

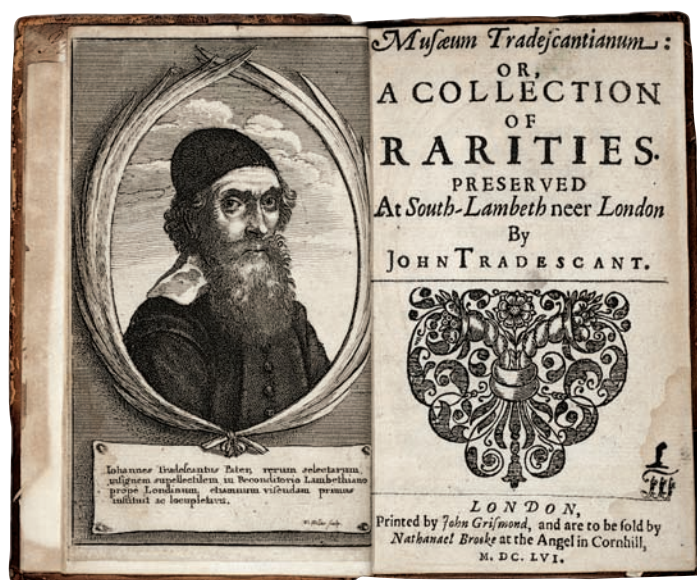
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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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KATHARINE MARTYN AND THE *MUSÆUM TRADESCANTIANUM*

Richard Landon
Thomas Fisher Rare Book Library

WHEN KATHARINE MARTYN retired from the Thomas Fisher Rare Book Library in June 2000, she gave a farewell address to the many friends and colleagues gathered together for the occasion. She recalled her first day at work in the Rare Books and Special Collections Department—2 July 1961—particularly how she inadvertently dropped a finely bound seventeenth-century play down the elevator shaft and thought to herself in despair, “my first day and I’ve already killed a rare book”. The book was safely retrieved and Katharine went on to spend the whole of her distinguished career in the same department which in 1973 became the Thomas Fisher Rare Book Library. She was responsible for handling and making available to researchers many of our most important collections, including the J.B. Tyrrell Papers, the Frederick Banting Collection, and the Wenceslaus Hollar Collection. She began mounting and describing exhibitions of Mazo de la Roche, Leonard Cohen, and Margaret Atwood. This aspect of her career continued with many increasingly elaborate and

larger exhibitions of Tyrrell, Hollar, and Banting. In 1976 Katharine became Assistant Head of the department and, ultimately, Assistant Director, with its added dimension of administrative responsibilities. To everything she did, Katharine applied her fine intelligence, her wit and humour, and her dedicated loyalty to the collections, her colleagues, and the many scholars who used the library over her period of thirty-nine years.

After Katharine’s death in January of 2010 a fund was immediately established in her memory and a considerable sum was raised. The responsibility for finding an appropriate book fell to me, and it didn’t take long to locate and acquire what seems like the perfect choice: the *Museum Tradescantianum: or, A Collection of Rarities Preserved at South-Lambeth neer London*. By John Tradescant, London: Printed by John Grismond, and are to be sold by Nathanael Brooke, MDCLVI. Although the credit for authorship was given to the younger John Tradescant (1608–1662), the catalogue was actually compiled by Elias Ashmole and Thomas Wharton.

IN THIS ISSUE

Katharine Martyn and the *Museum Tradescantianum* | If you build it, they will come... | Manuscript Donations in 2009 | Goldwin Smith: “The Sage of The Grange” and his books | The case for multiple copies: the example of John Gower’s *Confessio amantis* (London, 1554) | Donors of Gifts-in-Kind to the Thomas Fisher Rare Book Library 2009 | The Hazardous Life of a Spy | Wentworth Dillon Walker | Events and Exhibitions

OPENING PAGE: Frontispiece and title page from the *Museum Tradescantianum*.

The elder John Tradescant (d. 1638) was a gardener and collector who was employed by the first Earl of Salisbury and other aristocrats to travel to Europe to collect trees, shrubs, vines, bulbs, and other plants for their gardens. He even ventured into Russia as part of an ambassadorial party which extended the range and variety of his collections. In 1628 he established his own house and gardens in South Lambeth and it became known as "Tradescant's Ark", one of the first *Wunderkammer* in Britain. It included both natural and artificial curiosities gathered by sea captains from all over the world. The younger Tradescant expanded the scope of the collections, which were opened to the public and became a museum from which he derived income. He made three trips to Virginia and thus a significant number of North American specimens were added to the museum. Among the Canadian specimens listed in the catalogue is *Nox Juglans Canadensis* (a walnut tree).

Ashmole's work on the catalogue and the museum resulted in his being left the whole collection in Tradescant's will, although his widow, Hester, strenuously objected, and it required a legal ruling to settle the matter in Ashmole's favour in 1664. Hester retained substantial possession until her death in 1678, when Ashmole was finally able to exercise his intention to donate all of the collections to Oxford University, where they became the foundation of the Ashmolean Museum in 1683.

Katharine maintained a life-long interest in natural history, especially birds, and thus the first English museum catalogue which contains lists of birds, mammals, fishes, shells, etc., as well as some 1,700 plants seems an appropriate memorial volume. The deciding factor, however, was the presence of two etched plates, portraits of the elder and younger Tradescants, by Wenceslaus Hollar. They were not in the Fisher Collection of Hollar, one of the most extensive in the world, and one of Katharine's favourite collections.

The donors to the Katharine Martyn fund are: Elvi Aer, Kenneth and Marilyn Allen, Patricia Allen, Barbara Allen, Harold A. Averill, Constance and David Briant, Monty Caplan, Susan Dierks, Anne Dondertman, June Felix, Donna Freberg, Elaine Granatstein, Frances Groen, Peter and Edna Hajnal, Avril N. Hill, Elizabeth Anne Jocz, Maggie Keith, Richard Landon, Maureen Lee, Holly McBride (for Rachel Grover), the Metropolitan Silver Band, Marion Moore, Nancy Newman, Hilary Nicholls, Jo-Ann Pratt, Barry Walfish, and S.K. Wolno.



"IF YOU BUILD IT, THEY WILL COME..."

Luba Frastacky
Thomas Fisher Rare Book Library

THIS YEAR'S LESSON comes from the screenplay of "Field of Dreams". The actual quote is: "If you build it, he will come", but is very often misquoted, and I am going to make a further change to reflect an actual situation that occurred at the Fisher Library recently. "If you catalogue it, a researcher will immediately ask for it". Scarcely had our graduate student assistant input records for three gifts from Professor Emeritus J.R. de J. (Robin) Jackson than a researcher using the online retrieval form requested the books. It took some time to find them as they had not been fully processed. Oh, the rewards of an online database! And so endeth the first lesson!

The Fisher Library continues to be the recipient of many special donations and this year keeps apace with previous years

Artists' books: The Fisher Library has always been interested in works dealing with the art of the book, most of which reside in the Duff Collection. Our focus has now widened to artists' books. Tabitha Bauminder was kind enough to part with books created by her late mother, the artist Pat Allingham (also known as Patricia Mazara). As each book contains beautiful calligraphic text, hand-coloured illustrations and is hand-bound by the author, it is not surprising that these books were produced in very limited editions. Canadian poet Bill Bissett is well known for his exploration of the English language ("spellings changing as nuance implikaysyuns shift" is one way Bissett describes his use of language). In 2001 he created *Lunaria*, a blending of expressive drawings and exploration of language.

Printed in an edition of forty-two copies (twelve *hors-commerce*) in letterpress by Inge Bruggeman of Portland, Oregon, the work contains vivid hand-painted illustrations by the poet that serve to complement his poetry. Professor Jonathan Hart, Susan Colberg and Sean Caulfield of the University of Alberta's Department of English and the Art and Design program respectively, collaborated to create *Darkfire*. With a very limited run of five copies, this beautiful work, designed and composed electronically by Colberg, contains prints by Caulfield and corresponding poems by Hart.

Literature: From Professor Jane Millgate, the Fisher Library received an extensive collection of books by and about Sir Walter Scott. As the donor writes "this collection is notable for its inclusion of the first editions of all of Scott's novels, his major poems and his most important editorial projects. It also contains multiple later editions published in the author's lifetime. The collection...is supplemented by Scott-related materials by his son-in-law John Gibson Lockhart as well as by secondary works relating to Scott and his circle". Several of the collected editions contain pencil markings by Professor Millgate from the time she had Scott's own interleaved set on loan to the Fisher Library from Christies New York. The markings record the revisions Scott made while preparing the *magnum opus* edition of his novels. This donation has now been fully catalogued and has been combined with copies of Scott's works already at the Fisher to form a comprehensive Scott collection.

Our Director Richard Landon has long been an admirer of "The Incomparable

Max", as George Bernard Shaw called Sir Maximilian Beerbohm. Probably best remembered today for his only novel, *Zuleika Dobson*, a satire on Oxford undergraduate life written in 1911, Beerbohm was also a gifted and witty caricaturist. His works were published widely in fashionable magazines of the times and exhibited regularly in London at the Carfax and Leicester Galleries. He spent more than a decade as drama critic for *The Saturday review* until his move to Italy. There he wrote infrequently, but drew and decorated the books in his library. Richard Landon's extensive donation contains several manuscripts, the most important of which is a holograph of Beerbohm's verse parody of Tom Moore, dated 21 July 1920, which was lot 289 in the sale of Beerbohm's library in December 1960. The donation includes important sets of Beerbohm's works, such as the 1896 John Lane edition (this copy containing an undated autograph letter to Ada Levenson); and the 1922 William Heinemann limited edition bound in original red cloth. First and important editions of all of Beerbohm's books, as well as those that include works by him and his circle, complete this generous donation.

Professor William Keith's name has appeared in this report many times before. He was the donor of an extensive collection of correspondence between a multitude of Canadian authors and the secretary of the Canadian Authors' Association, E.A. Hardy. In subsequent years these materials have been supplemented by manuscripts

written by Hugh Hood, Jack Hodgins, John Metcalfe and others. The Richard Jefferies collection arrived in 1997 and since that time, Professor Keith has added to it, as well as making significant contributions to the Powys Brothers Collection donated by Richard Handscombe. In 2009 he filled in some gaps in these two collections, and added to our holdings of Gilbert White, Henry Williamson and Rolf Gardiner. He also included his own correspondence with a number of Canadian authors, and manuscript materials relating to Richard Jefferies and the Richard Jefferies Society.

First time donor Professor Emeritus J. R. de J. (Robin) Jackson added to our seventeenth- and eighteenth-century holdings in the form of an eclectic collection of English and Continental works. Among the more significant titles are a 1629 edition of John Barclay's *Argenis*; the 1741 large two-volume set of the works of Isaac Barrow, Richard Hooker's *Ecclesiastical polity* (London, 1723), and Suetonius' *The twelve Cæsars*, of 1611. This donation has proven to be very popular.

A portion of Professor Milton Israel's 2009 donation consists of books by the prolific British writer G.A. Henty. Titles such as *In Times of Peril: a Tale of India*; *The Young Franc-Tireurs and Their Adventures in the Franco-Prussian War*; *The Cat of Bubastes: a Tale of Ancient Egypt* appealed to readers at the end of the nineteenth century and beginning of the twentieth. Henty produced one hundred and twenty-two books in his lifetime. He died just before completing his final book, *By Conduct and Courage*, which was finished by his son, C.G. Henty.

Philosophy: In the report sent to the Canadian Cultural Property Export Review Board emphasizing the outstanding significance and national importance of Michael Walsh's 2009 gift, the phrase "no copy in Canada" was invoked on several occasions. The earliest work in this donation is the Florence 1492 first Latin edition of the works of Plotinus with commentary by the Florentine scholar Marsilio Ficino. Plotinus is considered to be the founder of Neoplatonism and its most profound thinker. His treatises were originally written in Greek and were based on his lectures. This is the only incunabule edition recorded. Other works tagged "no copy in Canada" include Aristotle's *Organon* (Basel, 1536); Friedrich Gottlob Born's *Versuch über die ursprünglichen Grundlagen des menschlichen Denken* (Leipzig, 1791); Appiano Buonafede's *Epistole Tuscolane di un solitario ad un uomo di città* (Gera, 1789); Gilbert Cocq's critique

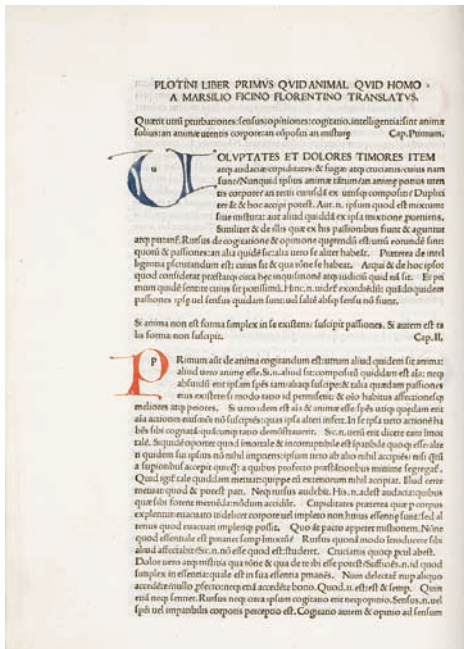
of Thomas Hobbes' *De cive* and *Leviathan* in a greatly expanded second edition (Utrecht, 1668); and William Derham's *Physico-theology* (London, 1713).

Radicalism: Substantial additions were made to the Kenny Collection by Ken Dent, Shane Pagnini, Judith Pocock, and Sara Sutcliffe.

Architecture: Preparing for retirement and at the urging of family members, Professor Douglas Richardson divested himself of his extensive architectural reference collection, which featured books on the Shakers, Canadian domestic and church architecture, and books describing the works of famous architects and building styles from all over North America.

Travel: A scarce geographical item was donated by Mrs. Barbara Dempster. Printed in London circa 1790, Thomas Bankes' *A New Royal and Authentic System of Universal Geography* with some twenty-one maps and eighty-six plates, is a compilation of views of various countries, including some detailing the voyages of Captain James Cook. Professor Milton Israel, in addition to the Henty adventures tales, turned over his collection of nineteenth- and twentieth-century works on India. Government documents, descriptions of travels through various parts of India, novels set in that vast country, and memoirs by British officials of their life in the Raj make up the majority of the more than two hundred and fifty titles in this donation, which supplement the outstanding collection of maps of India previously donated by Professor Israel.

We are always thankful when donations fill gaps in our periodical holdings. We are very grateful to Jacqueline Larsen who added to our run of *West Coast LINE* and *Beyond the Orchard*, and to Ken Popert who did the same for *Xtra* and *Body Politic*.



FACING PAGE: Spread from Pat Allingham's *Pink Pussies*. **LEFT:** A page from 1492 first Latin edition of the works of Plotinus. **RIGHT:** Title page from Jonathan Hart's, Susan Colberg's and Sean Caulfield's *Darkfire*.

Continental literature: Professor Ginutis Procuta continued to preserve rare Lithuanian materials through his 2009 donation of twenty-seven more items of interest to the Fisher Library. Many of these books are scarce, as they were printed under military licence in post-World War II displaced persons' camps in Germany. The quality of the paper makes it necessary for them to be housed in this Library's controlled environment. One of the items, printed in Kassel, is a text book on the history of the Middle Ages, written by Pr. Pauliukonis (Mr. No Name) for use in Lithuanian secondary schools in West Germany. It is the same text that Professor Procuta and his elder brother used during their time in Munich. *Mokslininkų žodis* (Kaunas, 1948) is an invitation to those Lithuanian intellectuals who fled to the West in the 1940s to return to Soviet Lithuania and work for its people. Three dozen individuals are listed as having signed the petition—university professors, artists and sculptors, actors, opera singers and ballet dancers—all of whom risked losing their profession if they did not submit to the demands of the Soviet government. The appeal was unsuccessful. As Professor Procuta wrote: "Of thousands of Lithuanian intelligentsia who fled to the West, less than a dozen returned during the Soviet regime".

Mrs. Doreen DelVecchio continued to find items in her library to add to the Fisher Library's holdings. This year she donated three seventeenth- and eighteenth-century British imprints, including a fine copy of *A Historie of Philip de Commynes, Knight, Lord of Argeton* (London, 1614), which will be added to our STC Collection. The largest collection of English, classical and Continental literature in 2009 was received from Mr. Ronald G. Peters, whose books are uniformly in superb condition, usually with fine bindings and important associations. A particularly delightful book is *Les quatre Facardins*, a fairy tale by Anthony Hamilton, a self-styled Count, who after serving as governor of Limerick and fighting at the Battle of the Boyne, spent the rest of his life at the court of the exiled King James II at St Germaine-en-Laye, where his mordant wit found much favour. He composed stories designed to satirize the fashionable stories of the marvelous, and to amuse his friends at court, while mocking the French public's enthusiasm for stories set in glamorous Arabia.

These days creating scrapbooks is a widely practiced pastime, but there is nothing new in this. The late eighteenth century witnessed the popularity of extra-illustrated books.

One such item is to be found in Mr. Peters' gift. Beginning in 1769, Thomas Pennant started his journeys throughout the British Isles. His account of his tour in Scotland, published in 1771, was so favourably received that the northern territory was inundated with southern visitors. He made tours on horseback throughout various parts of England and on one of them, from Chester to London, he visited Ingestre Hall, where a member of the Chetwynd family, its owners, created a spectacular extra-illustrated version of Pennant's *Tour*. The original book has been expanded to create two volumes of topographical and portrait engravings. In addition, an original watercolour and two grey wash drawings have been added. Each copy of an extra-illustrated book is a unique item, created according to the taste and style of its creator. On the evidence of the portraits inserted, Mr. Peters' copy was most likely created in the nineteenth century. The ninth edition of a work would not normally create any great excitement, but when the book has been extra-illustrated, and decorated with a fore-edge painting of a lake (probably Loch Lomond), as has Mr. Peters' copy of Sir Walter Scott's *Lady of the Lake*, which is also beautifully bound, the significance of the copy changes considerably. This book has now been added to Professor Millgate's Walter Scott collection.

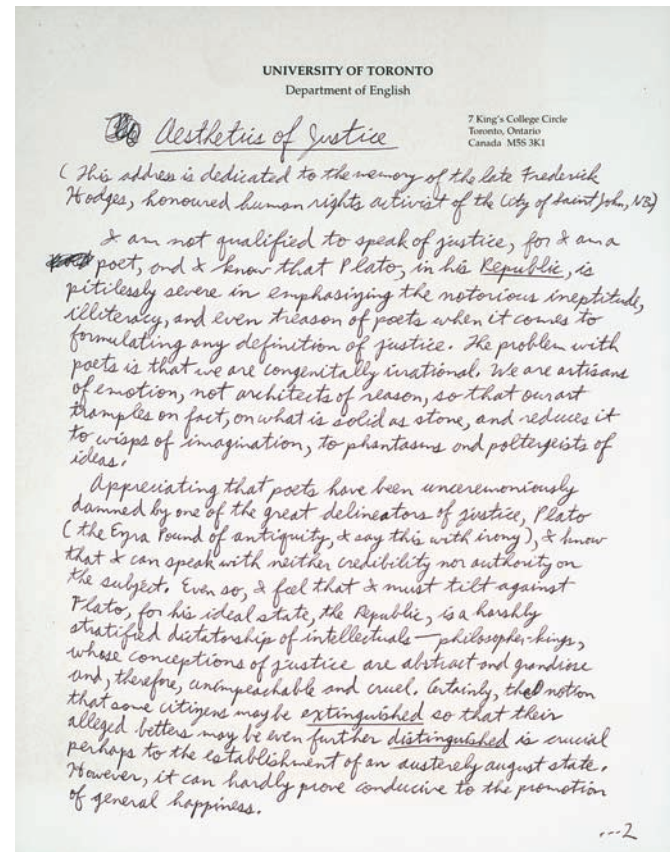
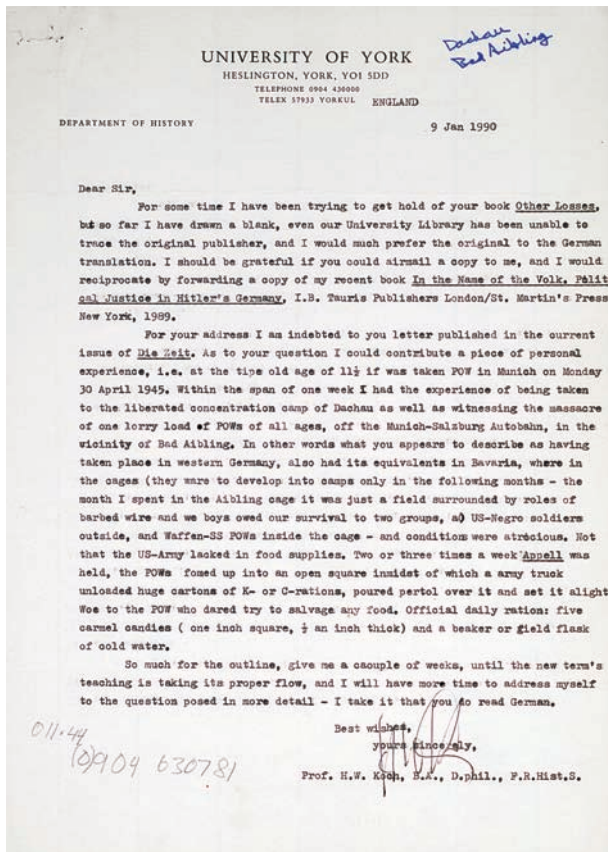
Curiosities: Mrs. Maureen Price donated two curious items. The first of them, *Ferrania: antiche cere anatomiche italiane*, was published in Turin, probably around 1950. It is a series of slides of wax anatomical figures. These figures or parts of the body were used in Europe beginning in the late seventeenth century but fell out of favour by the early nineteenth. They were used either as an alternative or adjunct to the examination of the human corpse, and came primarily from Italy where one can still find museums devoted to these early works of art. These slides have been added to the Hannah collection of the history of medicine. The second curiosity is a volume compiled by John Carr Doughty of the British Design and Development Centre. Entitled *Research and Development in Knitwear and Knit Fabrics*, the volume contains original photographs, technical diagrams, essays, samples of knits and other textual matter relating to the designer Doughty and his fabrics and will be added to our manuscript collection.

Readers of this review will be saddened to read of the death last spring of long-time Friend, Professor Ralph G. Stanton—without a doubt this Library's single largest donor. As in previous years, in 2009 Professor Stanton

donated an extensive collection of French and other Continental literature, as well as works on philosophy, architecture, religion and law—some 420 titles in all. One of the most valuable books in the field of architecture is the French translation of Vignola's *Regola delli cinque ordini d'architettura* (Paris, 1631). The clarity and ease of use of this treatise resulted in it becoming one of the most published works in the history of architecture. Early law is represented by Goffredo da Trani's *Summa... in titulis decretalium* (Venice, 1586) Justinianus' *Corpus iuris civilis* (Geneva, 1604) and Pierre Jacquet's *Traité des justices de seigneur* (Lyon, 1764), while in the field of political science, Francesco Sansovino delves into the responsibilities of a ruler, as opposed to that of a concerned citizen, in his *Propositioni overo considerationi in materia di cose di stato* (Venice, 1588). The concept of "irritability" as a specific property of all human tissues was introduced by Francis Glisson, Regius Professor of Physic at the University of Cambridge in his *Tractatus de ventriculo et intestinis* (Amsterdam, 1677). Classical and French authors represented are too numerous to list; but Ovid, Plautus, Tertullian, Juvenal, Aristophanes, Pindar, Balzac, Gresset, Nivelle de La Chaussée, Pradon, La Fontaine and Theophile Viau are just a few that spring to mind. There is also an anonymous eighteenth-century manuscript of poetry that warrants a great deal of further research. Erasmus' edition of the letters of St. Jerome (Lyon, 1528), Johann Spangenberg's *Tabula compendiosæ* (Louvain, 1563) and Cornelius à Lapide's *Commentarius in quatuor evangelia* (Antwerp, 1640) are among the religious writers Professor Stanton selected for this year's donation. Agriculture, art and amazingly an edition of philosopher Chrysostomus Javellus' *Logica* (Venice, 1569), which has not yet been donated by either Professor Slater or Mr. Walsh, were also part of this year's gift. In short, once again, Professor Stanton donated an interdisciplinary collection that will be of benefit to researchers in many fields. The Fisher Library will be exhibiting selections from his donations in the summer of 2011 in honour of this most generous of donors.

During the past year, I have benefited from the assistance of Nadia Zavarotna and Eva Stepanian. Their unparalleled good humour, hard work and ability to cope with me helped me survive yet another year of donations. I could not have done it without them.

My thanks to them and to all the donors listed elsewhere in this report.



MANUSCRIPT DONATIONS IN 2009

John Shoesmith and Jennifer Toews
Thomas Fisher Rare Book Library

FROM WRITINGS ON debt, money and dogs, to Russell, Trudeau and Whitman, manuscript donations for 2009 encompassed a great range of topics and material.

Authors/Poets/Literature

KATHERINE ASHENBURG donated uncorrected proofs of Mordecai Richler's *Joshua Then and Now*, Jane Urquhart's *Away*, and Madeleine Thien's *Certainty*.

The latest donation from MARGARET ATWOOD complements and builds on her already extensive and complete archive held at the Fisher Library. It consists of draft manuscripts for her extremely successful 2008 Massey Lectures, collected and published as *Payback: Debt and the Shadow Side of Wealth* (House of Anansi Press, 2008), as well as research material for the lectures. There is also an extensive collection of media clippings, including reviews, for the books *Moral Disorder*, *The Tent*, *Up in the Tree* and *The Penelopiad* (book and stage production), as well as correspondence, largely editorial (including marketing and book tour

information) on those books. The papers also include correspondence from various friends and colleagues of Atwood, including June Callwood, Dorothy Livesay, John Newlove, James Reaney, Jane Rule and Carol Shields.

In 1989, JAMES BACQUE, who began his career as a fiction writer, caused a stir among historians with his first published non-fiction book, the controversial *Other Losses* (Toronto: Stoddart, 1989). The book's thesis was that the policies of the Allied Supreme Commander Dwight Eisenhower caused the death of 790,000 German captives in internment camps through disease, starvation and cold between 1944 and 1949. Bacque followed it up with two more World War II-related books: *Just Raoul* (Toronto: Stoddart, 1990) and *Crimes and Mercies* (Vancouver: Talonbooks, 2007). He also published another work of fiction, *Our Fathers' War* (Toronto: Exile Editions, 2006). Bacque has donated the bulk of material—including the research, manuscript drafts, proofs and correspondence—for most of his fictional and non-fictional works, both published and unpublished. It also includes a large collection

of POW correspondence that Bacque received after publishing *Other Losses*, and which he used for research in his follow-up, *Crimes and Mercies*. Other material in the collection includes manuscripts for Bacque's journalistic work along with correspondence and editing work he did with Seal Books in the 1970s.

STAN BEVINGTON donated publicity files for Earle Birney from 1982.

The papers of GEORGE ELLIOTT CLARKE actually came to us in 2007 but have taken several years to arrange and describe owing to their volume and complexity. The papers consist of a vast set of correspondence covering all aspects of his life, from personal and family concerns, to writing, editing, publishing, teaching, speaking, and professional appearances, as well as political and community activities; various drafts of nearly all of his published books, papers, talks, articles, publicity and reviews (including his weekly column "Depth Charges" for the *Halifax Herald*); libretti and other material relating to his life and work. This gift forms a rich research resource, and includes an extensive collection of Africana,

OPENING PAGE LEFT: Letter from Professor H.W. Koch to James Bacque.
OPENING PAGE RIGHT: Holographic manuscript of George Elliott Clarke's *Aesthetics of Justice*. **FACING PAGE LEFT:** Joe Rosenblatt's *Dog*. **FACING PAGE RIGHT:** Page from script of *Cyrano de Bergerac*.

mainly print and ephemera (“anything by or about blacks”—GEC). Clarke spoke about his poetry in an interview with Christine McNair of the Gaspereau Press in 2001: “I confess my poetry tends to be boisterous, raucous, lush, and colourful”... When asked how he felt seeing his work (*Execution Poems*) composed in lead type and hand-printed on a letterpress he responded:

Well, I think every poet must have his or her work portrayed in that archetypal fashion. And I think every writer is at least in part a bibliophile, somewhere inside. You've got to be. There's still something about the book. As a writer, I've always had that dream, that someday I'd have that special book, that special binding and that special lettering and everything about it was just gorgeous to behold, and that's how I feel about *Execution Poems*. Teaching poetry, I try to emphasize the idea of the book as a made entity, as a constructed object, not just a collection of lyrics, but that the book itself is important...

Clarke was born in Windsor, Nova Scotia, a seventh-generation Canadian of African-American and Mi'kmaq Amerindian heritage. Before joining the academic profession, Clarke was employed in a variety of jobs including parliamentary aide, newspaper editor, social worker and legislative researcher. Currently Associate Professor of English and E.J. Pratt Professor of Canadian Literature at the University of Toronto, Clarke is the recipient of many awards and honorary doctorates, including the Portia White Prize for Artistic Achievement from the Nova Scotia Arts Council, a Bellagio Center Fellowship (1998), Outstanding Writer in Film and Television Award (2000) and seven (and counting) honorary doctorates. He was given the Martin Luther King Jr. Achievement Award in 2004, and the Pierre Elliott Trudeau Fellows Prize in 2005. Planet Africa TV gave him the Planet Africa Renaissance Award in 2005. In October, 2006, he was appointed to the Order of Nova Scotia, and in 2008 he was made an Officer of the Order of Canada.

GEORGE FETHERLING donated all stages for his *Walt Whitman's Secret*, a new novel, from “first stirrings” [a holograph notebook] to various drafts through to final page proofs; correspondence; scrapbooks and signed copies of *Running Away to Sea* and *Rivers of Gold*.

We received from **LORNA GOODISON** and **J. EDWARD CHAMBERLIN** copy edited manuscripts and galleys with detailed revisions

for the U.S. version of Lorna Goodison's *From Harvey River: a Memoir of my Mother and her Island*, published by Amistad/Harper Collins.

Professor **PHYLLIS GROSSKURTH** added to her extensive group of papers with the donation of personal journals, 1990–1993.

This latest accession of **MAUREEN HARRIS'** papers consists of manuscripts of her submissions to literary journals and literary award contests, as well as correspondence related to those submissions. It also includes material for other Harris projects, such as her work with Brick Books (where she was, until 2009, its production editor), the League of Canadian Poets and the Literary Press Group of Canada.

WILLIAM J. KEITH donated his correspondence with writers, including Don Coles, John Metcalf, David Solway, Robyn Sarah and George Whipple, as well as extensive material related to Richard Jefferies and the Richard Jefferies Society.

CRAD KILODNEY donated correspondence from fans and his website, 1995–2007.

ALBERTO MANGUEL'S recent donation supplements the existing papers held at the Fisher Library. It includes manuscripts for *The City of Words* (the 2007 Massey Lecture delivered by Manguel, and published by House of Anansi Press) and *All Men are Liars*, a novel begun in English in the early 1990s but eventually completed, and published, in Spanish as *Todos los hombres son mentirosos*. It also includes French translations, including manuscripts and page proofs, of those three books. As well, the collection consists of the manuscripts, primarily in English and Spanish, for Manguel's many writing projects in 2008 and 2009, and material from various projects, including the 2009 TVO-produced television series “Empire of the Word.” The collection also includes letters and notes from writers Isabel Huggan, Anne Michaels, Rohinton Mistry, P.K. Page and Susan Swan, literary jury work, manuscripts sent to Manguel for review or reading, and an extensive collection of antiquarian book catalogues.

JOHN MILLYARD has had a varied career since graduating from the University of Toronto in 1954, ranging from management in the manufacturing industry, to more than two decades as a professional writer, editor and publisher in consumer and industrial fields. He was an editor with the Canadian Press and Maclean Hunter, and wrote and photographed for major magazines. Since 1985 he has been president of Money Jar Publishing, a contract book publisher serving

the communications needs of clients from a variety of industries. He has ghost-written two best-selling personal financial planning books: *The Money Jar* and *The Money Gap*. The 2009 accession of Millyard's papers, his first to the Fisher Library, consists primarily of manuscripts, correspondence and research materials used in producing the books *The Money Jar* (first published by Key Porter Books, 1990), *The Money Gap* (published by Money Jar Publishing, 1997), and *The Money Team* (Money Jar Publishing, 1999). It also includes material related to Money Jar Publishing and for the book *Fiddlers and Whores* (London: Chatham, 2006), a diary/journal written in 1807 by a man who worked as a surgeon with Lord Nelson's fleet in the Mediterranean, which Millyard was instrumental in getting published.

KAREN MULHALLEN'S latest donation consists of materials relating to the literary journal *Descant*, as well as personal papers pertaining to Mulhallen's own literary work, including the book *Acquainted With Absence: Selected Poems* (published by Blaurock Press, 2009). It also includes material for an Open Radio program developed by Mulhallen called “Tale and the Teller,” that featured interviews with leading Canadian writers, such as Michael Ondaatje and Timothy Findley, as well as correspondence, files relating to her various archival and book donations, and various academic materials, primarily lecture notes for courses she taught at Ryerson.

Playwright, novelist, humorist, essayist, radio broadcaster, journalist, public speaker and stage performer **ERIKA RITTER** updated her papers with the donation of research, drafts and print relating to *The Hidden Life of Humans*; *The Dog by the Cradle*, *The Serpent Beneath*; her “Unmuzzled” column for *Dogs in Canada*; *The Great Big Book of Guys*; *The Girl I Left Behind Me*; travel writing; CBC Radio writing and hosting material; appearances; comedy pieces; notes for speeches, talks and readings; “The Ark Gallery/Noah's Arcade” radio program; published and unpublished work; memorials; book reviews and professional and personal correspondence, 2004–2006.

British Columbia-based poet **JOE ROSENBLATT'S** donation in 2009 consisted primarily of correspondence, as well as manuscript drafts of the books *Dog* (co-authored with Catherine Owen, with photographs by Karen Moe, published Toronto: Mansfield Press, 2008) and *The Lunatic Muse* (Toronto: Exile Editions, 2007).



Happy Poms

A breeze tempests the day's thick heat.
Streets peel off their ravenous transactions, spill
fevered sistas into the boulevards, dogs
and people frolicking in Fahrenheit's plumes,
the tails of their minds twirling unfettered. "Released,
released!" they squeal beyond doors. His body
a lock of the darkest lightning, dancing
inside Hume's hunt for escapades.

He rumbles on streets where contented spirits congregate,
where succulence of mind lunge like meat upon a T-bone
and a smiling canine can meet the bourgeoisie in heaven.
Karens, can it be your Happy Poms is happier than me
though you should never find a dog in love a chicken heart.
Life splatters like fragile cartilage: all is illusion, except meat,
must meat, an oven-fresh ligature, good red wine and gorgonzola.

Joe Rosenblatt & Catherine Chuen

From **DAVID SOLWAY** we received extensive correspondence with authors, critics and friends; new poems; a manuscript for his new essay collection, *Living in the Valley of Shmoon*, as well as notebooks, flyers, and other lectures, essays and appearances.

Over the years, **PROFESSOR JOHN SLATER** has donated his extensive collection of books on philosophy to the Fisher Library, creating with Michael Walsh's donations one of the best collections on the subject in North America. This year he became a first time donor of manuscripts which include correspondence between himself and Bertrand Russell's biographer, Ronald William Clark (1916–1987). Clark was the author of several biographies and other books on a range of subjects. Slater's correspondence with Kenneth Blackwell (McMaster University Archivist in charge of the Bertrand Russell archives), with Ronald William Clark's second wife Pearl Clark, his third wife Elizabeth Clark, and with various friends and neighbours of the Clarks in London, England, round out the gift.

Poet and artist **GEORGE WHIPPLE** shared with us his correspondence with other writers; material from the launch of *Swim Class* at St. Thomas' Church, Toronto, Ontario; *Passing Through Eden*, and a small album of original drawings.

Literary Agents

Literary agent **BEVERLEY SLOPEN** donated manuscripts, both published and unpublished, as well as material from both her clients and prospective clients, which build on her collections already held at the Fisher Library.

Dance/Drama

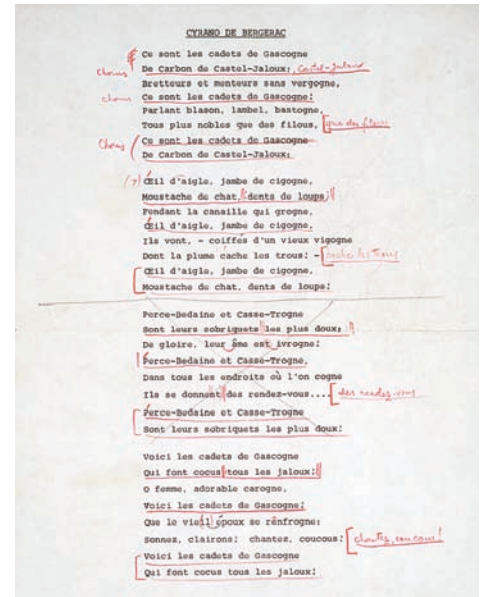
The husband and wife team of **BLANCHE AND ALAN LUND** were well known to Canadian and British dance fans of the 1940s and 1950s, performing in such London West End hits as *Piccadilly Hayride*, *Fancy*

Free and *Irene*. They appeared in Canada and England during World War II in the popular revue, *Meet the Navy*. As Blanche tells it, they were offered parts in a really big show with just one catch—they would have to join the navy. Since they were young they agreed. Blanche and Alan were lifelong dance partners from their early teens, and were pioneers of Canadian variety television shows, choreographing and performing in various programs as some of the first contract players for CBC television. Alan Lund later directed and choreographed numerous productions for the Canadian National Exhibition Grandstand shows, the Stratford Festival and *Spring Thaw*. Over the years Alan and Blanche often worked with their good friend and costume designer, Frances Dafoe. Director of the Charlottetown Festival for twenty years, his original production of *Anne of Green Gables* would set the standard for later productions, and for Canadian musicals in general for almost fifty years. Alan was the director of the Rainbow Stage for a number of years and worked with students at the Banff Centre. He was named an Officer of the Order of Canada in 1982. Alan is survived by his wife Blanche, who now lives in Nova Scotia. Blanche donated scripts and reel-to-reel tapes for nearly all of Alan's shows, including: *On a Summer's Night*, *Jane Eyre*, *Cyrano de Bergerac*, *That Hamilton Woman*, *West Side Story*, *Camelot*, *Peter Pan*, *Great Expectations*, *Anne of Green Gables*, *Joey*, *Feux Follets*, *Eight to the Bar*, and many others.

History/Politics

The papers of the late **PETER MOES**, French Professor at the University of Toronto, consisting of notes and correspondence, were donated by Mrs. Joan Moes.

GERMAINE WARKENTIN donated Champlain Society publishing guidelines.



Professor **PETER POTICHNYJ** made his annual addition to the Ukrainian Insurgency/Counter Insurgency collection.

Science/Medicine

DOROTHEA MACNAMARA of Florida sent us a gift of clippings and print about **DR. CHARLES BEST**, to whom she is related.

Family/Personal Papers

Professor **ANDREW BAINS** donated a letter by family member **M. CONLON** to her brother, written on board the ship *Achilles*, in the 1840s, while traveling from Ireland to Canada. She describes the drowning death of her husband who was washed overboard by a wave, and her subsequent worries regarding widowhood and raising children alone.

VINCENT TOVELL added to the Tovell/Massey family papers already held by the Fisher Library including material related to his own life and work, and to the McMichael Gallery.

Many thanks go to iSchool student Natalya Rattan for her work on the William Arthur Deacon name index project, Petro Jacyk Librarian Nadia Zavorotna for her ongoing assistance, iSchool student Liz Ridolfo for her work on West African photographs, Chairman Mao buttons and China photographs from the Mark Gayn papers. Best wishes and thanks to our many researchers, colleagues and donors.



GOLDWIN SMITH: “THE SAGE OF THE GRANGE” AND HIS BOOKS

Mary F. Williamson

Retired Fine Arts Bibliographer, York University; Co-chair, The Grange Council

THE AUTUMN OF 2010 falls midway between two significant centenaries in the history of book collecting in Toronto. On 6 June 1910, Goldwin Smith, journalist and internationally celebrated *litterateur*, died at age eighty-seven in his beloved library at The Grange, and it was there that hundreds of citizens queued to view the body, laid out against a background of thousands of books. Known widely as “The Sage of the Grange,” Goldwin Smith had resided for thirty-five years in the historic house which today is part of the Art Gallery of Ontario.

The second centenary will occur in April 2011 for it was in that month following Smith’s death that University of Toronto Chief Librarian H.H. Langton announced that he had in his possession nine thousand volumes “chiefly historical and biographical” which had been left to the university by Smith, proudly adding that the addition would “swell the present number on the shelves to nearly 120,000 volumes.”¹

Goldwin Smith was a larger-than-life figure in his time. The Grange, built around

1817, became his home upon his marriage to Harriet Boulton in 1875. Following his wedding, Smith quickly replaced the graperies at the west end of the house with a library, and it was here that he wrote almost continuously about the concerns of the day. Situated in a beautiful wooded estate, The Grange was admired as a literary Mecca while Smith became a prominent fixture of the intellectual and political scene: he wrote for, edited, and founded a number of journals and newspapers while never ceasing to write books and pamphlets, book reviews and essays, and giving lectures.

Harriet Smith died in 1909, and in her will she stipulated that The Grange should pass to the Art Museum of Toronto as its first home after the death of her husband. By September 1910 the details of Goldwin Smith’s will had been splashed over all the newspapers. Among dozens of bequests were the art books which would remain in The Grange as the property of the Museum, with the remainder of the library going to the University of Toronto. An obsessive book collector, Goldwin Smith

had already assembled two earlier libraries. The first was in England, where he had been Regius Professor of modern history at Oxford University, and had given his collection of books to the university when he moved to the United States in 1868. The second library was left to Cornell University where he had taught for over two years before coming to Toronto. In the course of living, writing and book collecting in Toronto for thirty-eight years, Smith had accumulated the largest private library in the city.

Arnold Haultain, Smith’s secretary and literary executor, described the “sequestered library”—nay two, an inner room and an outer, both walled from floor to ceiling with books—books, and more books; books which overflowed into cupboards and corners and hall-ways and improvised shelves. Surely an ideal spot for a thinker, a thinker sitting in a comfortable arm-chair before a fire; behind him and about some ten or fifteen thousand volumes covering half a dozen walls.”² After Smith’s death Haultain began to catalogue the library on cards, and by late January

FACING PAGE: Goldwin Smith in his workshop, December 1909. Courtesy of the Art Gallery of Ontario.

could estimate the number of volumes at over nine thousand, not including thousands of pamphlets. Before the transfer he advised H.H. Langton that with his catalogue the university library would not have to re-catalogue the books. Langton insisted on having the cards in his possession but he had other ideas. He expected to compare the catalogue entries with the books as they were unpacked, and that way determine whether any had not made their way to the university. Today, a record of the gift is preserved in the library's accession books, now housed in the University Archives (A2000-0003/010). The listing of close to seven thousand titles covers 140 double-page spreads, arranged roughly by topic as they were unpacked, with many multi-volume editions. The staff inscribed the accession number of each book on the title page followed by the date of accession. Along with Goldwin Smith's distinctive, but simple bookplate, books from the bequest can easily be identified in the stacks today, even when rebound. At the request of Arven Pardoe, Librarian of the Legislative Assembly, Langton directed duplicates to the new Legislative Library which was being resurrected following a fire at the Parliament Buildings. Langton's early summing up of the Goldwin Smith library as "chiefly historical and biographical" is true although its scope is far wider, including poetry and novels, philosophy, theology, travel, maps, science and government publications.³

When *Saturday Night* reporter Donovan visited Goldwin Smith in 1909 to write a story about the house and its former and present occupants, he was ushered into the library, where the professor pointed out notable volumes among his books.⁴ "There were huge tomes containing engravings of scenes during the French Revolution," the same set that had been described earlier by John Ross Robertson in his *Landmarks of Toronto* as the most valuable book in Smith's library. Fortuitously, the three folio

volumes, published in 1804, are now in the collections of the Thomas Fisher Rare Book Library, each volume clearly identified with Goldwin Smith's bookplate. The original bindings of *Collection complète des tableaux historiques de la Révolution française* are in need of conservation, but the hundreds of engraved plates (below left) are as fresh as new. Fragonard, the illustrious French painter, created drawings from which the frontispieces were engraved. Best known for his exuberant and erotic style that was in favour at the royal court, in volumes 1 and 2 Fragonard assumed a neo-classical austerity appropriate to the times. Goldwin Smith's bookplate is pasted below the ex-libris of Anatoly Nikolayevich Demidov, a wealthy Russian and international art patron (below right), and on the title page of each volume is stamped: *Bibliothèque de San Donato*. Demidov had been created a Prince of San-Donato in Tuscany and had established his library in Florence. A few years after his death in 1870 the contents of the library were dispersed, and the folios likely entered Goldwin Smith's library via a bookseller or auctioneer.

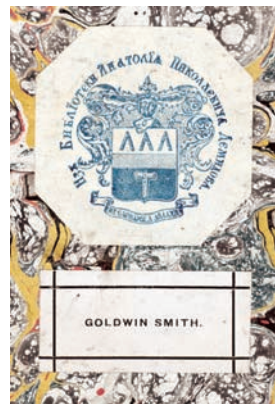
To complete our research into the provenance it would be remiss not to mention that the volumes were transferred from Trinity College in 1973. No records have been unearthed that explain how they made their way to Trinity College, but they presumably were in the Trinity library for at least seventy years. Exactly why in 1973 they were transferred to the Fisher Library is a matter of speculation. Given that The Thomas Fisher Rare Book Library opened that year with state-of-the-art climate control, and conservation facilities, it would have made sense to transfer temporarily—or even permanently—some of the library's rarer holdings to a location where they would be well cared for.

Among other Fisher holdings from the Goldwin Smith library are presentation copies from authors such as William Lyon Mackenzie King and Theodore Roosevelt, and poets

W.H. Drummond and Wilfred Campbell; travel accounts illustrated with engraved plates; Goldwin Smith's own translations from the Greek of *Specimens of Greek Tragedy* by Euripides (New York: Macmillan, 1893); and a notable collection of Goldwin Smith's lesser-known writings of which several have been digitized by the library.

In spite of his long-standing objections to the admission of women to higher education, Goldwin Smith cherished his close associations with the co-educational University of Toronto. The 1906 Royal Commission on the University met seventy-seven times at The Grange and Smith became a founding member of the Board of Governors in 1906. Earlier than 1904 Smith and his wife had established a special endowment fund in the library for the purchase of books. At the presentation of an honorary LL.D. in 1903 President James Loudon cited Goldwin Smith as "a distinguished historian and thinker, one of the greatest living masters of prose writing, a respected and high minded citizen." Referring to him as a "historian" has been a common misjudgement, but a lively, opinionated and controversial commentator he most certainly was.

Goldwin Smith's art books willed to the Art Museum included both books about art and books illustrated with engravings. Many of these, with the ex-libris of the "Art Gallery of Toronto, Estate of Goldwin Smith," are housed in The Grange and in the E.P. Taylor Research Library of the Art Gallery of Ontario. The majority of the books left to the University of Toronto is stored at the Downsview location while others are scattered throughout the stacks of the Robarts and Gerstein libraries, with, of course, the Fisher Library holding the treasures of the collection. Having accumulated three libraries and disposed of each in turn, Goldwin Smith should be satisfied that after one hundred years most of his Toronto books are still available for consultation.



Endnotes

- 1 "Toronto College has Smith books" in the *Christian Science Monitor* (April 1, 1911) 26.
- 2 Arnold Haultain, *Goldwin Smith: his life and opinions* (Toronto: McClelland & Goodchild, 1913) 145
- 3 In the Correspondence of the University Librarian in the University of Toronto Archives covering June 1910 to September 1911 (A68-0001/030-033) are found numerous letters between H.H. Langton and Arthur Haultain, and with Smith, Rae and Greer, trustees of the Goldwin Smith estate, on the subject of the library and its transfer to the university.
- 4 "A Visit to The Grange" in *Toronto Saturday Night* 22 (June 12, 1909) 11.



THE CASE FOR MULTIPLE COPIES: THE EXAMPLE OF JOHN GOWER'S *CONFESSIO AMANTIS* (LONDON, 1554)

Scott Schofield

IN THE FINAL chapter to his recent study *Books as History: the Importance of Books beyond their Texts* (London: British Library 2008), David Pearson provides an illustrative case study of five copies of the first edition of Francis Bacon's *Historie of Henry VII* (London, 1622) to emphasize the idiosyncratic features of early modern books. Pearson begins by illustrating the different binding materials and decorative features used for each copy, ranging from examples bound in contemporary plain and gold-tooled calf, to early vellum to later eighteenth-century varieties; from here he proceeds to examine the inscriptions, bookplates, shelfmarks, and any other marks of ownership present in each copy; finally, he considers other important material features, ranging from the manuscript waste paper found in one copy to an inscription of four shillings written on the front flyleaf of another. Brief as his survey is, it nevertheless reminds us how each surviving copy of a book is unique.

The three copies of the 1554 English edition of John Gower's *Confessio amantis*¹ (figure 1, top of this page) in the Thomas Fisher Rare

Book Library provide a testament to Pearson's observations, for each copy has a different binding, a variety of ownership marks, as well as other distinguishing features. Copy 1, which was purchased by the Fisher Library in 2006, is bound in full claret goatskin, with gilt-tooled rules, speckled edges and is kept in a matching case. While copy 1 is very much a twentieth-century collector's copy, the inscriptions found on both sides of its title page remind us of the book's earlier provenance. A single date of 1693 is inscribed at the top of the title page, and the signature of Francis Bishoppe with the date of 1616 is found at the bottom of the same page. Finally, and most interestingly, on the verso of the title page is the cipher stamp of Narcissus Luttrell (1657–1732), politician, diarist and book collector (figure 2).

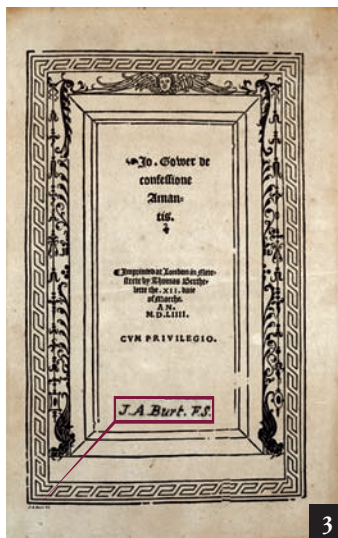
Copy 2 is quite different from copy 1. The binding is hybrid in nature since the blind-tooled light brown late seventeenth- or early eighteenth-century boards are attached to a later rebaked spine. The textblock is similar in composition. While most of the leaves are original, others, including the

title page, are nineteenth-century facsimile replacements (figure 3). In other words, while copy 2 may appear to be a complete sixteenth-century edition of Gower's famous poem, in actuality it is a heterogeneous reconstruction. And the book's provenance, like its text, is similarly illusive. The armorial bookplate of E.W. Pendarves found on the pastedown of the upper board is the adopted name used by Edward William Stackhouse 1775–1853)² (figure 4). Simply stated, Fisher's copy 2 of the *Confessio* is not entirely what it seems to be.

Copy 3 is the most intriguing of the three copies. As with copy two, it is rebound in mottled blind-tooled paneled calf. In the centre of the upper cover is the gilt armorial stamp of George Granville Leveson-Gower, Duke of Sutherland (1758–1833) (figure 5). On the front pastedown are two armorial bookplates: the first is that of Sir John Leveson-Gower of Trentham in Staffordshire, Baronet [Franks *119]; the second, is that of Gower, Earl Gower [i.e. George Granville Leveson-Gower, subsequently First Duke of Sutherland]. These bookplates and the armorial on the upper cover suggest that the



2



3



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copy was in the Leveson-Gower family from at least the late seventeenth century. The inclusion of a genealogy and brief biography of the Gower family line in MS. on the front and back endpapers provides further evidence for such a date. The autograph inscription on the title page reads "Sum e Bibliotheca Geo: Plaxton Revd: Donington et Kynnardly Com. Salop. 1697" (figure 6), and the genealogy on the front endpaper is signed "Geo. Plaxton 7. 29. 1699" (figure 7).

According to the *Clergy of the Church of England Database* (CCED), George Plaxton was Rector of Kynnersley from 1673 to 1704, and of Donington from 1690 to 1703.³ The identity of the writer of the MS in the Fisher copy therefore is clear. But what was George Plaxton's relationship to the Leveson-Gowers? Was Plaxton a part-time genealogist working on behalf of the Leveson-Gowers? Or was

he rather someone who had a special interest in the Gower pedigree? Either way, this genealogy is intriguing, not least because it may have some connection with a famous fourteenth-century book of Gower poems known as the Tresham manuscript.

In her recent book entitled *Printing the Middle Ages* (Philadelphia, 2008), Siân Echard discusses the reception of John Gower's works in a chapter entitled "Aristocratic Antiquaries: Gower on Gower". In that chapter she chronicles the activities of the Leveson-Gower family, particularly their involvement in the financing of different printed editions of the works of John Gower. In 1764, Granville Leveson-Gower, first Earl Gower (1721–1803) commissioned a copy of the Tresham manuscript of Gower's poems. This copy served as the basis for the 1818 printing of Gower's *Ballades and Other Poems* for the Roxburghe Club, an edition overseen by George Granville Leveson-Gower, Earl Gower and later second Duke of Sutherland (1786–1861). This Leveson-Gower was grandson to the man who had commissioned the copy.

Plaxton's manuscript notes are closely linked to Echard's discussion, for his genealogy begins with Sir Thomas Gower (1604/5–1672),

the same Thomas Gower who received the Tresham manuscript from Sir Thomas Fairfax (1612–1671) in 1656.⁴ That Plaxton knew Sir Thomas Gower and saw the Tresham manuscript is more than a possibility, for in the narrative preceding the genealogy in the Fisher copy Plaxton explains,

At Stitnam, in ye North Riding of ye County of York, the Seat of Sr Tho: Gower Kt & Baronet, I have seen some M.S.S. fairly written being the Books of Sr John Gower Kt (the author of this work,) these works of him in M.S. I saw Anno 1671 and 1672 and I suppose they may still remain there in the Library, that Estate wch now belong to Sr John Leveson Gower of Trentham Com. Stratt....(figure 7, next page)

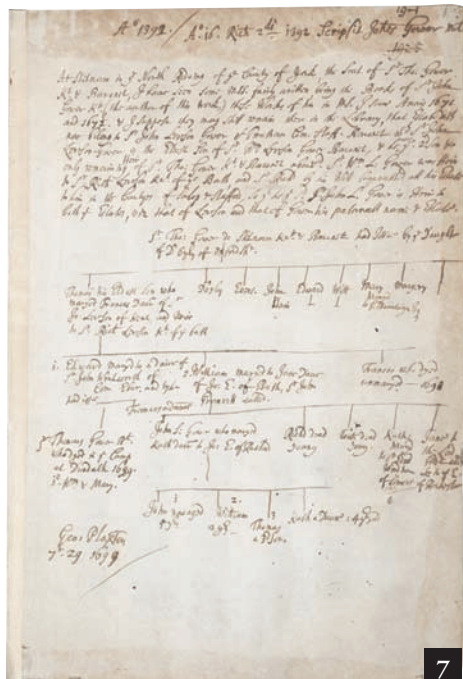
But why such an interest in the medieval poet? As Echard explains, the Leveson-Gowers "believed to be descended from John Gower, through their assertion that they and he could all claim connection to the medieval Gowers of Stittenham in Yorkshire" (107). In other words, the Leveson-Gowers' interest in the medieval poet had little to do with his poetry, but rather with his alleged nobility. Indeed, when Henry J. Todd dedicated his *Illustrations of the Lives and Writings*



5



6



of Gower and Chaucer (London, 1810) to George Granville Leveson-Gower he alluded to this claim:

The proud tradition in the Marquis of Stafford's family has been, and still is, that he was of Stittenham,

and who would not consider the dignity of their genealogy augmented, in enrolling, among its worthies, THE MORAL GOWER! (xxi)

When James Loch produced his *Memoir of George Granville, Late Duke of Sutherland* (London, 1834), he also discussed the Leveson-Gowers' claim to the "ancient Gower estate of Stittenham" by noting that the property had been in the Gower family "ever since a period preceding the Conquest" (11).

For many nineteenth-century critics John Gower's alleged aristocratic credentials, not to mention the Leveson-Gowers' genealogical connection to that claim, were bogus. Indeed, the poet's nobility had been questioned repeatedly not only in the nineteenth century, but in the sixteenth century as well. Dubious as the Leveson-Gower claim may be, it provides a fascinating glimpse into how an ancient historical figure can be appropriated for personal reasons. Indeed, the Fisher Library's copy 2, particularly its armorial, bookplates and manuscript insertions, can only be fully appreciated through reference to the Leveson-Gower family and their desire to establish a genealogical link with the medieval poet.

By looking at the bindings, ownership marks and other evidence of provenance

in the Fisher Library's multiple copies of the 1554 edition of *Confessio amantis* is to experience how a sixteenth-century imprint is reconstructed to conform to the dictates of later ages. To examine books this way is to perform a kind of forensics, for in searching and examining the evidence left we are ultimately led to human beings: those who reshape books to fit different personal and cultural ends.

NOTES

- 1 Gower's 33000 line collection of narrative poetry, *Confessio Amantis*, was written ca. 1386–1390, and first printed by William Caxton in 1483. Subsequent editions appeared from the press of Thomas Berthelette in 1532 and 1554. The 1554 edition is significant for the poem was not to be printed again, in full, until 1810
- 2 See British Museum. Dept. of Prints and Drawing. Franks bequest : catalogue of British and American book plates bequested to the Trustees of the British Museum by Sir Augustus Wollaston Franks (London, 1903)
- 3 <http://www.theclergydatabase.org.uk/index.html>
- 4 The transfer is recorded on the flyleaf to the Tresham manuscript and discussed in Echard 110–111.

DONORS OF GIFTS-IN-KIND TO THE THOMAS FISHER RARE BOOK LIBRARY 2009

Sascha Armour
Katharine Ashenburg
Margaret Atwood

Elizabeth Bacque
James Bacque
Andrew D. Baines
Kirsten Barr
Tabitha Baumander
Miriam Beckerman
Naomi Bell
bill bissett
Robert Brandeis
Jennifer Brown
Yvonne Burgess

Sean Caulfield
Edward Chamberlin
George Elliott Clarke
Miriam Clavir
Sue Colberg

Harold Corrigan
Aileen Cowan
William Davies
Doreen DelVecchio
Barbara Dempster
Ken Dent
Jan Drabek
Marion Dunn
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George Fetherling
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Phyllis Grosskurth
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Peter Harris
Jonathan Hart
Lawrence Hill
Marvin Horenfeldt
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Milton Israel
J.R. de J. Jackson
Nicholas Jamieson
William J. Keith
Crad Kilodney
Richard Landon
Simon Langlois
Jacqueline Larson
Balfour Le Gresley
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Peter Potichnyj
Maureen Price
Ginutis Procuta
Douglas Richardson
Robert Richter
Erika Ritter
Faye Rosenblatt

Barbara Rusch
Michah Rynor
Josef Škvorecký
John Slater
Beverley Slopen
David Solway
Ralph Gordon Stanton
Vincent Tovell
Keith Walden
F. Michael Walsh
Germaine Warkentin
Tyler Ward
George Whipple
Mary Williamson
Joan Winearls
Mary P. Winsor
Fred Winter

THE HAZARDOUS LIFE OF A SPY

Elisabeth Anne Jocz

While conducting research into the Fisher Library's Forbes Collection (the seventeenth-century library of a non-conformist minister of Gloucester) I became intrigued by the activities of the Dissenters or Non-Conformists. During my research I became particularly fascinated by the career of William Leving. The main sources for this article are the State Papers (Domestic Series) held in the Public Record Office.

EAJ

THE RESTORATION OF Charles II in 1660 to the throne of England, Scotland and Ireland did not please everyone in spite of the mood of general rejoicing reported by Samuel Pepys. Throughout the reign there were many attempts to oust the King and return the country to a republic.

Among the disaffected were many of Cromwell's soldiers. To counteract this threat the office of the Secretary of State, Sir Henry Bennet, later Lord Arlington, and the Under Secretary of State, Joseph Williamson, established a network of spies or intelligencers to keep track of their activities.

From March 1663 Sir Thomas Gower, the sheriff of Yorkshire, had been collecting information about a proposed insurrection in the north of the country to begin on 12 October. The plot, known as the Farnley Wood, Kaber Rigg, Westmorland or Derwentdale plot, which would have been extremely serious, petered out because of lack of strong leadership and organization. The two hundred or so men who did go to one of the meeting places at Farnley Wood on the 12th found too few awaiting them and slowly dispersed. Intended to have been general throughout the kingdom, it was foiled by the arrest of many of the ringleaders. Others, however, managed to escape and the search for them continued for the next few years.

Caught up in the plot was William Leving, also known as Captain Leving, Leeving or Leeming; later he adopted the alias Leonard Williams. Deeply incriminated by the spy Joseph Crowder, he was captured and imprisoned in York Castle. Two witnesses willing to testify against him were found. To save himself, Leving offered to turn informer. Sir Roger Langley, High Sheriff of Yorkshire wrote to Sir Henry Bennet:

I fynde that if any could be founde to get him out of the gaole, soe as he might not be suspected by his own partye he might be of great use, for he assures mee if he were out he would not question to lett you know some of the counsell now in London.

By the end of May 1664, Leving was in the Tower of London, close prisoner for

treasonable practices. He did not stay there long, having suggested that he be allowed to escape to get information of every plot hatched "and shift as a banished man, in order to do His Majesty service and prevent suspicion". By July he was free and beginning operations against his former friends. To avert suspicion his name was included in a proclamation of 27 July "for discovery and apprehension of several traitorous conspirators".

Under the alias of Leonard Williams, he kept Bennet informed as to the whereabouts of several of these people and frequently requested payment for his services "something to depend of". Bennet's confidence in Leving was shown by the pass he issued on October 5th:

This is to certify to whome it shall concerne that the bearer hereof William Leving is employed by mee and consequently not to be molested or restrained upon any search or enquiry whatsoever.

On several occasions Leving's intelligence was sufficient to warrant the arrest of some of the conspirators, who somehow always managed to escape because of the carelessness of the officers sent to apprehend them. At one point Leving was himself suspected of being a traitor and almost murdered by several armed men, but managed to persuade them that they would long since have been taken had he betrayed them. He was freed but thought it best to live in retirement for a while.

It did not take him long to find new plots, however, now expanding his activities to spy on the nonconformists or dissenters and their conventicles or meetings. In 1665 Leving formed a partnership with William Frear, Fryer or Freyer, alias John Bettson and they received twenty pounds each though this did not satisfy Leving. He had expected something extraordinary for the great hazards he had run, and claimed that Bettson would have worked harder, and been more faithful to him, had he obtained more money. In letters to Bennet Leving wrote that he was "early and late" with Captain Gilbert Thomas, one of the marshals, to show him the houses and places used by the conspirators who had intended to take

houses near the Tower, Whitehall and other places in the city where they could gather arms and, when ready, kill the King, the Dukes of York and Albemarle and the Lord Chancellor.

In April 1665 Leving suggested that a journey into the country would "tend much to his maiestys service" and a pass was issued on the 17th:

Charles...to all mayrs headborowes bayliffs constables and to all others whome it may concerne Greetings. Wheiras wee have thought fitt to employe our trusty and wellbelovd Willyam Leving in certain secret matters of much importance to our servis Our will and pleasure is That hee bee permitted freely and quietly to soe pas and repas in the execution of the said servis without lett trouble or molestation.

Leving and Frear travelled as far as Leicestershire where they were apprehended by Lieutenant Needham as suspected persons. A letter was sent to Bennet, now Lord Arlington, enquiring whether the pass was a forgery. Leving also wrote requesting "two lines" from Arlington so that they could be speedily released. He was allowed to continue his journey to Durham where he discovered that his friends there had no intention of plotting though their hopes were great. By the end of June he was back in London "after finding all things in a verry quiet posture" and in September was asking Arlington for his salary, a quarter of a year in arrears, and promising continued vigilance.

He seems to have received nothing, as by January 1666 lack of money was preventing him from doing "what might have been done". He begged for relief, or, at least a job as a soldier, even though he was now in a better state than ever to give information as he had relations and friends among the plotters. His name, however, was still appearing on lists of those accused of offences against the state.

In May Leving told Arlington that a new design was in agitation:

I have discovered severall houses where the Baptists and Fift Monarchy men meet att, one or other of them every sabbath day. I have shewed Mr Thomas the houses and let him see severall persons as they went in, many of which I know; and they are those that used to associate with the persons your honor would have taken and I am very confident there is sume of them at these meetings - constantly, for they are in towne, and a few days since I saw Capt. Hume who was collector in Scotland, and one man walke in the streets. I was alone nor had I time to send for any; otherways they might easily have beene taken. I am not able to keepe a man nor has Mr Thomas as he says, any allowance to keepe any, which is of absolute necessity if you will have them taken this way.

Leving and Frear were responsible for Hume's capture and imprisonment in the Tower in August. They again asked Arlington for reimbursement. A new plot was discovered, this time based in Ireland, to where the two were ordered to go to search for the chief conspirator, Thomas Blood, and his confederates. Arlington changed his mind, however, and they wrote asking for reimbursement for money they had laid out for horses and equipment for the journey. They insisted no one could be more useful or more eager to serve than themselves. Leving was finally sent to Ireland and reported in December that, although he had not been able to apprehend the miscreants, he had found a willing informant, whom had brought him back to London. "Wee together can doe your buisnesse, wee will engage our lives for itt." In February 1667 Leving felt confident enough of success to ask Joseph Williamson for a warrant to apprehend fifteen proclaimed persons and on 2 March was issued "to Leonard Williams alias Leving":

It is his Maties pleasure that you make diligent search in all suspected places for the person of Major Blood, and him having found to seize and apprehend, and to search for and seize all such armes and instruments of warre you shall find in the place where hee shall bee seized which if it bee within the citties of London or Westminster you are to bring him before mee his Maties principall secretary of state or otherwise to carry him before any of his Maties deputy Lieutenants or Justices of the Peace for treasonable practises. In the due execution hereof all his Maties officers and loving subjects whom it may concerne are to bee aiding and assisting unto you upon occasion.

With his warrant in his pocket, Leving made his way towards York but his chronic lack of money led him into evil ways. On 18 May John Mascall wrote to Williamson from York saying that Leving had been imprisoned in York Gaol as a highwayman. And on the 22nd William Johnson, postmaster at Leeds, sent further details to Thomas Gardiner, the controller of the Post Office in London. There had been several robberies recently and two thieves had been taken. One, Leving, had been sent to York, the other William Frear had escaped and there was "a hue and crie" after him. Johnson enclosed an intercepted letter from Frear to Leving, and suggested that Frear could be taken at Ward's house, the address to which Frear sent his letter, and that Leving and Ward were undoubtedly one and the same person. Frear's letter suggested that Leving meet him at his mother's house. Another hand has added: "There is noe doubt thatt Frear is with Mrs. Liveings." A warrant was at once issued for Frear's arrest

"for dangerous and seditious practises" and he was taken into custody.

Leving wrote to Williamson on 10 June saying that he was committed prisoner only for "a pitifull sume, the pretence is but four shillings and sixpence which is all I lye for though it is possible I may be rendered as odious as ill will and malice can devise". He asked Williamson to deliver an enclosed letter to Lord Arlington who he hoped would order his liberty in consideration of his fidelity to the King. In that letter he says nothing about his predicament, but only that he has had the happiness to gain the acquaintance of yet another "gentleman whose quallity, birth, education, estate, interest and ability bespeaks him a considerable agent for the management of affaires of the greatest importance". He continues to write in glowing terms of this man who has wound himself into "the most desperate intreagues of all sorts of dissatisfied persons". Leving could not give the man's name until he knew Arlington's intentions. He wrote to Arlington again on 26 June reiterating the usefulness of "that person", and saying that he himself was very much persecuted and likely to be accused, through malice, of more than he was guilty of. He begged for a little money as his necessity was great and promised that he should "as much as possible be serviceable to his maiesty". He was transferred from York Castle to Newgate.

Leving continued to send letters to Arlington begging for money and help. It was decided to send John Mason to York to answer the charges against him and Leving was to accompany him. Leving wrote to Arlington from Newgate on 11 July explaining that, having spent all his money while waiting for employment and losing hope of any, he went to visit friends in Leicestershire. There he fell into ill company and broke the law but had hurt nobody. Had he not been imprisoned, however, he would not have met the person he had before mentioned who wanted to "betake himselfe wholly to his maiesty service; there is noe lye of fear to oblige him to it nor the least necessity but nearly out of conscience". He would discover any treachery, either foreign or domestic. If Arlington would satisfy the Lord Chief Justice of Leving's usefulness and free him without sending him back to York, he would bring the person to Arlington. If he had to go, he begged Arlington's favour to bring him off. Warrants to remove Mason from the Tower and Leving from Newgate and convey both to York Gaol were issued on the 20th.

Now begins the last chapter in the story of William Leving. With John Mason, Leving duly set out from London under a guard led by Corporal William Darcy. They were between Wentbridge and Darrington when

Captain John Lockyer, Major Thomas Blood and others fell upon them in a narrow lane and, after a fierce fight, rescued Mason. Leving continued the story in a letter to Lord Arlington on 25 July,

I road into the towne and called for assistance but the people being sore afraid at this desperate fight run all into there houses and not one man appeared to there assistance, till the enemy was gone and immediately as soone as Justice Stringer had notion he came in person to incourage the party and tooke care to provide a surgeon to dress there wounds and I have given the best directions I can of the country which I knew Capt. Mason know and the Justice has taken the best care immaginable in sending hugh in cry after them.

Leving himself had escaped by hiding in a house and, when their assailants had left, had surrendered himself to the Corporal. Those who were able to travel went on to York and on the 27th John Mascall sent a report of the attack to Williamson. Twelve well armed horsemen were responsible and had secured all entrances into the area. It appeared that they had intended to kill Leving. Darcy sent his own report on the 29th. The attack took place on Thursday evening about six or seven o'clock from their rear. They fought for half an hour "till wee were so disabled wee could engage them no longer, Proctor being shot through the bodye, Knifton through the arme, Lobley through the thigh, Hewet into the backe, and I wounded in the hand and head, my horse was shot in the leg". It was Saturday before the remaining three with Leving arrived at York. Four of the men had had to remain behind, "I tooke all possible care I could for them but they will want money for it will be three months before they will be able to stirre".

A grant of pardon was given to William Frear on 30 July, and on the 31st a notice was sent to the judges, sheriff and others that Leving could be reprieved if found guilty only of felony. This was not to be. In early August Leving was poisoned, by person or persons unknown. One last letter dated 5 August was found on his body:

Dureing my compliance with the Fanaticks I was always faithful to them and after my eyes were opened that I knew better and his majestie was graciously pleased to pardon and employ me, it was his pleasure that I should not be obliged to reflect upon any thing that was past, in order to the accusation of any person though for the future I was to be as instrumentall to his majestie as I could which I ever since have been, and shall so continew (while I live).



WENTWORTH DILLON WALKER (JUNE 23, 1917–NOVEMBER 6, 2009)

A PHILANTHROPIST IN THE true sense of the word, Wentworth Walker felt strongly that those who were successful in life had a responsibility to give back to society, especially to the arts.

For many years a devoted patron, researcher and Friend of the Fisher Library, Wentworth passed away in November of last year at the age of 93. He was warmly remembered by his friends and family during a celebration of his life held at the Arts and Letters Club in December, of which he was a member for seventy-one years.

“Wenty” as he was affectionately known, is pictured above in 1931, second from right, with his male cousins at the Walker family retreat at De Grassi Point, known as “Broadeaves”. Wentworth often spoke of his many fond memories of good times shared with cousins and other family members at Broadeaves over the years.

His grandfather, Sir Byron Edmund Walker, was an important figure in his life and someone he greatly admired. Like his grandfather, Wentworth took a keen interest in Robert Browning, in cultivating the aspirations and development of younger people, in the extended Walker family history, and in arts and culture. He had a special affinity for young people, with whom he was always friendly and open, constantly showing a genuine interest in their plans, hopes and dreams.

Wentworth often let us know that he enjoyed working with Fisher Library staff on the Walker family papers, just as we enjoyed spending time with him. His warmth, generosity and kind spirit are greatly missed and fondly remembered.



CARDS FOR MANY OCCASIONS

The Library is pleased to offer for sale a variety of cards.

You can purchase holiday cards, note cards, and most exhibition catalogues at the Library Book Room on Tuesdays and Thursdays from 11:00 am to 3:00 pm on the second floor of Robarts Library. You can also send an email request to darlene.kent@utoronto.ca, or visit the Fisher Library website at www.library.utoronto.ca/fisher/publications/cards.html to view more items available in our inventory.



MARK YOUR CALENDAR FOR UPCOMING EVENTS...

EXHIBITIONS 2010–2011

Exhibition hours: 9–5 Monday to Friday
Thomas Fisher Rare Book Library
120 St. George Street, Toronto, Ontario

12 October 2010–14 January 2011

*Through Foreign Latitudes and Unknown
Tomorrows: 300 Years of Ukrainian Émigré
Political Culture*

7 February–3 June 2011

*Great and Manifold: A Celebration of the
Bible in English*
Exhibition opening Tuesday 08 February

20 June–2 September 2011

*In Memoriam: Highlights from the Stanton
Collection*
Exhibition opening TBA

PLANNED EVENTS 2011

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

Wednesday, 2 March 2011

*The Leon Katz Memorial Lecture
Canadian Wildflowers*
Alexander Globe, Professor Emeritus of
English, University of British Columbia

Wednesday, 30 March 2011

*The Gryphon Lecture on the
History of the Book*
Book Reviewing for a New Age
Linda Hutcheon, University Professor
of English and Comparative Literature,
University of Toronto

Editor's Note

This issue was edited by Philip Oldfield, Anne Dondertman and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

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

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

The

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