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# H·A·L·C·Y·O·N

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

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## “O’ER THE HILLS AND FAR AWAY”: HIGHLIGHTS OF 2007

Fans of the television adaptation of Bernard Cornwell’s *Sharpe* series will remember the theme song at the end of each episode. Sung by actor/folk singer extraordinaire John Tams, the haunting lyrics contained the lines “O’er the hills and o’er the main/through Flanders, Portugal and Spain/King George commands and we obey/over the hills and far away,” and I am using that as my theme for this year’s report. From South Africa through Spain, France, Holland, Scotland, over to Quebec and across to British Columbia, 2007’s gifts covered a variety of topics and national origins.

From **DR. H.L. and MRS. PAMELA SUSSMANN** came a superb collection of books and pamphlets on South Africa. This donation of 221 items was assembled over a number of years and from a variety of sources. As one of the appraisers wrote “There are no fillers in this collection; all are pertinent to the subject.” From the second (and best) edition of John Barrow’s *Travels into the Interior of Southern Africa* (London, 1806) to centennial issues of newspapers from the 1970s, this is a collection unrivalled in Canada that will enhance the Fisher Library’s rapidly expanding holdings of travel

literature. Other notable items are William Burchell’s *Travels in the Interior of Southern Africa* (London, 1822–1824); Reverend John Campbell’s *Travels in Africa* (London, 1815) and *Travels in South Africa: a second journey* (London, 1822). The earliest item in the donation is Sir Thomas Herbert’s *A Relation of Some Yeares Travaile into Afrique*, here in the first edition printed in London in 1634. There are also French, Dutch, and German explorers’ accounts, including an edition of François Le Vaillant’s *Voyage...dans l’interieur de l’Afrique* in two volumes with the suppressed plates appended.

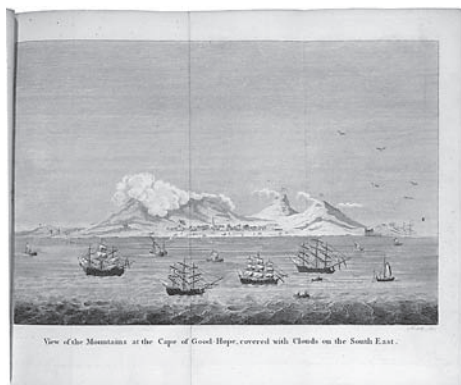
**RONALD G. PETERS** continues to amaze. We received from him a first edition of J. Scarlett Davis’s *Fourteen Views in Lithography of Bolton Abbey, Wharfedale, Yorkshire* (London, 1829). Not even J.R. Abbey in his bibliography of life in England was able to describe a first edition, but Mr. Peters found one. He was also able to find Lord Charles Whitworth’s *An Account of Russia as it was in the Year 1710*, produced by Horace Walpole’s Strawberry Hill Press in a limited edition of seven hundred copies, with an anonymous preface by Walpole. Another interesting item is Samuel Ireland’s *Picturesque Tour through Holland, Brabant, and Part of France* (London, 1796), with many etchings from drawings made by the author “on the spot.” When it was published, his enemies brought charges against him that he had never been out of England! (Proof was later found that he had made at least one trip to France). Nonetheless the work proved to be very popular and went into another edition. He produced more tour books, all of which contained his drawings, several going into second editions, with two appearing after his death in 1800. Mr. Peters’s large paper copy was a presentation copy from the author to his daughter, Anna Maria Barnard, and contains her husband’s bookplate.

**TIM SAUER**’s gift took us to Scotland with titles such as *Clashmaclavers: a mixty-*

*maxty of prose and verse* by Lavinia Derwent and *More Bits from Blinkbonny: a tale of Scottish village life between 1831 and 1841* by John Strathes.

Striving to create more space in his home, **STEPHEN NUGENT** asked if I would come over and view some items that the Library might be interested in. I was glad I had brought packing materials and boxes with me when I saw what was on offer: limited editions of authors which the Fisher Library collects intensively. Mr. Nugent’s collection contained works by Graham Greene, Robert Graves, Lawrence Durrell, and Oscar Wilde. I expressed enthusiastic interest, grabbed the lot, and ran.

Between them, **DR. F. MICHAEL WALSH** and **PROFESSOR JOHN SLATER** are determined to make the Fisher Library a centre of excellence for the study of philosophy. The latter has been giving books to this Library since the late 1980s, including large collections of British and American philosophers. In more recent times he collected works to be used in his *Bibliography of Modern American Philosophers* (2005) and *Bibliography of Modern British Philosophers* (2004). Dr. Walsh, on the other hand, collects early philosophy and his donation this year included, among others, the first edition of Pierre Bayle’s *Dictionnaire historique et critique*, which was produced in Rotterdam in October 1696 (though the title page is dated 1697). Bayle’s work is considered a massive monument



▲ *View of the Mountains at the Cape of Good-Hope (from the Sussmann gift).*

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*Half-way House between Leyden & Haerlem.*

Published as the Arcades 1793/1795.

◀ *Half-way House between Leyden and Haerlem (from the Peters gift).*

Guymier's *Pragmatica sanctio*. The work is a commentary on the Pragmatic Sanction of France's King Charles VII, which attempted to weaken papal influence over the French Church by giving the king the right to nominate candidates to bishoprics and other benefices. First published in 1486, it remained in print until 1666, long after the Sanction was terminated in 1516 at the Concordat of Bologna.

The donor has always been interested in drama and all the great French playwrights are here: the brothers Corneille, Gresset, Nivelles de La Chaussée, Philippe Quinault, Florent Dancourt, Racine, Molière and Boileau Despreaux. As well, there are multi-volume sets like *Théâtre François* and *Recueil général des operas bouffons*. Professor Stanton also included some medical texts which will augment the already extensive medical holdings of the Fisher Library, such as J.-L. Baudelocque's *L'art des accouchemens* (Paris, 1796) and Philippe Hecquet's *La médecine, la chirurgie et la pharmacie des pauvres* (Paris, 1742). For thirty-seven years, Hecquet was the doctor of the Carmelites of the Faubourg Saint-Jacques in Paris, where undoubtedly he was able to observe the illnesses of the poor of the district which are described in this three-volume set. History, travel, classical authors, theology, jurisprudence, and philosophical texts make up the rest of this donation. Professor Stanton has just written me that he has prepared thirteen cartons to be shipped to us later this month. I can't wait.

**MARK GODLEWSKI**, the son of the late Karol, who gave us the important collection of Polonica described in these pages in 2002, seems to have caught his father's collecting spirit, as from him we received an extensive collection of miniature Elzevir editions. The Elzevirs were a Dutch family of printers, publishers, and booksellers of the seventeenth and early eighteenth centuries. The works that made them famous are the collection of French authors on history and politics in 24mo, and their 12mo series of Latin, French, and Italian classics. These editions are unsurpassed in elegance of design, neatness, clarity, and regularity of type. (If anything

is going to destroy my eyesight any further, cataloguing these tightly bound little darlings will do the trick.)

Readers who are of a certain generation might remember the novels of Baroness Orczy and Mazo de La Roche. Thanks to **DAVID BERNHARDT** and the **ESTATE OF NANCY REIVE**, many new volumes have been added to our holdings. Books used by the late Sybille Pantazzi to research the life of Vernon Lee were donated by her nephew **MICHAEL PANTAZZI**. This comprehensive collection of works by and about Lee is heavily annotated and interleaved with Miss Pantazzi's research notes, just waiting for the next person interested in Lee (the pseudonym of Violet Paget). When she began writing, she took the masculine name, since she felt certain "that no one reads a woman's writing on art, history or aesthetics with anything but unmitigated contempt." She was a prolific author. Every year from the age of twenty-four until her death in 1935 at age seventy-nine, she produced either works of drama or supernatural stories, historical or travel essays. Although some critics feel she was better known by reputation than by a large readership, she was held in high regard until the early twentieth century. But her readership did decline with her increasing concentration on abstract and philosophical concerns. In 1909 Virginia Woolf found her "a garrulous baby" but twenty years later ranked her books on aesthetics alongside Gertrude Bell's books on Persia and Jane Harrison's on Greek archaeology as major intellectual contributions of modern day women. This collection will give researchers an opportunity to make their own conclusions.

O'er the main to Canada. Michael Rehak and Kate Sak, the two students who assisted me in the summer of 2007, will long remember the Mason gift. Between the three of us, it took most of the summer to compile a list for appraisal purposes. For many years, the antiquarian bookseller **DAVID MASON** has been collecting "minor" British and American novelists in Canadian editions, and as this Library prides itself on its extensive holdings of Canadian imprints, it was interesting to see how many we failed to have.

Readers of my June 2006 *Halcyon* article might recall the story of the Bostock Ranch founded by the Hon. Hewitt Bostock and its having the first library in the interior of British Columbia. **DR. ALEX G. FALLIS** managed to unearth a further 147 titles,

to late seventeenth-century scholarship and made an immense contribution to the Enlightenment. Until the publication of the *Encyclopédie* (1754), Bayle's work dominated enlightened thinking in every part of Europe. *Nouvelles libertés de penser* (1743), which was published anonymously for fear of persecution, is a collection of five essays on religion and metaphysics by Bernard le Bovier de Fontenelle, Jean-Baptiste Mirabaud and César Chesneau. They were right; immediately after publication it was seized by the police because it "purported to reconcile divine foreknowledge with human freewill, but in fact, casts doubt on the existence of either." WorldCat records just five copies. Another important work in this donation is the second emended edition of Hugo Grotius's *De iure belli ac pacis* (Amsterdam, 1631). Grotius is generally credited as being the founder of international law. His theories on laws between nations and on moral philosophy are discussed in this work, which is considered to be a foundation of the application of moral law to the conduct of government. According to WorldCat, there are no other copies in Canada.

**DR. RALPH STANTON** continues to increase and enhance our French literature holdings, ably assisted this past year by **MRS. JOAN MOES**, who donated books collected by her husband. Her gift included the first edition of Beaumarchais's *Le Barbier de Seville* (Paris, 1775) and the twenty-one volumes of *Répertoire du théâtre français* (Bruxelles, 1830). Dr. Stanton, whose name has appeared in these pages many times over the years, included some 212 titles (508 volumes) by interesting and important authors in his collection. The oldest book in this 2007 gift is the 1507 edition of Cosme



chiefly books given to Bostock's daughter Ruth by her parents, grandparents and her godfather, Sidney Fisher. There are the classics: Samuel Pepys, Alfred Lord Tennyson, Lady Mary Wortley Montague, Laurence Sterne, and Sir Edward Bulwer-Lytton. Original-language editions of French and German authors, such as de la Rochefoucault, Alain Le Sage, and Wilhelm Hauff are featured, perhaps used in the education of the Bostock children. There are works to improve young minds: M.J. Schleiden's *Die Pflanze und Ihr Leben* and Margaret Quennell's *A History of Everyday Things in England, 1066-1499*, and religious works to educate them in the teachings of Jesus Christ: *The Child's Bible Narrative* and *The Story of St. Paul's Life and Letters*. These will be added to the 2006 donation and kept as a special collection.

While Brian Moore was born in Ireland and lived in California latterly, he did consider himself a Canadian, retaining his citizenship despite his move to the United States. The donation by **DR. JEAN HANDSCOMBE** is a comprehensive collection of some 150 books by and about Moore, dating from a pulp novel of 1951 through to his last novel issued in 1999. All of Moore's works are included and in depth. There are also several obscure items which only appeared in anthologies and periodicals. He came to Canada in 1948 where he worked as a proofreader, reporter, and writer of pulp fiction, while working on his first novel. In 1952 he left all that behind and retreated to a cabin in the Laurentians, emerging several months later with the typescript of *Judith Hearne*. When it was published in 1955, it was a critical success and earned him an Author's Club First Novel award. *The Feast of Lupercal* followed in 1957, winning him a grant from the Guggenheim Foundation. He moved to New York City where he produced *The Luck of Ginger Coffey*, the adventures of an Irish immigrant in Canada. Never one to write the same sort of novel again and again, Moore wrote in a number of genres, producing works set in a variety of countries, from an island off the coast of Ireland, to Montreal, to North Africa. This donation will considerably enhance the Fisher Library's Canadian Literature Collection.

One of the most memorable evenings I spent on a Colorado river rafting trip was the night the passengers and crew sat around a campfire and heard one of the boatmen recite from memory "The Cremation of Sam McGee." So I was delighted to receive

the extensive Robert Service collection assembled over many years by **GARRETT HERMAN**, who also gave us his Darwin Collection. These new titles will fill in holes in our collection. Holding an edition of the *Cremation* brought back so many memories. Service came to Canada from Scotland at twenty-one. After crossing Canada by train, he found work with a Scottish family in the Cowichan Valley and later with a cattle rancher. After several years of doing odd jobs up and down the Pacific Coast, he applied to work at the Canadian Bank of Commerce. The Bank posted him to various offices throughout British Columbia, finally sending him to Whitehorse. There, the editor of the Whitehorse Star asked Service to write a poem to be recited in church and he produced "The Shooting of Dan McGrew" and a month later the above "Cremation." A career was born. When he had created enough poems for a book, he offered a publisher one hundred dollars to print it for him. The story goes that the publisher was so sure the book would sell (having taken over a thousand orders based on the galley proofs of the work) that he returned Service's money and offered him a contract. The book was published in 1907 in North America under the title *The Spell of the Yukon* and in England as *Songs of a Sourdough*. It was an immediate success. He continued to write and by 1909 was able to leave the bank's employment and devote himself to full-time writing. Service has been called "The Canadian Kipling" and "The Poet of the Yukon;" his poems are still recited around campfires and on the radio; they are learnt in school and recorded on tapes and discs. His fame lives on. The collection is valuable also for the extensive number of editions, printings, and variants and will provide a great opportunity for researchers in twentieth-century Canadian literature, book history, and print culture. It is an important collection for a Canadian institution.

Being the staff person responsible for printed gifts-in-kind is like getting birthday presents all year long, never knowing what will appear in the next box. I love birthdays. Keep 'em coming!

Thanks to Michael Rehak, Kate Sak, Stefan Stojanovic and my current assistant Nadia Zavorotna for all the work behind the scenes. I couldn't do it without you.

A complete list of donors follows this article.

Luba Frastacky  
Thomas Fisher Rare Book Library

## DONORS OF GIFTS-IN-KIND TO THE THOMAS FISHER RARE BOOK LIBRARY IN 2007

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## MANUSCRIPT ACQUISITIONS IN 2007

The year 2007 yielded another bumper crop of manuscript gifts and acquisitions. Selected highlights:

### Authors/Poets/Literature

A highlight of **MARGARET ATWOOD's** gift this year is the drafts of her 2006 short story collection, *Moral Disorder*. Included also are short articles, lectures, and speeches related to her cultural and environmental concerns and her work with PEN Canada, as well as administrative material dealing with the founding of the Griffin Award for Poetry.

The bulk of material contained in this year's gift from **LORNA GOODISON** consists of various earlier [1995- ] and later drafts of her family memoir, *From Harvey River: a memoir of my mother and her people*. Early working titles include "Rock Steady," "Rocksteady," and "The Rock Steady Dancer." Editorial revisions and notes by J. Edward Chamberlin are present on several drafts. Drafts of new and unpublished poems for *Goldengrove: new and selected poems*, as well as reviews, a current CV, a short biography, and an original ink drawing are also included.

This year **PROFESSOR PHYLLIS GROSSKURTH** donated her personal guest book (London and Toronto), with photographs, 1980–1986 (and list of notables, for example, Lord and Lady Longford, Jack McClelland and a host of others), as well as a work in manuscript about John Addington Symonds by Andrew Dakyns.

Freelance writer **RONALD HAMBLETON** donated a range of material, including interview transcriptions from his broadcast work for the BBC and CBC from the 1940s and 1950s, some original holograph drafts of his poetry, and more recent work, including an unpublished novel entitled *Private Performances* and some children's stories.

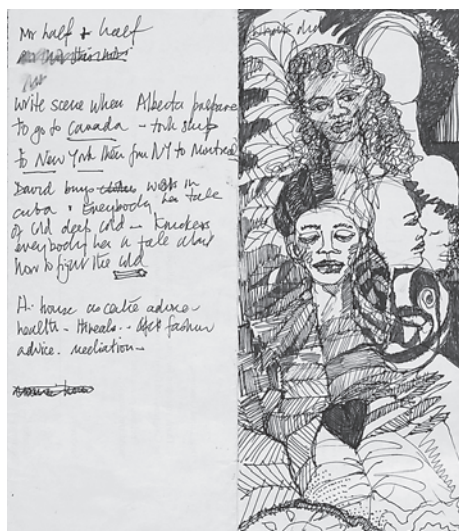
**MAUREEN SCOTT HARRIS** donated manuscript drafts for various projects, including her chapbook *The Raven and the Writing Desk* (illustrated by Kelly Aitken and published by Jack Pine Press, 2007), and drafts for various freelance writing projects.

**MARSHALL HRYCIUK** donated material related to a project called "Frankliecyngnoctra," a series of foreign-language poems translated

by Hryciuk and sent to friends and colleagues via e-mail. Haiku notebooks, as well as small press imprints bought and collected by Hryciuk are also included.

**MARTIN HUNTER's** first-time donation consists of the bulk of his literary output to date, including manuscript drafts and scripts of his numerous writing projects for the stage, screen, and radio, and various other writing projects. Educated at the University of Toronto, where he received both a BA and an MA in English literature, Hunter began his career as a diplomat, working as a Foreign Service Officer in the Department of External Affairs between 1955 and 1957. He began his theatre and writing careers

include: *Out Flew the Web and Floated Wide* (1967), *Young Hunting* (1969), and *Flowers of Paradise* (1971). He has also adapted numerous works, including *The Snow Queen* (1969), *Medea* (1974), *Frogs* (1975), *Timon* (1978), and *The Marquis of Keith* (1979). In 1980, he began a career as a freelance writer, producer, and director for the stage, screen, and radio. His works include the musical play *Baby Grand* (1980), *Power Play* (1992, directed by Richard Monette at the Tarragon Theatre in Toronto), and *Liars' Dice* (1997, produced at the Berkeley Street Theatre in Toronto). He has written numerous radio plays, many of which have been produced at the CBC. These include: *Signor Butterfly*



▲ Gift of Lorna Goodison.

while in Europe in 1957, doing production work for film, theatre, and television, as well as working as a freelance journalist for the *Daily Telegraph*. He began an affiliation with the theatre scene at the University of Toronto in the mid-1960s. Between 1966 and 1979, he directed approximately thirty-five productions at Hart House Theatre and studio theatres at the University, ranging from fully professional to youth theatre productions.

Hunter has written extensively for the stage and screen. His early original plays



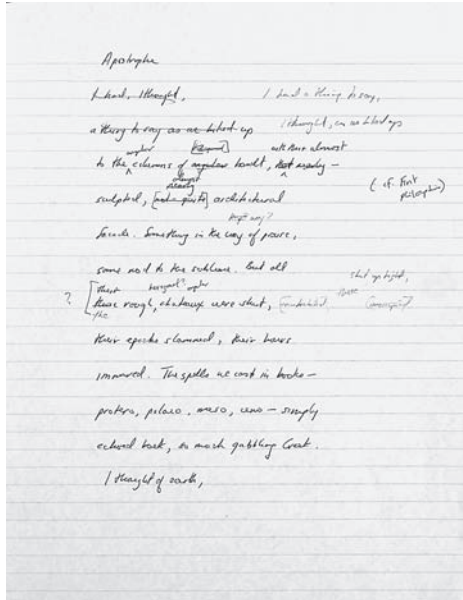
▲ Gift of Crad Kilodney.

(1986), *Allies* (1987), *Johnny Bananas* (1988), *La Bolduc* (1990), *Lives of Girls and Women* (1992), *The Heart Laid Bare* (1993), *Bangkok Blues* (1995), and *Laurier* (1996).

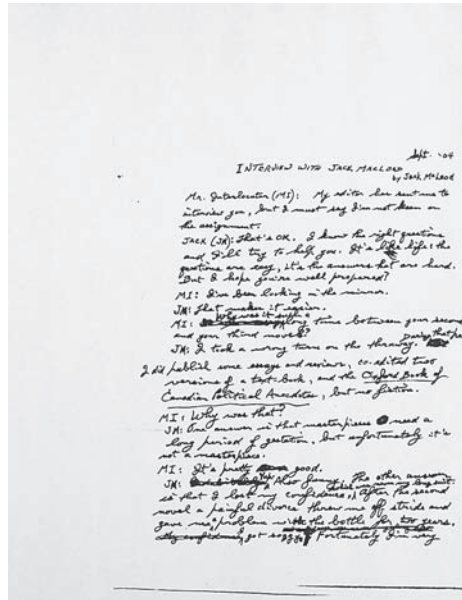
This year **CRAD KILODNEY** presented the Library with a large, original montage created by him, started in Houston, Texas in 1968, and finished in 1969 on Long Island.

Poet **DON MCKAY's** first donation to the Library consists of the bulk of his literary output since the mid-1990s: manuscript

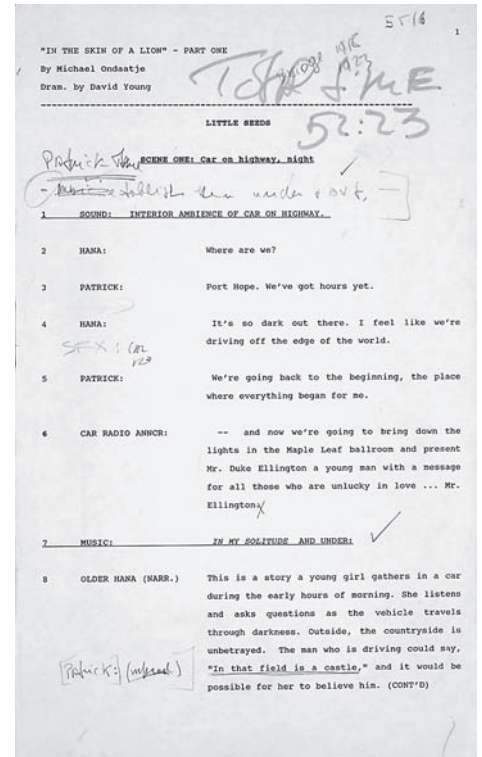




▲ Gift of Don McKay.



▲ Gift of Jack McLeod.



▲ Gift of Damiano Pietropaolo.

drafts (both holograph and typescript) and editorial correspondence for the publications *Night Field: Poems* (1991), *Apparatus* (1997), *Another Gravity* (2000), *Vis à Vis* (2001), *Deactivated West 100* (2005), and *Strike/Slip* (2006). Manuscripts and other material for various writing projects, including poetry for chapbooks and small-press releases, drafts and worksheets of some unpublished work, and essays for a variety of publications are also included.

Other materials in this accession include manuscripts from other writers—including Dennis Lee, Barry Dempster, Steve Noyes, Sheri Benning, Lorri Neilsen Glenn and A.F. Moritz—all edited by McKay. Correspondence with various writers and friends, extensive research material—primarily holograph—on writers for his teaching, and other material related to his life and work round out this accession. Library and Archives Canada holds earlier donations of McKay's papers.

Don McKay was born in Owen Sound, Ontario, in 1942. He was educated at the University of Western Ontario and the University of Wales. He has taught creative writing at the University of New Brunswick, the University of Victoria, and the University of Western Ontario. His awards include: Governor General's award nomination, 1983, 1997; Canadian Authors Association Award for Poetry, 1983 for *Birding, or Desire*:

*Poems*; National Magazine Award, 1991; Governor General's Award for Poetry, 1991, for *Night Field*; and Griffin Poetry Prize, 2007, for *Strike/Slip*. He currently resides in Newfoundland.

This year's gift from author and professor JACK MCLEOD includes the first drafts of the first seven chapters of a new novel-in-progress, with the working title, "Mr. Godwin, Out of the Whirlwind"; an interview with Jack Macleod by Jack McLeod; copies of letters to John Metcalf, re: John Newlove, Porcupine's Quill, and the upcoming publication of McLeod's novel, *Uproar*, in 2008.

ALBERTO MANGUEL donated original draft manuscripts and translations of his commissioned articles, reviews, and other projects for a variety of publications, as well as manuscripts, proofs, and other related material for the books he authored, including *Homer's The Iliad and the Odyssey: A Biography* (Vancouver: Douglas & McIntyre, 2007), *The Reading Diary*, *The Library at Night*, and *The Bride of Frankenstein* (London: British Film Institute, 1997). Also included is material for several anthologies edited by Manguel, including *The Penguin Book of Summer Stories* (released 2007); correspondence, both general and specific, related to his new literary agency, Agencia Schavelzon, and material for the book series, *Cabinet de lecture*, which Manguel edits for

the French publisher Actes Sud. This gift also includes material from Timothy Findley (and his partner William Whitehead), primarily correspondence, but also two books on whose inside covers Findley wrote notes for two novels he was beginning.

KAREN MULHALLEN donated editorial material—including manuscripts, page proofs, and correspondence—for issues of the Mulhallen-edited literary journal *Descant* (nos. 133-136), as well as manuscripts and other materials from Mulhallen's own literary output. It includes a Renga Talk written in collaboration with artist Virgil Burnett, and material related to her book *Sea Horses* (Black Moss Press, 2007).

The initial gift of DAMIANO PIETROPAOLO consists of manuscript drafts, production scripts, and production materials of radio plays and other CBC projects produced and directed by Pietropaolo. Writers represented in the collection include Timothy Findley, Carol Shields, Michael Ondaatje, and George Elliot Clarke, among others. There is also a small sampling of original Doris Lessing material, both manuscripts and correspondence, related to Lessing's 1985 Massey Lecture.

Damiano Pietropaolo is a producer/director, writer, translator, and teacher with an extensive background in senior management in the arts. He was educated at the Universities of Toronto and Florence.

While he was working on a PhD in drama, his freelance life as actor, writer, and stage director led him to join CBC Radio as a documentary and drama producer. He held a variety of positions at the CBC, including the directorships of two departments: Radio Drama and Features, and Radio Arts & Entertainment. In the international arena, Damiano led the development of the Worldplay Group in collaboration with other English-language public broadcasters, through which CBC Radio drama is heard across the globe in the annual Wordplay Festival. He has also sat on numerous national and international juries, most notably the Prix Futura (Berlin, 1986) and the Prix Ostankino (Moscow, 1996). Over the years, Pietropaolo has garnered a number of national and international awards for his work, including the B'nai Brith award for human rights programming, three Gabriels as drama director, and World Medals and Silver Medals at the New York Festival. He is a lecturer/seminar leader at the University of Toronto, an Associate of the Graduate Centre for the Study of Drama, a lecturer in interdisciplinary dramaturgy at the University College Drama Program, and a writer and translator whose critical and personal essays have been published nationally and internationally. His translation and stage adaptation of *The Fellini Radio Plays* by Federico Fellini was seen at the Stratford Festival of Canada's 50th Anniversary season in 2002.

This year **BEVERLEY SLOPEN** donated administrative files, including correspondence with authors, publishers, editors, and other agents; royalty statements; contracts; book reviews; and other material generated by the working activities of the Beverley Slopen Literary Agency. The bulk of the accession is made up of manuscripts, including many first drafts and some as yet unpublished material from various authors represented by Slopen. Among the writers represented in this collection are Lita Rose-Betcherman, Howard Engel, Blanche Howard, Joanna Goodman, Don Gutteridge, Donna Morrissey, Marina Nemat, James Nichol, Joey Slinger, Carrie Snyder, Morley Torgov, and William Weintraub.

The gift of **SAM SOLECKI** includes Mavis Gallant correspondence, 1982–1984, re: the Writer-in-Residence program at



▲ Gift of George Whipple.

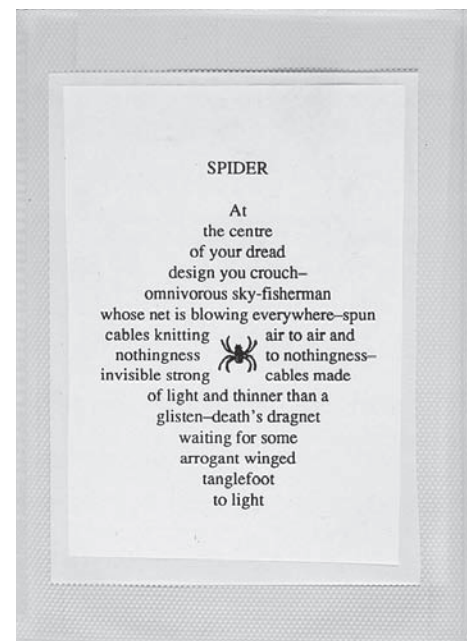
Massey College, and page proofs, corrections, rejections, and editing for *A Muddy Hand: Selected Poetry of Earle Birney*, edited by Sam Solecki.

The gift of **DAVID SOLWAY** this year includes revisions and proofs for his political book, *The Big Lie: Terror and Anti-Semitism in our Time*; material for *New Wine, Old Bottles* by Israel Ben Haim; essays for *Living in the Valley of Shmoon*, an upcoming political book; revisions and additions to *Reaching for Clear*; *Scattered Rhymes*; *Peregrines*; *The Herb Garden of Bartholomew the Englishman*; correspondence with friends, authors, editors, publishers, journalists, family, and other material related to his life and work.

**ROSEMARY SULLIVAN's** gift consists of material related to her work, largely between the years 2004 and 2007. It includes manuscripts, correspondence, and research for her book *Villa Air-Bel* (Harper Collins, 2006), as well as correspondence and materials related to the MA in Creative Writing Program at the University of Toronto, which Sullivan developed and of which she is director, and the Banff Centre, where Sullivan was the MacLean Hunter Chair of the Literary Journalism Program from 2003–2006. There is also a large collection of correspondence, both professional and personal. Sullivan was awarded a Trudeau Foundation Fellowship for 2008 as well as the Lorne Pierce Medal by the Royal Society of Canada.

**GERMAINE WARKENTIN** donated correspondence with Sam Solecki and Mavis Gallant (the latter from 1980).

The gift of poet and artist **GEORGE WHIPPLE** includes forty-one slides of

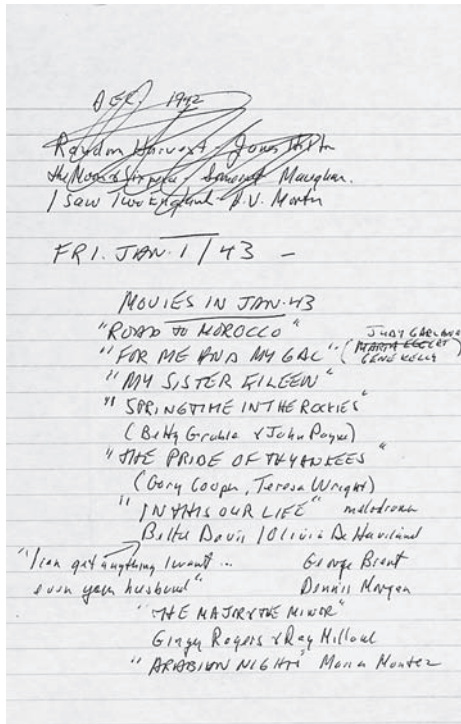


▲ Gift of George Whipple.

paintings created in 1962–63 (“originals lost, alas,” G.W.); nineteen small albums containing thirty-six original and/or copies of drawings, 684 altogether; one large album of photos taken from slides of twenty-nine paintings, plus twelve reproductions of small drawings; some miscellaneous papers, and his tenth book, *Kites*, published by Ekstasis Editions in 2007.

The first extensive gift of material from noted Canadian author **RICHARD B. WRIGHT** includes drafts and manuscripts, revisions, proofs, notes, and editorial changes for most of his work to date, including: *Andrew Tolliver* (other title: *One John A. Too Many*); *In the Middle of a Life* (working title: *Landon*); *Farthing's Fortunes*; *The Big Rock Candy Mountain*, a screenplay based on *Farthing's Fortunes*; *Final Things*; *The Teacher's Daughter* (early titles: *Janet Harper*, *Crazy Arms*); *Tourists* (parts taken from early draft titled *Bestseller: a novel*); *Sunset Manor* (early title: *The Old Folks*); *The Age of Longing* (working title: *Presbyterian Blues*); *Clara Callan* (early titles: *1943*, *Radioland*, *Ordinary Time*, *Wonders of Ordinary Time*); *Adultery*; *The Grief Counsellor*, parts of which were incorporated into *October* (published fall 2007); as well as unpublished manuscripts: *Orphans* (abandoned, November 3, 1980); *Boone* (first draft unfinished, 1976–77); *Rapture* (a novel, also called *1919*, 1979–80); *The Keeper and the Beasts: a modern American fable*, 1966–67; *The Ladies Club*, 1984, various drafts and notes; *Hitler's Child*, 1986 (other title: *The Acolyte* by pseudonym, O.R. Skelton), various drafts; unpublished and unsubmitted short stories; *Sundays Are*





▲ Gift of Richard B. Wright.

For Henry James: *A Play For Television; The Hubbards*, 1969; *A Sunday in Turnerville: a Three Act Play for Television*, 1968; *Vasectomy: A Story*, 1971; *Death of a Modern Man: a novel*, 1977 (another novel called *Families* includes some of the same characters); four poems written in 1969, and finally, *God's Daughter: a novel*, the first draft from 2005.

Richard Bruce Wright was born on March 4, 1937, in Midland, Ontario, the son of Laverne and Laura Willette (Thomas) Wright. He is married to Phyllis M. Cotton and has two sons, Christopher and Andrew. He studied radio and television arts at the Ryerson Institute of Technology, graduating in 1959. At Trent University he completed his Bachelor of Arts in 1972. Wright has worked as a copywriter for radio; as editor and sales manager at Macmillan Canada; and later as a teacher of English at Ridley College. He has been the recipient of Canada Council fellowships, 1971–1972, 1973–1974; the City of Toronto Book Award in 1974 and the Faber Memorial Prize, 1975, for *In the Middle of a Life*; an Ontario Arts Council fellowship, 1975–1976; the Governor General's Literary Award, Government of Canada, the Giller Prize for Canadian Fiction, the Trillium Book Award, and the CBA Libris Award for Author of the Year and Fiction Book of the Year in 2001, for *Clara Callan*. *Adultery* was longlisted in 2006 as an International IMPAC Dublin Literary Award nominee. *Adultery* was also named A Best Book of the Year by *Quill and Quire* and as a pick for

the Top 100 Books of the Year by *The Globe and Mail*. Wright has been awarded several honorary degrees as well as the Order of Canada in 2007.

The gift of DAVID YOUNG consists of manuscript drafts and correspondence for various projects he worked on between 2004 and 2007, including *Sold*, a series he developed for CTV, as well as his work for the TV program *ReGenesis*. Also included is material from various productions of Young's plays, *Glenn* and *Inexpressible Island*, among other projects.

### History/Politics

EILEEN CLAIRMONTE donated a long photograph of the Shanghai Bund, Shanghai, China, taken in 1928. The photo is mounted on cloth, with many buildings identified in ink in her father's hand. This addition to the Clairmonte Family papers came just in time to allow us to lend it to the Royal Ontario Museum for their current exhibition, *Shanghai 1860–1949: Historical Photographs*.

BRIAN GALVIN donated a letter from Mahatma Gandhi. It was written to his father, Major Galvin, on November 18, 1930, at Yeravda Central Prison, Poona, India—where Gandhi was imprisoned at the time. The holograph note in English asks that his post be sent out the same day and notes that there should be a spinning wheel waiting for him in the Dispatch Office.

This year marks the first gift of manuscript material from ALEXANDER PATHY. It consists of the research files for Pathy's book *Waterfront Blues: Labour Strife at the Port of Montreal, 1960–1978*, published by the University of Toronto Press in 2004. Through his family-owned shipping company, Alexander Pathy was an executive member of the Shipping Federation Council, which later became the Maritime Employers Association (MEA), of which he became the first chair in 1969. From 1981 to 1991, Pathy was a vice-president of the University of Toronto and professor of management and industrial relations, teaching at the Centre for Industrial Relations until his retirement in 1995.

The MONTREAL TRAMWAYS collection includes black and white photographs related to the early days of the Montreal Tramways Company/Compagnie des Tramways de Montréal, 1904–1956. Included are photo-

graphs of the Company's personnel, a variety of tram cars, trolleys, buses, maintenance trucks, tram stations, rail construction, station construction, and Montreal street scenes.

Recent material added to the PETER J. POTICHNYI Collection on Insurgency and Counter-Insurgency in the Ukraine includes oral history about the Ukrainian Liberation Struggle in Chernivtsi Oblast; documents from the Archive of the Soviet Internal Forces (Ukrainian Okrug); Dzhuriak's manuscript material on Bukovyna and Litopys UPA correspondence; and other related material. Professor Potichnyi normally adds new material to this collection on an annual basis.

### Family Papers

JENNIFER BROWN donated notes, research, lectures, writings, and a published copy of the 1934 PhD thesis of her father, Professor Harcourt Brown, primarily related to French literature and science and some other material related to his academic work.

### Art/Artists

From anatomical artist STEPHEN GILBERT we received twenty-five original anatomical drawings, specifically nerves and arteries, created for Professor Anne Augur; and various drawings for *Pictorial Human Embryology*.

This year's gift from MRS. JOHANNA KATZ consists primarily of correspondence from artists to her late husband, Leon Katz, many of them Canadian and many represented in Leon Katz's Memento Book, already held by the Fisher Library.

My heartfelt thanks to archivist John Shoesmith for 'holding the fort' during my leave and for his continuous hard work throughout the year. Many thanks are due to Nadia Zavorotna, for her ongoing arrangement, description, and translation work with various Slavic-language manuscript collections. Sincere thanks and best wishes, once again, to our many donors and researchers.

Jennifer Toews  
Thomas Fisher Rare Book Library

# KNOX COLLEGE LIBRARY

In the summer of 2008, the online catalogue of rare books deposited in 1995 by Knox College, Toronto, was finally completed. After five years of arranging and describing, this wonderful collection is now fully accessible to the world beyond our walls and, happily, it is beginning to see regular use once again. Originally intended as the library for the Knox College Divinity School, the books are now more likely to be found in the hands of students of book history, English, or fine art than in those of theologians. Knox was founded in 1844 as the Presbyterian seminary for the church in Canada, and began granting theological degrees in 1858. After the majority of the faculty and students joined the United Church of Canada at its inception in 1925, the familiar neo-gothic building that stands next to Simcoe Hall on King's College Circle was awarded to the Presbyterian remnant, and remains home to Knox and its modern library. As a member of the Toronto School of Theology for almost forty years, the College continues to grant Masters and Doctoral degrees conjointly with the University of Toronto.

One of the things that the Fisher Library does extremely well is preserve the provenance

of its collections, and the Knox deposit is an excellent example of this. In most libraries, donated books would be scattered throughout the library according to their subject classification. For historical reasons, however, there is a great advantage in maintaining the physical integrity of a library, whether it belonged to an individual or an institution, since it provides us with a window into their personal or corporate culture. Certainly that is the case with a number of our collections including Forbes, Brabant, Walsh, Slater, Academy of Medicine, and most recently, Regis College. Now, if anyone wants to get the sense of what a nineteenth-century Protestant divinity student was studying in Canada, they need only browse through the collection online, since the books are both physically and virtually kept together with the distinctive call number beginning with "Knox." One quickly senses the concerns of those intrepid Scottish ministers who made their way to this colony more than twenty years before Confederation.

One of their intentions was that their students should be grounded in the original sources of the faith—specifically the Bible in Hebrew and Greek, as well as the Church

Fathers—and not rely on later commentaries upon these sources. Since the days of Calvin, the Reformed Protestant tradition had placed an emphasis, drawn from humanism, on the study of ancient languages so that believers could read original texts and interpret them for themselves. In preparation for the ministry, therefore, Canadian Presbyterian divinity students in the Victorian era were expected to know the biblical languages as well as Latin. It is not surprising, therefore, that besides copies of the Greek New Testament (including one printed by Thomas Platter at Basel in 1538), some forty other volumes of ancient geography, philosophy, history, and literature are printed in either classical or *koine* Greek. Another twenty, dating from 1534 to 1790, are Hebrew copies of the Scriptures or rabbinical commentaries upon them. Books printed in Latin, however, represent the largest linguistic group in the collection, second only to English. Indeed, the oldest book is a collection of the sermons of the Dominican missionary, St. Vincent Ferrer (1350–1419), printed in Lyon in 1497.

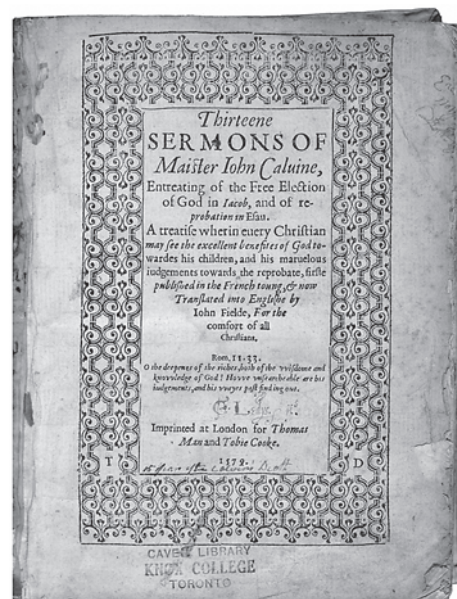
The College's collection also reflects the controversies in which the Presbyterian community has been engaged over the past five hundred years. Both sides of the Arminian controversy—that strain in the Reformed tradition that rejected the strict predestinarianism that emerged at Geneva after Calvin's death—are well represented in books such as *Thirteen Sermons of Maister Iohn Caluine Entreating of the Free Election of God in Iacob, and of Reprobation in Esau* (1579) and Arminius's own *Examen* (1612). Much ink (and perhaps blood) was spilt in the early nineteenth century over the admission of that most papist of instruments, the organ, into the Kirk in Glasgow, as witnessed in *A Treatise on the Use of Organs, and Other Instruments of Music, in the Worship of God: in which it is inquired, whether Instrumental Music be authorized by God, in the Worship of the New Testament Church, and by the Constitution and Laws of the Established Church of Scotland* (1808). More seriously, both sides in the slavery debate are argued from the authority of Scripture in such titles as William Wilberforce's *Cheap Sugar Means Cheap Slaves* (1848) and Charles O'Connor's *Negro Slavery Not Unjust* (1859). Clearly, the students of Knox were intentionally exposed to the controversies that would shape their ministries whether they stayed in Canada or found their place in mission fields far from home.

The Knox College Library owes its foundation, in many ways, to the efforts of the Rev. Robert Burns (1789–1869), who was a member of the Free Church of Scotland, pastor of Knox Presbyterian Church (Spadina) from 1845 to 1856, and professor of



▲ The 1519 corrected edition of Erasmus's *New Testament* which significantly influenced biblical scholarship during the Reformation era.

▼ This collection of Calvin's sermons on predestination was extremely popular in Puritan circles.





# MACDONALD OXLEY'S LITERARY RECORD

Almost exactly two years ago, in October 2006, Mrs. Adele Dibben, of Belleville, appeared at the Fisher reference desk, offering us a manuscript notebook compiled by J. Macdonald Oxley, which carried the words "Literary Record" on its cover. She stated that she was Oxley's granddaughter, and had inherited the modest, clothbound notebook from her father, and wondered whether it would be of interest to the Library. Upon examination it proved to be a detailed record of Oxley's entire literary career, from the publication of his first article in 1883 through March 1907, just a few months before he died.

J. Macdonald Oxley (1855–1907) is no longer a household name, but he was the author, by his own count, of 26 books, 19 serial stories, 140 short stories and 248 articles, and was widely known as a writer of boy's stories. His obituary in one of the Toronto

papers began: "Boys the world over will regret to learn of the death of J. Macdonald Oxley of this city, who passed away yesterday. As a contributor to the *Boys' Own Paper*, his stories of life in the Canadian wilds provided wholesome reading for thousands of juveniles in every clime where the English tongue is spoken" [unidentified Toronto paper, 10 Sept. 1907]. Given his prolific output and literary success it is surprising to learn that writing was a sideline, rather than Oxley's main occupation.

Born and raised in Halifax, Oxley attended Dalhousie University and then Harvard Law School. He was admitted to the Bar of Nova Scotia in 1878 and practised law in Halifax for about five years, before accepting an appointment as legal advisor in the Marine and Fisheries Department in Ottawa. In 1892 he became manager of the Sun Life Assurance Company at their head office in Montreal. He moved to Toronto around the turn of the century, and died of tuberculosis at the relatively young age of 52. Oxley's writing career began with legal publications. His first article, published in the *American Law Review* for July–August 1883, was entitled "Effect of abandonment upon the ship-owners rights to freight." He received no remuneration for it, although in his entry in the notebook he records "Noticed by *Citizen, Dalhousie College Gazette, Chicago Literary Life*."

During the next half dozen years he published a variety of current affairs and general interest articles intended for a popular audience, including a biographical article on Sir John A. Macdonald published in *Lippincott's Magazine* in Philadelphia. His work began to appear in many other Canadian and American periodicals and newspapers—from the *Canadian Methodist Magazine*, to *Our Youth* (New York)—and he records payments of between \$10 and \$75 per article. His first commercial breakthrough came in May 1887 when he was paid \$150 by *Scribner's Magazine* for a piece entitled "An Ocean Graveyard." In his notes beside this entry he records a long series of Canadian, American, and British publications in which his article was noticed or reviewed, beginning with the *Ottawa Journal* and ending with "and others too numerous to note, particularly *Literary World* (London, G.B.)." In January 1889 a piece entitled "The Indian in Canada" was published in *Macmillan's Magazine* in London for which he was paid £10, and in

May of that year his first full-length book for boys, *Bert Lloyd's Boyhood*, was published by the American Baptist Publication Society in Philadelphia, for which he was paid \$175. Again, Oxley meticulously records a long list of periodicals in which his book was reviewed. The entry also has a note, added later in a different ink: "Republished by Hodder & Stoughton, London, G.B. in October 1892, £20 being paid me for the right to do so."

The entries for 1889 continue with Oxley's first serial story, *The Chore-Boy of Camp Kippewa*, which was published in *Our Youth* from 14 September through 30 November. The same year also saw the serialization in the American periodical *Santa Claus of The Wreckers of Sable Island*, noted by Oxley as "The initial serial of a new periodical—a unique honor for a Canadian writer." June 1892 saw the publication of Oxley's first serial in an English periodical, the Religious Tract Society's *Boy's Own Paper*, which began publication in 1879 and continued for almost a century, dominating the adolescent market and bringing Oxley's work to the attention of a huge audience in Great Britain. The notebook continues for another 150 or so pages, meticulously recording dates, payments, and details of publication for the remainder of Oxley's career as a prolific and successful author. According to his own "Statement of Literary Earnings 1884–1905" laid into the notebook, Oxley's income as an author totalled \$20,231.90.

*continued from previous page*

theology (and later church history) at Knox College from the time of its foundation. In his zeal to improve the students' learning environment, he solicited some three thousand volumes from ministers, especially in the Glasgow and Paisley areas, many of which have fine presentation inscriptions on the front pastedowns. Much of Burns's personal library eventually became part of the collection. In order to preserve its own integrity, we have recorded every instance in which his autograph appears in a book, thereby allowing us to reconstruct, virtually at least, a nineteenth-century Presbyterian minister's library.

The Knox College collection is a snapshot of a classical, academic world that has largely passed away. It is, however, typical of the sort of library that supported Victorian Protestant scholarship in Canada. The Regis College collection of Jesuit seminary materials is now housed right next to it, something that would have been unthinkable 150 years ago when both libraries were being formed. The contrasts between the two are indeed striking, but even more so are the ways in which they often duplicate one another. Perhaps the paths to ministry, then as now, were not as divergent as the collectors may have thought.

Pearce J. Carefoote  
Thomas Fisher Rare Book Library

1884	\$ 250.
5	250.
6	610.
4	851.
8	600.
9	991.
1890	1183.
1	991.
2	1065.
3	975.
4	1267.
5	1252.
6	1755.
7	1177.
8	1556.
9	948.
1900	190.
1	877.
2	716.
3	1135.
4	688. 75
5	924. 15
	<u>\$ 20,231.90.</u>

▲ Oxley's statement of literary earnings.

44 1889			1889 45	
Title	Periodical	Date	Pay	Remarks.
Birds & Beasts on Sable Island.	Youths Companion	April 18 <sup>th</sup>	\$30.00.	Reprinted by Northern Messenger;
The Policemen of the Canadian Plains	Do	May 25 <sup>th</sup>	\$25.00.	
<u>DEER LEOPARDS</u> <u>BOYHOOD</u>	Published in Book form By A. B. P. Socy of Philadelphia	May 20 <sup>th</sup>	\$175.00.	My first book (other than my law books). Reviewed in Ottawa Evening Journal; Announced in Toronto Empire & N. Y. Critic; Reviewed in N. Y. Christian Enquirer; St. Paul Ensign; Sunday School Times; Detroit Christian Herald; Raleigh N. C. Biblical Recorder; St. Louis Central Register; Toronto Empire; Toronto Week; Toronto Star; Halifax Morning Star; Cordially praised by Woodsch Bullworth of the Youths Companion; Noticed by Our Youth; Reprinted by Haddox & Stoughton London & A. in October 1892, £20.0.0. Being paid me for the right to do so. — see opp. page

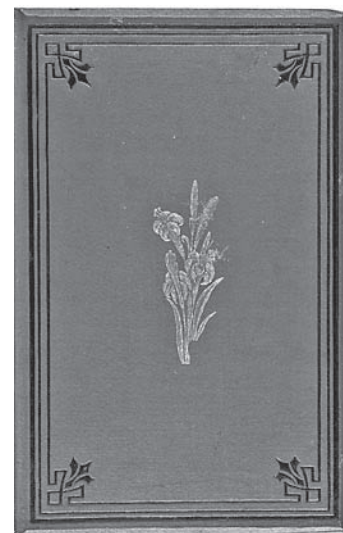
▲ Publication details for Oxley's first book.

It is extremely uncommon to have a detailed, first-hand record of an author's entire lifetime publication history. Although a picture can often be pieced together from a range of sources, including publisher's archives and the imprints themselves, even the most dedicated and persistent bibliographer would have difficulty putting together a complete record of publication for a prolific author of this period. The recently released Oxley bibliography, one of a series of excellent descriptive bibliographies of Canadian authors compiled by Tom Vincent [*J. Macdonald Oxley: A Bibliography of the Fiction*. Kingston: Loyal Colonies Press and online at [www.bibliofiles.ca](http://www.bibliofiles.ca)] is based on decades of research and an examination of many copies, but it can be further augmented by the author's own notes. For example, for Oxley's first serial story published in 1889 under the title *The Chore-Boy of Camp Kippewa*, Vincent lists its subsequent publication in book form in Philadelphia in 1891, having examined two copies, although this work is exceedingly scarce with only a single copy recorded in WorldCat. Oxley's entry in the notebook indicates that it was published three years later in an English edition by Nelson & Sons under a different title, *The Young Woodsman*. Although Vincent describes three different impressions of the Nelson edition of *The Young Woodsman*, he does not link it with the entry for *The Chore-Boy of Camp Kippewa*, as

there is no indication on the British edition of the former title. Oxley's notebook thus gives us an unusually comprehensive look at an extraordinary publishing career.

In addition to furnishing details of his own publication history, the notebook provides a touchstone for similar authors of the period, who also published widely in both serial and book form. The record of payments provides a context for the revenue that a hard-working author, who has identified his own market niche, could hope to attain. It is apparent that even a successful author at the turn of the century, publishing with a variety of Canadian, American, and British publishers, would have a very hard time surviving on literary income alone. Oxley's notebook further illuminates the network of connections between publishers, reviewers, and readers, giving us a snapshot of both distribution and audience reception which would take years to compile through any other means. The notebook deserves much further study and analysis. It is available for consultation at the Fisher Library and has been digitized to make it available to a wider audience. We are very grateful to Mr. Oxley's granddaughter for recognizing its significance, and for donating it to the Library, where it greatly enriches our Canadian literary archival holdings.

Anne Dondertman  
Thomas Fisher Rare Book Library

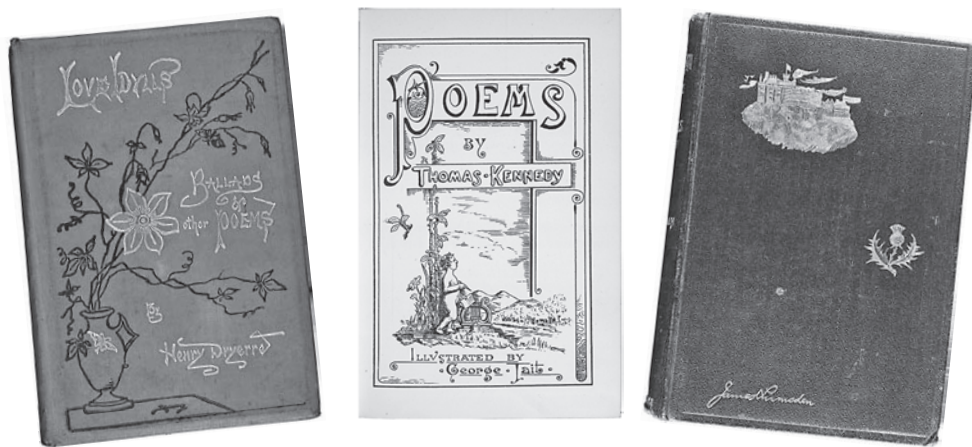


## A NEW COLLECTION OF SCOTTISH POETRY

Earlier this year the Fisher Library acquired an impressive collection of the works of nineteenth-century minor Scottish poets from the Edinburgh bookselling firm of John Updike. The approximately three hundred volumes in the collection date primarily from the latter half of the century, and were assembled over the course of thirty years by John S. Watson, one of the owners of the business. The majority of the titles were seen only once by Watson over the three decades, this rarity or elusiveness being confirmed by a search of the online catalogues of the major British and North American libraries which indicate that few copies appear in their holdings.

The nineteenth century in Britain saw the spread of literacy, and a consequent expansion of book, newspaper, and periodical publishing as well as an increase in the number of circulating libraries. The emergence of a strong print culture in Scotland, in part stimulated by the popularity of writers such as Robert Burns, "the ploughman poet," and Sir Walter Scott, led to a dramatic upsurge not only in readership, but also in the number of men and women writing fiction, essays, and most especially, poetry. This development is very much reflected in the Watson collection, the poets representing a broad cross-section of Scottish society—academics, advocates, ministers, professional writers—middle class, well-educated individuals steeped in the canonical literature of Shakespeare, Milton, and Spenser. At the same time and of particular interest, however, are the volumes





▲ Examples of cloth covers and the title page of *Poems* by Thomas Kennedy.

of poetry written by men and women of more humble or modest birth: the “labouring-class” poets, a social phenomenon that first appeared in the eighteenth century but grew rapidly during the nineteenth. Recent scholarship has identified approximately 1,400 British labouring-class poets active between 1700 and 1900, of whom well over half were writing after 1850. A disproportionate number of these self-taught poets lived in Scotland. Various employed as labourers, miners, handloom weavers, farmers, ploughmen, shepherds, blacksmiths, soldiers and sailors, these men and women endured harsh lives. What formal education they did receive often ended by their tenth birthday because of the need to earn a wage to support their families. The poets’ backgrounds are on occasion made explicit in the prefaces to their volumes of verse. W. Lindsay Alexander, introducing John Taylor’s *Poems Chiefly on Themes of Scottish Interest* (1875), emphasizes the point that the poet was “one of those who had to cultivate literature under the disadvantages arising from imperfect early education, and amid difficulties and discouragements of a labourer’s lot, and a life of vicissitude and toil.” The preface to John Davidson’s *Poems* (1860) states that his “life was a blameless and industrious one, spent in the diligent exercise of his calling as a wright and carpenter.” Despite the struggle to earn a livelihood, the impulse to write proved irresistible, the “taste for the muses” a compelling force that shaped the self-expression of these men and women. Their backgrounds may account for the protestations or disclaimers regarding the literary merit of the verses presented to the public, such as that appearing in the cloth-measurer Robert Ford’s *Hame-spun Lays & Lyrics* (1878): “To the name of poet—a being inspired—I lay no claim, and have none.” Inspired or not, the poets’ writings reflect the Victorian society of which they were a part. Not unexpectedly, the common themes that

run through their work include the political, religious or devotional, pastoral, romantic, sentimental, humorous, and historical, the latter frequently taking the form of celebrating the achievements of iconic figures from Scotland’s past like William Wallace and Robert the Bruce, and the battles they fought during the wars of independence, Stirling Bridge, and Bannockburn. Local or regional themes encompassing Scottish customs and culture also appear with some regularity, the poems frequently rendered in the Scottish dialect. Most of the labouring-class poets had no thought of appealing to a readership beyond their own locality, and certainly not beyond their social class.

While often first publishing their verse in local newspapers or regional periodicals, some authors nevertheless achieved a national audience. Alexander Anderson (1845–1909), born in Dumfriesshire, the son of a quarryman and described as “the first navvy poet”, is a case in point. As well as his first book, *A Song of Labour and Other Poems* (1873), the collection includes his *Songs of the Rails* (1878), which contains a selection of railway poems that had already been published elsewhere. William Welsh, a Peeblesshire cottar or peasant farmer, wrote a single book of poetry, *Poetical and Prose Works*, which went through three editions, the first two printings of 1,000 copies each having sold out. David Wingate (1828–1892), a coal miner from the age of nine who later became a colliery manager, is represented in the Watson collection by three collections of verse including *Annie Weir and Other Poems* (1866). Women, too, appeared in print, and a few developed a broad readership. Janet Hamilton (1795–1873) began work at the age of seven spinning yarn from her home. Despite bearing ten children (of whom seven survived into adulthood) and the domestic responsibilities associated with raising a large family, she published her first book in 1863 and achieved national acclaim.

Although the established publishing centres of Edinburgh, Glasgow, and Aberdeen are well represented, the collection contains scarce and unusual imprints issued by local printers in smaller communities scattered across the length and breadth of the country, from the Scottish border towns of Galashiels, Kelso, and Selkirk, to Ardrossan, Largs, and Saltcoats on the west coast, and to the northern towns of Banchory, Peterhead, and Wick. Many volumes were produced at the author’s expense or funded by soliciting subscriptions from family, friends, and acquaintances, and tend to be bound in a variety of publishers’ cloth or, in a few instances, with printed paper covers. The bindings of some books, in various shades of red, blue, green, brown, or black pebbled cloth, are quite plain and devoid of any decoration; others are more elaborate, with bevelled edges, front panels with black ruled borders, vignettes, titles and authors’ names in gilt, and coated endpapers laid down.

The poems themselves speak most eloquently about the conditions in Victorian Britain, and it is appropriate to let a labouring-class poet have the last word. Below are the first three and last three stanzas of the poem “The Miner,” written by Arthur Wilson, himself a miner who took every opportunity to write down verses as they came to him.

Beneath the sod, aye, fathoms ’neath  
The emerald-coloured field,  
The gallant miner faces death  
In shapes both grim and wild.

There danger lurks in ev’ry hole  
And cavity, as well;  
There is no warning hand to toll  
The miner’s danger bell.

For there the scorching fire doth lurk  
In ev’ry nook and seam,  
And after-damp does death’s dark work,  
To take away life’s dream.

Withal, yet can the miner toil—  
He is a cheerful man,  
Although he knows he’s oft the spoil  
Of Death’s dark, brooding van.

He puts his trust in Providence—  
On God, Great King above,  
And knows that He will recompense  
A miner’s trusting love.

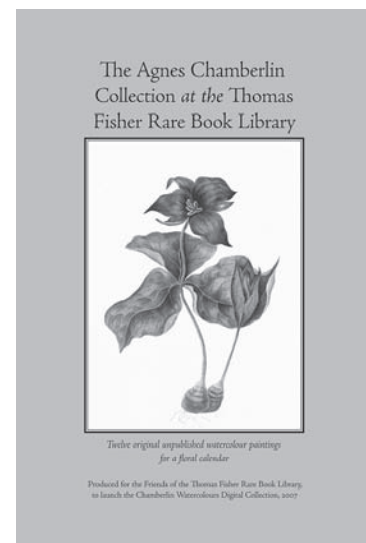
Then ne’er despise the miner lad,  
But love him as a brother;  
Though toiling days on earth he had,  
He’ll get rest in another.

Graham Bradshaw  
Collection Development, Roberts Library

## NEW CARDS FOR MANY OCCASIONS

The Library is pleased to offer for sale a new holiday card and a card celebrating the forthcoming renewal of Robarts Library.

You can purchase holiday cards, note cards, and most exhibition catalogues at the Library Book Room on the second floor of Robarts Library, or through the Fisher website at [www.library.utoronto.ca/fisher/publications/cards.html](http://www.library.utoronto.ca/fisher/publications/cards.html). You can also buy cards at most fall meetings of the Friends of the Fisher Library.



▲ *The Agnes Chamberlin floral anniversary calendar makes a fine gift.*

## MARK YOUR CALENDAR FOR UPCOMING EVENTS...

### EXHIBITIONS 2008–2009

**22 September–19 December 2008**  
(Note: extended until 16 January 2009)

*Where duty leads :*

*Canada and the First World War*

**29 January–1 May 2009**

*Werner Pfeiffer :*

*Book Objects & Artist Books*

Exhibition opening January 29

**22 May–4 September 2009**

*Calvin by the Book : A Literary*

*Commemoration of the 500th Anniversary of the Birth of John Calvin*

An exhibition to coincide with the international conference "Rediscovering Calvin : Resources for Renewal Today," to be held in Toronto 18–21 June

Exhibition opening TBA

### PLANNED EVENTS 2008–2009

All lectures begin at 8:00 PM  
(unless otherwise noted)

**Wednesday, 4 February 2009**

*The David Nicholls Memorial Lecture*

*Book History in the Kitchen*

Elizabeth Driver, compiler of *Culinary*

*Landmarks: A Bibliography of Canadian*

*Cookbooks, 1825–1949*

**Wednesday, 4 March 2009**

*The Leon Katz Memorial Lecture*

*Going Native? : Canadian Missionary to Korea, James Scarth Gale*

Ross King, Professor of Korean, University of British Columbia and Dean, Korean Language Village, Concordia Language Villages

**Wednesday, 1 April 2009**

*The Gryphon Lecture*

*on the History of the Book*

*"If you are ignorant, books cannot laugh at you" : Sir John Lubbock's Hundred Books*

J. Edward Chamberlin, University Professor of English and Comparative Literature at the University of Toronto

## 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.

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