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

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A BOUNTY OF GIFTS

Jennifer Toews and Natalya Rattan
Thomas Fisher Rare Book Library

THE TIME HAS come, once again, to thank our many generous manuscript donors. We received almost more gifts than there is space to write about them. During the past year or so, we have had to bid fond and sad farewells to many old friends: Frances Dafoe, Mavis Gallant, Stephen Gilbert, Phyllis Grosskurth, George Jonas, Jack MacLeod, and Vincent Massey Tovell. Talented, remarkable

and irreplaceable, their legacies endure at the Fisher Library.

MARGARET ATWOOD is the first writer to contribute a new, secret manuscript entitled 'Scribbler Moon' to the *Future Library*, a public artwork project undertaken by Scottish artist Katie Paterson, which will 'unfold' near Oslo, Norway. 'Scribbler Moon' will be published a hundred years from now on paper made

from trees planted in Norway for that express purpose. General and specific press related to this project; material for *Stone Mattress: Nine Tales* and *The Handmaid's Tale* ballet by the Royal Winnipeg Ballet; as well as drafts, notes and other material related to *The Heart Goes Last*, including extensive editorial notes and comments by Ellen Seligman, were deposited during this past year.

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OPENING PAGE: Frances Helen Dafoe with costumes she designed. Gift of Frances Helen Dafoe. **BELOW:** Travel article written by Kildare Dobbs. Gift of Linda Kooluris Dobbs. **FACING PAGE, CLOCKWISE FROM TOP:** Sketch of Lawrence Hill by Karin Hadfield. Gift of Lawrence Hill. Photograph of Phyllis Grosskurth, part of her final gift to the Fisher. Lorna Goodison with Edward Chamberlin. Gift of Lorna Goodison and Edward Chamberlin.

RUSSELL BROWN and **DONNA BENNETT** gifted drafts, notes, submissions, and other material for the *Oxford University Press Anthology of Canadian Literature*; editorial work by Donna Bennett and Russell Brown on various manuscripts, including Lorna Crozier, Michael Tregobov, and Doris McCarthy; correspondence; a Sheila Watson file relating to her PhD thesis; and other material related to the work of Bennett and Brown.

Through the support of the Joan Walwyn Randall Fund, we received the correspondence between **MARY BURKETT** and Lana Peters with the assistance of Professor Rosemary Sullivan. The papers include letters and notes sent by Lana Peters (Svetlana Alliluyeva 1926–2011, daughter of Joseph Stalin) to Mary Burkett, a prominent British felt artist and historian, over a twenty-year period from 1993 to 2013. Print articles about Svetlana Alliluyeva during and after her defection to the United States from the Soviet Union in 1967 also form part of the papers.

MARY BURNS donated drafts and notes for *The Reason for Time, You Again, Casting the Angel, The Last Resort*, and *Presto!*; writing-related and personal correspondence; her blog; and columns from *The Yukon News*, including 'Soapbox' from the 1970s.

PROFESSOR JOHN CAIRNS donated his delightful fifty-year correspondence (1947–1995) with Robert Finch, as well as audio cassette recordings of Finch reading his poetry, speaking, and playing the piano (recorded in the 1980s). The Library also holds the papers of Robert Finch.

JOAN COLDWELL gave research, notes, and other background material for *The Tightrope Walker: Autobiographical Writings of Anne Wilkinson*.

This past September we lost the brilliant **FRANCES HELEN DAFOE** (1929–2016). Frances Dafoe was a costume designer and former Olympic figure skater who competed with Norris Bowden. Together they captured four Canadian titles and two World Figure Skating Championships, winning the silver medal at the 1956 Winter Olympics. With the conclusion of her skating career, Dafoe worked as a costume designer and Olympic judge. An employee of the CBC for almost forty years, she designed costumes for a variety of popular television shows and festivals, including *The*

Wayne and Shuster show and *Mr. Dressup*, the closing ceremonies of the 1988 Winter Olympics, and the Charlottetown Festival. As a freelance designer, Frances created costumes for many professional performers, dancers, and figure skaters, including Michael Burgess, Sharon, Lois & Bram, Alan Thicke, Al Waxman, Karen Kain, Isabelle Brasseur and Lloyd Eisler, Kurt Browning, Scott Hamilton, Elizabeth Manley, Elvis Stojko, Katarina Witt, and Kristi Yamaguchi. In 2011 Frances published a book, *Figure Skating: Eight Centuries of Sport and Inspiration*. She was awarded the Order of Ontario in 1990 and the Order of Canada in 1991 in recognition of her contributions to costume design and sport in Canada. In her final donation to the Fisher Library we received drafts of *Figure Skating and the Arts: Eight Centuries of Sport and Inspiration*; files pertaining to an exhibition she worked on entitled 'Art Forms of Skating'; many costume design sketches; design booklets; personal figure skating files; photographs; skating memorabilia; family records; skating-related tapes and CDs; and other materials relating to her life and work.

This year the Fisher received a substantial donation from **LINDA KOOLURIS DOBBS**, wife of poet, short story and travel writer, **KILDARE DOBBS** (1923–2013). Kildare Dobbs was born in India, raised in Ireland, and educated in Dublin, Cambridge, and London. After serving in the Royal Navy during the Second World War, and subsequently in Tanganyika (Tanzania), Dobbs migrated to Canada in 1952, where he worked in journalism and publishing as the managing editor of *Saturday Night* and book editor of *The Toronto Star Weekly*. During his distinguished career he contributed to most of the major magazines and newspapers in Canada as a freelance writer. His autobiography, *Running to Paradise* (1962), won a Governor General's Award. He also published various collections of short stories, novellas, and poetry. He was awarded the Order of Ontario in 2000 and installed as Writer-in-Residence at the University of Toronto in 2002. Dobbs lived in Toronto with his wife, Linda Kooluris Dobbs, a noted portrait artist, painter, and photographer. In 2013 he received the Order of Canada. Included in this donation are drafts of his published works; other writing drafts (including his writing for newspapers and



magazines); his contributions to CBC Radio programs such as 'Anthology' and 'Ideas'; a large amount of travel files pertaining to the places he visited and wrote about from all around the world; a significant amount of correspondence; personal files and documents relating to his family's history; professional files including cutouts and printouts of his published articles; photographs; notebooks and journals; audiovisual and digital materials; and other files relating to his life and work.

FARRAR, STRAUS AND GIROUX (New York) donated corrected first pass proofs and 'foul matter' for *The Poetry of Derek Walcott*, 1948–2013.

GEORGE FETHERLING donated his personal and professional files and correspondence; his personal journals—selections from which form the basis of *The Writing Life: Journals, 1975–2005*; the Twentieth Anniversary edition of *Travels By Night* proofs; scrapbooks of his 'Ephemeral Newspaper Scribbling'; reviews; and other material related to his life and work.

LAURA FERRI FORCONI of the Siena-Toronto Centre based at the University of Siena has begun to donate papers related to the many author events held in Siena and Toronto through their multi-year exchange program.

GREG GATENBY donated his extensive correspondence and other material related to his own writing and to his work with the Harbourfront International Author's Festival.



MRS. CHERALEA GILBERT donated anatomical drawings and illustrations by her late husband, **STEPHEN GILBERT**. The Stephen Gilbert papers include anatomical drawings of the adult human, adult embryo, cat, fetal pig, dogfish, neotoma, frog, and other assorted zoological drawings. Stephen Gilbert was born 18 January 1931 in Portland, Oregon. Over a period of twelve years he produced six zoological anatomical atlases including: *Pictorial Anatomy of the Fetal Pig* (1963), *Pictorial Anatomy of the Frog* (1965), *Atlas of General Zoology* (1965), *Pictorial Anatomy of the Cat* (1968), *Pictorial Anatomy of the Dogfish* (1973), and *Pictorial Anatomy of the Neotoma* (1973). In 1973, Gilbert joined the Art as Applied to Medicine program

at the University of Toronto as a part-time lecturer. He also authored *Pictorial Human Embryology* in 1989 and *Outline of Cat Anatomy with Reference to the Human* in 1999. Gilbert also worked as a tattoo artist and historian, editing and providing the introduction to *Tattoo History: A Source Book: An Anthology of Historical Records of Tattooing throughout the World* (2000) (as Steve Gilbert).

LORNA GOODISON and **J. EDWARD CHAMBERLIN** donated drafts, proofs, and notes for *From Harvey River*; early drafts of 'Supplying Salt and Light/Oracabessa'; *Travelling Mercies*; *By Love Possessed*; drafts for the unpublished 'The Book of Amber'; *Controlling the Silver*; personal and professional correspondence, including with Rex

Nettleford and Derek Walcott; ink doodles and drawings; appearances; photographs; and issues of *Saturday Night*, for which J. Edward Chamberlin edited the illustrated Canadian poetry pages from January 1989–January 1995.

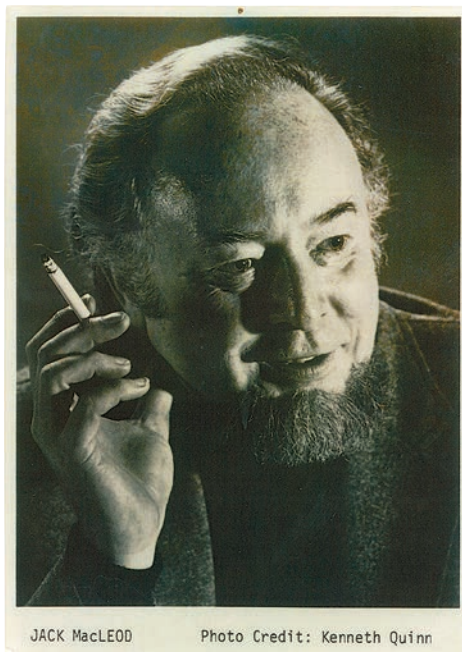
MR. ERIC GAILUS gave the Reverend George Tsukornyk's papers to the library. George J. (Iurii. Ia.) Tsukornyk was a Ukrainian Orthodox priest and teacher who composed and arranged Ukrainian music and directed choirs throughout Canada. He was born in Zhuravna, in the Zhydachiv region of Ukraine on 18 April 1891, and died in Ontario on 15 May 1968. Tsukornyk received his musical education from the Lviv State Conservatory and continued his studies in Vienna. He immigrated to Fort William, Ontario in 1927, and held his first concert there on 10 May of that same year. In 1937 he was ordained to the Orthodox priesthood. The papers include selected correspondence; a daily journal he kept while pastor of St. Mary's Ukrainian Greek Orthodox Church in Oshawa; as well as speeches and concert programs given at several Ukrainian Orthodox parishes.

The final gift of **PHYLLIS GROSSKURTH** includes drafts, research notes, photographs, editorial and other material related to her biographies of Melanie Klein, Margaret Mead, Freud and his circle, Lord Byron, Havelock Ellis, and John Addington Symonds—the bulk pertaining to Klein, Byron, and Freud; psychoanalytical research, conferences and activities; personal and professional correspondence; travel and research.

The gift of **MAUREEN SCOTT HARRIS** includes materials relating to writing and literary projects such as drafts and proofs for the *Fieldnotes Chapbooks* series; a significant amount of correspondence with specific individuals (Lynda Lange, Norma Lundberg, Barry Dempster, and Irene McGuire); guest lectureship at the University of Toronto; as well as journals and materials used in the organization of various literary events and readings.

LAWRENCE HILL added to his already extensive papers with drafts, research and correspondence related to *The Book of Negroes*, including the illustrated edition and the screenplay for the televised series; interviews for *Black Berry, Sweet Juice*; notes, drafts, proofs, copy-editing, and other material for *The Illegal* (early title 'Underground'), his fourth novel and tenth book; personal and professional correspondence; appearances; extended family material; awards; photographs; notebooks; short pieces, including 'Africville Forever';

BELOW: Photograph of Jack MacLeod. Gift of Jack MacLeod. Clay block sold by Dora Mavor Moore to raise money for the New Play Society. Gift of Diane Plant. **FACING PAGE:** Ink drawing by Julian Samuel. Gift of Julian Samuel.



Karen Hill's *Café Babanussa*; and material related to The Massey Lectures: *Blood: the Stuff of Life* and *The Deserter's Tale*.

The gift of humourist and novelist **JACK MACLEOD** includes photographs, notably of Richard E. Spencer and Shirley Douglas at the unveiling of the Tommy Douglas bust at the Saskatchewan Legislature; notes for his *Reflections in My Wintertime*; and correspondence and other material related to his diagnosis of terminal cancer. Professor Jack MacLeod taught in the Political Science Department at the University of Toronto from 1959 to 1996 and was a frequent political commentator on CBC television.

SIMON MCINNES donated correspondence from Mavis Gallant to his mother, Joan McInnes, dating from the 1970s to the 1990s. Simon's father, Graham, first met Mavis Gallant at the National Film Board when they both worked there in the 1940s, and subsequently renewed their friendship in Paris when he became UNESCO ambassador in 1965. We continue to receive gifts of correspondence from friends of Mavis Gallant, such as Steven Barclay, Phyllis Springer, and others. *The Journals of Mavis Gallant: 1952–1968* are forthcoming.

This year the Fisher received a donation from literary agent, **LINDA MCKNIGHT**, who among her other accomplishments, has been a director, shareholder, and Vice President of Westwood Creative Artists Ltd. Previously,

she was the Managing Editor, Director of Publishing, Vice President of Publishing, and the President and Publisher of McClelland and Stewart. She was also the Publisher for Macmillan of Canada, President of MGA Inc., and the Vice President of Sterling Lord Associates. She also developed the Literary Agenting Specialization in the Humber Book Publishing Program. In October 2016 she was the recipient of the Ivy Award, which is an annual prize presented to a person who has made a substantial contribution to Canadian publishing. This first accession of Linda McKnight's papers consists of writers' files, primarily for her clients: George Jonas, Guy Gavriel Kay, Dennis Lee, Susan Perly, Scott Symons, and Margaret Visser; professional correspondence; administrative and agency files relating to Westwood Creative Artists, Key Porter, Stoddart, and the Google Settlement with authors; and other material related to her work.

In December 2015, writer **ALBERTO MANGUEL** was appointed the new director of the National Library in his native Argentina. This position has been held by many distinguished figures, including Jorge Luis Borges. His yearly donation to the Fisher includes manuscripts and page proofs for some of his latest work, such as *Curiosity* (2015), as well as various other writing projects he is working on. Also in this donation are correspondence, including a significant amount with notable literary figures such as Mavis Gallant and Doris Lessing; essays; articles; material pertaining to various literary events, lectures, and seminars, including his own literary festival, Atlantide; periodicals; research files (for *Curiosity* and the *Five Cities* tour project); personal photographs; and other material related to his life and work primarily in the years between 1990 and 2015.

Editor, writer, and critic **JOHN METCALF** contributed drafts for his upcoming work, *The Canadian Short Story*, and drafts for 'Lives of the Poets' and 'A Passion and Delight' (The John Metcalf/Tim Struthers Interview Book). Also included in his donation are other writers' files; correspondence with various authors; correspondence relating to Biblioasis, including Biblioasis's reprint series, ReSet; correspondence and drafts for Best Canadian Stories; Humber School for Writers mentoring files; photographs; and personal journals and scrapbooks.



The latest gift of the papers of **KAREN MULHALLEN** includes editorial and administrative material for several issues of *Descant Magazine*. The papers also contain some of Mulhallen's personal and professional files related to her writing and career as a professor. Manuscripts, typescripts, proofs, correspondence, and images related to her personal works form part of this gift. In particular, these files hold drafts and notes for *Zippered Marsh*, *Code Orange*, and *The Pillowbooks*.

Poet, librarian, and Islamic scholar **ERIC ORMSBY** donated correspondence, essays, articles, lectures, curriculum units for Ismaili Institute courses, translations, and other material. Ormsby won the prestigious World Book Award of the Islamic Republic of Iran, 2014, for his translation of *Between Reason and Revelation: Twin Wisdoms Reconciled: an annotated English Translation of Nasir-I Khusraw's Kitab-I Jami' al-hikmatayn*. His early drawings from the 1950s, a book proposal for a children's book on pets, illustrated by his brother, Allan, as well as other early material form part of this gift. Notebooks containing ideas and early drafts of poems and short pieces, as well as more contemporary colour sketches complete this donation.

Artist **CHARLES PACHTER** gave some correspondence and files relating to projects (such as the Simcoe Mural Project: 'In Search of Simcoe') and exhibitions; files relating to his honorary doctorate from the University of Toronto in 2010; correspondence regarding his appointment as an Officer of the Order of Canada; as well as some general correspondence, invitations, and press clippings.

Playwright, actor, and director **MORRIS PANYCH** was born in Edmonton, Alberta in 1952 and grew up in Calgary. Panych has directed over eighty productions, and has written over thirty plays, including *7 Stories* (1989), *Vigil* (1995), *Lawrence & Holloman* (1998), *Girl in the Goldfish Bowl* (2003), *The Dishwashers*

(2005), *Sextet* (2014), and *The Waiting Room* (2015). Two-time recipient of the Governor General's Award (1994 and 2004), Panych has worked primarily in Vancouver, Montreal, and Toronto. Panych often works in conjunction with his husband, Ken MacDonald, whose set and costume designs have been important components of his plays. This first-time gift contains numerous drafts of Panych's published works, along with production materials such as costume sketches and plots, set design drafts, and lighting plots, and a number of personal documents, including photographs and report cards from his childhood.

DIANE PLANT donated a few items related to Dora Mavor Moore and Francis W. Mavor Moore that were found in Ms Moore's home, including some notes, financial files, a booklet belonging to Francis Mavor Moore from the Wright Aeronautical Corporation, and a clay block with the inscription 'N.P.S. Building Fund', an item Dora Mavor Moore sold to raise money for the New Play Society.

PROFESSOR PETER POTICHNYJ added to his extensive collection on Insurgency and Counter-Insurgency in Ukraine.

The **JUDITH ROBERTSON** gift of Charles Ritchie papers includes extensive early personal correspondence between Charles Ritchie and his mother, his brother Roland 'Roley' Ritchie, his uncle Charles Stewart, and Anne Maher; typescript diary drafts, 1971–1994, for publication; old family and personal photographs; as well as other writings and various material related to his life and work.

This first gift of filmmaker, writer, and painter **JULIAN SAMUEL** includes professional correspondence regarding his film and

writing projects in Québec, Toronto, and elsewhere; drafts of his forthcoming novel 'Radius Islamicus', with reader's comments by Jonathan Garfinkel, Rawi Hage, Michael Ryan and others; as well as screenplays and other material related to his life and work. He has produced and directed a number of films that examine the historical and contemporary relationship between the Western world, the Middle East, and Asia. Notable films include *Atheism* (2006), *Save and Burn* (2004), and *The Library in Crisis* (2002). Julian Samuel was born in Lahore, Pakistan, and immigrated with his family to the United Kingdom, and subsequently to Canada. He completed a BA in Literature at Trent University, and an MFA in Photography at Concordia University. He is the author of *Passage to Lahore* (1995) and *Lone Ranger in Pakistan* (1986).

ROBYN SARAH was born in New York City in 1949, and grew up in Montreal, Québec. While studying English and Philosophy at McGill University in the 1970s, Sarah began writing poetry. In 1976, with Fred Louder, she co-founded a small press, Villeneuve Publications, and co-edited its poetry chapbook series. During this time, and until 1996, Sarah also taught English at Champlain Regional College in St. Lambert, Québec. This gift contains drafts and proofs for a number of Sarah's published monographs, including *Little Eureka*s (Biblioasis, 2007), *A Day's Grace* (The Porcupine's Quill, 2003), and *The Touchstone: Poems New and Selected* (Anansi, 1992); correspondence; and drafts of her contributions on Margaret Avison, Don Coles, and George Johnston to the Porcupine's Quill *Essential Poets* series. Materials relating to Sarah's editorial work for *Cormorant Books* and *House of Anansi Press* are also included, together with material pertaining to her involvement in numerous literary events.

First-time donor **KEN SHERMAN** donated his drafts and notes for: *Black Flamingo*, *Cost of Living*, *Jogging with the Great Ray Charles*, *Clusters*, *My Father Kept his Cats Well Fed*, and *Words for Elephant Man*. Poem drafts, early essays, course work from York University, and literary correspondence from the 1980s to the 2000s (with such authors as Irving Layton, Seymour Mayne, Eric Ormsby, Cynthia Ozick, Robyn Sarah, Joe Rosenblatt, Czeslaw Milosz, Philip Roth, and others) also form part of this accession. Kenneth Sherman was born in Toronto in 1950. He has a BA from York University, where he studied with Eli Mandel and Irving Layton, and an MA in English Literature from the University of Toronto.

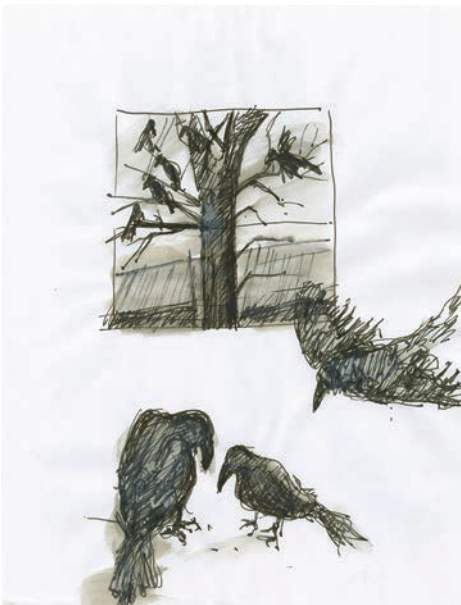
While a student at York, Sherman co-founded and edited the literary journal *WAVES*. From 1974 to 1975 he traveled extensively through Asia. He began his teaching career in 1975 at York's Atkinson College. He is now a full-time faculty member at Sheridan College, where he teaches Humanities and Communications, and also teaches a course in creative writing at York University.

This year **DAVID SOLWAY** donated material related to his new musical career, 'Some Reflections on Music, Poetry and Politics' and 'Blood Guitar and other tales'; his music CD; drafts and notes for his new political book 'Saving the Neighbourhood'; new poetry manuscripts 'The Fault', 'Songs of the Common Day', and 'The War Against the Past'; and other material related to his life and work.

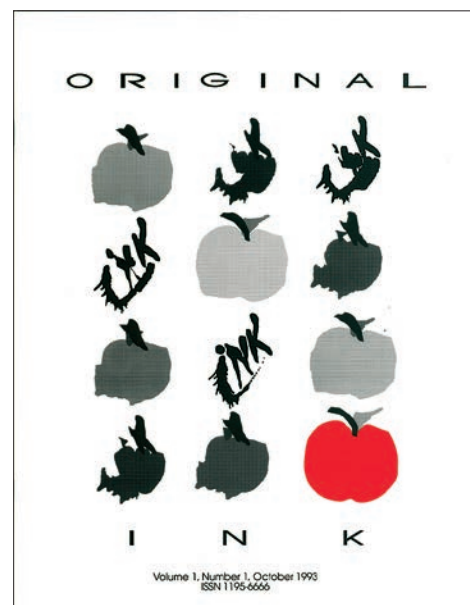
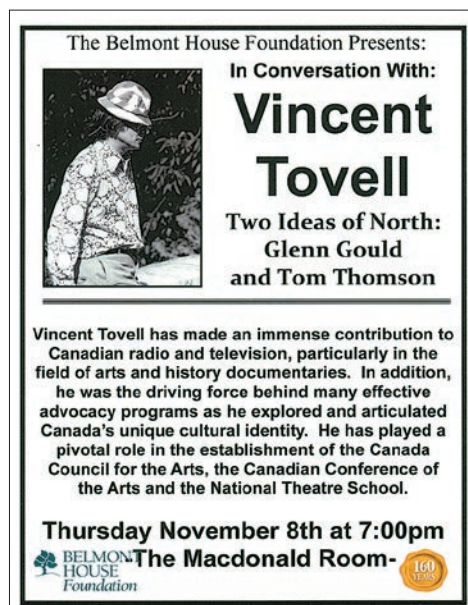
The third accession of Jungian analyst, **CRAIG STEPHENSON** includes writing and editing files for works such as *On Psychological and Visionary Art: Notes from C. G. Jung's Lecture on Gérard de Nerval's Aurelia* (2015); *Countries of Invention: Contemporary World Writing* (1993), which includes an introduction by Alberto Manguel; and *Between Worlds*, a teacher resource book from 1989. Also included in the donation are notebooks and correspondence; files pertaining to conferences, education, teaching, and professional associations; and other material related to his life and work.

ALLAN STRATTON donated manuscripts for his books, including drafts for *The Dogs* (2015) and other novels such as *The Resurrection of Mary Mabel McTavish* (2013), *Curse of the Dream Witch* (2013), and *Grave Robber's Apprentice* (2012), as well as some drafts for unpublished work. The donation also included professional files such as contracts and correspondence; personal files; addenda for plays such as *Nurse Jane Goes to Hawaii* (1980) and earlier plays; juvenilia; and other material related to his life and work.

ROSEMARY SULLIVAN donated her research notes, including drafts, correspondence and other material related to her work, particularly her very successful historical biography of Svetlana Alliluyeva, *Stalin's Daughter*. This accession is comprised of correspondence with friends and family of Svetlana Alliluyeva (Lana Peters), including Mary Burkett and Philippa Hill; research and editorial correspondence; research files from the FBI, CIA, KGB, and many other sources in Russia, Georgia, and the United States; notes and travel material; research for 'Three Suitcases', an abandoned book on Spanish



BELOW, LEFT TO RIGHT: Obituary for Josef Stalin's daughter, Lana Peters (Svetlana Alliluyeva). Gift of Rosemary Sullivan. Poster advertising a talk by Vincent Tovell. Gift of Vincent Tovell. Cover of first issue of Ink Magazine. Gift of Georgina Uhlyarik. **FACING PAGE:** Community cookbooks from the cookery collection.



Civil War era photographers Robert Capa and Gerda Taro; *Molito*, the children's book she wrote with husband Juan Opitz, illustrated by her sister, Colleen Sullivan; teaching and course material; creative writing, mentoring, and other material related to her life and work.

VINCENT MASSEY TOVELL was a man of great charm and wit, known nationally for his work as a CBC broadcaster and producer. Named for his mother's first cousin, Vincent Massey, he was a childhood friend of pianist Glenn Gould and a tireless patron of the arts. His extensive work with the Canada Council, the National Theatre School, the National Ballet School, Massey College, the National Gallery, the Glenn Gould Foundation, and many other arts and cultural institutions was widely recognized, including with the Order of Canada. He directed and produced many television documentaries. This gift of personal papers adds to the extensive Vincent Tovell holdings donated to the Library over many years.

This fourth accession of **RHEA TREGEBOV's** papers contains numerous drafts of her most recent literary work, *Rue des Rosiers*, along with correspondence, drafts,

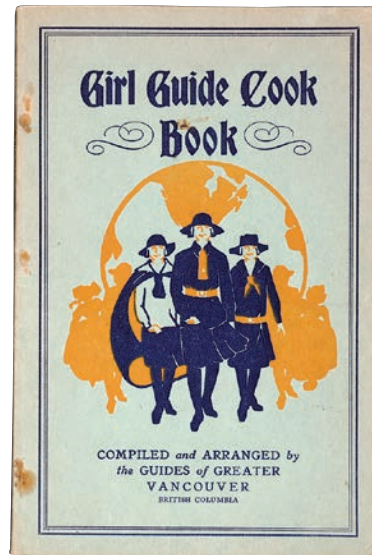
and publicity materials relating to all of her published works to date. Also included are materials pertaining to her editorial work, teaching, the professional organizations and clubs to which she belongs, various poetry competitions, and prizes for which she was nominated or for which she served as a juror, and a variety of early unpublished works.

GEORGIANA UHLYARIK donated for the first time materials pertaining to *Ink Magazine*, a literary magazine. *Ink Magazine* was founded by John Degen and ran from 1993 to 2000. It featured some of Canada's best emerging writers as well as some of the country's most notable figures; the first issue, for example, paid homage to Canadian poet Al Purdy. Each issue contained poetry, prose, and compelling extended interviews with some of the most respected artists from Canada and the world, such as André Alexis, Cindy Sherman, Lynn Crosbie, and Graeme Gibson. The journal included many authors from the Annex area in Toronto, such as Chris Chambers, Peter McCallum, and Alexandra Leggat (all three are included in *Ink's* chapbook, *Up and Down Bloor Street*), as well as Derek McCormack and Andrew Piper. *Ink* began in Ottawa with

a core production and management group of four volunteers. This number expanded to eleven individuals on the masthead, including Georgiana Uhlyarik, and a number of other volunteers. This donation to the Fisher Library consists of submissions, paste-ups/proofs of issues, correspondence with writers and subscribers, promotional materials, administrative and financial files, grant proposals, and other material related to the magazine.

BRUCE WHITEMAN donated drafts and research for his work on Constantine Simonides and Frances Jammes; drafts, proofs and other material for *Intimate Letters*; personal and professional correspondence; and reviews and other material related to his life and work.

Our heartfelt thanks are sent out to the many people who help us in our work, particularly the faculty and staff of the Petro Jacyk Resource Centre, namely Ksenya Kiebusinski, Nadia Zavorotna, and Wasyl Sydorenko; Raj Ramcharan and his staff in the Shipping and Receiving Department; the many other faculty and staff who work with us, Alexandra Kordoski, Lauren Williams, and Danielle Van Wagner; and especially to our donors, researchers, and visitors.



“CHOICE TREASURES, TESTED AND TRUE”

Elizabeth Ridolfo

Thomas Fisher Rare Book Library

WORDS LIKE “POPULAR”, “favourites”, and “treasures” appear in the titles of many Canadian community cookbooks, advertising their practicality and usefulness to the home cook, and recommending them above other available volumes that might have been produced far away or reprinted from texts written for audiences elsewhere.

These community cookbooks, also called fund-raising or charitable cookbooks, began in Canada with the publication of *The Home Cook Book* in 1877 and soon became a popular way for women to contribute their energy to local and global philanthropic projects. A 2015 gift from Mary Williamson’s remarkable collection of cookery material consists of a selection of these community cookbooks, including examples from seven of Canada’s provinces, and with dates ranging from around 1908–1985.

The women who put together these cookbooks were united in various ways, often as members of patriotic and social organizations such as the Circle of the King’s Daughters and local branches of the Federated Women’s Institutes of Canada (W.I.), church auxiliary groups and Girl Guides, businesswomen’s associations, farm women’s unions, and local women’s co-operatives.

Their cookbooks were usually assembled with a fund-raising goal or cause in mind, and a range of efforts to raise funds is represented

in this donation. Some of these cookbooks were published with defined goals in mind, such as building a new hospital or church, supporting war veterans and soldiers’ families, or honouring someone like Laura Secord, while others celebrated major anniversaries of organizations, cities, or provinces. In some cases the group’s goals are not stated, and they seem to be assembling their cookbooks as social endeavours, providing support for and sharing their expertise with other members of their communities.

The production of these cookbooks required an enormous amount of cooperation. Groups turned to members of their communities for recipe submissions and sometimes illustrations. A committee often edited and tested the recipes and selected the entries that would be printed. An introduction that included a recommendation by a mayor or other official made the entire process truly a community affair. The language used in the titles or in the text reassured readers that all of the recipes had been tested to produce optimal results and represented their best efforts.

These cookbooks have more to share about their communities than commercially published cookbooks as they contain charming advertisements for local businesses (sometimes hand drawn), and include information on how or when the women’s groups were formed and their aims, along with poems, quotations,

and statements that reflect their values and tastes. Many of the recipe contributors are named below their submissions, and group members are listed, often along with their position in the group or organization. Several of the books have a selection of recipes from different cultural groups, providing a snapshot of the community and its tastes and activities at a particular time. Some contain tips for organizing a party or a household and have medical and household receipts, while others incorporate information from Canada’s official food rules or calorie counting/diet information.

Adding to the richness of the printed content are the slips of paper, excisions, stains, and manuscript recipes and notations inserted into these cookbooks which bring us closer to the people who actually used them in the kitchen. In her *Culinary Landmarks: A Bibliography of Canadian Cookbooks, 1825–1949*, Elizabeth Driver mentions that through her research she discovered more community cookbooks in Canada than previously had been thought to exist, and she discusses the need for more research into this area of Canadian cookbooks, whose extent and content tend to be hidden as they are often in private hands. We anticipate that this collection will be of great interest to students and researchers studying Canadian culinary history, women’s history and the history of various Canadian towns and cities.

TO OUR DONORS: OUR DEEPEST APPRECIATION

Loryl MacDonald

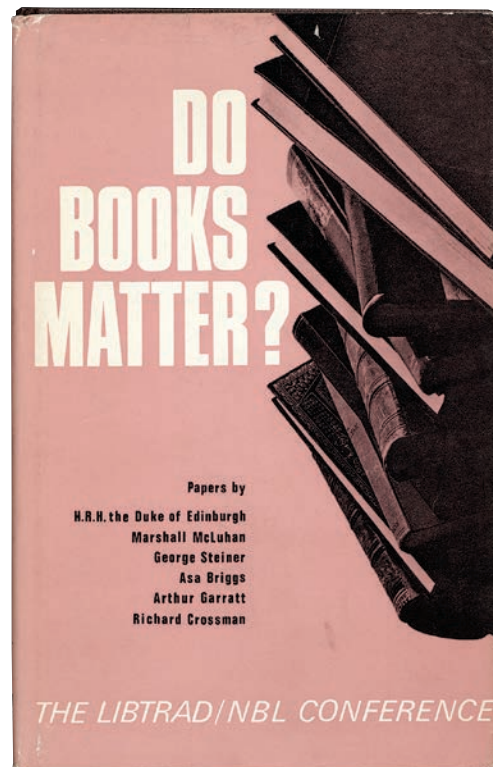
Interim Associate Chief Librarian for Special Collections and Director,
Thomas Fisher Rare Book Library

FROM CHAUCER TO Atwood, maps to multimedia, Latin to Arabic, physical to digital, the Thomas Fisher Rare Book Library's distinct collections are renowned worldwide for their incredible breadth, depth and scholarly impact. They support research and learning across all disciplines on all three campuses, and draw interest from students at all levels, research scholars from around the world, and the general public. Further, with advances to digital scholarship, faculty and students are now engaging with these primary resources in new and exciting ways to pursue discovery and to promote and share scholarship. Also, it is our unique book and manuscript collections that distinguish us from peer institutions around the globe.

Your gift-in-kind donations are instrumental to developing these top-ranked research collections. Traditionally, the fall issue of *The Halcyon* is an overview of the previous calendar year's gift-in-kind donations and an opportunity for us to thank our generous benefactors. This year is no exception and we are pleased to acknowledge gifts from over one hundred donors, which collectively total almost two and a half million dollars in monetary value. This year's donation of books and archives was diverse, encompassing many different subject areas, time periods, languages and formats. In this issue, Christopher J. Young provides a

synopsis of printed gifts, and Jennifer Toews and Natalya Rattan describe gifts of archives and literary papers. P.J. Carefoote, David Fernández, Elizabeth Ridolfo, John Shoesmith, Lauren Williams, and Christopher J. Young also have contributed articles on gifts in their areas of specialization. Unfortunately, it is not possible to detail every donation, but a complete list of gift-in-kind donors is found in this issue.

In addition to gift-in-kind donors, I wish to acknowledge those who have made financial contributions for acquisitions by adding to their annual Friends of Fisher membership renewal, by arranging for bequests to be made from their estates, or by establishing endowed funds to support acquisitions in specific subject areas. Endowments and other special funds are important to building outstanding research collections. I also wish to acknowledge Christopher J. Young for assisting with all stages of the donation process. Finally, we are also very grateful to Anne Dondertman, former Associate Chief Librarian for Special Collections and Director of the Thomas Fisher Rare Book Library. Over the course of her time at the Fisher, Anne fostered significant donor connections and made extraordinary additions to the collections. This issue of *The Halcyon* and the gifts-in-kind listed herein are a tribute to Anne's remarkable legacy.



PRINTED GIFTS IN 2015: “DO BOOKS MATTER?”

Chris J. Young

Thomas Fisher Rare Book Library

THIS PAST YEAR we received a book from **DEIRDRE MACDONALD**, intriguingly titled *Do Books Matter?*; a selection of papers from The Working Party on Library and Book Trade Relations conference for 1973. As a librarian, I frequently assume, without question, that books *do matter*. Today, like in 1973, we are surrounded with declarations, such as “is the book doomed?” that question the relevance of the book in a society increasingly saturated by other textual media and technologies. If one were to determine the future of the book based on today’s media headlines, one would surmise that it was only a matter of time before the book disappeared from the ‘pages of history,’ so to speak. However, books, like all media, are not just transmitters of information and entertainment, they are also conduits of culture that shape our habits and social practices. They represent our activities, our passions, and our values.

Do Books Matter? has several contributions from well-known literary and public

figures, including the media theorist Marshall McLuhan. In it, McLuhan states that “the book is on the verge of totally new developments,” perhaps foreseeing the e-Book and other formats of textual transmission. McLuhan himself was an avid book collector whose personal library with his extensive annotations and marginalia now sits at the Fisher. In *Do Books Matter?* there is also another McLuhan annotation, a presentation inscription to former President of the University of Toronto, Claude Bissell, that reads “for Claude Bissell, friend of the book and friend of Marshall McLuhan”. Whatever the future holds for books, it has many friends who can be found in the thousands of volumes donated to the Fisher this past year. We are lucky to have such generous friends of the Fisher, and the book.

Canadiana

This upcoming year we are celebrating the 150TH anniversary of Canada’s Confederation with an exhibition titled *Struggle and Story:*

Canada in Print by our Rare Book Librarian, P.J. Carefoote. Every year we are fortunate to have a range of Canadiana materials donated to us, and this year we have been given maps, manuscripts, broadsides, textiles, portraits, and, of course, books.

JON DELLANDREA donated twenty-six eighteenth- and nineteenth-century maps of Canada that underline the development of Canada before and after confederation. **JAN FIGURSKI** contributed several documents from early nineteenth-century Upper Canada, including a leather-bound ledger belonging to John Clary in 1814, a printed broadside “Freedom of Elections” dated 1841, a handwritten affidavit dated 1830, and three ephemeral manuscript notes from approximately 1840. **JOHN GITTENS** gave four *Geological Surveys of Canada* from the mid-nineteenth century that were used to develop a viable Canadian mineral industry by establishing the general geological base on which the industry could plan detailed investigations. **MARG HALL**

OPENING PAGE: Cover of *Do Books Matter?*. Gift of Deirdre Macdonald. **BELOW, CLOCKWISE FROM LEFT:** Early map of Canada. Gift of John Dellandrea. Leather-bound ledger belonging to John Clary. Gift of Jan Figurski. Painting by Sir Frederick Banting. Gift of Sheila Campbell. **FACING PAGE, LEFT TO RIGHT:** Colour plate highlighting the ear, nose, and throat. Gift of Peter Alberti. Decorated envelope. Gift of Katharine Lochnan.



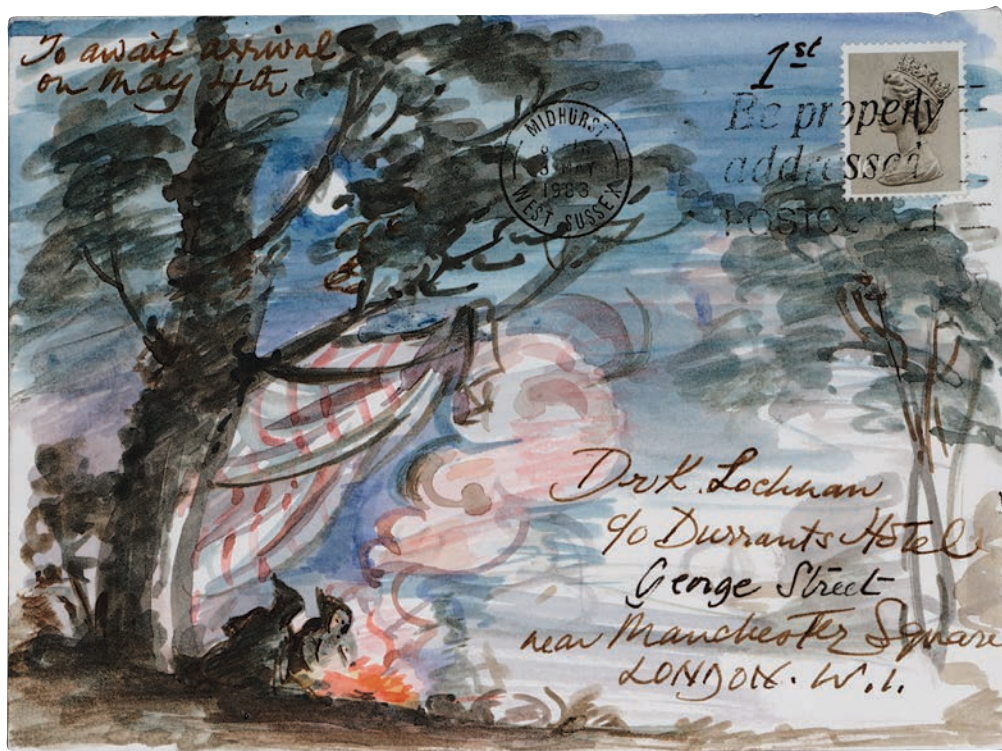
donated several books owned by the group of seven painter A.J. Casson that include either his bookplate or his signature. **HENRY RODRIGUES** donated a collection of literature by Marshall McLuhan that will be added to our McLuhan Collection. **MICHAEL RYNOR** gave a range of Canadian literature either by Canadian authors or printed in Canada. **LINDA WILSON** gave a woollen tapestry of the Wolfe & Montcalm Monument in Québec City sewn to a cloth-covered board. **SHEILA CAMPBELL** donated a collection of six rare paintings by the co-discoverer of insulin, Sir Frederick Banting. **STEVE GREINER** donated an extensive collection of modern Stratford and Shaw Festival theatre programmes. **ALAN MASON** donated a 1929 edition of Phillipe Aubert de Gaspé's *Seigneur d'Haberville: A Romance of the Fall of New France*. Our librarian colleague **DAVID FERNÁNDEZ** gave a first paperback edition of Edward A. Lacey's *The Path of Snow*. **SYLVIA BALOGH** donated a small collection of nineteenth-century Canadian literature and correspondence from the E. Rodney Cameron family. **PETER KAEELGREN** gifted a complete series of issues from *The Silver Society of Canada Journal* that researches antiques and modern silverware in Canada.

British and European Literature

As this issue of *The Halcyon* goes to press, we are displaying a major exhibition at the Fisher titled *Moments of Vision* on the novelist and poet, Thomas Hardy. This exhibition is comprised mostly from material within the Hardy Collection that was donated by **MICHAEL** and **JANE MILLGATE** in 2012. Every year the Fisher receives a wide variety of European literature from our generous donors. While the majority of material donated is primarily British, we also receive and collect a considerable amount of material in French, German, Spanish, and other European languages.

ROBERT BRANDEIS donated a variety of British literature, including a collection of nineteenth-century yellowbacks and Penguin paperbacks. **ADELE ERNSTROM** gave a complete volume set of *The Prose Works of Sir Walter Scott* and *The Poetical Works of Sir Walter Scott* in fine gold-tooled bindings. **WILLIAM KEITH** contributed a collection of journals, newsletters, and other literature relating to the novelist, John Cowper Powys. **MARIE KOREY** donated a diverse collection of eighteenth- and nineteenth-century literature, including a letter from the nineteenth-century English poet and novelist Letitia Elizabeth Landon to Robert Fisher, publisher of *Fisher's Drawing Room*

Scrap-Book, requesting an advance on her work. **KATHARINE LOCHNAN** gave seven Shakespearean prints, and **NORMAN BALL** donated a collection of Shakespeare broadsides. **ALAN MASON** gave an 1852 edition of *The Complete Poetical Works of Thomas Campbell*. **JANE MILLGATE** donated a collection of modern British poetry, including numerous works by Tony Harrison and Geoffrey Hill. **WILLIAM JOHNSTON** donated a collection of illustrated nineteenth-century French literature in exquisitely decorated contemporary bindings. **SIMON LANGLOIS** donated a variety of eighteenth- and nineteenth-century French literature, including rare books, portraits, maps, and engravings. **LARRY PFAFF** donated a comprehensive collection of "World's Classics" and "Oxford World's Classics" containing twentieth-century editions of European literature in the English language. **RUSSELL BROWN** gave an 1838 edition of William Kennedy's *The Siege of Antwerp*. **ELIZABETH MALONEY** gifted an 1822 William Pickering



edition of *La Gerusalemme liberata* by Torquato Tasso. **MAX MARÉCHAUX** donated a 1741 edition of John Fortescue's *De laudibus legum Angliae*. **STEPHEN NUGENT** gave us a first edition of Lawrence Durrell's *Sebastian*. **ANNE THACKRAY** donated several works of modern British literature.

History of Science and Medicine

This past year we were gifted two exceptional and extensive collections to our history of science and medicine collections. **MALCOLM GRAHAM** donated a collection of rare books on physics and mathematics, including scientific works on mechanics, optics, thermodynamics, electromagnetism, theoretical physics, and nuclear physics. The collection fills in many gaps within our Science and Einstein Collections, which are currently being catalogued by our librarians, Philip Oldfield and Lauren Williams. **PETER ALBERTI** donated an extraordinary medical collection of material on the ear, nose, and throat, consisting of books, pamphlets, anatomical atlases, stereoscopic plates, and related printed material. Ear, nose, and throat, or otorhinolaryngology, developed as a field of medicine during the mid-nineteenth century once artificial light sources had become commonplace for observation and diagnosis of the inner ear, nose, and throat. Until that point, diseases of the ear, nose, and throat were diagnosed and treated with difficulty through

external bodily observation and post-mortem anatomical dissections. **MARIAN YAROSKI** gifted a 1703 edition of Christiaan Huygens' posthumous works that includes numerous fold-out plate illustrations of the laws of motion, optics, and astronomy. **MARY P. WINSOR** donated a copy of *Edward Sylvester Morse: A Biography* that will be added to our extensive Darwin Collection.

Philosophy and Theology

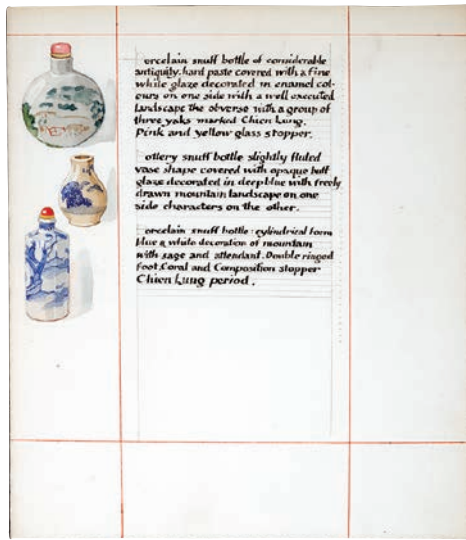
Every year we are gifted diverse materials on the topics of philosophy and theology. **MICHAEL WALSH** added over one thousand titles to his extensive collections of modern philosophy in 2015, enhancing the material he has donated in previous years to the Walsh Philosophy Collection. **JOHN SLATER** donated several philosophy books to be added to the expansive Slater Philosophy Collection. **ERIN P. BLAIR** gifted several liturgical books in Scots Gaelic. **ROBERT BRANDEIS** gave a 1585 "Breeches Bible" English edition of the *Geneva Bible*. **DAVID G. HALLMAN** gave a 1737 German edition of the *New Testament*. **ROBERT KERSCHBAUMER** gifted an eighteenth-century religious book with daily devotional exercises published under the Royal patronage of Queen Maria Theresia of Austria. **MARTIN LOCKSHIN** donated a 1547 folio edition of the Bible in Hebrew. **JEANNIE SIMMONS** gave an 1884 Canadian edition of the *Methodist Hymn-Book*. **TERRY MALEY** donated a

1570 edition of Renaissance scholar Olympia Fulvia Morata's *Works and Letters* in Latin, recounting her conversion from Catholicism to Protestantism. Julia King, our Graduate Student Librarian Assistant, wrote a detailed feature piece on this item in our previous *Halcyon* issue, describing its exquisite binding in tawed pigskin.

Book Arts and Illustrated Books

The Fisher collections hold numerous examples of illustrated books with woodcuts and wood engravings from the fifteenth century to the present, as well as hand-decorated textual materials, such as manuscripts and ephemera. This year we were fortunate to be gifted an eclectic range of illustrated materials ranging from print to photography to decorated envelopes. **RONALD COHEN** donated copies of Dante Alighieri's *Divine Comedy* and *Inferno*, illustrated by Leonard Baskin and Rico Lebrun, respectively. **MARGARET HARDMAN** gave a limited, signed Elephant Press edition of Ronald Duncan's *Tale of Tails*, illustrated by John Bratby with three-coloured woodcuts. **GEORGE HAWKEN** gifted a limited edition of his *Verwandlung* print portfolio of folio-sized copper engravings. **HELEN LANSDOWNE** gave a graphite drawing of a bird with annotations by Charles Fothergill, a journalist and political figure in Upper Canada who also had an interest in natural history, and was considered to be Ontario's first ornithologist;

BELOW: Chinese snuff box manuscript album decorated with watercolour illustrations of snuff boxes
Gift of Barbara MacMillan.



Charles Fothergill's papers have been at the Fisher since 1980. **KATHARINE LOCHNAN** donated a unique collection of hand-illustrated, watercolour envelopes by the artist Dodie Masterman. **ALEXANDER PATHY** gave a limited edition of *The Lost and Vanishing* by Robin Hill, containing twenty-five colour lithographs. **JANET DEWAN** donated a copy of her work *The Photographs of Linnaeus Tripe*. **ARTHUR SMITH** donated a Gaspereau Press broadside titled "June 15" and a block print illustration by the Canadian artist, H. E. Bergman. **RONALD PETERS** donated a superb collection of manuscripts, antiquarian books, and private press books illustrated with a variety of printing techniques. **BARBARA MACMILLAN** donated a Chinese snuff box manuscript album decorated with watercolor illustrations of snuff boxes by Fred S. Haines. **JESSIE MACKENZIE** gifted a first edition of *Bruce Weber* by the Twelvetees Press containing the collected works of photographer Bruce Weber.

Cookery

Since the arrival of our Special Projects Librarian, Liz Ridolfo, we have been slowly acquiring a variety of textual and manuscript material related to cooking and cookery. These materials can include recipes, menus, cookbooks, and cookery ephemera. In 2018, Liz will be showcasing this emerging collection at the Fisher with colleagues Nathalie Cooke and Irina Mihalache and will likely display many of the items acquired this past year.

MARGUERITE HUNT donated a collection of cookbooks published by churches and hospitals. **PETER KAELLGREN** donated a small collection of Canadian cookbooks. **PAT ROGAL** gifted a diverse collection of cookbooks, recipes, menus, and other cooking ephemera. **MARY WILLIAMSON** donated an extensive collection of Canadian cookbooks and cooking ephemera, including manufacturers of stoves, chocolate, Junket, Jell-O, and gelatin cookbooks.

Latin Americana

David Fernández, our Rare Books Librarian specializing in Spanish, Portuguese and Latin American materials, has gradually been expanding our collections in this area through gifts and purchases. This past year, **RICARDO STERNBERG** donated a collection of twentieth-century Brazilian literature in paperback and zines. The collection includes a first edition, presentation copy of *A maçã no escuro* by Clarice Lispector from the personal library of Elizabeth Bishop. Lispector is considered to be one of the most important Brazilian writers of the twentieth century. While also developing our collections, **DAVID FERNÁNDEZ** donated a second Argentinian edition of Wilhem Stekel's *Onanism y homosexualidad*.

Travel

Over the past several years we have gradually built an extensive travel literature collection containing books, guides, and ephemera on travel from around the world. One of our most significant donors in this area, **LARRY PFAFF**, donated further material to be added to this developing area of our collections, including Baedeker Guides, Benn Blue Guides, Michelin Guides, and Muirhead Guides, along with a variety of travel books and literature. **SIMON KIDDELL** donated a significant collection of literature on India including travel books with illustrations and maps depicting the country and its geographic landscape from the eighteenth to twentieth centuries.

Psychical Research

In the December 2015 issue of *The Halcyon*, Sarah Sussman from the University of Texas at Austin wrote a feature piece on the Psychical Research Collection when she visited the Fisher as a PCHS fellow, also known as The

Philadelphia Area Consortium for History of Science, Technology and Medicine. At the time of writing that article, the collection had yet to be appraised and catalogued. Donated by **ADAM CRABTREE** in early 2015, the Psychical Research Collection includes works that pursue scientific investigation of telepathy, ghosts, and other paranormal phenomena. Adam Crabtree actively collected all kinds of works surrounding the field of psychical research, and even published a few works himself on the topic over his career. Having catalogued the collection myself, I am excited for it to be available for scholars in the history of science to use as it was an active field of scientific scholarship at the turn of the twentieth century. In January 2017, Natalya Rattan, our Processing Archivist, and I will be showcasing a small monthly exhibition at the Fisher on the Psychical Research Collection titled "Investigating the Paranormal".

Other gifts donated this past year included: **SHARYN SALSBERG EZRIN**'s collection of Soviet and socialist literature that will be added to our extensive Kenny Collection; an Arabic manuscript from Ethiopia donated by **MICHAEL GERVERS** that contains fragments of the Qur'an; and an extensive angling collection from an anonymous donor, of which our Special Collections Librarian, Lauren Williams, has written an in-depth feature piece in this issue.

The Fisher Library's special collections would not exist without the generous contributions by our more than one-hundred donors every year. We are pleasantly surprised at the increasing number of donors who gift us with collections ranging across traditional topics within the arts and sciences, and emerging areas of interest, such as angling, cooking, and parapsychology. The eclectic nature of the library's holdings is due to our donors' interests and collection practices. I would also like to thank our former Fisher Director, Anne Dondertman, our current Fisher Director, Loryl MacDonald, our Head of Rare Books and Special Collections, Deborah Whiteman, and the Fisher Library staff for their tireless efforts to connect with the donors who shape our library's special collections. It has been an excellent year for donations, and I look forward to processing more of our donors' gifts-in-kind in the upcoming year!

OPENING PAGE: “The lesser common thistle” from *The Comparative Anatomy of Trunks*. **BELOW, CLOCKWISE FROM TOP:** Title page of the 1653 edition of *Mathematicall recreations*. First printed illustration of an apothecary shop in *The Expert Doctors Dispensatory*. Illustrations of forceps from the 1734 edition of *Cases in Midwifery*.

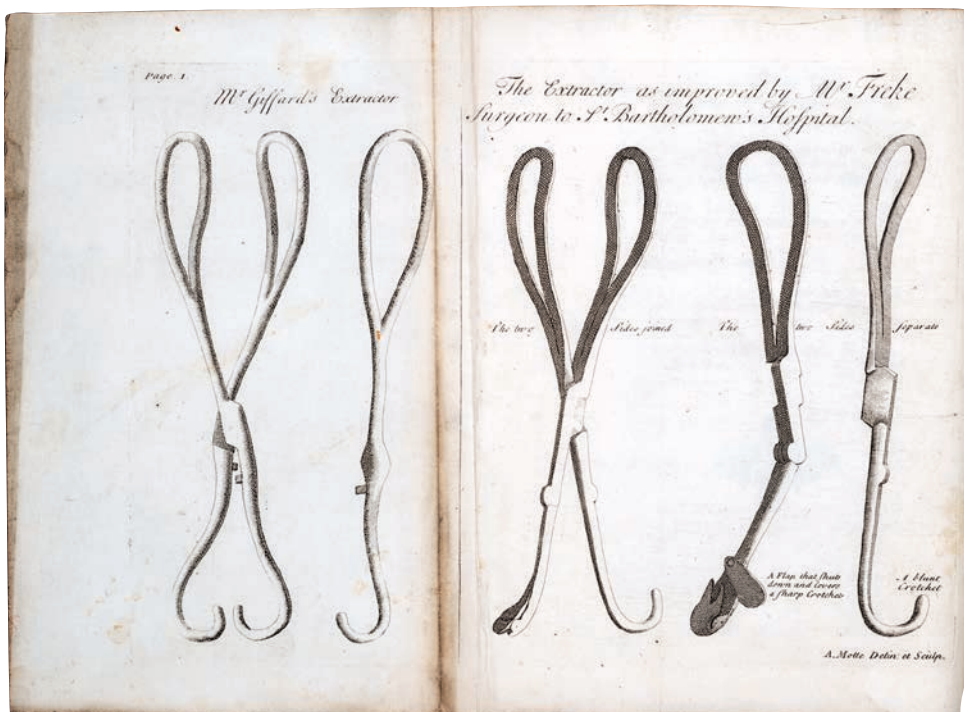
For the history of medicine collections, some examples include the 1734 edition of *Cases in Midwifery* by William Giffard (d. 1731), which presents the earliest known account of the use of the Chamberlen or obstetrical

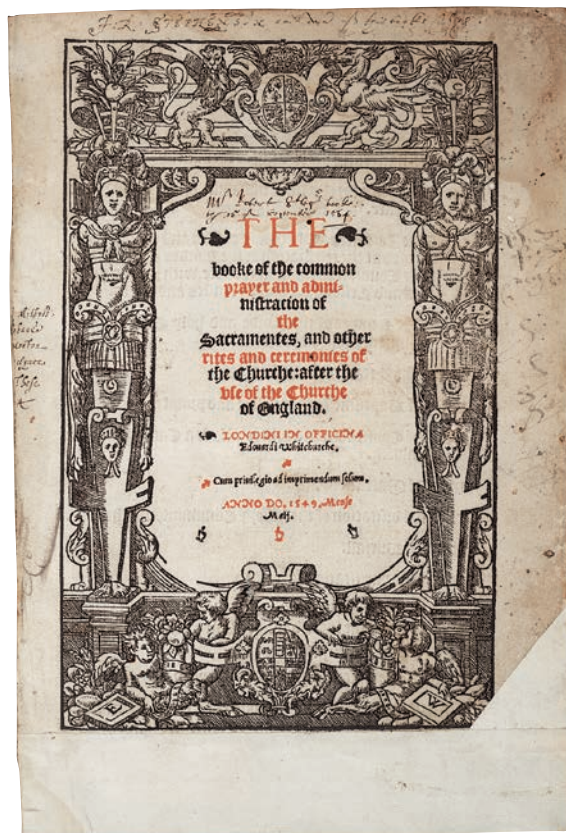
forceps in 1726, accompanied by engravings of two variant types of the instrument. A set of three titles by the Dutch anatomist Anton Nuck (d. 1692), published in the 1690s, contains the first printed description of the eponymous

“canal of Nuck”, along with the author’s writings on glands and ducts, the first mention of the lymphatic network of the ovary, as well as the first edition of a seminal work in the history of embryology. A new addition to our holdings of early books on *materia medica* is the first printed illustration of an apothecary shop appearing in an early English translation of *The Expert Doctors Dispensatory*, published in London in 1657.

Foundational texts in other disciplines range from the first work on the art of dyeing cloth in North America to the earliest treatise on the subject of beards, the first casting of Burmese type for printing, and the first essay on colour theory. *The Country Dyer’s Assistant*, published in Brookfield in 1798, details instructions on how to prepare, use, and preserve dyes, as well as recipes for making various hues, all applicable to the needs of manufacturers using native sources from North America. Pierio Valeriano (1477–1560) devotes his *Pro sacerdotum barbibus* (Rome, 1531) to support the growing of beards in the context of religious life and customs in the sixteenth century. The first edition of *Alphabetum barmanum* (Rome, 1776) is part of a group of fourteen missionary works on linguistics of “oriental alphabets” produced between 1630 and 1797 by the Sacra Congregazione de Propaganda, printed with the first typeface of the Burmese language. An early printing of the first published essay on colours, “De coloribus” by the Italian humanist Antonio Telesio (1482–1534) joins the library’s growing holdings of books on colour theory.

This acquisition will be of tremendous value for students and scholars in multiple disciplines, with an emphasis on early modern writings on science and medicine, theology, classics, literature, and history. As these books find their way to the stacks of the Fisher Library, cataloguers will record relevant information about the rarity of each item. Some books will be noted as first editions, others will have appropriate provenance notes, and several more will take account of illustrations or bibliographical evidence. Soon enough a number of these books will be consulted in the reading room or retrieved for classes or exhibitions. And so begins their new life cycle as rare books to be read, studied, and discussed.





‘READ, MARK, LEARN, AND INWARDLY DIGEST’: THE GIFT OF A 1549 BOOK OF COMMON PRAYER

P. J. Carefoote

Thomas Fisher Rare Book Library

AS PREPARATIONS FOR the exhibition marking the five-hundredth anniversary of the Reformation in 2017 proceeded apace here at the Fisher, it became clear that, among the great books that shaped that era, one was missing from our collections: the 1549 Book of Common Prayer. Through the kindness of long-time friends Janet Dewan and Barbara Tangney a copy, given in memory of their parents Harry and Marian Ade (also ‘Friends of the Fisher’), and of Janet’s late husband Shashi Dewan, has now been added to our holdings. It will be displayed alongside early Lutheran pamphlets and Counter Reformation imprints, startling works of propaganda and devotional treatises that capture the tumultuous spirit of the age—arguably the first revolution facilitated, in large measure, by the invention of the printing press.

Together with the King James Version of the Bible (1611), the Book of Common Prayer

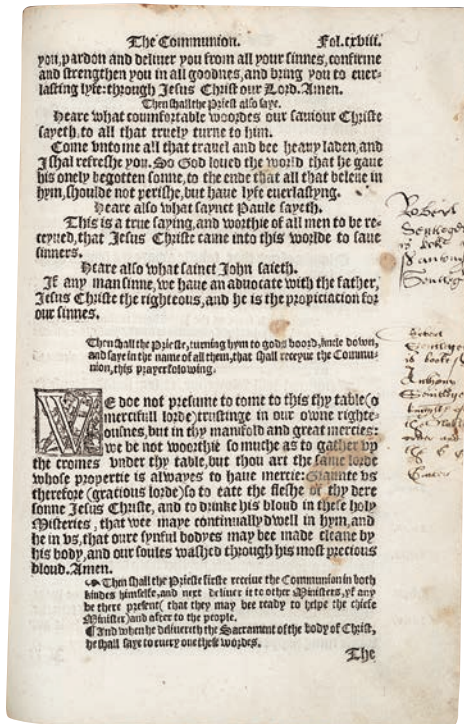
is one of the greatest religious treasures of English Renaissance literature. The history of the Prayer Book is one of dynamic tension. A committee of twelve clerics, under the direction of Thomas Cranmer, shaped the new liturgy by trying to establish a balance in public worship between the familiarity and comfort of traditional Catholic ceremonial (especially as preserved in the ancient Sarum Rite) with the newly reformed Continental forms of worship. The committee first met in September of 1548 and had a text ready for publication by January of the following year. On 21 January, Parliament passed the Act of Uniformity, making use of the new prayer book mandatory throughout the realm beginning on Pentecost Sunday (9 June) of 1549. The first edition, which appeared the previous March, two years into the reign of the twelve-year-old King Edward VI, was relatively Catholic in temperament (though with a drastically altered

liturgical calendar), featuring Collects believed to have been personally written by Cranmer himself. The term ‘Mass’ was still permitted for the Eucharist, and the designations ‘priest’ and ‘altar,’ as well as prayers for the dead, were retained. Nevertheless, it was not received with enthusiasm everywhere. One petition from Devon dated 10 June 1549 reads in part:

We demand the restoration of the Mass in Latin without any to communicate, and the Reservation of the Blessed Sacrament: Communion in one kind, and only at Easter: greater facilities for Baptism: the restoration of the old ceremonies—Holy bread and Holy water, Images, Palms, and Ashes. We will not receive the new service, because it is but like a Christmas game; but we will have our old service of Matins, Mass, Evensong and processions in Latin, not in English.

The imposition of the new liturgy proceeded, all protests notwithstanding. The first three printings were made in London by Richard

OPENING PAGE: Title page from the 1549 Book of Common Prayer. **BELOW:** The reformed instructions for communion resulted in protest.



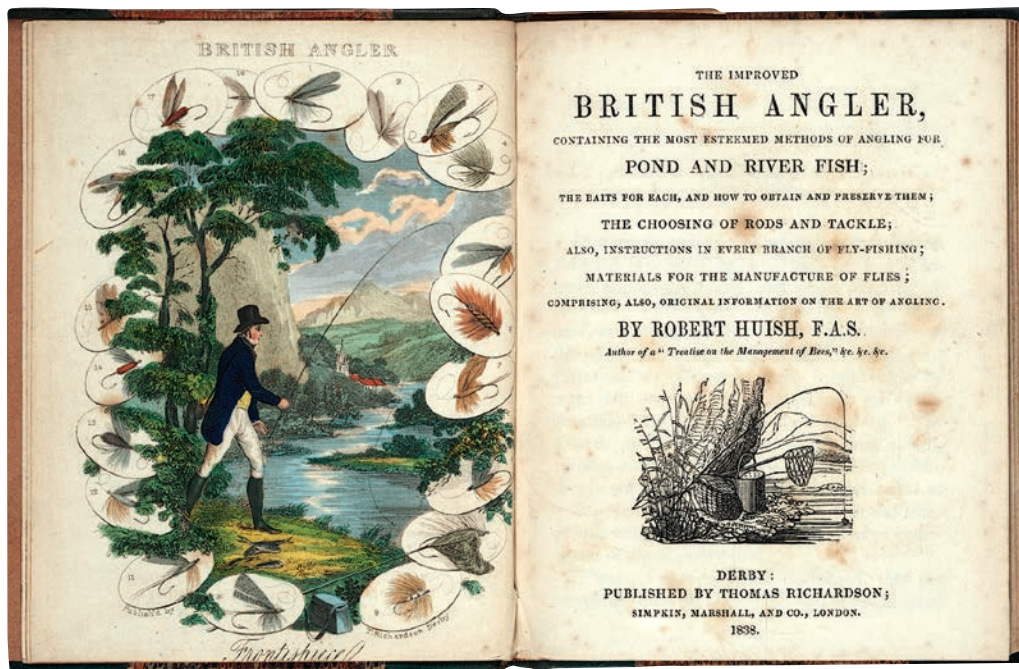
Grafton and Edward Whitchurch, the men who had previously been responsible for issuing such publications as the Matthew Bible of 1537, the Coverdale Bible of 1538, and the Great Bible of 1539. The new Prayer Book would actually see twelve more printings before the end of 1549. Towards the end of Edward's reign, the so-called 'Second Prayer Book' of 1552 appeared, reflecting the influence of the more extreme Calvinist party over the young King's court. That book fell into abeyance with the succession of the Roman Catholic Queen Mary I, but when her half-sister Elizabeth

ascended the throne in 1558, she restored the Prayer Book and had it revised once again to strike a balance between the sensibilities of her Catholic and Protestant subjects. Her 1559 Prayer Book remained in use until the English Civil War when it was formally banned by the Long Parliament on 3 January 1645. It was, of course, surreptitiously used by many royalist families for private worship during the years of the conflict, and some copies even appeared with false imprints to avoid prosecution. After the death of the Lord Protector, Oliver Cromwell in 1658, the reprinting of the Prayer Book slowly recovered, and in 1660, the year of the Restoration, nine separate issues appeared in that year alone, with three more printings in 1661.

The Fisher 1549 copy is the third printing of the first edition (dated 4 May) and originally belonged to the St Leger family of Leeds Castle in Kent. From its size it may be inferred that it was originally intended for clerical use in the chancel rather than private devotion. Among the many inscriptions in the book may be found one for 'Anthony Saintleger Knight of the Noble Order [of] the Garter' who married the niece and heir of William Warham (d. 1532), the last pre-Reformation Archbishop of Canterbury. St Leger served Thomas Cromwell and was involved in the dissolution of the monasteries, receiving the priory of East Bilington, as well as other property in Kent on 8 July 1540 as a reward for services rendered. He was also appointed Lord Deputy of Ireland six times during his lengthy career and in 1551 was given the unenviable task of imposing the new English prayer book on

the Irish. Two years later he was ordered to reverse course and restore the Catholic service books after Queen Mary's succession. He had in fact supported Mary's claim to the throne over that of her rival, the Lady Jane Grey (1537–1554). His own religious preferences are unclear, however, since St Leger wrote his last will and testament using a Catholic formula on 27 October 1558, three weeks before the accession of Queen Elizabeth. The Fisher copy also contains the autograph and motto of the mathematician Thomas Digges (d. 1595), St Leger's grandson-in-law, the first Englishman to declare his support for the cosmological theories of Copernicus.

The Book of Common Prayer is one of the most resiliently popular books of English religious literature. Between 1549 and 1640 it saw 350 separate issues and between 1641 and 1700 there were another 230. All told, there have been about five thousand editions and impressions in the course of its long history. It has been both an agent of change as well as a focus for devotional anger. With the possible exception of the King James Bible, no other book has had so direct an effect on the development of the English language with expressions such as 'dust to dust', 'whom God hath joined together let no man put asunder', and 'devices and desires' firmly embedded in Anglo-Saxon consciousness. Whereas the Lutheran identity was grounded in the Augsburg Confession and the Reformed tradition in the works of the theologian, John Calvin, for more than four centuries, the Anglican character was formed by the Prayer Book.



“IDLE TIME, NOT IDLY SPENT”: ANGLING COLLECTION ARRIVES AT THE FISHER LIBRARY

Lauren Williams

Thomas Fisher Rare Book Library

IN 2015, THE Fisher Library received an anonymous donation of one of the most comprehensive collections on angling, or line fishing, known to exist in the world. The collection consists of over 1100 items dating from the sixteenth to the twentieth century, with material ranging from books and trade catalogues to pamphlets, offprints, and other ephemera.

While the act of catching fish originated as a means of providing food for survival, by the seventeenth century, angling for sport had become a popular pastime. “Idle time, not idly spent” is how Izaak Walton characterized the art of angling in his 1653 work, *The Compleat Angler*. Walton’s description of “the contemplative man’s recreation” would go on to become one of the most enduring titles in the English language; the latest bibliography of the work (published in 1970) lists nearly four hundred editions, facsimiles, and reprints. The longevity

of this work speaks to humanity’s ongoing fascination with angling, both as a recreational activity, and as a kind of philosophical and emotional respite from the stresses of daily life.

The Compleat Angler, along with many other historical works on the subject, addresses the same general issues that concern the angler today: where to find various kinds of fish, how best to approach them, and which bait to use. In essence, fishing has always been a study in applied natural history. The initial popularity of sport fishing in Britain owes much to the development of the natural sciences, along with the leisure time afforded the aristocracy and to the burgeoning belief in the importance of natural scenery for man’s spiritual well-being.

The history of angling literature also runs parallel to the development of printing in England. *A treatyse of fysshynge wyth an angle*, the earliest English published work on line fishing, was printed by Wynkyn de Worde in

1496. De Worde was the successor of William Caxton, the first English printer. This treatise was, in fact, based on an earlier manuscript written by Juliana Berners, a prioress in Hertfordshire with a fondness for hunting, fishing, and field sports.

In addition to the exploration of fish and fishing culture itself, the study of angling thus provides a unique lens through which to consider a number of historical developments: aspects of the natural sciences, the relationship between Western culture and the natural world, printing history, illustration techniques, and activity-based holidays and travel narratives, among many more.

The angling collection now held at the Fisher Library contains a wealth of material that will provide scholars, educators, and students with rich and varied new avenues for research. While many angling collections focus on British publications, this collection is

OPENING PAGE: Title page and frontispiece from *The Improved British Angler* by Robert Huish, F.A.S. Derby: Published by Thomas Richardson; Simpkin, Marshall, and Co., London. 1838. **BELOW LEFT:** Illustration from Dean Sage's book, *The Ristigouche and its Salmon Fishing*. **BELOW RIGHT:** Fishing brochure issued by the Quebec and Lake St. John Railway in 1902.



international in scope, encompassing material from across Europe, Canada, the United States, and Mexico. It even includes a number of items outside the Western tradition, such as the first edition of a French work published in 1872, *La pisciculture et la pêche en Chine*.

Canadian history is well represented in this collection, through general works about fish and fishing in Canada, along with accounts of specific fishing and hunting trips. One particular highlight is Dean Sage's beautifully printed book, *The Ristigouche and its Salmon Fishing* (1888), which features over seventy hand-coloured etchings and aquatints. In the age before easy and efficient car travel, Canadian railroads lured travelers by offering access to fishing regions. A whimsical example of this practice can be found in the brochure issued by the Quebec and Lake St. John Railway.

Various additional works in this collection demonstrate outstanding aesthetic qualities. *Floating Flies and How to Dress Them* (1886) features a custom binding by the prominent late nineteenth-century London binder, Zaehnsdorf, and *Croquis de pêche* (1845) includes beautiful etched plates printed on Japanese vellum, to name but a few examples. Numerous other volumes contain remarkable illustrations, from vibrant chromolithographs to maps, sketches, and photographs. Several important early works (pre-1750) also enhance

the scope of this collection. The *Historiae de gentibus septentrionalibus*, for example, published in 1555, not only provides information on Nordic fishing traditions, but also is the first geographical and ethnological survey of Scandinavia.

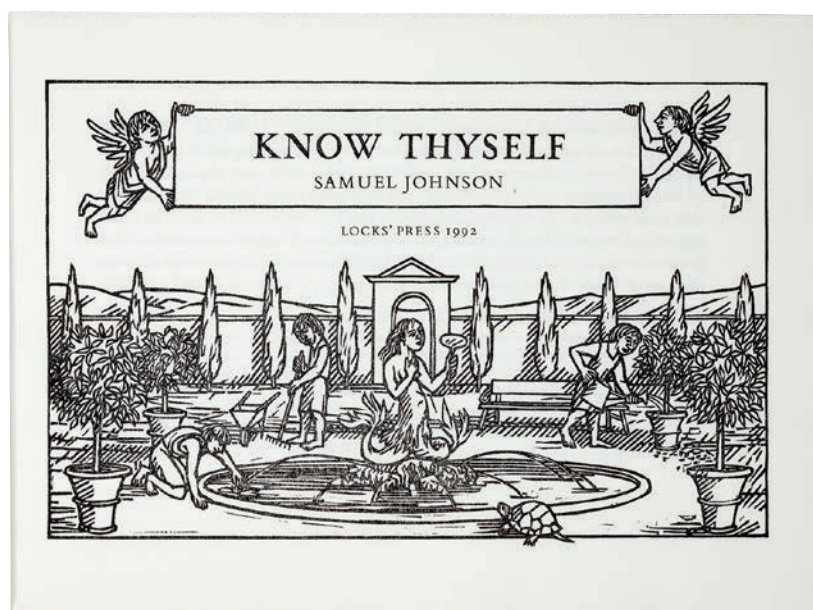
A large portion of this collection was amassed by Georges Albert Petit (1842–1920), a French angler and bibliophile. Petit also published a number of notable works on angling; his *La truite de rivière* in this collection is one of only ten copies. Petit's angling experience and vast knowledge of texts about fishing led him to seek out not only the obvious important items for his collection, but also the obscure and ephemeral. The inclusion of material like trade catalogues, travel guides, and brochures truly sets this collection apart. It is impossible to exaggerate the rarity of these kinds of items, as they would normally have been discarded after more current materials took their place. This collection also includes a number of manuscript items, for example, a copy of *Art of Angling* by Molineaux (1830), interleaved with copious manuscript notes, and which contains mounted specimens of fishing flies.

The fact that Petit's collection remains intact is a marvel in itself. After his death it was purchased by a series of private collectors, and was eventually auctioned *en bloc* by Christie's in 1999. It is a conscious practice at the Fisher



Library to keep these kinds of collections together, rather than separating donations in order to allow books to be arranged by subject. Studying the collecting decisions of individuals in the past can teach us a great deal about literary tastes of the time, the kinds of materials that were considered important, and how these works were used. This collection also notably includes the library catalogues of other prominent collectors, which provide important bibliographic information and document the extent of a subject by listing known works. In addition, they allow book historians to trace the provenance of the books through several hands, and to better understand the history of the European and North American book trade.

The Fisher Library is very grateful to the anonymous donor for this remarkable gift, which complements and enhances our existing natural history collections, and offers exciting new research potential.



A PROMISE BROKEN AND A PROMISE KEPT: THE THOMAS SCHWEITZER DONATION OF ALIQUANDO PRESS AND LOCKS' PRESS

John Shosmith

Thomas Fisher Rare Book Library

IN MAY 2013, shortly before my exhibition *A Death Greatly Exaggerated: Canada's Thriving Small and Fine Press* was fully mounted, I received an e-mail from Will Rueter, the veteran bookmaker known for his unique and wonderful works—books, pamphlets and broadsides—produced by his private press imprint, Aliquando Press. He had read a draft of the exhibition catalogue prior to its final printing and wanted to comment on some of my curating choices. Mostly, however, he wanted to point out what he felt was a glaring omission in my exhibition: there were no materials from Locks' Press, the private press of Kingston-based Margaret and Fred Lock. "In my view," he wrote, "they've produced important literary work in the Canadian private/literary press field in the past few decades and made a major contribution to Canadian bookmaking. It's possible that they don't fit into your view or that Fisher hasn't collected their work—in which case I apologize for sticking my nose where it shouldn't be."

I wrote back to explain that, indeed, the lack of books from Locks' Press in the exhibition

was a lacuna, but my hands were tied as we had only one of its books in our collection: *King Orfeo*, published in 1989. Because my exhibition largely focused on the work of the Canadian small and fine press over the past decade, with only a nod to its history, I was simply unable to find a place for it. After some deliberation, however, I decided I needed to find a way to include some of the press's material in the exhibition. As luck would have it, there was a book lover in Toronto, as well as a long-time Friend of the Fisher, who collected Locks' Press comprehensively.

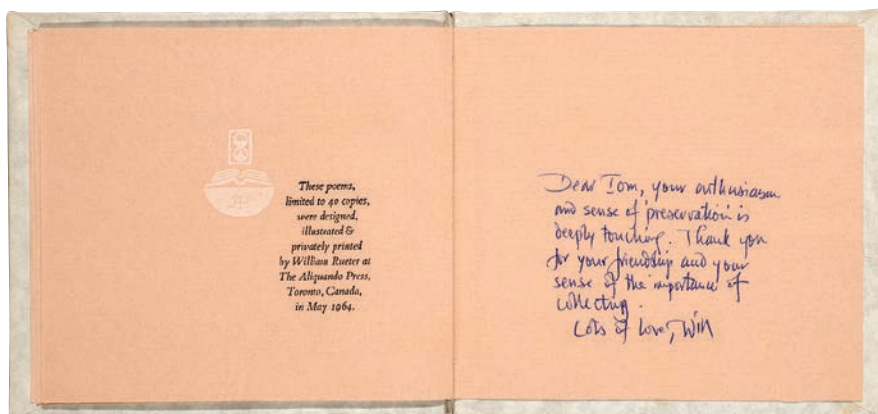
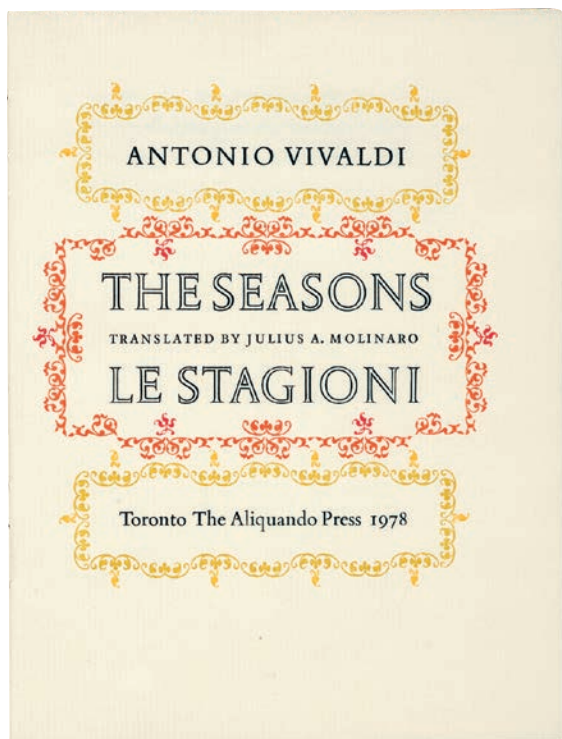
Thomas Schweitzer was already responsible for one of the great collections at the Fisher: the Bruce Rogers collection, which he donated to the library in 1995 and served as the basis for an exhibition at the library in 2007. He began amassing the work of Rogers, considered to be one of the finest book designers and typographers of the twentieth century, in the early 1960s. As Schweitzer explains it, he originally came to book collecting via a love of reading, and has always been drawn to designers and printers who serve the author by

making the text as easy to read and understand as possible. "Originality for originality's sake I reject as much as I would reject the most 'beautiful' set of silverware if they hurt your lips and tongue," he told me. This philosophy led him to begin collecting Aliquando Press in the late 1970s.

Knowing of his Locks' Press collection, I visited his downtown condominium where he graciously offered up two books from it for the exhibition. More exciting, however, was his promise to eventually donate his entire collection of Locks' Press and Aliquando to the Fisher. He fulfilled that promise this past summer when he wrote to me saying that, having just passed his ninety-second birthday, he was ready to part with the collection. With help from my Fisher colleague Chris Young, we packed up the collection and had it shipped to the library where it now awaits cataloguing.

It is an impressive collection, and fills in many gaps here at the Fisher. While the library has been collecting Aliquando materials for many years, Schweitzer's collection represents the full run of Rueter's press—over a hundred

OPENING PAGE: Title page of Locks' Press *Know Thyself* by Samuel Johnson. **BELOW, CLOCKWISE FROM LEFT:** Title page from Antonio Vivaldi's *The Seasons*, printed by The Aliquando Press. Hand-written note from Will Rueter to Thomas Schweitzer in a 1964 volume of poetry printed by The Aliquando Press. Margaret Lock's woodcut illustrations from *Poem about nothing* by William of Poitiers.



titles—and includes additional variants, broadsides, ephemera, and unique one-off items created by Rueter exclusively for Schweitzer.

Will Rueter founded Aliquando in 1962 while he was still an art school student as a means of learning first-hand the fundamentals of typographic design, typesetting, printing, and binding. He turned that interest into a full-time career as a graphic designer specializing in book design, including many years with the University of Toronto Press. (The Schweitzer gift includes many of these commercial works as well.) It is his work with Aliquando, however, that has established Rueter as one of the finest bookmakers in the country. In March 2013, the Alcuin Society awarded him the Robert R. Reid Award and Medal for lifetime achievement to the book arts.

The texts chosen by Rueter for publication reflect a wide range of literature. He balances both reprints of unusual texts along with previously unpublished works, often of Canadian poetry. He controls all aspects of book production and will freely experiment with format. Much of his current work contains his own linocut and wood-engraved illustrations. In short, he moves to his own personal taste and aesthetic, and the Fisher is fortunate to have this rich resource in full.

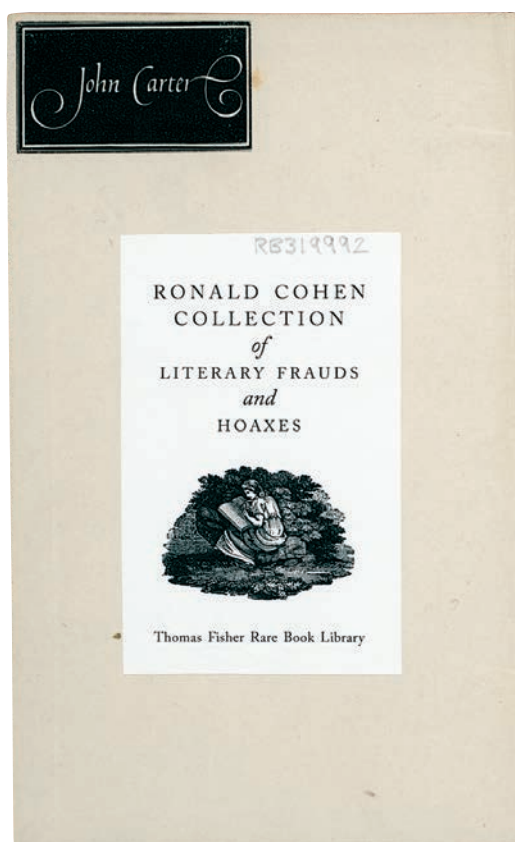
The Locks' Press material is especially important to the Fisher given how little we had. The press was established in 1978 by Margaret and Fred Lock as a purely part-time activity. Originally based in Brisbane, Australia, the couple moved to Kingston in 1987 when they had already produced seven books. Their books are unique, even for fine press publishing, as they produce what Margaret herself has called "scholarly publishing combined with original illustration." She designs the books, does the typesetting and binding, and creates the illustrations, while Fred, who was a professor in the English department at Queen's University, is responsible for the editorial content. Their books focus on pre-twentieth-century works, particularly English medieval and eighteenth-century literature.

The selection of texts is eclectic, including the works of lesser-known authors such as Justus Lipsius and Sannazaro, and the translations include seven from Middle English and six from Latin. It is Margaret's design and illustrations, primarily woodcut, that give their books such a distinct visual look. While she will research the period of the text she is illustrating, including the architecture, dress and furniture, her woodcuts tend to have a modern feel rather than replicate the look of,

say, a medieval manuscript. In total, they have produced around fifty imprints, including books, pamphlets and broadsides. Sadly, since 2014 when they moved to England, the Locks have stopped making books.

Schweitzer began to collect the Locks' material in 1998, saying he was struck by the "austere beauty" of Margaret's woodcuts and her presswork, as well as the idiosyncratic nature of their texts. "That goes for Will's work as well," he says. When he began collecting the works of Bruce Rogers back in the 1960s, he insists that he was planning on restraining himself and sticking solely to Rogers' work. He broke that vow in the late 1970s when he began to collect Aliquando—he was hooked on Rueter's work after seeing the title frames of Aliquando's book *The Seasons*, published in 1978. "Then, much later, in 1998, I broke it again with Locks' Press *Know Thyself* by Samuel Johnson," he says of the first book he purchased from the Locks.

As the recipient of Thomas Schweitzer's collections of Bruce Rogers, Aliquando Press, and Locks' Press, the Fisher is thankful that he did not keep his original vow about solely collecting Rogers—but grateful he kept his promise to donate them to us.



THE RONALD COHEN COLLECTION OF LITERARY FRAUDS AND HOAXES

Chris J. Young

Thomas Fisher Rare Book Library

AT THE END of 2014, a collection of approximately three hundred books and pamphlets was donated to the Fisher Library by Ronald Cohen. Unlike most collections that follow some sort of thematic topic, such as history or medicine, this collection was comprised of literary forgeries, primarily by the notorious Thomas J. Wise, along with secondary literature on his professional and illicit activities. Literary forgeries are writings which have either been deliberately misattributed to an historical or imagined author, or writings that have been deceptively presented as true when they are fabricated. A prolific book collector himself, Wise was perceptively aware that his contemporary writers tended to distribute their literary work in small, ephemeral pamphlets. Along with his fellow counterfeiter, Harry Buxton Forman, they invented pre-first editions of over one hundred works attributed to John Ruskin,

William Makepeace Thackeray, Alfred Lord Tennyson, John Swinburne, Matthew Arnold, Charles Dickens, Elizabeth Barrett Browning, William Morris, Robert Louis Stevenson, and numerous other Victorian writers around the turn of the twentieth century.

It was not until 1934 that Wise was exposed as a forger by John Carter and Graham Pollard in their study *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*. Carter and Pollard scientifically analyzed the paper, which could be roughly dated according to whether it contained esparto grass, wood pulp, or traditional rag. They also investigated the typography of the pamphlets—Long Primer No. 3—which they traced to Richard Clay & Sons, who did not have their type cut until after 1880. The mass of evidence for some fifty forged pamphlets led straight to Wise's collection, the Ashley Library, now housed at the British Library. It was not until after Wise's

death in 1945 that a facsimile of a note from Buxton Forman to Wise officially implicated the latter's involvement in the forgeries previously identified by Carter and Pollard. The work of Carter and Pollard not only revealed Wise as a forger, but also sent shockwaves through the literary world with scholars scrambling to revise their bibliographies of notable Victorian writers. Their research and methods inspired later bibliographers to uncover other forgeries by Wise, particularly William B. Todd who published a comprehensive bibliography of the Wiseian forgeries in 1959, titled *Thomas J. Wise: Centenary Studies*.

Within the collection housed at the Fisher are approximately thirty Wiseian forgeries, and extensive secondary literature on Wise, such as works by Wise (not forgeries), works about Wise and literary forgeries, facsimiles of his correspondence, periodical and journal articles on Wise and literary forgeries, and

OPENING PAGE: John Carter's bookplate in one of the books in the collection. **BELOW, LEFT TO RIGHT:** Scribner Bookstore envelope with Carter's notes with the forged copy of Thackeray's *A Leaf out of a Sketch-Book*. Dust jacket of John Carter and Graham Pollard's *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*. Title page of forged copy of Tennyson's *The Last Tournament*.



bibliographies of Wise's works, including his forgeries and the Ashley Library. Several of the forgeries in the collection were owned by Carter himself, containing his bookplate, and were likely used in his investigation of nineteenth-century pamphlets that led to Wise's exposure as a forger. Carter's copy of Thackeray's *A Leaf out of a Sketch-Book* is particularly fascinating as it contains a Scribner Bookstore envelope with an inscription by Carter that writes 'the evidence of the vignette and the illustrations [process reproductions from the woodblocks of *The Victoria Regia*] is amply confirmed by the analysis of the paper; and there can no longer be any doubt that the pamphlet is a forgery.' In Carter and Pollard's *Enquiry* they analyze the copied vignette, stressing

that the typographical variances are from the craftsmanship of a different woodblock-maker, and are therefore not offprints of *The Victoria Regia* edition.

In 2003, former Director of the Fisher Library, Richard Landon, curated an exhibition on forgeries, titled *Literary Forgeries and Mystifications*. In the accompanying catalogue, Landon wrote that 'literary forgery is as old as recorded literature itself'. The exhibition showcased forgeries, such as an account of William Shakespeare's manuscript papers by William Henry Ireland, *Fragments of Ancient Poetry* by James MacPherson claiming to contain genuine fragments of ancient Scottish poetry, and Ruskin's *Samuel Prout* forged by Wise himself. On the motivations of Wise as a

forger of invented works, Landon argued that 'the production and sale of forgeries allowed them [Wise and Buxton Forman] to build their superb collections of books and manuscripts in ways that would not otherwise have been possible. And yet, there lurks the suspicion that envy and contempt might be joined to greed as primary motives.' As former colleagues of Richard, we are sure he would have thoroughly enjoyed this collection, leafing through the forgeries to trace the bibliographical discrepancies himself. Hopefully someday soon another curious scholar of literary forgeries will walk into the Fisher and explore this collection, potentially uncovering new evidence of Wise's forgeries and contribute to the scholarship of Carter, Pollard, Todd, and Landon before them.

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Exhibition Hours

9–5, Monday to Friday, year round

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Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario



24 October 2016 to 10 February 2017

Moments of Vision: The Life and Work of Thomas Hardy

6 March to 1 September 2017

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Exhibition opening Wednesday 22 March

PLANNED EVENTS —

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

Tuesday, 21 February 2017

The Johanna and Leon Katz Memorial Lecture

Where Art meets Science: Traditions

in Canadian Botanical Art

Linda Le Geyt

Wednesday, 5 April 2017

The George Kiddell Lecture on the History of the Book

Dr. Peter MacLeod and Kathleen Winter will discuss their writing projects which are based on the General James Wolfe correspondence.

This lecture is generously supported by the University of Toronto's Sesquicentennial Initiatives Fund.

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Thank you!

EDITORS' NOTE

This issue was edited by Philip Oldfield, Loryl MacDonald 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 Loryl MacDonald and Philip Oldfield, Fisher Library, and Megan Campbell and Maureen Morin, Robarts Library.

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

The

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