friends of the Fisher Library.



Mark your calendar for upcoming events...

Exhibitions 2006-2007

3 October – 21 December, 2006

Extra muros / intra muros: *A Collaborative Exhibition of Rare Books and Special Collections at the University of Toronto*

30 January – 27 April, 2007

Hopeful Travellers: Italian Explorers, Missionaries, Merchants, and Adventurers in the World, from the Middle Ages to Modern Times

Exhibition opening:
Tuesday 30 January 2007

22 May – 31 August, 2007

Trade and the Mapping of Canada: A Celebration of the 150th Anniversary of David Thompson

Planned Events 2007

All lectures begin at 8:00 p.m.
(unless otherwise noted)

Monday 22 January 2007

NOTE: BEGINS AT 5:00 PM

Special Lecture

*Through the Pages of the Past:
The Jewish Book in its Historical Contexts*
David M. Stern, Ruth Meltzer Professor of
Classical Hebrew Literature at the University
of Pennsylvania
Co-sponsored by the Jewish Studies Program,
University of Toronto, as part of the Frank
Talmage Memorial Lecture series

Thursday 15 February 2007

*The David Nicholls Memorial Lecture
Medieval Manuscript Leaves and Otto Ege*
A.S.G. Edwards, Professor of Textual Studies
at De Montfort University, Leicester

Tuesday 27 March 2007

*The Gryphon Lecture on
the History of the Book
Preserving the Oldest Library in Christendom:
The St. Catherine's Monastery Project
on Mount Sinai*

Nicholas Pickwoad, bookbinder and restorer,
consultant to Saint Catherine's
Monastery at Mount Sinai

Editor's Note

This issue was edited by Barry Walfish 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.

Members of the editorial board of *The Halcyon* are Anne Dondertman, Philip Oldfield, and Barry Walfish, Fisher Library, Karen Turko, Robarts Library, and Maureen Morin, Information Commons.

For more information about the Fisher Library, please visit the web site at www.library.utoronto.ca/fisher/

The

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