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# H·A·L·C·Y·O·N

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

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## THE AFTERLIFE OF DONATIONS: HOW YOUR GIFT KEEPS GIVING

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Associate Chief Librarian for Special Collections and Director, Thomas Fisher Rare Book Library

**T**HE FALL ISSUE of *The Halcyon* has long been the occasion on which we publicly take the opportunity to thank the many people and organizations who have donated gifts-in-kind to the Library during the previous calendar year. This year is no exception as we are pleased to acknowledge gifts from one hundred and three donors, which collectively totalled 1.6 million dollars

in monetary value. But monetary value is not the only way to measure the impact of your gifts, and we must not forget that the ultimate goal of any acquisition is to get that item, not merely onto our shelves, but into the hands of researchers, and indeed into the wider world beyond our own doors. The enormous collection of the photographs of Alan Ginsberg we acquired together with the

University of Toronto Art Centre in 2012 from the Rossy Family Foundation was very soon afterwards put on display at the Art Centre and is now travelling across the country. A recent acquisition of an album of chromolithographed trade labels was snapped up by the Royal Ontario Museum before we had even had a chance to complete the cataloguing, and is currently on display through August 2016,

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**OPENING PAGE:** Thomas J. Bata and Sonja Bata shortly after their engagement in Möhlin, Switzerland, 1946. Gift of the Bata Shoe Company. **BELOW, TOP:** Eighteenth-century Franciscan antiphonal. Gift of Andrew Patenall. **BELOW, BOTTOM:** Monument to Shakespeare from William Dugdale's *Antiquities of Warwickshire* (1656), by Wenceslaus Hollar (also included in the Wenceslaus Hollar Digital Collection, Thomas Fisher Rare Book Library).

as well as being featured on our Flickr social media feed. One of the books donated by Andrew Patenall last year will be included in our upcoming Shakespeare exhibition, as an example of a source for Shakespeare's *Othello*. An important early map of Ontario donated by Ed Rutherford will be included in the Canadiana exhibition in 2017. The cookery material donated by Mary Williamson and others was used by the Culinary Historians of Canada at an event at the Fisher Library this fall. The comprehensive collection of works on psychical research donated by Adam Crabtree beginning in 2014 has already been used by a doctoral student. Sarah Sussman, from the University of Texas, travelled to Toronto to consult the collection as a result of a fellowship awarded by the Philadelphia Area Consortium for the History of Science, Technology and Medicine, of which Toronto has recently become a member. Sarah has contributed a short piece on her experience in this issue of *The Halcyon*. Many books and archives have made their way into the classroom as examples of primary sources for teaching in subjects as far ranging as commodities and global trade in the early modern period, material life in early America, and Brazilian culture and identity.

Your gifts *do* make a difference, and 2014 once again saw a generous outpouring of books and archives in many different subject areas, time periods, languages and formats, which are described in the articles that follow in this issue.

Deborah Whiteman, the head of the department of rare books and special collections, provides an overview of printed gifts. Jennifer Toews, the modern manuscript librarian, and archivists Natalya Rattan and Alexandra Kordoski describe gifts of archives and literary papers. Also in this issue are separate articles on a number of individual 2014 donations—Pearce Carefoote discusses a donation of medieval Scottish charters pertaining to the Fleming family, while Alexandra Kordoski describes the extensive archives of Bata Canada. The article by two PhD students from the Centre for Medieval Studies reveals their recent discoveries regarding a manuscript which came in a much earlier gift, from Ralph Stanton. In addition to the many items that arrived through gift-in-kind donations, I also want to thank those who have made financial contributions for acquisitions, either by adding to their annual Friends of Fisher membership renewal, or by arranging for bequests from their estates. We also benefit greatly from funds



established to support acquisitions in specific subject areas, as illustrated by Miguel Torrens's article on *Orlando furioso* also in this issue. We sincerely thank all of our donors—the fruits of your collecting will continue to feed teaching and learning at the University of Toronto for many years to come.



## ‘SO LONG LIVES THIS’: CELEBRATING SHAKESPEARE, 1616–2016

Save the Dates!

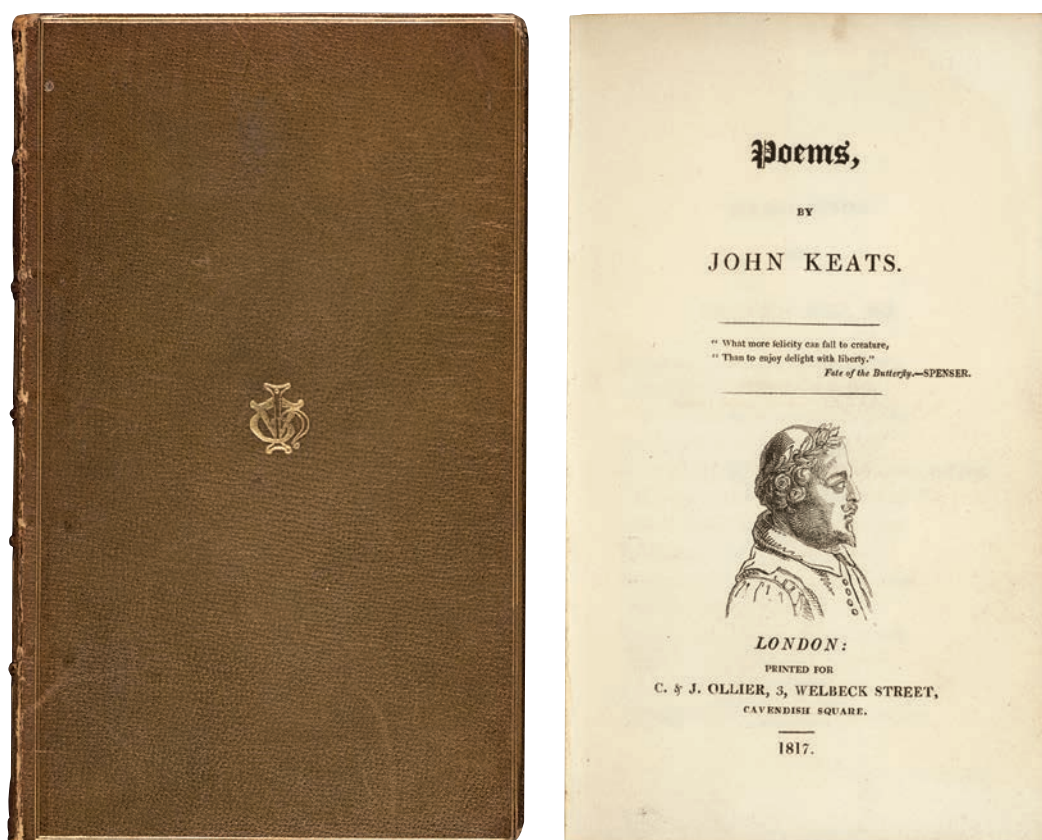
**I**N ADDITION TO the exhibition opening for Friends of Fisher members on Monday February 1, we are planning additional events to celebrate Shakespeare's life and work in 2016.

On Tuesday, January 19, one of the exhibition curators, Scott Schofield, will lead a panel of three actors from Stratford (Seana McKenna, Graham Abbey and Jonathan Goad) in a discussion of the interactive relationship between text and performance and their own experience with the First Folio text.

We are also planning a series of monthly screenings of movies based on Shakespeare plays which will be introduced by a faculty member or one of the curators and the first of these will be held in the Media Commons theatre on Thursday, February 25. The titles have yet to be finalized, and your suggestions are welcome.

More information on these events will be forthcoming in January.





## PRINTED GIFTS IN 2014: BUILDING OUTSTANDING COLLECTIONS

Deborah Whiteman

Head, Department of Rare Books and Special Collections

**I**N A GROUNDBREAKING article on “Rare Books in University Libraries,” published in *Library Trends*, in 1957—during the early days for special collections in university libraries—Cecil K. Byrd wrote that “hardly a major collection exists in this country that does not contain books under the name of a ... discriminating private collector or donor.” He goes on to say that “the collector was the greatest single factor” in bringing these into being. Byrd’s words were prescient and they remain true today. More than fifty years later, the great rare book libraries in North American universities continue to flourish due to the generosity of collectors and donors. The Fisher Library’s book collection increased by thirteen thousand volumes in 2014 and almost forty percent of that total was gift-in-kind donations. Thank you to all who helped the Fisher “to strengthen our worldwide reputation for building collections renowned for their scope, depth and scholarly

impact” at the University of Toronto (Strategic Priority 1 of *Charting Our Future: University of Toronto Libraries’ Strategic Plan*).

### British Literature

As this issue of *The Halcyon* goes to press, we are preparing for a major exhibition at Fisher that will mark the four-hundredth anniversary of Shakespeare’s death in 1616. (*So Long Lives This* will open in January 2016). Since the Shakespeare collection, the gift of Sidney and Charles Fisher, forms the core of the Fisher Library, this year-in-review of our 2014 print donations begins with additions to our Shakespeare holdings.

ANDREW PATENALL donated a first edition of Holinshed’s *Chronicles*, consisting of two quarto volumes, published in London in 1577. The *Chronicles* were Shakespeare’s source for most of his historical plays, the plot of *Macbeth*, and for portions of *King Lear* and

*Cymbeline*. In addition, NORMAN BALL gave us a fascinating collection of rare nineteenth-century pamphlets on Shakespeare. Some of these concern the 1881 literary controversy and war of words between two Shakespeare critics and editors, F. J. Furnivall (co-curator of the Oxford English Dictionary), and J. O. Halliwell-Phillipps (son-in-law of the noted bibliomaniac Sir Thomas Phillipps).

A major addition to the Romantic period was contributed by WILLIAM BARKER. This is a stunning copy of John Keats’s first book, *Poems*, published by C. & J. Ollier in 1817, bound in an elegant brown goatskin gilt-stamped binding. This is one of only two copies in Canada, the other being at the University of Alberta.

SYBIL WILLIAMSON also enriched our literary holdings with an interesting collection of materials pertaining to the British author T. H. White (best known for his sequence

**OPENING PAGE:** Cover and title page of John Keats's first book, *Poems*. Gift of William Barker. **BELOW:** Leonard Cohen's *Book of Longing* author mock-up. Gift of Marie Korey.

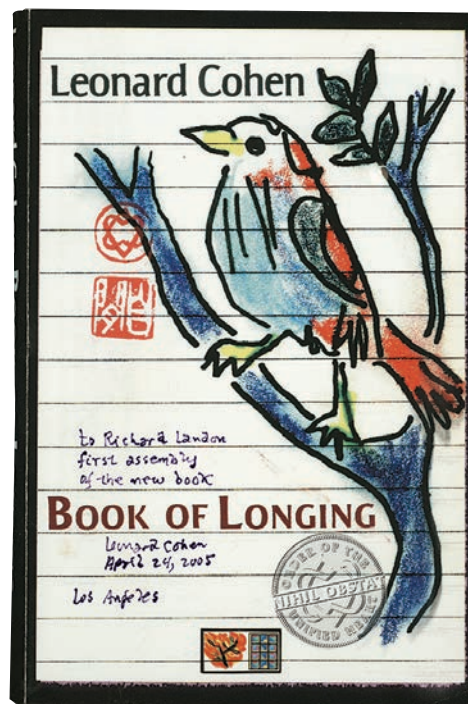
of Arthurian novels, *The Once and Future King*). Highlights of the collection include: transcribed typescripts of correspondence between White and David Garnett in 1961–62; the original typescript of *Mistress Masham's Repose*, with White's autograph corrections; and an original unpublished manuscript, *The Boy's Own Book of Spankings*, illustrated with photographs and drawings made by White.

**WILLIAM KEITH** added to our Powys collection with first editions of books by Louis Wilkinson. **ERIC ROBERTSON** contributed books by R. B. Cunninghame Graham and Jonathan Pudney to our Endicott and Bissell collections of British authors. **GRAHAM BRADSHAW** donated a collection of travel literature, fiction and literary criticism by the British writer H. M. Tomlinson. **LINDA KOOLURIS DOBBS** gave us a collection of English and Irish literature, including books by John Henry Bernard, from the library of the late Kildare Dobbs. **ANNE LANCASHIRE** donated a 1929 boxed set of the plays of George Bernard Shaw, and **ROBERT BRANDEIS** once again added to the Fisher's collection of Penguin paperbacks.

### British and European History

The year 2014 was excellent for British and European history acquisitions. **ANDREW PATENALL** contributed a variety of seventeenth and eighteenth-century British parliamentary acts and a fine copy of John Fenn's *Original Letters Written during the reign of Henry VI, Edward IV, and Richard III*, printed in 1787. **RON PETERS** contributed a large-paper copy of Gilbert Burnet's *History of His Own Time* (Oxford, 1823) that belonged to William Wyndham, 1st Baron Grenville, Chancellor of the University of Oxford from 1810 to 1834. **CHRISTOPHER HULL** contributed *Sketches of the War between the United States and the British Isles*, published in Vermont in 1815, to our War of 1812 holdings. For the twentieth century, **COLIN WILKINSON** donated items related to the Spanish Civil War, and **KEN DENT** donated communist stories for young people to the Robert S. Kenny Collection of Communist literature.

The hundredth anniversary of the outbreak of World War I was marked in 2014 and we received many donations of unique materials relating to this conflict and the Second World War. **ERIC FISHER** gave us an important



World War I document, *Zur Erinnerung an sturmbelegte Zeiten—An meine Völker!*, Emperor Franz Joseph's printed proclamation declaring war on Serbia, dated July 14, 1914. **PETER GREENHILL** donated *Tactical Targets: Caen Area*, "Second Edition, May 1944", one of a set of thirty-seven secret dossiers published for use by the allied armed services during the invasion of Europe. **ALEX SPENCE** gave us some interesting military history booklets and a first edition of "This Army," a book of World War II cartoons drawn by Bing Coughlin for *The Maple Leaf*, the Canadian Army newspaper published in Italy in 1944–45. **DEAN REYNOLDS** and **LYNDA USHER** donated a collection of World War II photographs, badges, armbands, journals, pamphlets, and memorabilia.

### Eighteenth Century

**SIMON LANGLOIS** again made significant additions to the Fisher's holdings of eighteenth- and nineteenth-century French literature. These included important French editions of classical history such as Charles Le Beau's *Histoire du Bas Empire en commençant à Constantin le Grand*, in twenty-four volumes (Paris, 1757–1786). An anonymous donor gave us *The Gentleman's and Connoisseur's Dictionary of Painters* (London, 1770). **RON PETERS** contributed Rousseau's *Discours sur l'origine*

*et les fondemens de l'inégalité parmi les hommes*, 1755, and a large paper copy of *Escuela palaeographica* (1780), a treatise on early Spanish cursive writing. **WILLIAM JOHNSTON** also donated rare eighteenth-century titles this year, such as Beffroy de Reigny's *La constitution de la lune, rêve politique et moral* (Paris, 1793), a notable rarity written during the Jacobin Terror in France, and the only copy in Canada.

### Canadiana

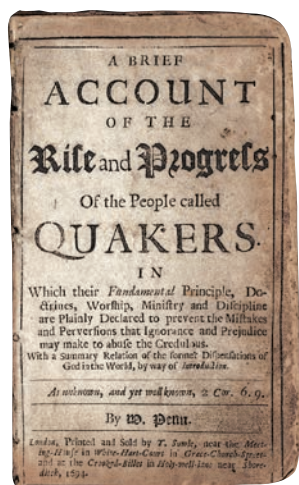
The Library's Canadiana holdings are prodigious and the collection of local and national materials is at the heart of the Fisher's mission. This year, **SARA SUTCLIFFE** donated the second edition of Sir Francis Bond Head's *A Narrative*, printed in Toronto in 1839. Murray McCance gave us a copy of *Fort William: Hinge of a Nation*, an archeological study and master plan for the restoration of Fort William. Jeffrey Balmer contributed early Ontario textbooks and history books, published by the T. Eaton Co. of Toronto. **SHARYN SALSBERG EZRIN** gave us a presentation copy of the *Municipality of Metropolitan Toronto, 1953*, inscribed to J. B. Salsberg, M. P. P., by Premier Leslie Frost.

Our Canadian poetry and small press collections also benefited in 2014. **JOANNA WILSON** donated a copy of Jay Macpherson's first book, *Nineteen Poems*, published by Robert Graves (under his Seizin imprint) in Majorca, in 1952. **CHRISTOPHER HULL** contributed a 1916 Barse & Hopkins edition of *Rhymes of a Red Cross Man* to our Robert Service collection. **DON MCLEOD** continued to add to the Fisher's fine and Canadian small press collections with a donation of letterpress books, pamphlets and ephemera. **MARIE KOREY** donated a delightful author's mock-up of the *Book of Longing*, made by Leonard Cohen and inscribed on the front wrapper: "To Richard Landon/first assembly of the new book/Leonard Cohen April 24, 2005." The 'mock-up' is embossed on the wrapper and on the first page of text with Cohen's stamp. **MICHAH RYNOR**, **IAN BROWN**, and **MARY WILLIAMSON** also contributed titles to our Canadian poetry and fiction collections this past year.

**JOAN WINEARLS** contributed books and ephemera relating to the Canadian wildlife artist James Fenwick Lansdowne. **ED RUTHERFORD** made a major addition to the Fisher's collection of Canadian maps with his



**BELOW, LEFT TO RIGHT:** Title page of William Penn's *A Brief Account of the Rise and Progress of the People Called the Quakers*. Gift of Ron Peters. Coloured aquatint from Matthew Dubourg's *Views of the Remains of Ancient Buildings in Rome and its Vicinity*. Anonymous gift.



gift of David William Smyth's "A Map of the Province of Upper Canada, Describing All the New Settlements, Townships, etc." (London: William Faden, 1800). This is the first printed map of Upper Canada.

### Cookery

Cookery continues to grow as a vibrant new collecting area at Fisher. This past year, **WILLIAM JOHNSTON** contributed a rare seventeenth-century work to our culinary holdings: François Massialot's *Nouvelle instruction pour les confitures, les liqueurs et les fruits*, published in Paris in 1692. The book contains several woodcuts and an attractive foldout illustration of a table laden with various candies and preserves. The Fisher copy is the only copy in Canada. **KATHLEEN BYRNE** and **LINDA** and **MARGARET KOWAL** donated Canadian cookbooks, ranging in date from 1917 to the 1950s. **MARY WILLIAMSON** gave us a collection of over one hundred nineteenth- and twentieth-century Canadian menus, including many early Canadian National and Canadian Pacific dining car service menus and menus for several popular Toronto venues. **PAT ROGAL** donated an eclectic collection of Canadian cookbooks and culinary ephemera, many of which are product-related.

### Science and Medicine

Science and medicine is one of the Fisher's great strengths and our donations this year are particularly diverse. **WILLIAM JOHNSTON** enriched our holdings in this area with a scarce 1591 medical treatise on middle-eastern medicine, *De medicina aegyptiorum*, by the

Venetian physicist and botanist Prospero Alpino. This book contains the first account of the coffee plant and drink ('chaova') published in Europe. It is one of two copies in Canada, the other being at the Osler Library at McGill University. **DAVID POWELL** contributed the 1812 second edition of John Bell's *The Principles of Surgery* to our rare medical books. **LAURA MARKS** donated a collection of nineteenth-century books, in English and in French, on the distillation of liqueurs, wines and beers, adding to the Fisher's already rich holdings in this area. **RHIANNA EDWARDS** gave us three beautiful Chinese acupuncture scrolls, printed in 1873. Each scroll consists of a large woodblock print of the human body, showing the acupuncture points and meridians, mounted on silk. Examples of similar scrolls from the seventeenth and eighteenth centuries are in the Bodleian Library.

### Philosophy and Theology

**MICHAEL WALSH** added over one thousand titles to his extensive collection of modern philosophy in 2014, augmenting the material he has donated in previous years. **JOHN SLATER** added books, journals, pamphlets, and ephemera to the Slater Philosophy Collection.

We were fortunate to receive several highly significant and unusual additions to our theology holdings this year. **ANDREW PATENALL** donated a collection of important sixteenth- to nineteenth-century rare books relating to the Reformation and church history. Among these is an exquisite eighteenth-century Franciscan antiphonal, printed in red and black, in a contemporary calf binding with

metal clasps. **RON PETERS** gave us the rare first separate edition of William Penn's *A Brief Account of the Rise and Progress of the People Called the Quakers* (1694). **WILLIAM JOHNSTON** contributed a scarce 1518 edition of the sermons of Leonardo Mattei of Usinw, a popular Dominican preacher in fifteenth-century Italy. **SCHUYLER BROWN** and **MARGARET MEREDITH** donated a 1638 *Book of Common Prayer*, printed at the University of Cambridge. **MURRAY McCANCE** donated *Atlas de l'Ordre cistercien* and **MARY P. WINSOR** contributed a copy of E.H. Gilmour's *A Woman at the Altar*, a treatise on feminism and Christianity.

Additionally, there were several worthy additions to our Bible collection in 2014. **MORAG MACINTOSH** and **KATHLEEN McCRONE** each donated nineteenth-century Bibles in Scots Gaelic, issued by the Edinburgh Bible Society. **RON PETERS** gave us a lovely Parallel Bible, "being the authorized version [of 1611] arranged in parallel columns with the revised version," printed at Oxford by the University Press, in 1885, housed in its original black goatskin binding.

**JOAN RANDALL** gave us perhaps the most unusual gift received this past year—a Victorian mechanical Bible reader, known as the Royal Scroll. Published in Chicago in 1896, the reader was used as a teaching aid. It consists of a large cloth-covered case that opens to reveal a colour-printed cardboard proscenium; behind the proscenium are two scrolls that can be rotated to show biblical scenes. It is accompanied by a book of biblical maps and texts.

### Travel Literature

As university course curricula become increasingly interdisciplinary, travel books and manuscripts have become key resources for students and faculty engaging in primary source research across cultures. This was a particularly fruitful year for Baedekers. An anonymous donor gave us a collection of twenty Baedeker travel guides to European and Middle Eastern countries, dating from 1899 to 1937 and a number of nineteenth-century travel accounts by individual authors—such as Matthew Dubourg's *Views of the Remains of Ancient Buildings in Rome and its Vicinity* (London, 1820), illustrated with striking coloured aquatints of famous sites.

BELOW, LEFT TO RIGHT: Hand-coloured lithograph from Robert Pinkerton's *Russia*. Gift of William Johnston. Julius Griffith's "Attic Bedroom." Gift of Marie Korey.



IAN BROWN contributed several twentieth-century Baedekers. LINDA and MARGARET KOWAL also donated British travel guides and pamphlets.

Other interesting travel acquisitions include: a four-volume set of Captain Cook's *Voyage to the Pacific Ocean* (London, 1784), given by JESSIE MACKENZIE; and WILLIAM JOHNSTON's gift of Robert Pinkerton's *Russia, or, Miscellaneous Observations on the Past and Present State of that Country and its Inhabitants* (London, 1833) containing eight hand-coloured lithographs.

### The Book Arts, Book History, and Illustrated Books

The Fisher collections contain many fine examples of books illustrated with wood-cuts and wood-engravings by masters from the Renaissance to the present. Several 2014 donations enriched these holdings significantly. SARA SUTCLIFFE donated *A Selection of Engravings on Wood by Thomas Bewick*, and DANIEL NORMAN gave us a scarce edition of a Japanese children's book, the fifty-three

*Stations of Tokaido*, with colour prints by the nineteenth-century woodblock artist, Katsushika Hokusai.

RON PETERS's book donations are always invaluable additions to the study of book history at Fisher, exemplifying important styles in typography, illustration, and bookbinding—with interesting provenances. This year is no exception, and some highlights of the Peters gift are: two limited edition works by Eric Gill—*A Selection of 94 Engravings on Wood and Metal* and *Engravings, 1928–1933*; and a copy of *P. Vergilii Maroniis Codex antiquissimus*, published in Florence in 1741, which contains the first attempt ever to reproduce the effect of a manuscript by the use of type.

Other gifts specifically augmented our Canadian holdings in book history and illustration. MARIE KOREY added to our Julius Griffith collection with her gift of the artist's proofs of two wood or linoleum engravings by Griffith, "Attic Bedroom", 1957, and "Farm Yard", 1954; this gift also includes books illustrated by Griffith, from the same period. DAVID PETERS gave us an unusual

Christmas keepsake made for the Toronto printing firm, Cooper & Beatty. KEITH WALDEN donated a portfolio produced by the Toronto lithography firm Rolph, Clark & Stone on the hundredth anniversary of the company's founding on King Street West, in 1849, containing colour lithographs of nineteenth-century Canadian scenes.

We are so grateful to the more than one hundred donors who so generously contributed rare book and manuscript collections across ten subject areas this past year. Each of you helped to build the outstanding collections that support teaching and research at the University of Toronto, and mark the Fisher Library as a national treasure. Lastly, I wish to express my personal thanks to the Fisher Director, Anne Dondertman, for her support and to our iSchool doctoral student, Christopher Young, for his excellent work in assisting with all phases of the gift-in-kind donation process. We look forward to working with you all again in the coming year!





## THE VERY RARE 1542 EDITION OF LODOVICO ARIOSTO'S *ORLANDO FURIOSO*:

A NEW GOGGIO FAMILY FUND CONTRIBUTION  
TO THE LIBRARIES' COLLECTIONS IN ITALIAN STUDIES

Miguel A. Torrens

Collection Development Department, University of Toronto Libraries

WHEN A COPY of Lodovico Ariosto's *Orlando furioso* (Venice: Gabriel Giolito de' Ferrari, 1542) appeared recently in the market, Professor Antonio Ricci suggested to me that this would be a great addition to the Library's world-class Italian Studies collections. It is the first edition to be printed by Gabriele Giolito de' Ferrari, and includes a set of fine woodblock illustrations, one for each of the forty-six cantos. Philip Hofer, one-time curator of the Graphic Arts collections at Harvard's Houghton Library, described it as "the first worthwhile edition" of the *Orlando furioso*, adding that "if it were possible to give the artists who designed the woodcuts a name, they would rank among the best illustrators of the period." Accompanying the text of the cantos and the woodcut illustrations, are the

contributions by Luigi Gonzaga, and a twenty-page commentary by Lodovico Dolce, who also edited the text and prepared the indices. The book is in quarto size, rebound in full calf, with raised bands and a black leather title label.

Lodovico Ariosto (1474–1533) came from the lower aristocracy. His father, Count Niccolò, was commander of the citadel at Reggio Emilia. The family moved to Ferrara in 1484, where Lodovico lived for most of his life, and considered himself a 'ferrarese'. Although he displayed an inclination for literary studies at a very early age, he was made to read law by family demand, subjugating his love of literature to family expectations. The Count, his father, died in 1500, and Lodovico became the *pater familias* responsible for providing for nine siblings. He therefore put to good use

his legal training and entered the service of Cardinal Ippolito d'Este, eventually becoming the commander of Canossa, a city famous for its earlier historical associations with Countess Matilda and the 'Humiliation of Canossa', the pilgrimage that Holy Roman Emperor Henry IV made to have his excommunication revoked by Pope Gregory VII in the winter of 1077.

Life as a courtier in the service of the Este family was a demanding occupation, which left Ariosto little time for his literary calling, but he still managed to pen a number of Latin poems in the classic vein, after Horace and Tibullus. Ariosto began work on *Orlando furioso* around 1505, and first published it in Venice in 1516, though he continued to rework and revise it for the rest of his life. It is difficult to exaggerate the importance and influence of the *Furioso*, which

**OPENING PAGE:** Title page from the 1542 edition of *Orlando furioso*. Purchased with the support of the Goggio Family Fund.

became, as stated by Aquilecchia, “generally regarded as the finest expression of the literary tendencies and spiritual attitudes of the Italian Renaissance [...] Upon its publication in 1516, *Orlando furioso* enjoyed immediate popularity throughout Europe, and it was to influence greatly the literature of the Renaissance.”

*Orlando furioso* fits into that episodic medieval heroic poetry which continues well into the Renaissance, with Orlando as an Italian version of the French Roland. Although lacking in unity of action, an element yet to appear in this type of literature, it offers two main themes: Orlando’s love for Angelica, and the war between Christians and Moors; to these is added a secondary love story between two lesser protagonists. The main unifying element, however, adds Aquilecchia — “is the personality of Ariosto himself, who confers his own refined spirituality on all his characters. Sensual love is the prevailing sentiment, but it is tempered by the author’s ironical attitude and artistic detachment.”

In his excellent article on the Early Modern Italian books in the collections of the Fisher Rare Book Library, Antonio Ricci writes:

*Narrative poetry was another genre which came to characterize Italian literature in the cinquecento. While drawing from the rich tradition of chivalric romance, which stretched back to the Middle Ages, authors of the period bent the genre towards epic forms, revealing the deeper ambitions of the nascent vernacular culture. The masterpiece was Ariosto’s Orlando furioso, a bestseller printed in at least 170 editions in sixteenth-century Italy, more than any other title, vernacular or Latin. The Fisher owns copies of a dozen editions. The ones printed by Giolito feature an elegant set of woodcut illustrations, one for each of the forty-six cantos. [...] Another fine set of cuts graces the editions by Vincenzo Valgrisi, which first appear in 1556 in both quarto and octavo, and the library owns copies in both formats. From the Bagnani bequest comes a copy of the De Franceschi edition of 1584, an outstanding example of late Renaissance Venetian printing with a set of engravings by Girolamo Porro.*

Ricci goes on to list the later translations into English, and to note their influence on Elizabethan literature.

The University of Toronto Libraries are grateful to the Goggio Family Fund for its continued support of its collections in Italian Studies.

## PSYCHICAL RESEARCH AT THE FISHER

Sarah Sussman  
University of Texas at Austin

**T**HIS FALL, I had the great pleasure of being the first PACHS fellow to conduct research at the Fisher Library at the University of Toronto. PACHS, also known as The Philadelphia Area Consortium for History of Science, Technology and Medicine, is a group based in Philadelphia, but also at other institutions like Columbia University, Johns Hopkins University, and more recently, the University of Toronto. The recent addition of the Fisher Library to the Consortium proved especially fortuitous for my research. This is because the Fisher Library recently acquired, through a generous donation from the Toronto-area psychoanalyst and historian of psychology, Adam Crabtree, a rich collection of rare books and periodicals on a now largely-neglected discipline from the turn of the twentieth century known as psychical research.

Psychical research entails the scientific investigation of telepathy, ghosts, and other paranormal phenomena. People are often surprised to learn that at the turn of the twentieth century, there were laboratories devoted to psychical research at major universities, including Stanford University, the University of Pennsylvania, and later, Duke University. Some of the most prominent intellectuals of the *fin de siècle* were engaged with psychical research. Famous practitioners included Oliver Lodge (a physicist and pioneer of radio), Alfred Russell Wallace (the biologist who, along with Darwin, wrote about natural selection), William James (the psychologist and philosopher), and briefly, Sigmund Freud (the father of psychoanalysis).

Psychical research emerged from a religious movement known as Spiritualism, which swept through the United States and Europe during the second half of the nineteenth century. Spiritualist views dictate that there is a life after this one,

and that one can contact the deceased through Spiritualist mediums, who often likened themselves to “Spiritual telegraphs.” Spiritualism became popular in part because of scientific breakthroughs: natural selection destabilized the Genesis story at the same time that theories like that of the ether, a proposed fluid connecting all matter, implied limitless possibilities. Spiritualism, then, was constituted by an effort to approach religion from a scientific stance.

In my own dissertation research I am interested in the role that the emerging research university model had in the historical relationship between religion and science. As the research model expanded, it became apparent that if religion could stand up to scientific scrutiny, it could retain a place in higher education. Psychical research entered the university to take Spiritualism’s claims to approach religion scientifically to a new, professionalized level. My project focuses on William James as a critical intermediary whose work in psychical research had a tremendous impact on his students and other writers in the early twentieth century. At the Fisher, I was able to consult early runs of the *Proceedings of the Society for Psychical Research*, which gave me new insights into how the society formed. I was also able to draw from a collection of hundreds of rare books and contemporary academic monographs.

I am especially grateful to Anne Dondertman for arranging a lunch with Adam Crabtree, the donor of the collection and author of *From Mesmer to Freud: Magnetic Sleep and the Roots of Psychological Healing*, which was a real treat, as it is not every day one gets to meet the author of a book one cites in one’s dissertation. The resources in the Crabtree collection at the Fisher and the generosity and knowledge of Anne Dondertman and all of the staff at the Fisher made this a wonderful stay. I have all of them to thank for a very productive visit.





## MANUSCRIPT GIFTS IN 2014

Jennifer Toews and Natalya Rattan  
with contributions from Alexandra Kordoski  
Thomas Fisher Rare Book Library

**T**HE LENGTHENING SHADOWS turn our minds to curling up in a cozy chair by the fireside with a warm drink and a good book. Or manuscript ... Our donors have overwhelmed us this year, as usual, with the quality and breadth of their manuscript gifts. We are so grateful for their thoughtfulness and generosity. A tasting menu of these gifts in brief follows.

This year **MARGARET ATWOOD's** gift to the Library consists of publishers' correspondence and promotional materials for her novels, *MaddAddam* (2013), *In Other Worlds: SF and the Human Imagination* (2011), *The Year of the Flood* (2009), *Payback: Debt and the Shadow Side of Wealth* (2008), *Moral Disorder* (2006), *Curious Pursuits* (2005), and *Oryx and Crake* (2003). Also in this donation are short stories, introductions for books, articles, blog-posts and other projects she worked on this year. We also received materials relating to theatre and film, including adaptations of her work such

as *The Edible Woman*, and librettos she has written such as the *Inanna opera*, *All the Rage*, *The River Door: Opera*, and *Pauline Johnson*. Professional activities she's been involved with, such as the Rolex Mentor and Protégé Arts Initiative, and talks she's given recently are also included. In recognition of Atwood's impact and work, many awards and honorary degrees (dating from 1986 to 2012), fan mail and press clippings were also donated this year. A highlight of this donation is within the personal correspondence to and from other writers and friends of Atwood who are now deceased, including Elizabeth Brewster, Marilyn French, Northrop Frye, P. K. Page, Harold Pinter, Al Purdy, Jane Rule, John Updike, and Sheila Watson amongst others. This gift represents the nineteenth donation of papers from Margaret Atwood to the Fisher Library.

The Fisher received a donation of the late Don (Donald) Bailey's material from his son, **DANIEL BAILEY**. Adding to a previous acces-

sion already at the Library, this year we received some personal correspondence, audio-visual materials from his various productions, as well as 160 floppy disks containing manuscript drafts, story drafts, journal entries, projects, notes, correspondence, foster children's files, and other items relating to his life and work.

Donald Gilbert Bailey (1942–2003) was a novelist, poet, story writer, playwright, and television and film writer born in Toronto in 1942. He spent most of his childhood living in foster care. He began developing his writing skills while serving time in a Kingston prison in the 1960s. By studying journalism through correspondence courses during his stay in prison he discovered that he had a talent both in writing and in helping others. He dedicated a great deal of his life to working with the foster system and correctional facilities.

Yiddish writer and translator **MIRIAM BECKERMAN** added to the Fisher holdings of her papers with her drafts, correspondence

**OPENING PAGE:** Photograph of Margaret Atwood with Graeme Gibson. Gift of Margaret Atwood. **BELOW, CLOCKWISE FROM LEFT:** Letter to fictional detective John Cardinal. Gift of Giles Blunt. Photograph of naturalist and writer Fred Bodsworth. Gift of Nancy, Barbara, and Neville Bodsworth. Program from 1982 Hart House Theatre production of Gilbert and Sullivan's *The Sorcerer*. Gift of The Gilbert & Sullivan Society of Toronto. **FACING PAGE, CLOCKWISE FROM TOP RIGHT:** Photograph of Malka Marom with Joni Mitchell. Gift of Malka Marom. Photograph of Alberto Manguel in his library in France. Gift of Alberto Manguel. Editorial cartoon. Gift of Andy Donato.



and translations for David E. Wolpe's autobiography *I and My World*; her pieces in the *Yiddish Forward*; English translations from the Yiddish of Mezritsh and Yidinitz Yizkor Books; *Ciechanow Memorial Book*; and a translation of Dovid Katz short stories.

**DONNA BENNETT** and **RUSSELL BROWN** donated drafts, editorial material and email correspondence to, from and about Patrick Lane. All material is related to *The Collected Poems of Patrick Lane*.

Canadian crime fiction novelist and screenwriter, **GILES BLUNT**, became a first-time donor to the Fisher Library this year. His gift contains manuscripts of the novels from the popular 'John Cardinal' mystery series (including his standalone novels), as well as for his first, *Forty Words for Sorrow*, of which popular American novelist Tony Hillerman writes that 'he wishes he had written'; various draft screenplays; correspondence with publishers and producers; as well as drafts of some of his early unpublished poetry and short stories. Giles Blunt is a graduate of the University of Toronto and a screenwriter for such popular television programs as *Law and Order*, *Night Heat*, and *Street Legal*. Blunt grew up in North Bay, Ontario. His most recent novel is *The Hesitation Cut*.

**NANCY, BARBARA** and **NEVILLE BODSWORTH**, the three children of widely celebrated naturalist and writer, Fred Bodsworth (1918–2012), very generously chose the Fisher Library as an appropriate place for their father's work when they gave us a large donation of his papers. Their gift

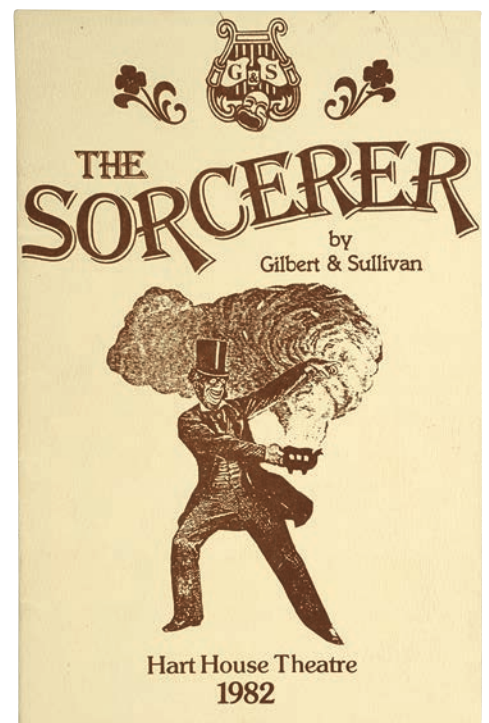
is comprised of a rich archive containing drafts of Bodsworth's fiction novels, such as *The Last of the Curlews*, *The Strange One*, and *The Atonement of Ashley Morden*, as well as research notes and the manuscript for a prescient non-fiction work on ecology, carbon emissions and climate change that was never published. Bodsworth had been known to say that Al Gore scooped him on global warming. *The Last of the Curlews* has been in continuous publication since the first edition appeared in 1955, has sold three million copies and was made into an animated film in 1972. The incredible success of *The Last of the Curlews* let Bodsworth to focus on his writing and conservation activities full-time, allowing him to become a very famous Canadian naturalist and author. The donation also includes material related to Bodsworth's local birdwatching and conservation activities (he was an active member of the Toronto Ornithological Club and the Federation of Ontario Naturalists), as well as correspondence with other writers, researchers and naturalists.

We also received a collection of **PAUL BOYTINCK**'s papers, following his donation of German Prisoner of War (POW) material in 2012. The donation includes an annotated bibliography, a thesis, reviews, articles, and letters to the editor related to author Paul Bacque's book *Other Losses*; research related to Bacque's *Other Losses* and German Prisoners of War after World War II; correspondence between Paul Boytinck, James Bacque, and other parties; a manuscript on and narratives by German POW's after World War II, and

finding aids created by Paul Boytinck as a guide to his donated materials.

The Fisher also received a gift from **CANON MICHAEL BURGESS** and **THE GILBERT & SULLIVAN SOCIETY OF TORONTO**, which includes business records, publications, and ephemera for the Society; material related to theatrical productions, including programs, photographs, vocal scores, and audiovisual recordings; additional theatrical production-related material for organizations associated with the Society, including St. Anne's Music and Drama Society, and Clarkson Opera Group; and various audio recordings and other Gilbert and Sullivan-related memorabilia and books either collected by, or donated to, the Toronto Gilbert and Sullivan Society.

**BARRY CALLAGHAN** added to our existing holdings of *Exile: a Literary Quarterly* and Exile Editions with editorial material, submissions, rejections, correspondence and other material related to issues of Exile/ELQ and Exile Editions, dating from 2012–2014. Barry Callaghan and Gloria Vanderbilt created the Carter V. Cooper literary prize in memory of her elder son, Carter Vanderbilt Cooper. This accession includes a very long list of submissions from 2011–2014 for the





prize, special events held in honour of Gloria Vanderbilt and the founding of the Carter V. Cooper prize, as well as Writers Reserve applications and Ontario Arts Council applications.

Professor and award-winning Canadian biographer **ELSPETH CAMERON** donated her most recent papers, which include the research notes and manuscripts for her recent works, *And Beauty Answers: The Life of Frances Loring and Florence Wyle*, and *Aunt Winnie*, a biography of Cameron's aunt, a notable and eccentric debutante of 1920s Toronto.

Toronto Sun cartoonist **ANDY DONATO** donated five hundred of his original colour ink cartoons, most of which appeared in the newspaper and represent a wonderfully rich resource of daily visual commentary on current events. Donato and his signature bird are extremely well known to Torontonians and to Canadians across the country.

Pedlar Press publisher and editor, **BETH FOLLETT** donated her third accession this year, consisting of various authors' files including those of Ronna Bloom, Glen Downie, Anne Fleming, Aga Maksimowska, Richard Phelps, Maureen Scott Harris, Souvankham Thammavongsa, and Jan Zwicky. The writers' files include manuscript drafts, proofs, correspondence, reviews, and other material related to Pedlar Press. Also in this donation is material pertaining to some of Beth Follett's own work, such as *Tell it Slant* (2001), *Bone Hinged* (2010), and *Yes/No* (published by Maureen Scott Harris/Fieldnotes, 2011).

**SUSAN GINGELL** kindly donated some scripts and other material by Derek Walcott to enhance our holdings.

Poet **MAUREEN SCOTT HARRIS** donated drafts of her writing, including drafts of talks and lectures; material pertaining to 'Reading the Don' for the Lost Rivers Poetry Walk;

and notes for the 'Unearthing Garrison Creek' walking guide. She also donated material pertaining to writing workshops and residencies; an extensive amount of correspondence (with Irene McGuire, Norma Lundberg, and Douglas Chambers); print ephemera; and many chapbooks.

This year, Haiku poet **MARSHALL HRYCIUK** donated drafts for *In Search of Tatiana* (2013), Renku (or collaborative) poetry files, as well as some Imago Press files. Hryciuk also donated some of his notebooks, correspondence, and files pertaining to lectures, conferences, theatre, education, teaching, and professional associations of which he is a member.

**DAVID LAIDLER**, Professor Emeritus at Western University and prominent economics theorist, added to his papers at the Fisher this year. This donation includes his research and teaching notes for various economics classes; drafts of his journal articles; material from conferences attended, plus correspondence.

A personal photo album belonging to Dr. J.J.R. Macleod, one of the co-discoverers of insulin, came from **MICHAEL BLISS** and **MARGARET HARROP**, Dr. Macleod's great niece.

**JACK MCLEOD** added to his papers with the correspondence of Richard E. Spencer ('Zinger'), 2011–2014; the celebration of the thirtieth anniversary of the literary group P.O.E.T.S. Corner ('Piss on Everything Tomorrow's Saturday') with photographs from February 2010, and his *Advice for my Grandchildren* commonplace book.

**RANDY MCLEOD** donated some Josef Škvorecký material to add to our extensive holdings.



In his twelfth donation to the Library, **ALBERTO MANGUEL** contributed manuscripts and page proofs for some of his latest work such as *Novelle classique* (2013); a new introduction to *A History of Reading* (2013); *Monsieur Bovary et autres personnages* (2013); *The Library at Night*; and *Los personajes imaginarios* (2007). Also included in this donation are various essays; articles; projects; literary events, lectures and seminars, including his own festival, Atlantide; research files (for *Curiosity* and the *Five Cities* tour); and many personal photographs. Highlighted in this donation is the correspondence, especially his letters to and from notable literary figures such as Mavis Gallant and Doris Lessing.

**JOHN** and **MYRNA METCALF** donated an addition to the John Metcalf papers, including manuscripts for his own works, as well as extensive correspondence with various writers, some of which make up a large part of Biblioasis. It also includes his editing files for the journal *CNQ* (*Canadian Notes and Queries*) and the publication *Best Canadian Stories*; as well as journals, photographs and other material related to the life and work of John Metcalf.

Writer, singer, dancer, actor and journalist **MALKA MAROM** presented the Library with material for her latest book, *Joni Mitchell: In Her Own Words, Conversations with Malka Marom*, comprising drafts, research, transcripts, photographs and correspondence.

**GOLDIE MORGENTALER** donated drafts and translations of work by her mother, writer Chava Rosenfarb, in Yiddish and English, as well as correspondence in Yiddish, Polish, German, French, and English between husband and wife, Henry (Heniek) Morgentaler and Chava (Ewa) Rosenfarb, 1946–1949.

After forty-five years of continuous publication, *Descant Magazine* has closed its illustrious doors. Publishing visual artists, new and well-established artists and writers together, the



**BELOW:** Watercolour cameos of the Jalna characters by Mazo de la Roche. Gift of Bianca de la Roche.

visionary, avant-garde approach taken by the editorial board of the magazine, brilliantly led by **KAREN MULHALLEN**, has left an indelible mark on the Canadian and international literary and artistic scene. A veritable who's who of interns, board members, contributors, readers and supporters, *Descant Magazine* has shaped the careers of many. The many creative writing and other offshoot programmes directed by the Descant Foundation have helped to develop and promote the skills of high school students and lesser known artists and writers. This latest accession of Karen Mulhallen's papers includes editorial material—primarily manuscripts, proofs and correspondence—for issues 153, 157, 160, 161, 163, 164 and 165, as well as files related to general correspondence, the Winston Collins Poetry Prize competition, fundraising activities, and some of Mulhallen's personal and professional files related to her writing.

**MIKE MURAKAMI** facilitated an important donation of material relating to Japanese Canadian internment, the Japanese redress movement and the Japanese Canadian community. The individual donations from **MIKE MURAKAMI**, **STAN HIRAKI**, **KEN KOYAMA**, **SHARON OKUNO**, **TED SHIMIZU**, **SHIRLEY YAMADA**, **MARY MCCracken** and **KATHLEEN KABAYAMA**, highlight the struggles of Japanese Canadians during and after the Second World War. Of particular interest is the material from Hide Shimizu (1908–1999), a school teacher who organized the education of Japanese children in the wartime internment camps in British Columbia. Hide was also member of the Japanese Canadian Citizen's League sent to Ottawa in 1936 to lobby for the rights of Japanese Canadians. The material includes many compelling photographs of Hide's time in BC, and records of her active involvement in the Japanese Canadian community of Toronto. Many thanks to Librarian Alexandra Kordoski for her excellent work on these and numerous other gifts this year.

The Fisher also received from Hungarian-born Canadian journalist **JULIE REKAI**



**RICKERD** (daughter of Kati Rekai) an addition to the papers of both writers held by the Library. The donation includes material related to Rekai Rickerd's early acting work with the Stratford Shakespeare Festival; copies of her various articles on travel and the performing arts; some correspondence, and a small amount of personal and family-related material.

**BIANCA DE LA ROCHE** donated signed watercolour paintings by Mazo de la Roche; including exquisite watercolour cameos of the Jalna characters; diaries and personal and professional correspondence from the 1930s and 1940s.

**BEVERLEY SLOPEN** added to her current collection at the Library with additional files of writers she represents, including their manuscripts (bound and unbound), professional correspondence, administrative/agency files; as well as other material related to the activities of the Beverley Slopen Literary Agency.

**SAM SOLECKI** donated drafts of his most recent book on film, *A Truffaut Notebook* forthcoming shortly, as well as correspondence with Karen Mulhallen, Michael Ondaatje, and Anne Michaels; photographs of authors; Josef Škvorecký memorial material; and research and other material for 'Collected Letters of Al Purdy'. Personal audio interviews with Michael Ondaatje, Czeslaw Milosz, Josef Škvorecký, and Joseph Brodsky also form part of this year's gift.

**ROSALIA SOUSTER**, with **DONNA DUNLOP**, generously added to the Raymond Souster papers with additional recent correspondence, drafts and edited proofs for: *Rags, Bones and Bottles; Easy Does It; Never*

*Counting the Cost; Captain Scott of the Antarctic; A Little of Everything; and On the Way to the River*. Of particular note are his last holograph notebooks written with a CNIB writing guide, which include his very last poems dictated to Donna Dunlop.

**CRAIG STEPHENSON** donated his second accession to the Library, which included notebooks, correspondence, and files pertaining to lectures, conferences, theatre, education, teaching, professional associations, and

other material related to his life and work as a Jungian psychoanalyst and psychotherapist.

Psychologist, poet, and children's writer, **GEORGE SWEDE** added to his papers at the Fisher this year. His donation includes correspondence with editors and general correspondence; collaborations with other writers; files pertaining to judging poetry contests; awards; invitations; and various publications, including *Gusts: Contemporary Tanka, Verse Afire, Haiku Canada Review, Acorn*, and *Lilliput*.

Writer **RICHARD TELEKY** added to his collection of papers at the Fisher this year, with manuscripts for his novels *Pack Up the Moon* and *Winter in Hollywood*, his poetry collections *The Hermit's Kiss* and *The Hermit in Arcadia*, and his non-fiction book, *The Dog on the Bed: A Canine Alphabet*. Also included in this donation are drafts of stories from two anthologies edited by Teleky: *The Exile Book of Canadian Dog Stories* and *The Exile Book of Yiddish Women Writers*.

**THE WALRUS** added to the previous extensive accession of the magazine's papers.

Many thanks to our devoted community of donors, researchers, visitors, and friends. We are grateful to iSchool students Natalie Ross, Kelly Turner, and Lauren Williams for their stellar work this past year and wish them the best in their future endeavours. The support of our numerous local and international donors, friends, and colleagues allows us to grow and maintain our spectacular collections. We would like to extend our warmest welcome, greetings and thanks to our many researchers and visitors.





## ERIC ROBERTSON SCOTTISH CHARTERS

P.J. Carefoote

Thomas Fisher Rare Book Library

IT'S A VERY long way from being used as a doorstep to assuming your rightful place as a witness to Scottish history. That, however, is the unlikely path that this wonderful collection of medieval and Renaissance Scottish charters took before finding its home here at the Thomas Fisher Rare Book Library in 2014. On a hot summer's day more than forty years ago, while exploring some of the curiosities of his native Edinburgh, Eric Robertson discovered the documents piled haphazardly in an old beer box, propping open the door to an antique clock shop on Cumberland Street in the city's New Town. Reaching in and carefully unfolding a few of the parchment documents, he quickly realized that some of them dated back to the fourteenth century. The proprietor's interests were clearly not in ancient manuscripts, and he gladly sold the lot of sixty-three charters to Mr Robertson for the handsome sum of £5. The box of parchment eventually accompanied him when he immigrated to Canada, and then spent most of its recent history sitting

undisturbed at the bottom of a bookshelf in Etobicoke. Eric Robertson, a Juno- and Gemini-award winning musician, as well as a sessional instructor at the University's Faculty of Music and Emmanuel College, still retains a keen interest in old clocks—but, happily for the Fisher, also in rare books, especially if they touch on the history of his beloved homeland.

The charters are important sources of information at a number of different levels. First and foremost they help to tell the story of the Flemings, a family that initially rose to prominence in Scotland as supporters of Robert the Bruce (1274–1329). As a reward for their loyalty they became lords over a large swathe of the Clyde Valley, including the villages of Cumbernauld, Kirkintilloch, and Lenzie. So esteemed was the family that when the Bruce died, Malcolm Fleming became a father figure to the new young king, David II (1324–1371). The family's connections with the royal house of Scotland continued into the Stuart era and beyond, and these relationships are reflected

in the charters, several of which were issued by James IV, James VI, and the tragic Mary, although none of these documents bear their actual autographs. The last charter to bear the Scots' Queen's name is addressed to her cousin, John, Lord Fleming and is dated 15 April 1567, just two months before she was forced to abdicate in favour of her son, James VI. These documents, now in the possession of the Fisher Library, spanning the years 1365 to 1740, complement the extensive holdings on this aristocratic family that may be found in the National Library of Scotland, and digital copies of our manuscripts have been given to the University of St Andrews Library.

Besides telling the story of the Flemings, the charters also provide insight into the ways in which land was transferred in medieval and Renaissance Scotland, the manner in which honours were bestowed on the landed and military classes, how guardians were appointed for orphans, as well as the various and sundry ways in which the Reformation

**OPENING PAGE:** One of the charters of the Fleming family, bearing the seal of Mary, Queen of Scots.

began to exert its influence over Scottish society. It will likely be the case, however, that these documents will be of greatest use, not so much to students of Scottish history, as they will be to paleographers and codicologists. From the Library's perspective, these manuscripts complement the Mansfield Woodhouse Collection (donated in 2004), a set of English charters covering roughly the same period, but created and collected south of the border in Nottinghamshire. Having both collections in the Library will allow students to study the hands of both nations from comparable periods. For the student of diplomatics and codicology, the presence of so many intact seals in both collections will also prove to be a boon to research. Seals had been used in conjunction with autographs since Roman times in order to ensure the authenticity of a document. By the eighth century, however, the seal alone was often regarded as sufficient for this purpose, and several of the Robertson charters, while lacking royal signatures, still bear the remains of royal seals suspended from the bottom of the documents.

In his novel *The Name of the Rose*, Umberto Eco evocatively spoke of the library as a place 'of a long, centuries-old murmuring, an imperceptible dialogue between one parchment and another, a living thing, a receptacle of powers not to be ruled by a human mind, a treasure of secrets emanated by many minds, surviving the death of those who had produced them or had been their conveyors'. Surely that is the case here. The makers of these ancient Scottish manuscripts never would have dreamt that what they left behind would one day enter into conversation with English manuscripts from Nottinghamshire, or be compared to French and Italian manuscripts by students living seven hundred years after them on a continent they didn't even know existed. Yet that dialogue is truly what the Thomas Fisher Rare Book Library is all about.

*In response to the notice of the death of Rachel Grover in the June, 2015 issue of The Halcyon, we received this lovely tribute from David Mason.*

## RACHEL GROVER

David Mason  
David Mason Books

**R**ACHEL GROVER WAS one of my very first friends at the University of Toronto's rare books department, even before it became the Thomas Fisher Library.

When the library was in its temporary quarters on Charles Street, Rachel often came into my shop around the corner on Church Street on her lunch hours, with Bob Stacey who was then working part-time for the library. Rachel and I formed a special bond, which I always felt was partially based on my incessant smoking then, which mirrored that of her husband John's. There were many jokes about professional smokers although Rachel's laugh was always the resigned laugh of the smoker's mate, who knows they have little choice.

She and Kathryn Martin were close friends and attended all our antiquarian book fairs together. They were also both avid bird watchers, which I only found out when I sold the Fisher the ornithological collection of my uncle, James L. Baillie. Baillie had for years led birdwatching tours around Toronto, many of which Rachel and Kathryn joined. They were both very pleased to have the Baillie Collection in the Fisher and were enthusiastic collaborators with Baillie's friends who volunteered their help transcribing notes in the library.

Rachel also provided me with my first major shock about librarians, when she told me one day that she was retiring. It had never occurred to me that librarians retired. Especially ones like her, whose enthusiasm and interest in everything made her seem still very young. I was deeply upset.

"But, you can't retire Rachel. I expected you'd always be here!" But she did retire anyway, the first of many of my friends at the Fisher who have also left over the years.

I still saw her a fair bit until she had her stroke and needed to give up the house. Kathryn called me in to help with the library. The house was full of books, the inevitable result of a lifetime of incessant reading. It still smelled of John's cigarettes. It is a melancholy

task for a bookseller to help disperse the library of an old friend. There were many books I had sold her and many more in all the subjects we had had so many conversations about, based on our mutual interest. But there was little I could then buy because of my changed focus. Until, looking at her extensive collection of Canadian literature, I realized that some of them must be inscribed to her, for many of them were the books of people whose papers she had processed when they donated them to the University of Toronto. Sure enough there were a number inscribed to her — always "with great affection," a mark of how highly these writers thought of her. I took what I could deal with, and a bunch for myself, then sent in other dealers.

The books inscribed from Leonard Cohen allowed me the freedom to buy a lot of others much less desirable then. I sold the Cohens to help pay for the rest, but many others are still in one of my own collections, the one I call my "sentimental" collection, devoted to books owned by friends, clients, and other dealers I've known.

But the greatest treasure I obtained, a treasure for both Rachel and me, was her collection of books by and about the Four Jameses. Based on William Arthur Deacon's book on those four terrible Canadian poets, whom both Rachel and I loved, she had, over a long time, put together a fair collection of their published work, much of which is now scarce and expensive. We talked about them often, even quoting their atrocious poetry by heart. I continue to add to the Grover-Mason collection of the Four Jameses, as I can.

Rachel was a dear friend to me, and to all her colleagues, and to those writers she dealt with on behalf of the University. The books she owned, that I now own, I shall make sure are eventually passed on to some other book lover worthy enough to own books with such a distinguished provenance.

And I have long ago forgiven her for disillusioning me so cruelly about librarians, by retiring.





## ‘PAS UN PAS SANS BATA’: THE BATA SHOE COMPANY IN CANADA

Alexandra Kordoski

Nicholls Library Fellow, Thomas Fisher Rare Book Library

THE FISHER LIBRARY recently received a significant donation of archival material from the Bata Shoe Company. Researchers may wonder what connection the Fisher Library has to the Bata shoe empire, aside from our being neighbours to the north at the Bata Shoe Museum at the corner of St. George and Bloor. But our mandate to collect material of Canadian national significance compels us to look beyond what might be considered our central subject strengths of literature, science and philosophy. This donation will complement our growing collections in the history of economics and the development of labour movements while supporting our broader aim of preserving the histories of immigrants to Canada.

The T. & A. Baťa Shoe Company was founded in 1894 in Zlin, Moravia (now the Czech Republic), by siblings Tomáš, Antonín and Anne Baťa, descendants of a family of cob-

blers. What began as a small, family enterprise, expanded over the course of the century to over ninety countries to become the largest and, at times, the most successful shoe manufacturer and retailer in the world. By the 1930s and 40s, while other companies floundered due to the Depression, Bata factories were still expanding and producing a whole range of commercial and industrial products, including rubber tiles, textiles, paper, chemicals, and electric motors. As Anthony Cekota, life-long Bata employee and biographer of the Bata enterprise boldly claims, “in its concept of industry, its philosophy of business and its administrative and managerial system, Bata had found the answer to the Depression and to the great problems of modern industry.” Indeed, Bata’s success in the interwar period can be attributed to its innovations in many areas, including product development, technical engineering, and in socially-oriented employment practices.

Documentation related to all of these innovations can be found in the Bata archive in the form of carefully kept administrative records, staff training manuals, financial files, and internal company memos.

Canada played a critical role in the development and survival of the Bata Shoe Company following the Depression and World War II. Thomas J. Bata (son of founder Tomáš Baťa), faced with the threat of Hitler’s invasion of Czechoslovakia, immigrated to Canada to establish a North American outpost for the company that would operate safely beyond the economic effects of the war. He brought along with him just 160 employees, a thousand manufacturing machines, and enough material to produce the first 100,000 pairs of shoes. He faced substantial resistance from existing Canadian companies and consumers, and from the Canadian government, which balked at the notion of a foreign company entering the

**OPENING PAGE:** A scrapbook from leatherworker Jan Polášek, who worked for Bata in Zlin. The book includes scraps of leather and manuscript notes that outline how to treat each leather chemically, ca. 1910. **BELOW, LEFT TO RIGHT:** The opening of a Bata shoe store in Sudan, North Africa in 1966. An advertisement for canvas shoes from the original T. & A. Baťa shoe company in Zlin, ca. 1910.



local manufacturing market at such a politically tumultuous time. Yet Bata succeeded in breaking through. Thomas J. Bata describes in his autobiography how, in a remarkable testament to the efficiency and organization of the company, the first pairs of Bata shoes produced on Canadian soil were finished just two months after the first Bata employees had arrived. Aside from shoes, the Bata machines in Canada would produce important wartime munitions, including highly specialized instruments that could not be manufactured elsewhere. Bata's holdings in Czechoslovakia were nationalized in 1945, but due to much forethought and careful planning by Thomas J. Bata and the strength of their Canadian outpost in Ontario, the Bata company was able to restructure and recover quickly as what would become the Bata Shoe Organization.

The Ontario manufacturing plant Thomas J. Bata established grew into a thriving worker community, named "Batawa" (a *portmanteau* of Bata and Ottawa), and was a manifestation of the Bata company's motivating business principle: to provide shoes to as many as possible, while improving the lives of workers and their surrounding communities. As documents and correspondence in the archive reveal, Thomas J. Bata lived by this principle himself, personally overseeing the emigration of many of the first Canadian employees and their families from Czechoslovakia. The plant at Batawa eventually employed some 1200 people, both Czech immigrants and local Ontarians,

while providing them with affordable housing, health care, sports and recreation programmes, and access to training and education. The plant was closed in 2000 when the company's major manufacturing centre shifted back to Europe. Batawa, however, still exists today as a small but thriving community.

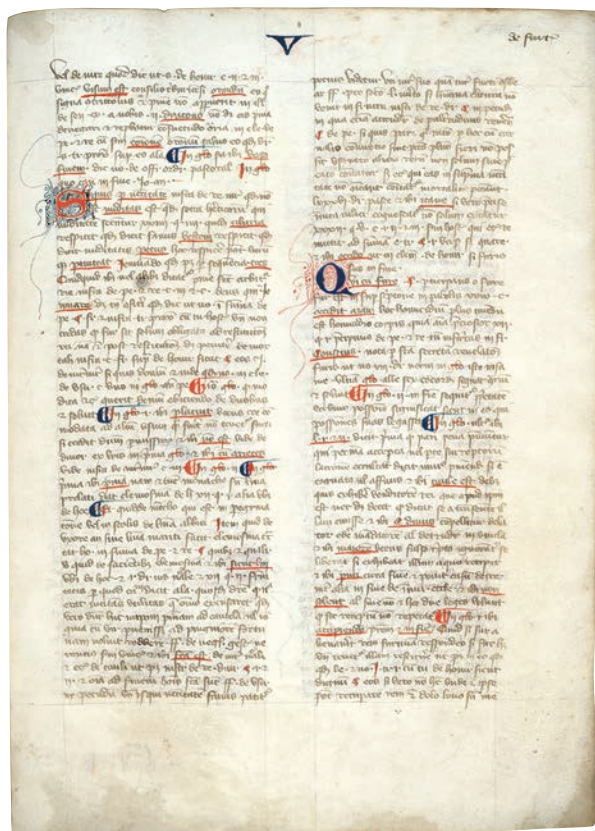
Bata established similar worker communities at many of its international outposts. Each Bata company was managed locally and autonomously, in a highly decentralized system they sometimes referred to internally as an 'industrial democracy' and externally as the Bata system of management. While the Bata archive at the Fisher consists mainly of records from Bata's Canadian headquarters, it includes material relating to all of the company's international sites. The most compelling material includes photographs of factories and workers in parts of India, Bangladesh, and rural Africa, where the arrival of the Bata enterprise marked the very beginning of large-scale industrial development in those regions.

Thomas J. Bata and his wife, Sonja Bata, settled in Canada as the company moved its headquarters from Zlin to Toronto following the war. It is thanks to Sonja Bata, who played a significant role in the company herself as Director of the Bata Shoe Organization and the Bata Shoe Museum, that the company's archive exists today and that it is now available to the public at the Fisher Library. The donation is extensive at over three hundred boxes, and its content ranges from corporate

records from Bata companies' various departments—including the human resources, commercial, legal, and technical departments—to personal Bata family records. It includes a large amount of audio-visual material in the form of photographs, slides, recorded speeches, and films. These unique formats complement the archive's textual records, while offering a compelling glimpse into the day-to-day operations of many Bata factories. The archive as a whole focuses for a large part on Thomas J. and Sonja Bata and their professional, social, and philanthropic activities as heads of the Bata enterprise. There is evidence throughout, particularly in correspondence and photographs, of their life-long devotion to the company and its people.

Because of the company's unique organizational structure and international scope, the archive will be of interest to many topics: business and manufacturing history; social labour practices and labour relations; and the globalization of economic and industrial development during and after the Second World War. But it will also be of interest to any of us who recognize the iconic and everyday shoes that Bata helped to develop: the rubber flip-flop, the suede desert boot, and the simple canvas tennis shoe. Many Canadians played a vital role in the success of this truly unique company, and the Fisher Library is pleased to be able to preserve and share this history.





## A MEDIEVAL CANON LAW COMMENTARY IDENTIFIED: FISHER MS 6900

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**A**MONG THE LESSER-KNOWN manuscripts in the Thomas Fisher Library is a pleasant example of a medieval canon law commentary. Its author and title were previously unknown, but our research has conclusively shown MS 6900 to be a copy of Johannes Andreae's *Novella in decretales* (otherwise known as the *Novella commentaria super decretalium libros*). The manuscript came to the Fisher Library through the generosity of the late Ralph G. Stanton.

The *Novella* is a legal commentary on a foundational text of medieval canon law, the *Decretales* of Pope Gregory IX. The *Decretales* was published in 1234 and is part of the *Corpus iuris canonici*, the body of canon law that formerly governed the Roman Catholic Church. This body of law served the Church until the promulgation of the first *Code of Canon Law* in 1917. Immediately upon the publication of the *Decretales*, jurists began the stimulating task

of providing glosses to the text—explanations and discussions about the new law. Many of these glosses soon became standardized and are known collectively as the *Glossa ordinaria* (Standard Gloss). Medieval jurists always studied the *Decretales* side-by-side with the *Glossa ordinaria*. As Johannes was writing the *Novella*, he thus provided commentary on both together.

Among all the canonists of the later Middle Ages, Johannes was deservedly the most renowned. Born in Italy around 1270, he studied Roman and canon law at the university of Bologna, the centre of medieval legal education. Most of his career was spent teaching and writing there. That generation produced two great lights of medieval law: Bartolo of Sassoferrato (died 1357), the master in civil law, and Johannes Andreae in canon law. Unlike many canonists, Johannes was not a cleric, but a layman with wife and children.

He was an extremely productive writer and is best known for his legal commentaries. For this reason his contemporaries often referred to him as the *iuris canonici fons et tuba*, the fount and trumpet of canon law. He lived a full and long life, yet his death in 1348 did not come from the ravages of age, but from the Black Death then making its way through Europe.

The *Novella* survives only partially in Fisher MS 6900. The full text, which may be found in several versions in various other libraries, and in the early printed edition of 1581, is divided into five books. These correspond to the five books of the *Decretales*. MS 6900 includes portions of the fourth and fifth books only. The text is on parchment measuring 330 x 240 mm, written neatly and consistently in two columns. There are fifty-eight folios surviving, ten of those corresponding to book four, and the remaining forty-eight to book five. There is almost no marginal notation, but sectional

**OPENING PAGE:** Facing pages that show how titles begin with a large calligraphic initial letter, written in blue and red ink in such a way that the colours face each other but do not touch (*littera duplex*). **BELOW:** Section of a page from the Commentary.

titles are written in the top right corner in the same script. At some point in its history, the manuscript fell apart. When it was rebound much of it was ordered incorrectly. For example, while the section on theft begins on folio 56v, the central portion of that section is found earlier, on 18r and 18v. The conclusion is still further misplaced, located on 53r. Whoever rebound the manuscript took care to keep books four and five separate, but otherwise left things haphazard.

The surviving portions include commentary on titles such as usury, infanticide, and adultery. Corresponding to the *Decretales*, the commentary in book four generally deals with marriage issues, and in book five with crimes. For each specific topic in these two broad categories, the commentary proceeds in the same way. A rubric written in red introduces each new title from the *Decretales* that Johannes is commenting on. Each of these titles begins with a large calligraphic initial letter, written in blue and red ink in such a way that the colours face each other but do not touch (*littera duplex*). Johannes then offers a short introductory paragraph filled with citations to other legal texts that deal with the issue. He proceeds by individually analyzing each of the laws under that title in the *Decretales*. In the case of theft, for example, there are five laws in the *Decretales* and thus five sections in the *Novella*. Large calligraphic initials begin these sections as well, but each initial is written in a single colour with modest flourishing surrounding it in another colour, alternating blue and red. Within these sections, words that are taken directly from the *Decretales* in order to be commented on are underlined in red. A paragraph mark ¶, also alternating blue and red, signals commentary on the *Glossa ordinaria*.

These features provide a clue about the origin of our manuscript. The Fisher Library's catalogue does not record where it came from, and as the manuscript is incomplete we lack the final folio on which the scribe might have written a *colophon* saying where and when he had copied the manuscript. We must rely rather upon indirect evidence for the place of origin and date of production.

The initials, the script, and the overall *mise-en-page*, combined with the subject matter, altogether point to an origin at the University of Paris. The initial letters provide the most



important key. Parisian scribes left a distinctive mark in the pen-work that they flourished around calligraphic initials: three small dots in the shape of a triangle, slightly to the left side of the letter body. Destrez, in his foundational study on medieval university book-production (*La Pecia*), pointed this out as a distinctive feature of Parisian university-books after *circa* 1320. Indeed the scribe of MS 6900 has left this mark, especially evident on folio 45r. Furthermore, the University of Paris jealously guarded the secret of their very vibrant blue ink, *bleu de France*, which outclassed the duller blues available in other parts of Europe; and again the wonderfully vivid blue that confronts the eye upon opening MS 6900 confirms its Parisian origin. Indeed if one compares Fisher MS 6900 with other manuscripts from across Europe, a visual similarity to university books from Paris emerges. One sees that Fisher's *Novella* was made in the same fashion as the books of St Thomas Aquinas or St Bonaventure used by generations of students in Paris.

It is harder to say with confidence *when* the manuscript was made. Johannes Andreae finished his work on the *Novella* in 1338, which marks the earliest possible limit. The particular cursive script of MS 6900 suggests a slightly later date of composition. University scribes preparing semi-formal books of this kind gradually switched from textualis to cursive scripts in the course of the fourteenth century. In collections of manuscript images, one begins seeing this script in similar books after *circa* 1350. Looking specifically at northern French manuscripts, examples of almost identical scripts cluster in the last quarter of the fourteenth century. On these palaeographical grounds we may suppose that Fisher MS 6900 was written *circa* 1375–1400.

Fisher MS 6900 thus attests to the continuing life of canon law studies at Paris down to the turn of the fifteenth century. The University of Paris is one of the oldest foundations in Europe, and was justly famed in the Middle Ages for its great luminaries in philosophy and theology; names like Peter Abelard, Albert the Great, and Thomas Aquinas. But Paris also had a faculty of law from early years. In fact there was a rivalry between the law and theology faculties, which became so acrimonious that the theologians complained to Rome because the lawyers were luring away their students, who flocked to the greater profits attendant upon a legal education. In 1219 Pope Honorius III acted to defend the theology faculty by prohibiting the study of civil law at Paris. But the teaching of canon law continued throughout the next centuries. Our manuscript is witness to this: students at Paris in the late fourteenth century were still reading learned, subtle canon law commentaries like Johannes Andreae's *Novella*.

Today, for readers unfamiliar with medieval canon law, the *Novella* can be nearly inaccessible. Johannes is constantly providing complex citations to other legal texts. He assumes his readers have a thorough familiarity with the *Decretales*. The commentaries of earlier jurists such as Hostiensis (died 1271) and Vincentius Hispanus (died 1248) are often referred to, but rarely quoted at any length. If the modern reader does not have access to these texts, following the progression of Andreae's commentary becomes laborious.

These aspects may deter many readers. Yet for the determined it is these very things which make the *Novella* a precious resource, and which shed light onto the nature of the medieval legal profession. For here we see manifest the life of the *Corpus* of medieval canon law. Johannes was engaging with something he found productive and beautiful. This aspect of his work was not lost on his contemporaries. It was not long after his death that Christine de Pisan (died *c.* 1430) made mention of his daughter in her book *The City of Ladies*. She tells us that Johannes loved his daughter so much that, to commemorate her, he wrote a book of remarkable lectures on the law which he entitled *Novella super Decretalium*, after his daughter's name. And it is a great pleasure to have found this commemoration to Novella here at the Thomas Fisher Library.



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**Thank you!**

### EDITORS' NOTE

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