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

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THE ABC OF BOOK DONATIONS

Anne Dondertman

Acting Director, Thomas Fisher Rare Book Library

IN READING OVER the annual review of book donations in the past few years of *Halcyon* I was impressed anew, by the masterful way in which Luba Frastacky summarized each year's gifts, and also by the incredible richness and diversity of the material being offered to us. Fortunately 2011 continued the pattern, despite the loss of our Director, Richard Landon, and the retirement of Luba Frastacky after forty plus years of service.

Our review of 2011 gifts begins with notable single donations, such as the 1681 edition of *Histoire des juifs* by Flavius Josephus, donated

by I.H. Koven; a 1669 printed *Ordonnance* of Louis XIV, the gift of the estate of Eleanor A. Swezey; and a three-volume set of Lord John Hervey's *Memoirs of the reign of George II* from the library of Lytton, donated by Jason Boyd. A significant gift was a collection of thirteen scarce and important works by Samuel Johnson, given by David Beatty, which include such high points as the first edition of the first publication bearing Johnson's name (*The vanity of human wishes*); a copy of *A Journey to the Western Isles of Scotland*, uncut, in original boards; and the first edition, first

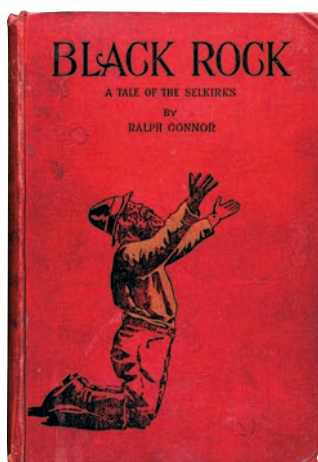
state of Boswell's *Life of Johnson*. We were also fortunate to receive what is certainly the largest private collection ever assembled of the works of Canadian author Ralph Connor, donated by bibliographer Thomas Vincent. When added to the Fisher's existing holdings, the Connor collection now totals close to five hundred volumes. This prolific best-selling author of *Glengarry School Days* and *Black Rock*, is so little known today, but was a household word in his own time.

Many of this year's donations fall into three broad categories: Art, Bibles, and Canadiana.

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OPENING PAGE: Illustration for Albert Flamant's *Personnage de comédie*. Paris, 1922. **THIS PAGE, CLOCKWISE FROM LEFT:** Cover of 1898 edition of Ralph Connor's *Black Rock*; Budweiser beer label from donation of Canadian beer labels; title page from *The Cook Not Mad* (1831).



Under the broad heading of **art** are included outstanding examples of the book arts, from a large collection of over two hundred finely printed early twentieth-century Czech and Slovak books donated by Carl Alexander, to one of Paul Johnson's remarkable artist's books from Ken Dent. A unique and comprehensive

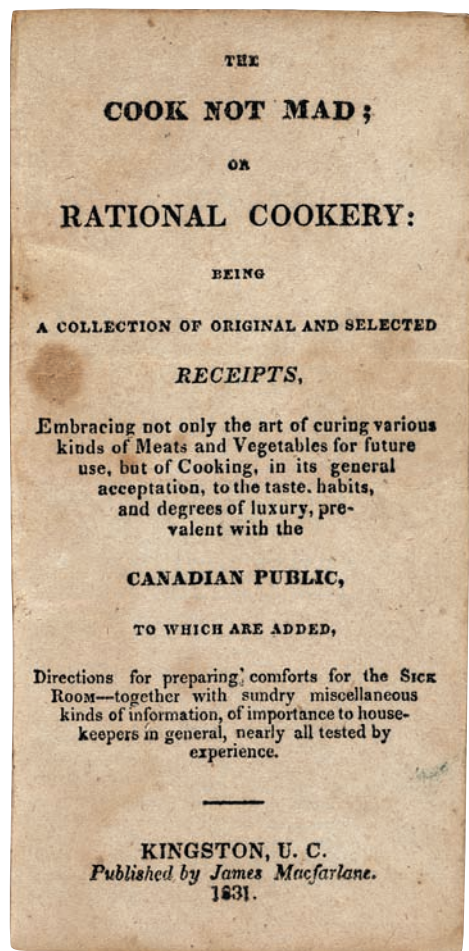
collection of Canadian beer labels dating back to the 1880s, donated by breweriana collector Lawrence Sherk, provides a unique window into evolving graphic design and its role in marketing and advertising. The very timely donation by George Grant of a substantial collection of prints and books illustrated by French artist George Barbier was most welcome, as an exhibition on Barbier is planned at the Fisher Library for the fall of 2013. The donation includes one of his finest works, *Personnages de comédie*, one of 150 copies, signed by the artist. Antonio Franceschetti donated a lavishly illustrated four-volume folio set of Dante's *Commedia*, published in Florence between 1817 and 1819. Joan Winearls contributed a number of illustrated volumes of ornithology to be added to the Baillie collection. Douglas Richardson and Catherine Heard added art exhibition catalogues. There were also two interesting gifts of cartographic material—wall maps from Michael Marrus, and a lovely eighteenth-century hand-coloured atlas from Joan Yolleck.

We continue to get inquiries about **Bibles**, following the success of Pearce Carefoote's King James Bible exhibition. Just when we think we have examples of every conceivable manifestation of the text we are offered another significant or unusual item. Ann Ferguson donated a number of English Bibles and prayer books from the collection of the Woodrooffe family, including the first printed edition of the Wycliffe Bible, originally issued in a small edition in 1731. Shirley Shields donated two Welsh Bibles, as well as a Bible published in Paris, Ontario in 1884. The first Bible actually printed in Canada did not appear until 1943 and was donated by Pearce Carefoote himself, having been acquired for the exhibition. An 1822 Edinburgh edition of the King James

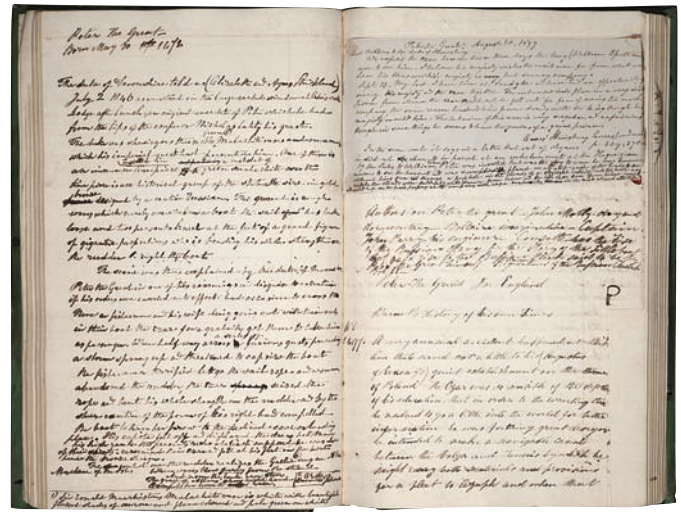
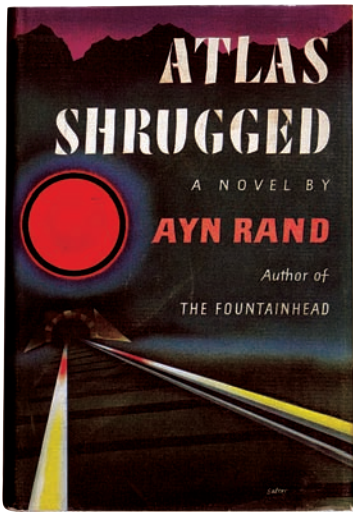
Bible came from Alexander Aird, and an 1890 Philadelphia edition from Barbara Dempster. Reuben Klein contributed a limited edition Pentateuch, published in Jerusalem in 1989. Other religious texts donated last year include a miniature 1890 *Book of Common Prayer* from John Morris.

One of the greatest strengths of the Fisher Library is **Canadiana**, with special emphasis on Canadian literature of all periods, and history and politics, particularly the radical left, which is well represented in the Kenny Collection. This year has seen some outstanding contributions to the Canadiana holdings. In addition to the Ralph Connor collection already mentioned, Professor Vincent also donated a significant William Kirby collection, again strengthening our existing holdings. Books from the library of a descendant of the Strickland family, Mary Alice Dunn, came to us from Grant and David Johnston and Susan Armstrong. The Stricklands were a literary family—five of the six Strickland sisters were professional writers—and while the eldest sister, Agnes, author of *The Queens of England*, stayed in Britain, two younger siblings, Susanna Moodie and Catherine Parr Traill, emigrated to Canada and were among our earliest literary figures. The collection includes books that were in the Dunn library over several generations, including copies of works by all the Stricklands, mostly association and presentation copies, as well as scrapbooks and commonplace books owned by the Strickland sisters, all contributing to the picture of everyday life in Upper Canada.

Other additions to the Canadian literature holdings include donations of Gwendolyn MacEwen material from Virginia Dixon and Emilio Passani, photographs of Canadian authors from Robert Brandeis, and donations by Bernice Bell, Adele Dibben, Mariel O'Neill-Karch and Michah Rynor. We are pleased to have received the first instalment of Mary Williamson's remarkable cookbook collection. Twenty-five of the earliest and most significant Canadian cookbooks, including one of only two known copies of the first cookbook published in Canada in 1831, *The Cook Not Mad*, were donated in 2011, with more to follow. Other donations include several with a focus on military history—a collection of books on Canadian military history from Graham Bradshaw; a photograph album, scrapbook and related ephemera belonging to Lt. Colonel Bascom Darwin and his activities at the Royal Military College from his descendant Ian Darwin; and the first seven issues, probably the



BELOW, L TO R: First printing of *Atlas Shrugged* in its original dust jacket; cover of 1501 Lyon edition of the works of St. Bernardine of Siena; scrapbook that belonged to Agnes Strickland.



only surviving copies, of the station newspaper of the RCAF 32 Radio Detachment, entitled *The Sentinel*, published in 1944 at Port Aux Basques, Newfoundland from Stephen Kurtz. We received additions of leftist material to the Kenny Collection from David Gurin, Susan Klayman, and David Orenstein, as well as Rochdale College ephemera from Katherine Lochnan. Continuing with the military theme, Paul Boytinck donated German POW material, which complements holdings in the James Bacque collection.

Three large and important book donations came from long-time Fisher donors Michael Walsh, Ronald Peters and Richard Landon. Michael Walsh augmented the philosophy collection named after him by adding more than four hundred additional titles. These range from a scarce eighteenth-century edition of Charles Bonnet's *The Contemplation of Nature* to the first printing of Ayn Rand's modern classic *Atlas Shrugged* in the original dust jacket. Michael Walsh has also made generous provision for the continued growth of the Walsh Philosophy Collection by setting up a special endowment for philosophy acquisitions. The first acquisition from this fund, made earlier this year, is the rare first edition of Francisco Suarez's most important work, *Tractatus de legibus*, an outline of the principles of natural and international law, published in Coimbra, Portugal in 1612.

The Peters books, as always, are an impressive sight even before opening their covers. Since 1987 Ronald Peters's almost annual donations have added scarce and important works, always in impeccable condition, all outstanding examples of the bookarts, many in contemporary bindings, with a distinguished or interesting provenance, by early printers,

or later fine printers of deluxe or illustrated books. This year continues in the same vein, and includes a 1501 Lyon edition of the works of St. Bernardine of Siena, one of the greatest preachers of the day, bound in contemporary beech boards with a stamped vellum spine; a 1597 polyglot edition of the Book of Joshua, a 1790 large paper copy of Samuel Ireland's *A Tour through Holland, Brabant, etc.* with each of the plates in two states: as engravings printed in sepia; and as hand-coloured aquatints. Another highlight is a nineteenth-century edition of Izaak Walton's *The Compleat Angler*, with original photographs taken along the Lea River by Peter Henry Emerson.

Shortly before his death, Richard Landon made a donation of three collections: works by and about Andrew Lang, the Scottish poet, novelist and collector of folk tales; of the writer, critic and publisher Kenneth Hopkins; and the writings of English bibliophile and poet Frederick Locker-Lampson. These three literary figures with multi-faceted careers are typical of Richard's collecting interests, and in each case the donation comprises both primary works, including original manuscript material and/or correspondence, and secondary works which further deepen the research potential. Donations in Richard's memory from several friends and colleagues include a 1517 edition of Seneca's *Tragædiæ* donated by William Johnston; a copy of Day's *English America* in a remainder binding as issued by the Victorian publisher T.C. Newby, who was one of Richard's great interests; and a nineteenth-century watercolour of Eshton Hall, painted for or by book collector Frances Mary Richardson Currer, donated by Mary Gilliam.

Heather Jackson's financial donation in memory of her husband, James Robert de

Jager Jackson, to be used for acquisitions, has allowed us to add a number of literary works of the eighteenth century to the Fisher Library's collections. Among these are several early and scarce titles by women poets, such as verse by a domestic servant, Frances Greensted, published in Maidstone in 1796, and two works by Elizabeth Thomas, who struggled to make a living as a poet, but died a debtor in Fleet Prison in 1731.

In 2011 the Fisher Library was fortunate in receiving just over a hundred individual donations of books and manuscript material. It is impossible to do full justice to all these gifts in our two review articles in *Halcyon*, and I apologize to those few who were not specifically mentioned this time. We are immensely grateful for all these valuable additions to our holdings, whether large or small. I would like to emphasize also the significant contribution to our acquisition program made by all members of the Friends of Fisher through their annual donations. This year I was able to draw on the fund to purchase several items that would otherwise be difficult to acquire with existing resources, such as the 1513 first illustrated edition of Vitruvius's *De architectura libri decem*, bound in full contemporary blind-stamped pigskin, and the only surviving copy of the third Canadian imprint, a broadside issued by John Bushell in Halifax in 1752.

I would like to thank Luba Frastacky for her exemplary oversight of gift-in-kind donations over many, many years. I was also fortunate to have the help of graduate student Eva Jurczyk, who did so much to ensure that everything ran smoothly after Luba's retirement.



MANUSCRIPT GIFTS IN 2011

Jennifer Toews and Natalya Rattan
Thomas Fisher Rare Book Library

THE RUSTLING OF autumn leaves reminds us that winter is just around the corner and that once again it is the time of year when we choose to celebrate our wonderful manuscript donors. Highlights of the past year include the following for your reading pleasure...

Authors/Poets/Literature/Translation

Poet **MELVIN ROBERT APPELL** donated his second accession this year. This donation consisted of a manuscript for 'Heimat'; correspondence, including extensive correspondence with Doug Henderson; and other printed ephemera related to his life and work.

Author and Yiddish translator **MIRIAM DASHKIN BECKERMAN** added to her papers at the Fisher Library with a donation of her English translations of David E. Wolpe's autobiography *I and My World*, and 'Umlegale' *idn shpalt n iamen*, or 'Illegal' *Jews Split Seas* (the story of an illegal journey to the land of Israel) by S. Isban.

Playwright and author **MARY BURNS** donated her notebooks, drafts, correspondence, and teaching notes. Pieces in this acces-

sion include: manuscript drafts; play drafts regarding the controversial Vancouver-based Woodlands School called 'Forsaken' or 'Home for the Friendless'; as well as a Woodlands' project entitled 'Imperfect'.

Canadian writer, **ELSPETH CAMERON**, known primarily for her biographies of prominent Canadian figures, as well as for her published volumes of poetry and a memoir, also made a donation to the Fisher this year. Cameron's fifth donation to the Fisher includes archival material related to her life and work predominantly between the years of 2005 and 2010. Featured within this accession is her speech for the Margaret Laurence Lecture (part of the Writers' Trust of Canada's annual lecture series), as well as research materials and photographs for her book, *And Beauty Answers: The Life of Frances Loring and Florence Wyle* (2007).

In 2011, historian, poet and writer **AFUA COOPER** took on the role of the James R. Johnston Chair in Black Canadian Studies at Dalhousie University in Nova Scotia. She also made a second donation to the Fisher Library that contains academic, poetic and other

manuscript material for her works, including *The Hanging of Angelique: the Untold Story of Canadian Slavery and the Burning of Old Montréal* (2006); a variety of personal, literary, and academic correspondence; materials regarding her readings and lectures; and posters. Also included within this collection are edited manuscripts by other authors such as *The Book of Negroes* by Lawrence Hill, *Ghettostocracy* by Oni the Haitian Sensation (Ingrid Joseph) and 'Nativity' by Lansana Sekoum, which features commentary by Afua Cooper.

RUDYARD FEARON added to his archives this year with drafts of first poems, early poetry, correspondence, schoolwork and personal material.

This year we received from writer and poet **GEORGE FETHERLING** drafts of his manuscripts such as *Indochina: Now and Then*, *Plans Deranged by Time* as well as a play adaptation of Fetherling's *Walt Whitman's Secret* by Sean O'Leary; and a significant amount of personal and professional correspondence, including substantial correspondence with poet, Bruce Whiteman.

OPENING PAGE L TO R: Drawing from 'The Voice Inside Me: A Memoir' by Elizabeth Ikiru. Gift of Morris Wolfe; Pencil sketches. Gift of Alberto Manguel; Rudy Fearon acting photo. Gift of Rudy Fearon. **THIS PAGE:** Photo of Ball-B-Q grill (Shepherd and Casters product, 1972–73). Gift of John Millyard.

ROSEMARY [HEENAN] GOSSELIN donated her 1958 thesis for the Journalism program at Carlton College, (later Carlton University) on Montreal poets, including Frank Scott, Irving Layton, A.J.M. Smith, Louis Dudek, Leonard Cohen and others. She took extensive notes while at a meeting of a group of well-known poets in Montreal and included these in her thesis. Included are three personal letters from Irving Layton, Leonard Cohen and A.J.M. Smith written in 1958 following this meeting.

A longtime donor, writer and professor **PHYLLIS GROSSKURTH** also gave us more of her materials this year, including teaching notes, manuscripts for *Psyche and Schism: The World of Melanie Klein* and *Byron*, essays and reviews, notebooks, and personal and business correspondence.

Writer and poet, **MAUREEN SCOTT HARRIS'S** 2011 donation consists of correspondence, drafts, printed appearances and other material related to her life and work, including drafts of 'Learning My Place', recently published as *Slow Curve Out* by Pedlar Press; Milkweed Collective projects; notebooks; agendas; and a significant amount of material pertaining to applications for grants and writers' workshops.

This year we also received materials from Amanda Jernigan regarding material relating to Canadian poet and writer **K.D. MILLER** and her correspondence with Richard Outram.

A new donor this year, writer, editor and professor **SEAN KANE**, donated his correspondence with, among others, Margaret Atwood. His letters to and from Robert Bringhurst deal with aspects of each other's writings. Correspondence with Graeme Gibson includes discussion about the latter's screenplay for Sinclair Ross's *As For Me and My House*. There is also correspondence from Scott Symons, partly concerning *Civic Square*, and *Helmet of Flesh*, letters from Morocco, drafts of *Civic Square*, correspondence with John McConnell (former partner of Scott Symons) and the draft of a novel. The donation also contains correspondence with Dennis Lee, 1970–2010, and extensive draft material of poems, prose, including literary essays and other material by Dennis Lee, accompanied by Kane's thorough editorial commentary.

Sean Kane was appointed to the University of Toronto English department, following completion of his PhD there in 1972. He then joined Trent University, becoming the chair of Cultural Studies when it was founded in 1978. He is the son of Hugh Kane, senior

publisher at McClelland & Stewart, and later Macmillan Canada, known for such successes as Joseph 'Joey' Smallwood's *I Chose Canada*, John Diefenbaker's *Our Canada* and Dennis Lee's *Alligator Pie*. The Sean Kane papers are a welcome addition to the Fisher Library holdings, nicely complementing the papers of his father, Hugh Kane, donated in 1984 by Mrs. Lorna Kane.

MALCOLM LESTER donated business files related to the operations of the publishing house Lester & Orpen Dennys in the 1980s. Some material related to Key Porter, Christopher Ondaatje and Jack Shapiro also forms part of this gift.

JACK MCLEOD contributed his personal correspondence, particularly with old friend R.E. 'Dick' Spencer, the basis for 'Zinger' of the Zinger novels, drafts, photographs, radio scripts, essays, lectures and other material related to his life and work.

Jack MacLeod (aka McLeod) was born in Regina, Saskatchewan, in 1932. He earned a BA and MA in Economics from the University of Saskatchewan before taking a PhD in Political Science at the University of Toronto where he taught from 1959–1996. An experience in Budapest during the Hungarian Revolution in 1956 led him to begin writing political journalism, some of which appeared in the Globe and Mail, the Toronto Star, Saturday Night, Books in Canada, Canadian Forum and the Journal of Canadian Studies as well as on the CBC. MacLeod published several academic works with the U of T Press, Oxford University Press and McClelland and Stewart and two political science textbooks. His two previous novels, Zinger and Me and Going Grand were on bestseller lists. Jack MacLeod is currently professor emeritus in the Department of Political Science at the University of Toronto. (Excerpted from a piece on McLeod by Michelle Walker at www.openbooktoronto.com.)

The ninth donation for **ALBERTO MANGUEL'S** Papers includes archival material and work related to his life predominantly between the years of 2009 and 2010. Featured within this accession are new manuscript drafts for novels including 'City of Words' or *Eine Stadt aus Worten* (German), new and revised entries for *Diccionario de Lugares Imaginarios*

(*The Dictionary of Imaginary Places*), and *Las aventuras del Niño Jesús*. As well, there are drafts for introductions he wrote in books such as *The Solitudes* by Luis de Góngora; and music and art projects for the Fondation Cartier: Moebius–Transe Forme Exhibit ("Metamorphoses" anthology by A.M.), and for the Metropolitan Opera; original drawings; other writers' manuscripts and page proofs; material pertaining to various lectures, seminars and readings; printed books; periodicals; magazine appearances; clippings; the Lettres d'automne and Montauban DVDs; 2007 Massey Lecture: *The City of Words* CD; and significant correspondence with Westwood Agency, Schavelzon Agency and author Isabel Huggan.

This year, writer and editor **JOHN MILLYARD** donated new drafts, notes, manuscripts, research, accounts, business files, photography (predominantly from the 1960s–70s), and materials related to Money Jar Publishing.

The **GOLDIE MORGENTALER** donation of her mother, **CHAVA ROSENFARB'S** papers includes drafts and proofs of *The Tree of Life* [*Der Boyim Fun Lebn*]; *Bociany* [a novel about life in a Polish shtetl] and *Of Lodz and Love; Survivors* [translated from the Yiddish by Goldie Morgentaler]; address and daybooks; most of the printed manuscript of *Briv tsu Abrashn* [*Letters to Abrasha*]; *Bird of the*



BELOW: Josef Škvorecký with his wife Zdena Salivarová (top); early play photograph (Allan Stratton third from left). Gift of Allan Stratton (bottom).



Ghetto; correspondence with family, friends, authors, editors and publishers, including Isaac Bashevis Singer, printer and publisher Israel London, Elaine Kalman Naves, and other material related to her life and work. Chava Rosenfarb was born on February 9, 1923 in Lodz, Poland. By the time she was ready to graduate high school, Rosenfarb and her family had been incarcerated in the Lodz ghetto, and it was in the ghetto in 1941 that she received her high school diploma. In the ghetto she began to write poetry, waking up at dawn from her bed of chairs to compose her poems in bookkeeping registers in the hours before going to work at her various ghetto jobs. Rosenfarb's talent brought her to the attention of Simcha-Bunim Shayeitch, the great ghetto poet and author of the epic poem "Lekh Lekho." She became Shayeitch's protégée and it was he who introduced her to the writers' group of the Lodz ghetto, who quickly recognized her talent and accepted her, at age seventeen, as their youngest member.

Later, having fled Europe for Canada, she published her first collection of poetry, *Di balade fun nekhstikn vald* [The ballad of yesterday's forest] in London in 1947. This was followed by a book-length poem about her father, *Dos lid fun yidishn kelner Abram* [The song of the Jewish waiter Abram]; and the poetry collections *Geto un andere lider* [Ghetto and other poems] and *Aroys fun*

gan-eydn [Out of Paradise]. Her play *Der foigl fun geto* [The bird of the ghetto], about the martyrdom of the Vilna ghetto partisan leader, Isaac Wittenberg, was translated into

Hebrew and performed by the Habimah, Israel's National Theatre, in 1966.

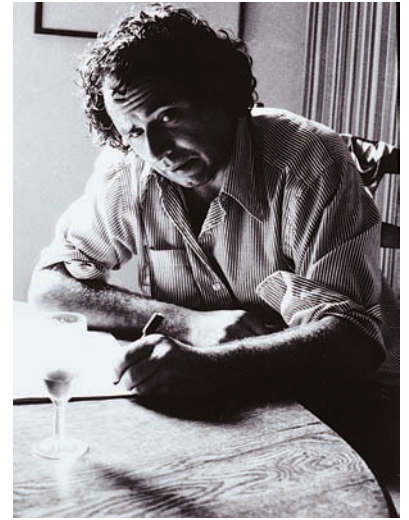
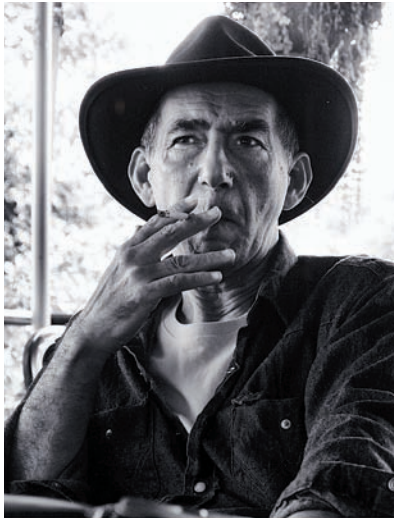
The Tree of Life earned Rosenfarb prizes and kudos in lands as diverse as Argentina, Mexico and Australia, to say nothing of the US, Canada and Israel. These included the Niger Prize from Argentina, the Atran Prize from the United States and the Canadian Segal Prize, which she won twice. In 1979, Rosenfarb was unanimously awarded one of Israel's highest literary honours, the Manger Prize for 1979.

Rosenfarb followed *The Tree of Life* with the two-volume novel *Bociany* in 1982, named after an imaginary Polish village. *Bociany* was translated into English by the author herself and published in two volumes as *Bociany and Of Lodz and Love*. The translations won for Rosenfarb the John Glassco Prize of the Literary Translation Association of Canada in September 2000.

Rosenfarb had two children with Henry Morgentaler, a daughter Goldie and a son, Abraham. When her marriage to him ended in divorce, she became the common-law wife of Simkha-Binem (Bono) Wiener, whom she had known from her school days in Lodz. In 1998, she moved to Toronto and in 2003 she moved to Lethbridge, Alberta, to be near her daughter Goldie. In 2006, the University of Lethbridge bestowed on Rosenfarb her first



BELOW, L TO R: Pier Giorgio Di Cicco by Marty Gervais. Gift of Karen Mulhallen; Allan Stratton headshot. Gift of Allan Stratton; Joe Rosenblatt by Marty Gervais. Gift of Karen Mulhallen.



university degree, a Doctor of Laws *honoris causa*, making her the first Yiddish writer to be honoured in this way by a Canadian university. Chava Rosenfarb died 30 January 2011. (Biographical information excerpted from piece by Goldie Morgentaler.)

KAREN MULHALLEN augmented her personal papers and the *Descant* papers with publication material for *Descant Magazine*, Issues 150: *Writers in Prison*, 152: *Ghosts and the Uncanny*, 153: *Special 40th Anniversary Issue*, 154: *Sicily: Land of Forgotten Dreams*; the *Descant* Book Ball and auction material and administrative files; and personal work for *Sea Horses*, *Sea Light*, *The Caverns of Eli*.

Singer/songwriter, poet, journalist and author ROBERT PRIEST gifted to the Library his extensive archive, which includes drafts for poems, songs, children's books, essays and shorter pieces, correspondence with a variety of notable Canadian authors and musicians, as well as early and unpublished material. Drafts and notes for *Knights of the Endless Day*, *The Secret Invasion of Bananas and Other Poems*, *Paper Sword*, *The Ruby Hat*, *The Ballad of the Blue Bonnet*, *Minibugs and Microchips* and many other works also form part of this gift. Priest is a well-known author, songwriter and performer, who co-wrote the smash hit, 'Song Instead of a Kiss', for Alannah Myles as well as 'Congo Toronto', which was shown regularly on MuchMusic. Priest frequently performs his songs and poetry and writes for *NOW Magazine* in Toronto.

A few months before his death, celebrated author JOSEF ŠKVORECKÝ donated correspondence with his wife Zdena Salivarová and drafts of his *Legenda Emöke*, *Jiří Menzel a historie Ostře sledovaných vlaků* and *Le meurtre de la chance*, a French translation of *Vražda*

pro štěstí, to round out his extensive collection of papers. A celebration of his life was held at Hart House on 27 September of this year.

Canadian novelist and short story writer RAY SMITH donated to the Fisher Library for the first time this year. His donation consisted of novel manuscripts for various novels, including *The Man who Loved Jane Austen*; *The Man who Hated Emily Brontë*; *Flushed with Victory: Jack Bottomly Among the Virgins*; drafts of a new novel, *It Floats: Jack Bottomly Among the Politicians*; journalism; correspondence with business associates, including publishers; personal correspondence with authors and friends; and other material related to his personal life and work.

SAM SOLECKI made a donation of AL PURDY correspondence, 1970s–2000, including numerous typescript poems.

DAVID SOLWAY included in his gift new and revised manuscript material for *Peregrines*; *New Wine, Old Bottles*; *Living in the Valley of Shmoon*; 'Scattered Rhymes'; essays for a new book, *'The Occupied Mind'*; 'Reading, Riting and Rhythmic'; new manuscripts for political books 'The Boxthorn Tree' and 'The Beginning of the End'; correspondence, including the 'Montreal Group'; holograph agenda and notebooks and other material. Guernica Editions launched his new book of poetry, *Habibi: the Diwan of Alim Maghrebi*, this fall.

The Fisher Library also received a substantial donation from playwright and novelist ALLAN STRATTON this year. Allan Stratton grew up in London, Ontario and attended Oakridge Secondary School; it was here that his professional arts career began. While he was in high school, Canadian poet and playwright, James Reaney published Stratton's

play *The Rusting Heart* in the literary magazine *Alphabet*. It was broadcast on CBC Radio in 1970. From there, he decided to further pursue a career in acting and then finally writing his own plays. In 1977 he completed his first professional stage play, *72 Under the O*, which was produced at The Vancouver Playhouse by Christopher Newton. In 1980 upon the success of *Nurse Jane Goes to Hawaii* (a play that has since had over three hundred productions internationally), Stratton gave up acting and began to writing full-time. Amongst Allan Stratton's best known plays are: *Bingo!* (a.k.a. *72 Under the O*), *Nurse Jane Goes to Hawaii*, *Rexy!*, *Joggers*, *Friends of a Feather*, *Papers*, *The Hundred and One Miracles of Hope*, *Bag Babies*, *A Flush of Tories*, and *Dracula*.

In the mid-1990s, after moving to Toronto, Stratton began teaching at the Etobicoke School of the Arts, where he was the head of the Drama Department and taught courses such as senior directing, acting and playwriting. His students won many awards, including three consecutive Best New Play Awards at the Sears Drama Festival provincial championships. Eventually, due to classroom and administrative duties limiting his creative writing time, he eventually left his teaching position to pursue writing full-time, this time in fiction, specializing in books for young adults. Some of his best known novels include: *Phoenix Lottery* (2000), *Leslie's Journal*, *Chanda's Secrets*, *Chanda's Wars*, *Borderline*.

This first accession of Allan Stratton's papers contains a significant amount of juvenilia from his elementary school to university years; various play and manuscript drafts—both published and unpublished; a large collection of photographs pertaining to both his professional and personal life;

correspondence, predominantly with family and friends; financial records; reviews; posters and promotional items from plays, as well as and other material related to his life and work, from as early as the age of 10 (1961) until 2011.

Poet, novelist, editor, creative writing instructor and reviewer **RHEA TREGEBOV**'s third donation to the Fisher Library includes recent drafts of her novel, *The Knife Sharpener's Bell*; correspondence; edited manuscripts of friends' work and selected works from Wolsak and Wynn Publishers; and documentation regarding readings and appearances.

Another significant collection of material received this year came from author, journalist and professor, **MORRIS WOLFE**. Wolfe began writing in 1970. His columns, reviews and articles on a wide variety of subjects have appeared in Canadian magazines and newspapers such as *Saturday Night*, *Books in Canada*, *Canadian Literature*, *The Canadian Forum*, *Toronto Life*, *The Globe and Mail* and the *Toronto Star*. Wolfe has written for a number of CBC shows, including twenty hours for *IDEAS*. He has also authored, edited or co-edited nine books: *A Saturday Night Scrapbook*; *Toronto Short Stories* (with Doug Daymond); *The Best Modern Canadian Stories* (with Ivan Owen); *Aurora: New Canadian Writing* (Gerri Sinclair); *Signing On: The Birth of Radio in Canada* (with Bill McNeil); and *Jolts: the Canadian Oasis and the TV Wasteland*. He also edited *A Literary Map of Canada*. In the area of academia, Wolfe taught high school English and History from 1961 to 1966, University English at the University of Guelph from 1966 to 1971, and part-time courses in film history at the Ontario College of Art from 1971 to 2001.

Included within Wolfe's collection are both his own and other people's manuscripts; publications (such as *Grub*); materials for CBC's program *IDEAS*; files pertaining to his journalism and investigative journalism—including his work on Nancy Olivieri's research on the Toronto Hospital for Sick Children scandal, Tim Buck, Gordon Freeman, Dr. Valery Fabrikant; correspondence, including a significant amount with artist, Gary Michael Dault; as well as other miscellaneous and personal items.

History and Politics

Professor **PETER POTICHNYJ** added to his extensive Collection on Insurgency and Counter-Insurgency in Ukraine.

JUDITH ROBERTSON donated the long-awaited diaries of Canadian diplomat **CHARLES RITCHIE**. Our late Director, Richard Landon, wrote the following about Charles Ritchie, Elizabeth Bowen and the diaries:

Charles Ritchie (1906–1995), during his long career as a Canadian diplomat became well-known as one of the most brilliant members of the 'golden age' of the Department of External Affairs. He began his career abroad in London, working with Vincent Massey and Lester Pearson who would remain life-long friends and important influences in his life. He was also a friend of John Buchan, Lord Tweedsmuir, and thus had an entrée into literary and social London. In 1941 he met Elizabeth Bowen, the Irish novelist, at the christening of a Buchan granddaughter and they became friends and lovers, an affair which lasted until Bowen's death in 1973. Ritchie was the inspiration for her most-admired novel, The Heat of the Day (1947). Ritchie became Canadian ambassador to West Germany (1954–1958), Permanent Representative to the United Nations (1958–1962), ambassador to the United States (1962–1966), ambassador to the North Atlantic Council (1966–1967) and Canadian High Commissioner to the United Kingdom (1967–1971), the pinnacle of his diplomatic career. He was thus privy to and directly influenced several of the most significant historical events of the twentieth century. He was made a Companion of the Order of Canada in 1969. He retired in 1971 and his official papers were turned over to the Public Archives of Canada. Charles Ritchie emerged as a literary figure in 1974 with the publication of The Siren Years: a Canadian Diplomat Abroad 1937–1945. It created a sensation, won a Governor General's Award for that year, and became a unique contribution to Canadian letters. Charles Ritchie had been writing diaries of his private life since his childhood during the First World War and The Siren Years: a Canadian Diplomat Abroad 1937–1945 was followed by An Appetite for Life: the Education of a Young Diarist, 1924–1927 (1977), Diplomatic Passport (1981), and Storm Signals (1983), which covered the years 1946 to 1971. The "undiplomatic observations" in these books were distilled and carefully chosen by Ritchie from the holograph originals and reveal him as a witty, sharp, and wise observer of the people and events which surrounded him. The style is polished and intensely readable. All the books were very popular and reprinted in paperback. In 1987 he published My Grandfather's House, a memoir based on early diaries. Ritchie published the excerpts from the diaries which covered his diplomatic career and his early life, but he didn't stop writing

them. The "diary habit" continued up to the final year of his life, but the later years have never been published. He had decided to destroy all the diaries, but was persuaded that they constituted a unique literary and historical resource and thus they have been preserved. The only full diary entries that have been published are those concerning Elizabeth Bowen, in Victoria Glendinning and Judith Robertson's Love's Civil War: Elizabeth Bowen and Charles Ritchie, Letters and Diaries 1974–1975 (2008). The unpublished portions of the rest of the diaries are estimated to be at least eighty percent of the total. A treasure trove of material remains to be discovered. When the history of Canadian diplomacy of this period is written these diaries will provide an invaluable resource to supplement the official records.

Family/Personal Papers

PEARCE ARNOLD CAREFOOTE donated family letters and realia from World War II. **AHMAD ALAVIAN GHAVANINI** donated two manuscript Arabic religious texts this year, while **ANDRE LEHRER** donated a World War I diary written in Romanian by Nachman Braverman (1894–1966). **LINDA CAREFOOTE MCADAM** presented the Library with Carefoote family photographs from World War I. **DR. WILLIAM SINGER** donated typescripts of the *Novellae* of **RABBI BENJAMIN WOLF (ZEEV) SINGER**. **ANDREW TAFLER** donated a manuscript in Ottoman Turkish.

Literary Agents

Literary agent **BEVERLEY SLOPEN** donated her agency files this year, including administrative records, working files, correspondence, manuscripts (bound and unbound) and other material related to the activities of her practice, including material from her current, past and prospective clients.

We are lucky at the Fisher Library in that we manage to attract some of the best graduate student assistants possible and this past year has been no exception. Our sincere thanks and best wishes to iSchool students and now graduates Eva Jurczyk, Chris E. Young and Ben Carter for all of their hard work during the past year. Once again we are grateful for the ongoing assistance of Nadia Zavorotna, Reference Specialist at the Petro Jacyk Central and East European Resource Centre. In particular, we would like to thank Fisher Librarian Liz Ridolfo, for help with things too numerous and varied to mention in detail. As always we thank our researchers and donors for their thoughtful and generous support.



BRITISH ARMORIAL BINDINGS

Philip Oldfield

Thomas Fisher Rare Book Library

AN IMPORTANT NEW online reference source for book history and provenance research, developed at the University of Toronto Libraries, was officially launched at a ceremony held at Guildhall in London on 26 September. Begun in 1964 by John Morris, who died in 2005, the British Armorial Bindings database has been considerably augmented, edited and prepared for publication by Philip Oldfield, Librarian at the University of Toronto's Thomas Fisher Rare Book Library. The searchable online edition was developed by the University of Toronto Libraries' Information Technology Services (ITS) team and has been made available as a free public resource through the sponsorship of the Bibliographical Society of London.

The purpose of the new database is to create a comprehensive catalogue of all the coats of arms, crests and other heraldic devices that have been stamped by British owners on the outer covers of their books, together with the bibliographical sources of the stamps.

The custom of impressing one's arms on the covers of a book became popular in Great

Britain in the middle of the sixteenth century during the reign of Elizabeth I, and represents a new departure for personalizing ownership of books. Not only did they proclaim ownership with some panache, they also provided conspicuous decoration on otherwise plain bindings. The earliest known example from non-royal society is the stamp belonging to William Stewart, Bishop of Aberdeen, who died in 1545.

The new fashion quickly caught on, particularly among the courtiers surrounding Elizabeth's throne.

By the end of the century other strata of educated British society followed suit, establishing a custom that prevailed, reflecting new fashions and tastes, until well into the twentieth century, when it gradually peters out.

The absence of a reliable and comprehensive reference work on British armorial binding stamps is evidenced by the fact that the only treatment of the subject, Cyril Davenport's *English Heraldic Book Stamps*, was published more than a hundred years ago, and is highly selective and full of inaccuracies. The new

database is intended to supersede Davenport's pioneering work, and to provide a new foundation on which others may build. At present the database describes over 3,400 stamps belonging to close on 2,000 owners, both individual and institutional. Over 12,000 sources for the stamps are cited.

The database has been designed primarily for those with little or no knowledge of heraldry. An introductory illustrated guide to heraldry is to be added to the database in the near future, and is designed to help the uninitiated researcher understand the basic principles and terminology of heraldry. Through a comprehensive series of indexes, the researcher should be able to ascertain the owner of a particular stamp quickly and efficiently.

In its present state the database is a work in progress; publication merely marks the end of the first phase in its development. In the next phase, attempts will be made to refine and improve the database, while errors of attribution, typographical and transcriptional inaccuracies, and other inconsistencies that inevitably exist in a work of this nature, will

OPENING PAGE, CLOCKWISE FROM LEFT: Arms of courtiers of Elizabeth I: William Cecil, Lord Burleigh; Sir Christopher Hatton; Robert Dudley, Earl of Leicester; Sir Walter Raleigh and Francis Bacon. **THIS PAGE, L TO R:** A colourful example from the nineteenth century: the arms of Steele; the earliest known non-royal British stamp, belonging to William Stewart, Bishop of Aberdeen (d. 1545).

be ironed out. At the same time users are strongly encouraged to bring any errors or omissions to the attention of the editor in the forum provided. Reports of owners and stamps not yet recorded in the database will be warmly welcomed.

British Armorial Bindings will appeal to a wide range of users. Cataloguers in libraries with historical collections, and members of the retail antiquarian book trade will save themselves much time and effort in establishing the identities of armigerous owners; scholars engaged in questions of provenance, the formation and dispersal of collections and the movement of books through the book trade, will find a wealth of relevant material at their disposal. Researchers whose interest lies in heraldry and genealogy will also find the database useful.



Visit the website at
<http://armorial.library.utoronto.ca>.

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ROCKWELL KENT AND “THE TRAGEDY OF NEWFOUNDLAND”

Graham Bradshaw
Thomas Fisher Rare Book Library

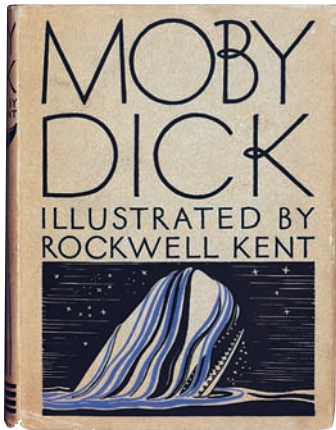
ONE MORNING NOT long ago, Anne Dondertman, acting director of the Fisher Library, left on my desk for cataloguing a number of recently acquired books illustrated by the noted American artist Rockwell Kent (1882–1971). Kent is, as it happens, a personal favourite of mine, and I own several titles illustrated by him, so I was pleased to have the opportunity to handle these new acquisitions. An accomplished easel painter and printmaker, during his long life Kent was commissioned to illustrate many books, including classic works of literature such as *The Canterbury Tales*, *Beowulf*, *Candide*, *Leaves of Grass*, and the monumental three-volume Lakeside Press deluxe edition of *Moby Dick*, which contains two hundred and eighty of Kent's superb black-and-white pen, brush and ink drawings. The Fisher Library purchase included an attractive copy of the Random House trade edition of *Moby Dick* in the striking dust jacket, published in 1930, the

same year as the limited edition but containing ten fewer illustrations.

Kent spent much of his time from the mid 1910s until the early 1930s travelling to distant parts of the world, what he referred to as flights to freedom, “a pilgrimage of a philosopher in quest of happiness and peace of mind”. In the remote, sparsely inhabited lands of the Arctic, Alaska, Tierra del Fuego, Greenland, and closer to home, Newfoundland, with their harsh climates and forbidding terrain, he found inspiration for much of his painting. His landscapes of this period—images of snow, ice and mountains set against dramatic, colourful skies—speak to his deep belief in the spiritual meaning of nature and the power of the wilderness, most specifically that of the north. This was a philosophy shared with fellow artist and friend Lawren Harris; contemporary reviewers noted the influence of Kent's northern paintings on similar landscapes by Harris.

These sojourns also resulted in a series of vivid, if idiosyncratic, accounts written by Kent. Descriptive and often humorous, his books were accompanied by his distinctive black-and-white drawings. Among the books Anne purchased, the one that most piqued my interest was a slight volume of twenty-one pages with the intriguing title, *After long years: being a story of which the author, for a change, is not the hero*. Published in 1968, the book offers a nostalgic and light-hearted look at the time Kent spent in Newfoundland in 1914 and 1915 and his return to the island, under considerably different circumstances, more than fifty years later. A charming story, printed in an edition of 250 copies, each signed by the author, it tells of the period when he, his wife and three children (a fourth child, a daughter, would be born on the island) moved to Newfoundland and settled not far from the village of Brigus in Conception Bay, forty miles from St. John's, in a little Georgian-style house built in the late

OPENING PAGE: Frontispiece from *After long years*. **THIS PAGE, L TO R:** Dust jacket from the Random House trade edition of *Moby Dick*; illustrations from *After long years*.



AFTER LONG YEARS

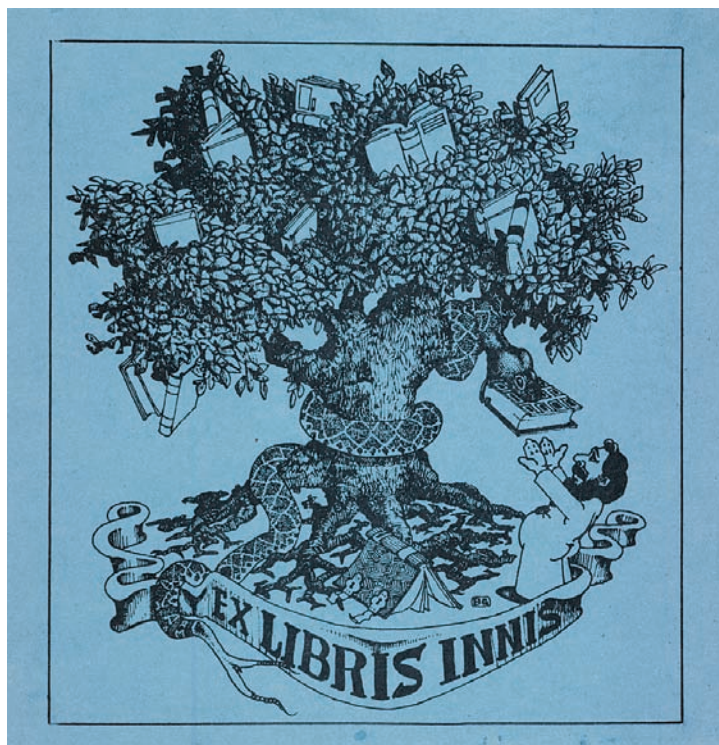


eighteenth century. Kent arrived in the small outpost community of approximately 1,000 inhabitants, in March 1914, having decided the area provided the isolation and atmosphere ideal for his needs as a painter and as a father with a growing family, but a limited income. At first all went well. He made friends with some of the local residents, and through his frequent climbing excursions among the hills and rugged landscape along the coast, found the subject matter for his painting. The outbreak of war in August 1914, however, changed all that. As had occurred elsewhere in the belligerent nations, war hysteria gripped certain segments of the population, manifesting itself in a heightened atmosphere of suspicion and mistrust, particularly of outsiders and of those who otherwise appeared to be different. Kent's scrambling about the rocks and hillsides with paints and canvas, and his predilection for praising German culture and singing German songs, raised fears that he was a spy in the pay of Britain's enemies. Kent did nothing to help his cause when, in what can only be described as a deliberate act of provocation (Kent admitted he proceeded to make himself "as offensive to 'my enemies' as possible"), he nailed to his workshop door a sign which read "Chart Room, Wireless Room, Bomb Shop", and then underneath the words drew an Imperial German eagle. Visited by officials from St. John's investigating reports of his behaviour, Kent refused to be intimidated and stood "on what I held to be my rights." Although the governor of Newfoundland

was sympathetic, the civil authorities were decidedly less understanding, and a deportation order was issued: in July 1915, Kent and his family were put on a ship bound for the United States. Kent's attitude to what he saw as arbitrary and heavy-handed treatment on the part of Newfoundland officialdom was consistent with his life-long battle against injustice. A strong supporter of civil rights and left-wing causes, Kent was an active member in organizations such as the American League for Peace and Democracy, the League of American Writers, and the Soviet-American Friendship Society. His political activism in the 1930s and 1940s would bring him to the unwanted attention of the American government and the House Un-American Activities Committee, which subpoenaed him to testify before the committee. Kent's passport was revoked, and only returned in 1958 after he took his case to the Supreme Court and won.

Within the artist's family, the deportation from Newfoundland was known amusingly as "The Tragedy of Newfoundland"; but Kent gave this and the activities leading to it a more serious spin in *It's me O Lord*, his 1955 autobiography, labelling them not a little sarcastically as "The Case of the German Spy in Brigus". A decade or so later, however, Kent was able to portray the events of 1914 and 1915 in Newfoundland with a degree of equanimity and humour that belies the seriousness of the situation at the time, a change of perspective that was greatly assisted by an interesting and unexpected sequel to the Newfoundland

episode. As Kent recounts in *After long years*, Joey Smallwood, premier of Newfoundland from 1949 until 1972, happened upon reports of the Kent "affair" while sorting through the papers of a predecessor. In the winter of 1967, Smallwood wrote to Kent apologizing for the treatment that he and his family had received, and inviting him and his third wife to visit the province as guests of the government, "to re-establish Newfoundland in your good books", as Smallwood put it. The couple duly arrived the following summer, and spent a week being fêted by the premier, attending dinners with local dignitaries, and visiting the places where Kent had lived and worked all those years ago. Kent remarked that, "in its open-armed entirety and warmth, [this week] was to become to us ... a memory to be treasured all our lives." The climax of the trip, and the most moving, came when Kent returned to the little house in Brigus, which remained much as he had left it. He would have been both pleased and amused to learn that in 1988 the Heritage Foundation of Newfoundland and Labrador declared the house a heritage structure. So appreciative was Kent of the premier's thoughtfulness that he dedicated the book to Smallwood when it was published later that year. The copy of *After long years* that is now a part of the Fisher Library's Kent collection includes Joey Smallwood's signature beneath his name on the dedication leaf.



EMPIRE AND COMMUNICATIONS IN THE HAROLD INNIS COLLECTION

Chris E. Young
Thomas Fisher Rare Book Library

THIS PAST SPRING I began cataloguing our Harold Innis Collection. Donated in 1991 by his daughter-in-law Wendy Innis, the collection contains some of the key economic works from the pre-war period, some of which are heavily annotated by Innis himself. Although the collection is not extensive and does not represent his entire library, it represents the titles he worked with on a day-to-day basis from the early 1920s up until his death in 1952. Within this small collection are all of his key publications, including *A History of the Canadian Pacific Railway*, *The Fur Trade in Canada*, *The Cod Fisheries*, and probably his most famous work, *Empire and Communications*.

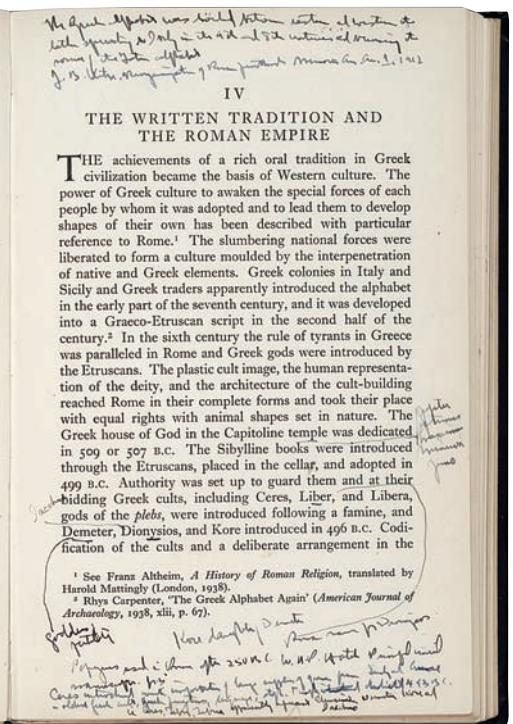
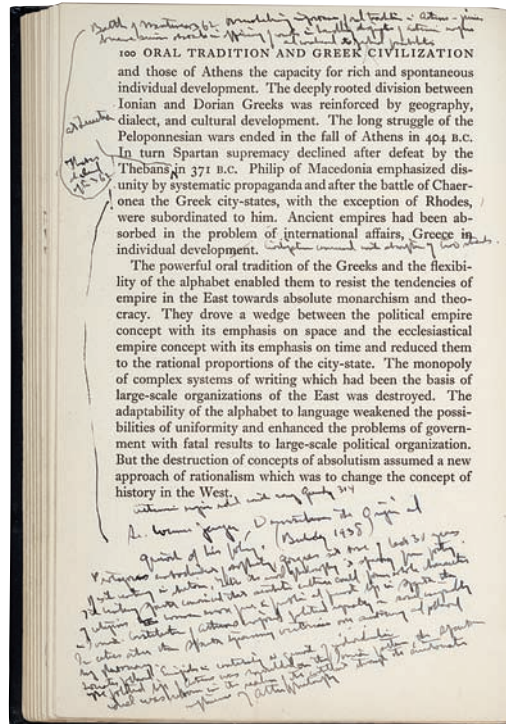
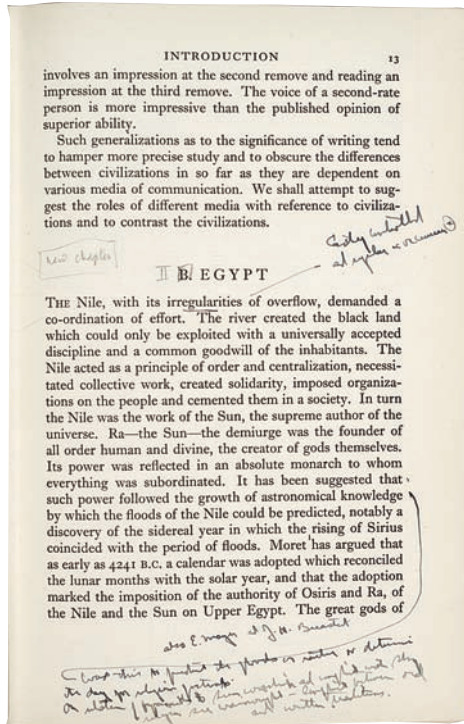
Empire and Communications was the first work in his 135-item collection that I catalogued and the last to be published of his major works. First published in 1950, it represented the written version of the six Beit Lectures he delivered at Oxford University

in 1948. The Beit Lectures were dedicated to exploring topics in British imperial history. As one of Canada's pre-eminent scholars in economic history, Innis was an ideal candidate for the lecture series; in many circles he was known grandiosely as "Innis of Canada". Although he and his colleagues had specialized in writing economic history using the "staples thesis"—illustrating how Canada developed via the staples' economies of fur, cod, etc.—their methodology known as "dirt research"—getting knee deep into the records of archives and organizations to gain a first-hand understanding of a topic—could be used on a much larger scale to understand comprehensive subjects such as the historical development and evolution of empires. It was within this context that Innis undertook one of his greatest undertakings: a history of communications.

An unpublished manuscript, currently housed in the University of Toronto

Archives and Records Management Services (UTARMS), "a history of communications", was to be Innis's *magnum opus*, his grand narrative of communication in history. Untrained in global history, Innis applied his dirt research methodology to the relevant secondary literatures surrounding the Egyptian, Babylonian, Greek, Roman, early modern European and modern American civilizations, amassing 2,400 pages of cut and pasted text from the literature and forming them into new blocks of text. Innis knew this large undertaking could not be published in one large volume or multi-volume set, but through journal publications or books. It is not a coincidence that the first three chapters of "a history of communications" are missing from the manuscript in the UTARMS as they were probably used to produce the final text represented in *Empire and Communications*. One wonders whether he, and not his colleague Marshal McLuhan, would be considered the

OPENING PAGE: Harold Innis's bookplate. **THIS PAGE, L TO R:** An introduction page from *Empire and Communications* on which Egypt is recaptioned. Innis's extensive annotations in *Empire and Communications*.



'father of communications' had he survived another decade or so to complete and publish his history of communications research.

When Innis presented his Beit lectures they were ill received by his contemporaries. Alexander John Watson has noted in his general introduction to the 2007 edition of *Empire and Communications* that "audiences had expected a world-class presentation on an aspect of colonial history; they received what they judged to be an inferior colonial perspective on world history". When the lectures were published as *Empire and Communications* two years later, the book sold so poorly that Oxford's Clarendon Press decided not to reissue it. The experience must have been extremely humbling for Innis as his own copy of *Empire and Communications* has extensive hand-written annotations and editing throughout. The thoroughness with which he dissected and critiqued his own work is impressive. There is barely any white space in the margins that has not been filled in with Innis's thoughts, comments, and criticism. The scale of his marginalia suggests that he was the harshest critic of his own work. Analyzing his annotations closely also

suggests that, perhaps, these annotations were intended for a second edition that would have addressed some of the criticism he received following the Beit Lectures. One of the key points of evidence for this conclusion was the renumbering of the chapters, and in section 'B' of Innis's introduction, the recaptioning of Egypt as 'II'. To make his intentions clear, he even noted "new chapter". Not only was Innis dissecting and critiquing his work, he was also restructuring it for a second edition.

Unfortunately, Clarendon Press did not reissue his work during his lifetime. Consequently his extensive critique through marginalia went unpublished before his death two years later. At first I thought that Innis's revisions had gone unpublished, but when I looked at the second edition of *Empire and Communications*, published in 1972, I found that the editor, his long-time partner and wife, Mary Quayle Innis, had spent countless hours dissecting the phrases, questions, words, and references to other works contained in the annotations to his copy, and had them added as sub-footnotes on every page of the second edition. This remarkable investigation, bringing Innis's last thoughts to the printed

page on his final work, truly enriched the context in which Innis was writing and how he responded to his critics.

Innis, in many ways, was ahead of his time intellectually and methodologically, and *Empire and Communications* is a testament to his scholarly achievements and contributions to communications history. More than sixty years after his death we are still debating his research and methodology, and with each new edition that comes out, now incorporating his marginalia, we find that his understanding of the past is still relevant and visionary.

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FULL CIRCLE: A NOTE ABOUT THE GEORGE SWEDE PAPERS

George Swede

ON JULY 29, 2010, a University of Toronto truck picked up 29 banker boxes of my literary papers. Its destination was the Thomas Fisher Rare Book Library. Included in the boxes were all my published books (of poetry, children's fiction and psychology), anthologies I had edited (of poetry and psychology), periodicals for which I was an editor (including seven issues of *Frogpond*), anthologies and periodicals (of literature and psychology) edited by others in which my work appeared. Also included was correspondence involving the various organizations with which I have been involved over the decades, as well as correspondence with other writers; a number of tapes involving interviews with me on radio and TV; my awards and grants for writing; a large number of Google Alerts; and, finally, miscellaneous items, such as programs from art galleries and music and dance performances that incorpo-

rated some of my visual poems and haiku. In several boxes the papers of Anita Krumins (my spouse of 41 years) were interwoven with mine because on many occasions we worked together on projects (something we continue to this day with *Frogpond*).

Why did I contribute my papers while still healthy and looking forward to at least another decade of writing and editing? The early approach was recommended by The Writers' Union of Canada in a published circular a number of years ago. It said that writers themselves could better prepare their papers than their heirs, most of whom would neither know what's important nor how to organize the materials.

Why did I choose the Thomas Fisher Library? In 1975, when I was the Poetry Review Editor for *Cross-Canada Writers' Quarterly*, the University of Toronto Press sent me a review copy of Makoto Ueda's *Modern Japanese*

Haiku. I loved its haiku and wanted to write the review myself, but felt that my knowledge of the form was not enough to do a good job. So, I searched the various libraries in Toronto and discovered that the Fisher Library had the best selection of English-language haiku books and periodicals. Reading them prepared me for the review and encouraged me to try writing haiku in addition to other kinds of poems. Because the Fisher Library was where my passion for haiku began, I thought it fitting to offer it my papers.

In several months, the sorting and cataloguing process should be over and a list of contents will become available on the Internet under the title of "GEORGE SWEDE COLL. Papers, 1968-ongoing."

Of course, I look forward to that extra decade of writing and editing, and will, over time, be able to add further material to my papers at the Thomas Fisher Library.

Renowned Haiku poet and Psychology professor George Swede graciously agreed to share his experience of the process of donating his papers to the Fisher Library. The George Swede papers will greatly enhance our current holdings of Canadian and international Haiku manuscripts and books, which also include the Marshall Hryciuk/Imago Press papers.

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28 January–3 May 2013

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PLANNED EVENTS 2013

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

Tuesday, 5 March 2013

The Leon Katz Memorial Lecture

*The Stacks School of Typography: The Role of Libraries
and Archives in the Development of Gaspereau Press*

Andrew Steeves, founder of Gaspereau Press

Tuesday, 2 April 2013

The Gryphon Lecture on the History of the Book

*Amy Lowell: Adventures in Collecting in
Turn-of-the-Century Boston*

Leslie Morris, Curator, Modern Book and
Manuscripts, Houghton Library, Harvard University

Monday, 8 April 2013

Larry Levenstein Memorial Lecture

*Political Justice and the Image of the New Jew: The
Historical and Artistic Context of The Szyk Haggadah*
Professor Shalom Sabar, Hebrew University, Jerusalem

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Thank you!

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.

Queries or corrections for the mailing list or membership list should be addressed to:

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

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

The

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