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

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MANUSCRIPTS GIFTS IN 2016

Jennifer Toews, Natalya Rattan, Danielle Van Wagner, and Lauren Williams
Thomas Fisher Rare Book Library

THE TIME HAS come, once again, to boast about our wonderful donors and their many generous gifts. We are always impressed by the thoughtfulness and scope of the manuscript material we receive from our many supporters, and their willingness to share these gifts with the world.

This year **M. R. APPELL** donated his correspondence with various writers, drafts of his writing, issues of the *Friends of Lorine Niedecker* newsletter, and various other publications.

The incomparable **MARGARET ATWOOD** added to her voluminous holdings with notes, drafts, editorial correspondence (with the late Ellen Seligman and others), and research for: *Hag-Seed: The Tempest Retold*; mentorship of Naomi Alderman (author, videogame designer, and co-creator of the fitness app 'Zombies, Run!') as part of the Rolex Mentor and Protégé Arts Initiative; media for various projects including the first volume of her graphic novel trilogy with artist Johnnie Christmas,

Angel Catbird; material related to the CBC mini-series *Alias Grace* directed by Sarah Polley; fan mail, and ephemera.

First-time donor **ELIZABETH BACHINSKY** donated drafts, correspondence, and other material related to her poetry and five novels. She was born in Regina, Saskatchewan, and grew up in Prince George and Maple Ridge, British Columbia. She is a prolific poet and writer and has published widely, including five books: *Curio* (2005 by

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OPENING PAGE: Photo of Austin Clarke and Marian Engel in 1968. Gift of Arlene Lampert. **BELOW, LEFT TO RIGHT:** Photo of Bliss Carman with dedication to R.T. Hale in the author's hand. Handwritten draft of 'Lord of Morning'. Gift of Tom Hale. **FACING PAGE:** Chaim Grade, left, with President of Yeshiva University, Norman Lamm, right, when he received an honorary degree in 1980. Gift of Ann Robicsek.

BookThug), *Home of Sudden Service* (2006 by Nightwood Editions), *God of Missed Connections* (2009 by Nightwood Editions), *I Don't Feel So Good* (2012 by BookThug), and *The Hottest Summer in Recorded History* (2013 by Nightwood Editions). *Home of Sudden Service* was nominated for a Governor General's Award for Poetry and *God of Missed Connections* was nominated for the Pat Lowther Award, The Kobzar Award, and the George Ryga Award. In addition to her work as a poet, Bachinsky has worked as a professor in creative writing at the University of British Columbia, the University of British Columbia Okanagan, the Summer Literary Seminars, and the Sage Hill Writing Experience. She is now a permanent faculty member in the department of Language, Literature, and Performing Arts at Douglas College. Bachinsky has also served as a curator and literary editor. She curated *Blackout*

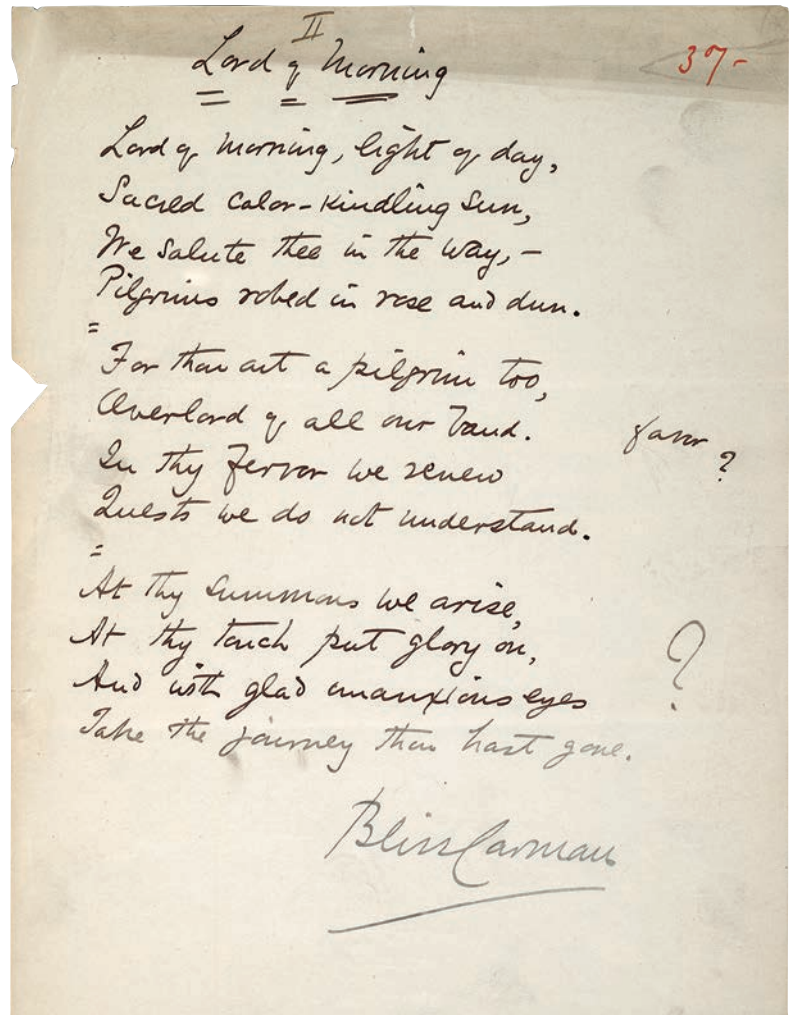
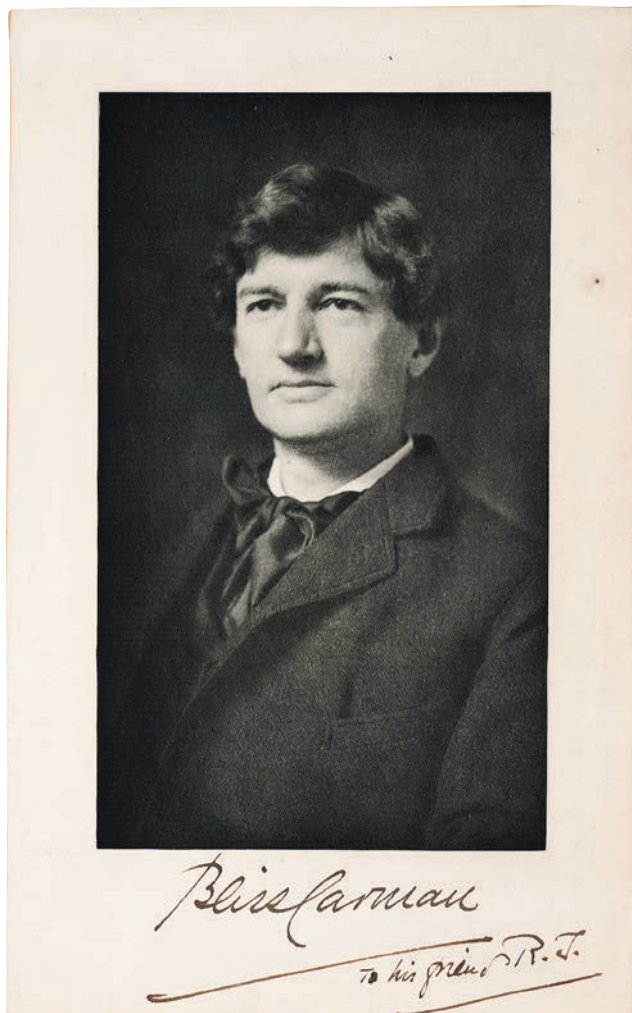
at the Candahar, a public art project, which displayed redacted Olympic press material in Vancouver during the 2010 Winter Olympics, and for over ten years, Bachinsky was a literary editor, first at *PRISM International* and then at *EVENT Magazine*.

DANIEL BAILEY donated more documents relating to his late father, Canadian author, DON BAILEY (1942–2003). The donation included scripts for television, radio, and film treatments; various writing drafts; information regarding awards he received (including the Margaret Laurence Award for Fiction), and other personal documents and correspondence relating to his life.

Collected and generously donated by JANET DEWAN, the Tripe family papers are comprised of correspondence, documents, photographs, and genealogical materials relating to the Tripe and Ade extended families. The papers contain

a significant amount of correspondence to and from various family members throughout the nineteenth and twentieth centuries, official documents and original photographs, as well as significant historical research and numerous versions of family trees created by various family members. The papers in the collection also trace the development of a fairy tale, originally written by C. F. James in 1878, and revised by subsequent family members, to the eventual creation of a final version in 1992, illustrated by Susannah Harrison.

Personal documents (1909–1978) pertaining to SAMUEL BAMBER of Stockport, Cheshire, United Kingdom, and William Brown, also of Stockport, a member of the International Brigade (London) who went to fight in Spain during the Spanish Civil War, were donated to the library by family members NISHA DUBEY and ELIZABETH ROBINSON.



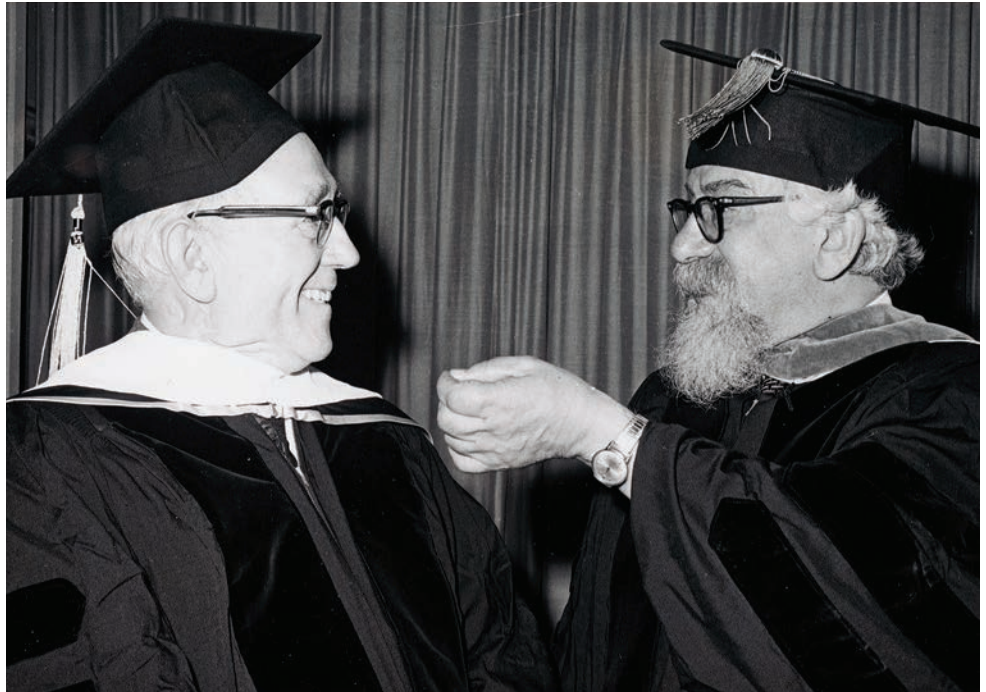
TOM HALE donated an incomplete handwritten draft by **BLISS CARMAN** of *April Airs: A Book of New England Lyrics* (1916), which was published by Small, Maynard Publishers, Boston. All poems are signed and some include edits or editorial remarks in Carman's hand. This gift contains material sent to his father, R. T. Hale, an editor at Small, Maynard, by Bliss Carman himself, including a photograph with a dedication to Hale, a letter, and two signed copies of *Four Sonnets* (1916), printed by Small, Maynard Publishers. Carman moved permanently to the United States in 1890, first to Boston and then to New York City, where he worked as a literary editor at various American magazines. Carman is considered a member of the confederation group of Canadian poets, which includes Charles G. D. Roberts, Archibald Lampman, and Duncan Campbell Scott.

AFUA COOPER added to her papers with drafts, correspondence, posters, appearance material, teaching material and ephemera related to her recent activities in Nova Scotia and internationally.

TINA CUTLER donated two interesting and disparate groups of material to the library this year. The first includes manuscript tax assessment rolls, voters' lists, collectors' rolls and births and marriages for the town of Amherstburg, Essex County, Ontario, for the years 1853–1911. Arguably the most important Canadian stop on the Underground Railway, Amherstburg was the easiest and most frequent crossing point for former American slaves travelling via Detroit as the river is narrowest there. Many blacks settled here at this time and by 1859 there were about 800 resident members of the community. The second portion of the material includes poem drafts, correspondence and other material by or about the Reverend Doctor Peter MacLaren MacDonald (1868–1960) of St. Paul's Presbyterian Church, Toronto, during the 1920s and 1930s.

ANDY DONATO added to his collection with 500 of his original ink cartoons, many published in *The Toronto Sun*.

Letters from **ROBERT FINCH** to Joan Jocz, Jakob Jocz and **ANNE JOCZ**, spanning the period from 16 April 1970 to 8 May 1995, were donated by **ELISABETH ANNE JOCZ**. The correspondence includes 'Marmalade Poems' and other poems (all original poems by Robert Finch, written for members of the Jocz family, but primarily for Joan Jocz, in praise of her marmalade). Also present is print material by and about Robert Finch (1900–1995), professor



of French, poet, artist, and Master of Massey College.

In this fourth accession of her papers, **BETH FOLLETT** has donated a number of drafts of her own work, including *A Thinking Woman Sleeps with Monsters* (2014), along with awards and personal correspondence. This donation also contains material relating to her work at **PEDLAR PRESS**, including drafts of authors' works, along with editorial correspondence, reviews, promotional material, and administrative files.

GRETA GOLICK donated a typescript of the doctoral dissertation of **ANDREA TREVOR ROTUNDO**, titled 'Toronto book publishers and the Canadian-authored literary works, 1865 to 1904'.

ANN ROBICSEK donated correspondence (mostly copies) of Yiddish writers **CHAIM GRADE** (1910–1982), **MORRIS GRUDA** (1919–), and **LEON EISNER**, 1960s–1980s. This gift also includes print material about Chaim Grade and some unidentified black and white photographs of Grade and others. Chaim Grade was an important Yiddish poet and novelist who was a student of the Talmudic scholar Avraham Yesha'yahu Karelits.

TOM (1929–2017) and **SUSAN HARPUR** donated Tom's extensive papers before he passed away earlier this year. He was an Anglican priest, educator, journalist and writer. He was well known as *The Toronto Star's* religion editor until 1984. He continued to write columns on religion for *The Toronto Star* and other media outlets, and also wrote

several books, including *For Christ's Sake* (1993), *Life after Death* (1996) and *The Pagan Christ* (2004), which was later adapted into a documentary. *The Pagan Christ* was a national bestseller and led to a sequel, *Water into Wine* (2007). Several of Harpur's books became the basis for television series which aired on Vision TV and included Harpur's *Heaven and Hell*, *Harpur vs. Hancock*, *Life after Death* and *The Uncommon Touch*.

The 2016 gift of **MAUREEN SCOTT HARRIS** includes a significant amount of personal correspondence, ranging from the 1960s to the present. It also contains materials relating to the *Renga 10* collaborative poetry project, and to the *Abundance* chapbook and event, in addition to a number of periodicals in which Scott Harris's poetry has been featured. The papers also include her notes from a course taught by Northrop Frye at the University of Toronto in 1982–1983, along with promotional material from Brick Books, and a variety of audiovisual material.

Filmmaker and writer **LAURIE KAHN** donated her correspondence and research about **FRANK PLUMPTON RAMSEY** (1903–1930), mathematician, philosopher and economist. Material includes letters she gathered from old school friends of Ramsey, from Winchester School to colleagues and students at Cambridge, as well as her notes and research for the biography, which was never completed. Correspondence from Ramsey's wife, Lettice, is also present. Copies of some of his work and correspondence to his parents,

THIS PAGE, LEFT TO RIGHT: Sewing pattern envelope for *Western Suit*, which contains the first section of *The Haunted Hillbilly* as well as a custom-designed western shirt pattern with sewing instructions. *Faux*, an artificial snowball that includes the “Fake Snow” chapter from *Christmas Days*. The chapter is printed in a miniature book that can be read only by breaking the snowball. Gift of Derek McCormack. Don McKay’s 1990 National Magazine Award for Poetry. Gift of Don McKay. **FACING PAGE:** Photograph of Hide Shimizu, pictured at the Tashme Internment Camp, October 1942. Labelled “My First Tashme Outing”. Gift of Ted Shimizu.



Ludwig Wittgenstein, and others, form part of this material. Frank Plumptre Ramsey was the eldest of two brothers and two sisters from a distinguished Cambridge family. Their father, Arthur Stanley Ramsey (1867–1954), was the mathematician A. S. Ramsey, who was President of Magdalene College, while Frank’s younger brother Michael (1904–1988) went on to become the Archbishop of Canterbury. In 1915, Ramsey attended Winchester College, later winning a scholarship to Trinity College, Cambridge where he studied mathematics. After becoming interested in the work of Ludwig Wittgenstein (1889–1951), Ramsey went to Vienna to collaborate with the great philosopher on a translation of his *Tractatus Logico-Philosophicus*.

ARLENE LAMPERT was the first Executive Secretary, and then Executive Director, of the League of Canadian Poets in the 1970s. She was married to Gerald Lampert and was granted Honorary Membership in the League of Canadian Poets in 1981. She donated her extensive correspondence from well-known writers, 1960s–2000s, as well as photographs from the University of Toronto Writers’ Workshops held in Toronto and The



Bahamas, 1972–1978, which include many well-known authors such as Austin Clarke, Al Purdy, Dennis Lee, Graeme Gibson, P. K. Page, Joe Rosenblatt, Marian Engel, and George Bowering.

DENNIS LEE substantially added to his already fulsome papers with *Testament*; *Melvis and Elvis*; *Re-greening the Undermusic*; re-issues of *Riffs*; *Alligator Pie*; *Civil Elegies*; all manner of material for *Collected Poems of Dennis Lee*; revisions to *The Death of Harold Ladoo* and *Nightwatch*, and music, such as *The Lost Songs of Toronto*.

CYNTHIA SMITH donated drafts of the last novel of her husband, JACK MACLEOD, to be published posthumously, titled variously ‘No Mean Pastime’, ‘Elevation’, and finally ‘To Build a Better World’; notes and draft of ‘Advice Wise and Otherwise to my Grandchildren’, correspondence with his children, his grandchildren, and his old friend Richard E. Spencer; his undergraduate journal, 1952–1956; early writing; photographs, and other material related to his life and work.

ALBERTO MANGUEL’s annual donation to the library consisted of manuscripts for his recent work, including *Voyages imaginaires* (2016), and other writing drafts, including drafts for anthologies. Manguel also donated travel articles about various destinations, as well as book reviews. Completing this gift are files pertaining to conference attendance and presentations, including his own conference, Atlantide; files relating to courses he taught at Princeton and Columbia University in 2016;



correspondence, including correspondence with Margaret Atwood and Graeme Gibson; personal photographs; and extensive research files for various topics, people, places, and books involving his work. Of particular interest in this donation are some of Manguel’s early writings, including correspondence from the 1950s to the 1990s.

DEREK MCCORMACK made his first archival donation to the library this year. Derek McCormack is a Canadian novelist and short story writer whose work is often characterized by its extreme brevity and dark humour. Born and raised in Peterborough, Ontario, he currently resides in Toronto. His first donation includes manuscript drafts of his works, including *Dark Rides* (1996), *Wish Book* (1999), *The Haunted Hillbilly* (2003), *Grab Bag* (2004), *Christmas Days* (2005), *The Show That Smells* (2008); material relating to his artist’s books: *Halloween Suite*, *Western Suit*, *Faux*; writing for anthologies; personal notebooks; and newspaper and magazine articles he has contributed to.

Griffin Prize-winning poet DON MCKAY added poem drafts and notes for ‘Angular Unconformity’, ‘Trail Maintenance’, ‘The Muskwa Assemblage’, ‘Paradoxides’, ‘The Shell of the Tortoise’, ‘Thingamajig’, ‘The Song of

Extinction', 'Songs for the Songs of Birds', 'The Speaker's Chair', 'Great Flint Singing', and various other material related to his life and work.

This year, **JOHN METCALF** donated drafts of his writing, including drafts for *The Canadian Short Story Book*; essays; and articles for various journals. He also donated research for books, including *None of the Above*, *The Museum at the End of the World*, and *Windfalls: A Commonplace Book*. Along with drafts and research, the donation also contains various professional and personal files, including a speech he gave at the Writers' Chapel Trust in 2015 in memory of Mavis Gallant; photographs of various writers and personal photographs; other writers' files, including extensive correspondence; Humber School for Writers mentoring files; and personal journals and scrapbooks.

A variety of items related to **DORA MAVOR MOORE** and **JAMES MAVOR** were donated this year by **SHEILA MAVOR MOORE**, **ED GILMOUR** and **TONY PRIOLO**.

Long-time donor **KAREN MULHALLEN** added editorial material—primarily manuscripts, proofs and correspondence—for issues 144, 151, 152, 153, 154, 155, 162, 163, 165, 166, and 167 of the literary journal *Descant*. Also included are submissions to and rejections by *Descant*, general administration files, and related material for various prizes, competitions, and outreach programs. The papers also contain

Mulhallen's personal and professional files, such as drafts and research for some of her more recent books: *Fishing Poems*, *Code Orange*, and *The Pillowbooks*. Interview transcripts with Tony Urquhart and Virgil Burnett, and personal and travel photographs all form part of this gift.

SUSAN UBLANSKY donated a letter written to her by **CHARLES PACHTER** in his youth.

First-time donor **KATHY PAGE** gifted to the library her extensive drafts and research notes for *The Find*; *Alphabet*; *Paradise and Elsewhere*; *Frankie Styne and The Silver Man*; *The Story of My Face* (long-listed for the Orange Prize in 2002); Nottingham Prison Writers Residency; short stories; journals; correspondence and other material. Page's first novel, *Back in the First Person*, was published in 1986. She has pursued her writing and taught courses in fiction writing and literature for universities in the United Kingdom, Finland, and Estonia. Page is also a trained carpenter, counsellor and psychotherapist.

PETER POTICHNYJ expanded our holdings of Ukrainian Insurgency/Counter-Insurgency material.

JUDITH ROBERTSON added 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, and other

writings and various material related to his life and work.

COLEMAN ROMALIS is a Canadian sociologist, independent filmmaker, and senior scholar at York University. This first gift includes audio cassettes and typed summaries of interviews conducted by him with members of Canada's Jewish community in Toronto, Vancouver, and Montreal. Those interviewed include Ben Shek, Becky Lapedes, Morris Biderman, Jack Cowan, Sam Lipshitz, Manya Lipshitz, Ben Kayfetz, Polly Weinstein, Henry Weinstein, Dave Ship, and Itche Goldberg. Interviews address their involvement in various organizations including the United Jewish People's Order (UJPO), the International Workers' Order (IWO), the Labour League, the Workmen's Circle and the Canadian Jewish Congress.

JOSEF GLAZNER donated the papers of his friend, Canadian futurist **ROBERT ARNOLD RUSSEL**. In the 1950s and early 1960s, Russel worked as an actor, mime, director, and producer in theatres in Canada, France, and England. He created the tourist lecture series at the *Comédie Française* in Paris and the Monday-Night-Meet-the-Cast program for Tony Richardson at London's English Stage Company. As a National Film Board and independent filmmaker in Montreal, he edited Dalton Muir's seminal ecology film *Life in the Woodlot*; produced a very early TV series on the future, and made TV documentaries like 'Cine-Boom', with friends Claude Jutra, Michel Brault, Guy Coté, Gilles Groulx, and Pierre Patry, which introduced Québec cinema to English Canada. In 1962, he interviewed Marshall McLuhan for *Canadian Art* magazine on the tenth anniversary of Canadian television. McLuhan inspired Russel to become one of Canada's first futurists. Russel created one of Canada's earliest think tanks, Orba, providing policy advice to Pierre Juneau, the Liberal Party, the Privy Council, ORTF's Pierre Schaeffer, Bahamian Prime Minister Lynden Pindling, and many others.

TED SHIMIZU donated photo albums and ephemera relating to the Shimizu family and the work of Kosaburo and Hide Shimizu, adding to the Fisher Library's growing collection of material relating to the Japanese Canadian community. Kosaburo Shimizu (1893–1962) was an important figure in the Japanese Canadian community, devoting much of his life's efforts to building up and reinforcing the Japanese Christian fellowship, and bridging the growing rifts between first and second generation Japanese Canadians, as



THIS PAGE: Photo of Reverend Kosaburo Shimizu. Gift of Ted Shimizu.

well as between Anglo-Saxon Canadians and Japanese Canadians. As a founding minister of the Toronto Japanese United Church, many Japanese Canadians remember Kosaburo Shimizu as a dedicated, strong leader within the community. Hide (Hyodo) Shimizu (1908–1999) was instrumental in organizing the education of Japanese Canadian students in British Columbia throughout the Canadian Government's WWII Japanese internment programme. Following the war, Hide moved to Ontario where she married Reverend Kosaburo Shimizu in 1948. In Ontario Hide continued to play an active role in her community, and she lobbied the government to provide compensation for the damages done to, and property seized from Japanese Canadians during the war. Hide would later be recognized by the Government of Canada's Women's History Month as the first Japanese Canadian teacher. She was admitted to the Order of Canada in 1982 for her outstanding contributions to early Japanese Canadian education, and awarded the Order of the Precious Crown by the Japanese Government in 1983. The donation from Ted Shimizu consists of both Kosaburo and Hide Shimizu's photo albums, which include many fascinating personal photographs documenting their lives in British Columbia and then Toronto, as well as photographs, and ephemera on the subject of Second World War Japanese Canadian and American internment camps.

Documents relating to a **SIBERIAN THEATRE TROUPE** were presented by an anonymous donor. Ongoing additions to the **TORONTO-SIENA CENTRE** papers were donated by Laura Forconi.

BEVERLEY SLOPEN donated author's manuscripts submitted for consideration, as well as manuscripts of current clients of the Beverley Slopen Literary Agency; author files including contracts and publicity material; agency catalogues, and other material related to the agency.

Canadian novelist **RAY SMITH** donated audio cassettes documenting his appearances on radio shows, readings that he did for radio and live audiences, and radio performances of his works. Radio shows that Smith appeared on include CBC's *Morningside*, *Homerun*,

State of the Arts, *Art Talks*, *Aircraft* and *Saturday Spotlight*. Works that he read include 'Lord Nelson Tavern', 'The Man who Loved Jane Austen', 'The Poetry of the Dram', 'A Night at the Opera', and 'A Matter of Detail'. Also included are recordings of CBC Stage performances of 'Lord Nelson's Tavern' and 'Eden's Next to Last Dreamer'.

SAM SOLECKI added to his papers with drafts and notes for his *A Truffaut Notebook*; works by Josef Škvorecký; University of Toronto Writer in Residence program correspondence from the 1970s and 1980s, including exchanges with Robert Bringham, Timothy Findley, Mavis Gallant, Dorothy Livesay, George Woodcock, Brian Moore, Marian Engel, Irving Layton, Alice Munro, Dennis Lee, and others.

DAVID SOLWAY added to his extensive papers.

The fourth gift of Jungian analyst **CRAIG STEPHENSON** includes drafts and other materials relating to his recent works: *Anteros: A Forgotten Myth* (2011), *Ages of Anxiety* (2016), *W. H. Auden's Use of Jung's Typology* (2016), and *Possession: Jung's Comparative Anatomy* (2017). Also included are materials relating to Stephenson's teaching positions, along with talks and lectures given at conferences in recent years. The papers are supplemented by personal correspondence, as well as by documents from the Philemon Foundation, and screenplay drafts on which Stephenson worked as a consultant.

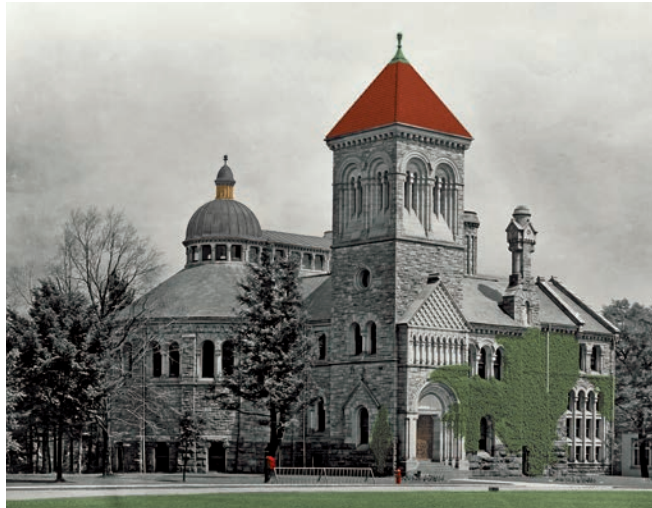
First-time donor **JOAN SUTTON STRAUS** worked as a runway and photography model while studying English at University College, University of Toronto. She married W. J. Pete Sutton in 1955, and moved to Ann Arbor, Michigan where, in addition to working as a model, she began to do fashion commentary for the J. L. Hudson Company in Detroit. In 1982, she married Oscar S. Straus II (1914–2013), and moved to New York City. In 1990, the Hon. David Peterson appointed her Agent General to the United States. She is the author of *Clothing and Culture* (1975) and her columns on relationships were compiled in three books: *Lovers and Others* (1974), *Once More with Love* (1975), and *Love Lines* (1979). Her other books include: *A Legacy of Caring:*



The Society of Memorial Sloan-Kettering Cancer Center (1996), and *The Alzheimer's Diary: One Woman's Journey from Caregiver to Widow* (2014). Straus's gift includes drafts and other material related to her columns and work.

MORRIS WOLFE added to his papers once again this year by donating drafts of his memoir, *Re/mem/berling part 2* as well as other writing drafts, including a piece on Robert Fulford. He also donated other writer's drafts that he has edited, including an incomplete manuscript on glass by Bill Poole and a work entitled 'Margaret and Craig' by Dave Solomon (based on the work of Margaret Gibson and Craig Russell). Also included in this donation are some personal and miscellaneous items, including a signed piece of art created by Margaret Atwood entitled 'Fire hag bird' (acquired at a silent auction), photographs, and his high school and university yearbooks.

Our sincere thanks, as always, to our donors, researchers, staff, and everyone who contributes to the success of our work and the building of our world-class collections.



A LIBRARY BUILT ON YOUR GENEROSITY

Loryl MacDonald

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

THE YEAR 2017 is the 125th anniversary of the University of Toronto Libraries. The opening of the first University of Toronto library building on King's College Circle in October 1892 marks the beginning of the modern library system as we know it. This new library grew out of the Great Fire of 14 February 1890 that destroyed much of the interior of University College, which housed the library at the time. All of the books in the library, with the exception of about one hundred, were burned, including Audubon's *Birds of America*. President Daniel Wilson wrote in his diary the next day — 'It is terrible. Thirty-three thousand carefully selected volumes have vanished. The work of a lifetime is swept away in a single night'. Pleas for books were sent to potential donors around the world. In Great Britain, a library committee that included the Prime Minister, the Archbishop of Canterbury, as well as literary figures such as Lord Tennyson was established. By the end of 1892, when a new library building opened, more than forty thousand volumes had been received. According to Robert Blackburn, Chief Librarian from 1954 to 1981, the new collection was now richer, as well as larger, principally because of the library's remarkable benefactors.

One hundred and twenty-five years later, gift-in-kind donations continue to be instrumental in developing top research collections at the University of Toronto Libraries generally

and at the Thomas Fisher Rare Book Library, in particular. The fall issue of *The Halcyon* is an overview of the Fisher 2016 gift-in-kind donations and an opportunity for us to thank our generous donors. This year we are pleased to acknowledge gifts from over one hundred donors, collectively totalling \$2,392,561 dollars in monetary value. Diversity is a hallmark of the donation of books and archives from 2016, encompassing, as it does, many different subject areas, time periods, languages, and formats.

To highlight just a few, Mary Williamson added over four hundred cookbooks, recipe pamphlets, and cooking ephemera to her impressive library of Canadian culinary history. Thomas Schweitzer donated a comprehensive collection of letterpress books and ephemera produced by the Aliquando Press, Locke Press, and William Rueter: a significant complement to the Fisher Library's holdings of Canadian small and fine press books. Michael Walsh donated a splendid selection of rare books for the Walsh Philosophy Collection and added almost three thousand volumes to the library's world-class holdings of modern philosophy texts. Peter Alberti gave us a fascinating collection of books, pamphlets, anatomical atlases, stereoscopic plates, and other imprints related to numerous aspects of the ear, nose, and throat in medicine, such as otology, laryngology, and rhinology, documenting the subject in many countries

and over several centuries. Marie Korey donated a teaching collection of samples of illustration processes, including etchings, steel engravings, lithographs, chromolithographs, photogravures, and wood engravings. Jane and Michael Millgate added three important titles to the Millgate Faulkner Collection, which has been housed in the Fisher Library since 2005. Unfortunately, it is not possible to detail every donation, but a list of gift-in-kind donors is found in this issue.

In closing, I wish to acknowledge Chris J. Young and David Fernández for assisting with all stages of the donation process. I also thank our Interim Head of Rare Books and Special Collections, Pearce Carefoote, and the Fisher Library staff for fostering donor connections. Above all, I wish to acknowledge our wonderful benefactors of gift-in-kind contributions. More than 125 years after the Great Fire, donors continue to play a critical role in building UTL's remarkable collections. The Thomas Fisher Rare Book Library is a testament to donors' generosity and represents their extraordinary legacy to future generations. For this, we are grateful.

ABOVE: The new University of Toronto library building, circa 1905. University of Toronto Archives, B1965-1051



THE WOOD ENGRAVER'S SOURCE: GEORGE A. WALKER AND HIS WOOD BLOCKS

John Shoesmith

Thomas Fisher Rare Book Library

THE ARTIST, EDUCATOR, bookmaker, and xylographer George A. Walker likes to apply numerical symmetry to his books, or what he refers to as his 'wordless narratives'. For example, when he began work on *The Wordless Leonard Cohen Songbook* a few years ago—I visited his east-end Toronto studio in 2013, and he showed me some of the Cohen blocks he had already carved—he eyed 2014, the year Leonard Cohen would be turning eighty, as its release date. To that end, he would use the number eighty as his guide: he would tell Cohen's story via eighty wood engravings in a limited-edition hand press print run of eighty, produced entirely out of his studio. Even the book's price continues the theme: currently, it can be purchased directly from Walker's web site for \$880. (For the price conscious, the legendary small press Porcupine's Quill sells a trade edition of all of Walker's works, each retailing around a very reasonable \$20.)

Walker's recent wordless narratives have followed a pattern of focusing exclusively on

Canadian personalities, beginning with *The Mysterious Death of Tom Thomson*, published in 2011, and extending to his last work *Pierre Elliot Trudeau: La Vie en Rose*. His next will focus on the legendary silent film actress Mary Pickford.

The Fisher has been collecting Walker's work for over two decades, including his impressive large-format illustrated Lewis Carroll's *Alice in Wonderland*, produced by his then-imprint Cheshire Cat Press, and containing an introduction written by noted *Alice* collector and Fisher donor Joseph Brabant. Last year, however, we began a new relationship with Walker when he donated the eighty wood blocks from *The Wordless Leonard Cohen Songbook* to the library.

The Cohen book is yet another wordless biographical triumph from Walker. Told chronologically, the engravings celebrate Cohen's life, music, and poetry. While the story focuses on Cohen's creative output—his poetry, novels, singing, and songwriting—it also explores Cohen's enduring influence and

his status as a cultural icon. It depicts his many relationships as well, from the women in his life to his friendships with other artists such as Andy Warhol, Jimi Hendrix, and Allen Ginsberg. Through his engravings—some of which are crafted from actual photographs depicting Cohen, while others are more speculative, allowing Walker to imagine and interpret moments from Cohen's life—Walker provides an original perspective on the writer and musician, who died late last year.

Having the eighty blocks housed at the Fisher will provide a rich resource for students and scholars interested not only in this important and still-thriving illustrative technique, but also in Cohen himself. They serve as a unique complement to the Leonard Cohen papers, also housed at the Fisher and we are delighted that these two collections will be sharing the same space together.

ABOVE: Wood engravings depicting faces of Leonard Cohen.



THE ELISABETH YOUNG-BRUEHL PAPERS

Lauren Williams

Thomas Fisher Rare Book Library

WRITING THE BIOGRAPHY of one of the most influential thinkers of the twentieth century would be a daunting challenge for even the most experienced author, but this was the situation in which thirty-year-old Elisabeth Young-Bruehl found herself in the summer of 1976. Her friend, mentor, and PhD supervisor, Hannah Arendt, had passed away only a few months earlier; as Arendt's one and only doctoral student, Young-Bruehl had the experience of having worked with this towering intellectual figure for many years. Still, it must have been somewhat of a surprise when Lotte Kohler, executor of Arendt's literary estate, and Mary McCarthy, one of Arendt's closest friends, approached Young-Bruehl—who, aside from her dissertation, had never before written a book—with the proposal of publishing a biography.

A typewritten letter, dated 10 January 1976, provides a rare glimpse into the context surrounding this arrangement. Sent by Kohler to Young-Bruehl, the letter reads:

'Thank you very much for sending me your memorial piece for Hannah Arendt. I immediately sat down to read it and find your approach as well as your description and analysis excellent, most convincing and, in spite of your objectivity, so personal that I have the feeling that I have come to know you a bit. I am sure you will be able to publish it. — Do you know the Auden book Stephen Spender edited after Auden's death, a book of contributions by friends and of photographs of the poet? I wish something like that on Hannah Arendt could be published later on. I will discuss it with Mary McCarthy when she comes to New York in February...'

The resulting biography, *Hannah Arendt: For Love of the World* (1982) was immediately acclaimed by critics, won the Harcourt Award for biography, and remains the definitive account of Arendt's life and work. Within its pages lies a meticulously erudite and carefully considered presentation of Arendt's complex theories on politics and humanity, woven

around a compassionate retelling of Arendt's fascinating life. Unlike other biographers, Young-Bruehl does not insert herself, or her subjective voice, into this account; but as Lotte Kohler suggests in the letter above, in reading the biography, it is impossible not to feel as though you have come to know the brilliant mind behind it a bit, as well.

Young-Bruehl would go on to write the biography of another fascinating figure, Anna Freud, in 1988, along with numerous scholarly works on philosophy, psychology, and politics. Throughout her professional life, she continued to tell the stories of others, and worked tirelessly to explore and understand the roots of prejudice in its varied forms. The figure of Young-Bruehl as an individual, however, has always remained in the background, not often studied or highlighted for her incredible work as an author, biographer, psychoanalyst, and scholar.

The donation of Elisabeth Young-Bruehl's papers, including the letter quoted above, to

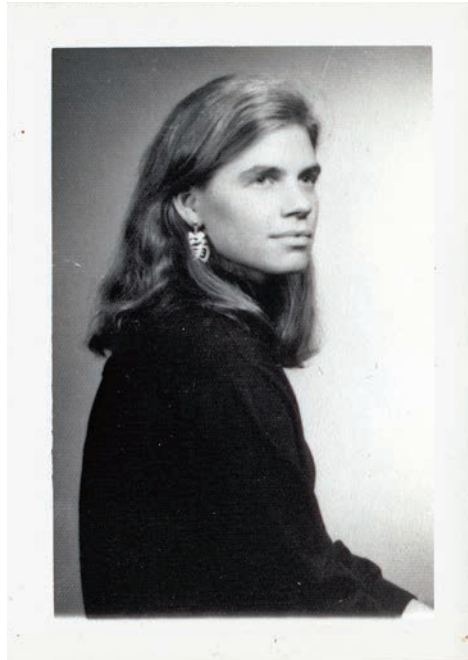
OPENING PAGE: Elisabeth Young-Bruehl in 1989.
THIS PAGE, LEFT TO RIGHT: Elisabeth Young-Bruehl in the 1970s; Hannah Arendt in 1969.

the Fisher Library, made generously by her wife, Christine Dunbar in 2013, will finally allow students, academics, and researchers the opportunity to explore a wealth of material relating to her life and work.

Young-Bruehl was born in 1946, and grew up in Newark, Maryland. She initially attended Sarah Lawrence College to study poetry writing, but soon opted instead to pursue a degree in philosophy at the New School in New York City. The Fisher Library's collection of her papers contains a great deal of material from her early life, from ample correspondence with her family and childhood friends, to writing drafts of poetry, prose, fiction, and academic assignments. The wealth of material surrounding her university education, in particular the numerous notebooks and loose-leaf sheets full of neat, copious research notes, suggests that even at an early age, Young-Bruehl possessed the drive and discipline that would enable her to become such a talented writer.

The documentation surrounding Young-Bruehl's relationship with Hannah Arendt will no doubt be of great interest to researchers. This collection includes a number of letters exchanged between the two women, pertaining mainly to Young-Bruehl's dissertation on the philosophy of Karl Jaspers. Arendt did not temper her critiques of Young-Bruehl's work. Written in her characteristic laconic style, Arendt's notes could be interpreted as somewhat terse, but they are also suffused with a gentle humour, demonstrating an aspect of Arendt's personality that may not have been apparent in her published works. In response to Young-Bruehl's autobiographical summary, which she had submitted along with her dissertation to Arendt for editing and approval, Arendt remarks: 'On page two you say "when I was young," but what you meant is "when I was a child." You are young now, and to dispute this, in this context, would just sound cute'.

After completing her PhD, Young-Bruehl began teaching at Wesleyan University, and would later move on to teach at Haverford College and at Columbia University. Her papers include a variety of materials from the courses she taught, on topics ranging from Freud and psychoanalysis to 'narratives of adolescence'. During this time, Young-Bruehl



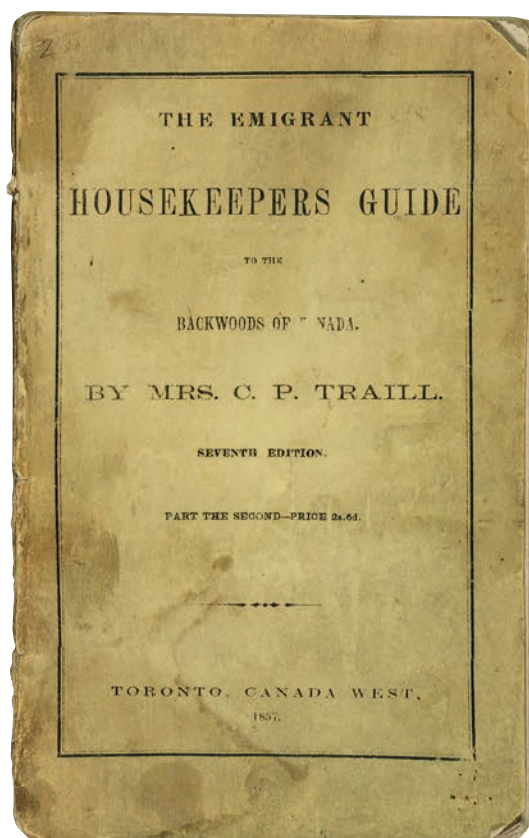
underwent training to become a psychoanalyst herself, and her professional writing turned to the examination of aspects of human psychology. Her 1996 work, *The Anatomy of Prejudices*, received significant critical acclaim and won the Association of American Publishers Award in the psychology category. In *Cherishment: A Psychology of the Heart* (2000), and in the collection of essays, *Where Do We Fall When We Fall in Love?* (2003), Young-Bruehl explored the potential for feminist interpretations of Freudian psychology, and began to imagine a shift in Western culture toward, as Eva von Redecker puts it, 'caring instead of punishing, receptivity instead of aggression, communication instead of competition and equality instead of authority'.

The Young-Bruehl collection includes drafts, publishers' proofs, correspondence, and promotional material relating to all of her major works, as well as to her journal articles, book reviews, and conference presentations. Young-Bruehl would eventually open her own private psychoanalysis practice, first in Philadelphia, and later in New York City. An important facet of her practice was the organization of study groups, with fellow academics and psychoanalysts, to consider pressing contemporary issues such as the effects of the World Trade Centre bombings on the psyches of Americans. The Young-Bruehl collection provides a fascinating view into the activities of these study groups, through readings and research materials, along with email correspondence between members.



In 2007, Young-Bruehl moved to Toronto to live with her wife, psychiatrist Christine Dunbar. Young-Bruehl had retired from her therapy practice a few years earlier in order to focus on her latest scholarly monograph, *Childism: Confronting Prejudice against Children* (2012). In 2010, she also began to publish a blog, titled *Who's Afraid of Social Democracy?* in which she brought her incisive political analysis to bear on current issues, with posts exploring 'Elements of age-old capitalism,' 'A perfect storm of prejudices,' 'Expropriating feminism,' and 'Personal responsibility under dictatorship,' among many others. The Young-Bruehl papers contain drafts of over forty-five of these essays, which carry exceptional research value, since they are no longer available online.

Elisabeth Young-Bruehl passed away suddenly and tragically on 1 December 2011, as she and her wife were leaving a concert they had attended in Toronto. An incredible outpouring of tributes to Young-Bruehl from colleagues and friends have since appeared in journals and newspapers, chronicling her vast contributions to the fields of biography, philosophy, and psychoanalysis, and extolling her incredible warmth and generosity of spirit. The Fisher Library is profoundly grateful to have been chosen as the institutional home for this wonderful collection of Young-Bruehl's papers. The finding aid for this collection is now accessible on the library website, and we look forward to making this material available to local and international researchers.



A GIFT TO CELEBRATE: A NEW EDITION OF A 'CANADIAN CLASSIC'

Elizabeth Ridolfo

Thomas Fisher Rare Book Library

CATHARINE PARR TRAILL, her sister Susanna Moodie, and her brother Samuel Strickland are recognized as among the most significant early Canadian authors, contributing an important record and interpretation of pioneer life in early-nineteenth-century Upper Canada. Catharine's writings are threaded through with a practical optimism, a close attention to the details of the natural world and the communities around her. This unique perspective is part of why her works continue to interest readers more than a century and a half after they were written. Born in 1802 in Kent, England, Catharine was one of eight Strickland children. Though six of them went on to become published authors, she was the first to see her work in print, with more than twenty books and numerous short pieces in multiple genres published during her long life. Catharine and her sister Susanna emigrated

from England with their husbands in 1832, and began the difficult task of adapting to pioneer life in Upper Canada.

Catharine and other British emigrant women would face many challenges in managing their new households in Upper Canada. Domestic servants were scarce, and there was more fluidity between the duties of husband and wife in the home and on the property. In addition, there was a new agricultural climate to adapt to, combined with new methods of cooking unfamiliar local ingredients, along with a lack of many of the familiar pantry staples from home. In the preface to *The Female Emigrant's Guide*, Catharine admits to having 'suffered from the disadvantages' of acquiring all of her knowledge of Canadian housekeeping by personal experience, and so, after more than twenty years of living in Upper Canada, with seven children of her own, she set out to compile a manual to assist other women who

were willing or accidental 'sojourners in the Western Wilderness'. She gathered recipes and anecdotes from friends, family, and printed sources, along with information about new ingredients and techniques learned from her Indigenous neighbours, in order to create *The Female Emigrant's Guide*, a 'simple useful book to give them an insight into the customs and occupations incidental to a Canadian settler's life'.

While there was no shortage of British cookbooks and household manuals at this time, they were not adequate for life in Upper Canada. Catharine prepared recipes and offered advice specifically with the Canadian climate, local customs, and settler necessities in mind. She intended the guide to be a wealth of information on self-sufficiency, with suggestions about how to operate within the different cultural communities found in the new land, offered to her readers as cheaply as

OPENING PAGE: Cover of the seventh edition of *The Emigrant Housekeeper's Guide to the Backwoods of Canada*, 1857. **THIS PAGE:** Illustration of settlers making maple syrup from the same volume.

possible. She informed them that 'as even the materials differ, and the method of preparing food varies greatly between the colony and the Mother-country, I have given in this little book the most approved recipes for cooking certain dishes, the usual mode of manufacturing maple-sugar, soap, candles, bread and other articles ... in short, whatever subject is in any way connected with the management of a Canadian settler's house'.

She had addressed some aspects of pioneer life in her earlier Canadian work, *The Backwoods of Canada*, but it was written to give information to the 'wives and daughters of emigrants of the higher class', while in contrast *The Female Emigrant's Guide* was written 'for all classes, and more particularly for the wives and daughters of the small farmers'. *The Backwoods* also contained recipes, but appearing only as a short appendix, and added at her publisher's request.

In *Culinary Landmarks*, her bibliography of Canadian cookbooks, Elizabeth Driver calls Traill the most authentic voice among Canada's nineteenth-century culinary writers in English. The guide is so practical and straightforward that she is confident it has all of the information one would need to survive if 'transported back in time to a log cabin in a clearing'.

First printed in Toronto by Maclear with an imprint date of 1854 (although it probably did not in fact appear until 1855), *The Female Emigrant's Guide and Hints on Canadian Housekeeping* was originally issued in four monthly parts before being released as a single volume. In the first year of its publication, two thousand copies were printed, and it went through numerous Canadian editions, as well as a British edition, during the first decade after its publication.

Most cookbooks published in Canada before 1855 were editions of British or American texts. *The Female Emigrant's Guide* is 'arguably the first Canadian cookbook' according to Professor Nathalie Cooke, who along with Fiona Lucas co-edited the 2017 edition *The Female Emigrant's Guide: Cooking with a Canadian Classic*. Elizabeth Driver's bibliography pointed to the need for a more detailed study of the *Guide* as a cookbook in the context of Canadian culinary history, and this modern edition adds valuable background information to benefit readers of the text. Redesigned and annotated for use in contemporary kitchens, it is meant to be a 'toolkit for historical cookery', and includes sections on methods of measurement, hearth cooking, and recipe interpretation.

To recognize this achievement and to commemorate the launch of the book at the Fisher Library, book collector, longtime friend of the Fisher, and Professor Emerita at York University Mary Williamson donated a special edition of the *Guide*. This seventh edition was published as a single volume as *The Canadian Settler's Guide*, and in two parts as *The Emigrant Housekeeper's Guide to the Backwoods of Canada*, which the buyer would have had personally bound. The donated copy is *The Emigrant Housekeeper's Guide*, part the second, published at Toronto, Canada West, in 1857. In its original paper cover, it begins at the fifty-ninth page and includes the recipe section. This 'edition in parts' is quite scarce, with only one other known copy located at the Archives of Ontario. We are extremely grateful to Mary Williamson for her very generous donation to mark this special occasion. It will likely appear in the upcoming exhibition on Canadian culinary material opening May 2018, and we hope that these two editions, along with the rich variety of material in Mary's recent donations to the Fisher, will help to encourage renewed engagement with Traill and other voices in the centre and at the margins of Canadian culinary history.





LOOSE LEAF LESSONS: AN OTTO EGE LEGACY

P.J. Carefoote

Interim Head of the Department of Rare Books and Special Collections

THE TEACHING COLLECTIONS of the Fisher have been enriched once again through the addition of two large leaves from disbound medieval manuscripts, the kind gift of Jule Webb of Scarborough, Ontario. Most recently, they were in the library of Mrs. Webb's late husband, Dr. Douglas Webb, who had been a member of the Faculty of Music of Cambrian College, Sudbury, Ontario. The fragments will now be very welcome resources for students of Latin paleography at the University of Toronto. The first comes from a Latin Vulgate Bible, copied at Cambridge in the early part of the thirteenth century, with a richly illuminated capital 'O' introducing the reader to the first chapter of the 'Song of Songs'. What is perhaps more striking, however, is the precision of the hand, which was able to transcribe the text in a very fine early angular gothic script, seven lines to a single inch! Even in such a cramped space, each letter is

clearly formed with relatively generous space between words. With the dissolution of the monasteries by Henry VIII in 1539, many such manuscripts were lost or destroyed making even individual parchment leaves such as this one that much more precious. The second leaf was removed from an antiphonal, and contains the responsory '*Hic est dies praeclarus*' for the feast of the Epiphany. The text is written in a standard gothic liturgical hand, making its dating and place of origin somewhat more difficult. The fact that the chant notation is inscribed on five red lines, rather than the more standard four, however, would argue for creation later in the Middle Ages.

What makes both of these manuscript specimens even more interesting, beyond their beauty and instructional use, however, is their provenance, since they originally come from the collection of Otto F. Ege (1888–1951). To say that Ege is a particularly polarizing figure

in the world of medieval manuscripts would be something of an understatement. While he enjoyed a long career as an instructor at the Cleveland Institute of Art, as well in the library school at Case Western Reserve, he is best remembered today as a serial 'book-tearer', a title Ege appeared to embrace in an article that he wrote for the journal *Avocations* in March 1938 entitled 'I am a Biblioclast'. In the early twentieth century, Ege disbound some fifty medieval manuscripts, and then re-arranged the leaves from the various volumes into forty portfolios, one of which is in the Massey College collections. These he then sold at a profit to interested parties around the world. For the many North American universities that were just starting the development of a teaching collection for medieval studies, such leaves, which ranged in date from 1100 to 1550, afforded students the opportunity to study a variety of hands and styles from a broad swath

OPENING PAGE: Recto and verso sides of leaves from an antiphonal, probably dating from the later Middle Ages. **BELOW:** Leaf from a Latin Vulgate Bible, copied at Cambridge in the early part of the thirteenth century.

of the Middle Ages; to many others, however, his actions amounted to a wanton destruction of book artefacts that was nothing short of vandalism. Ege's reply to such criticism was to assume a magnanimous, philanthropic stance. 'Surely to allow a thousand people "to have and to hold" an original manuscript leaf', he wrote, 'and to get a thrill and understanding that comes only from actual and frequent contact with these art heritages, is justification enough for the scattering of fragments'. Clearly, not all agreed.

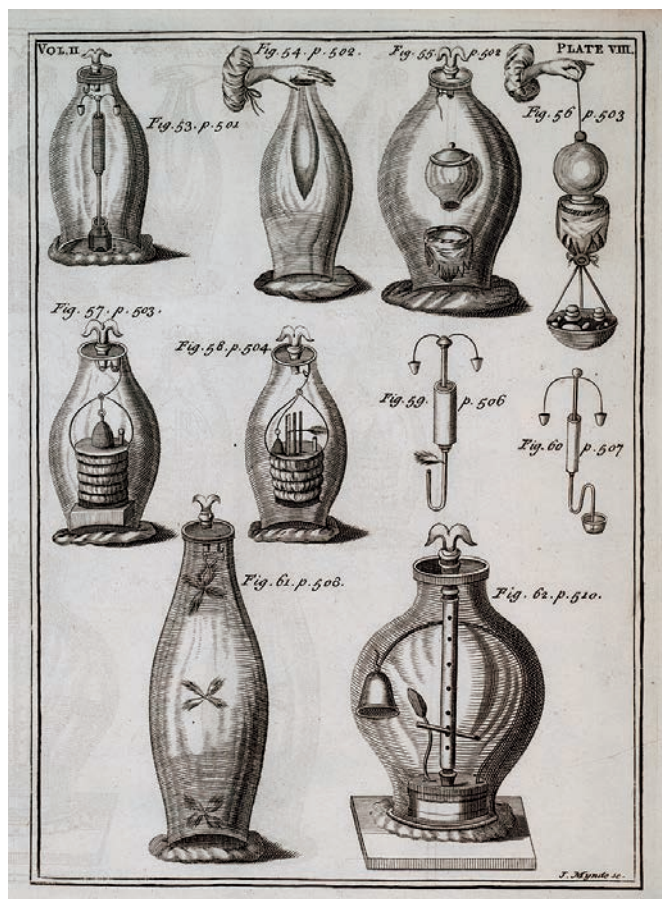
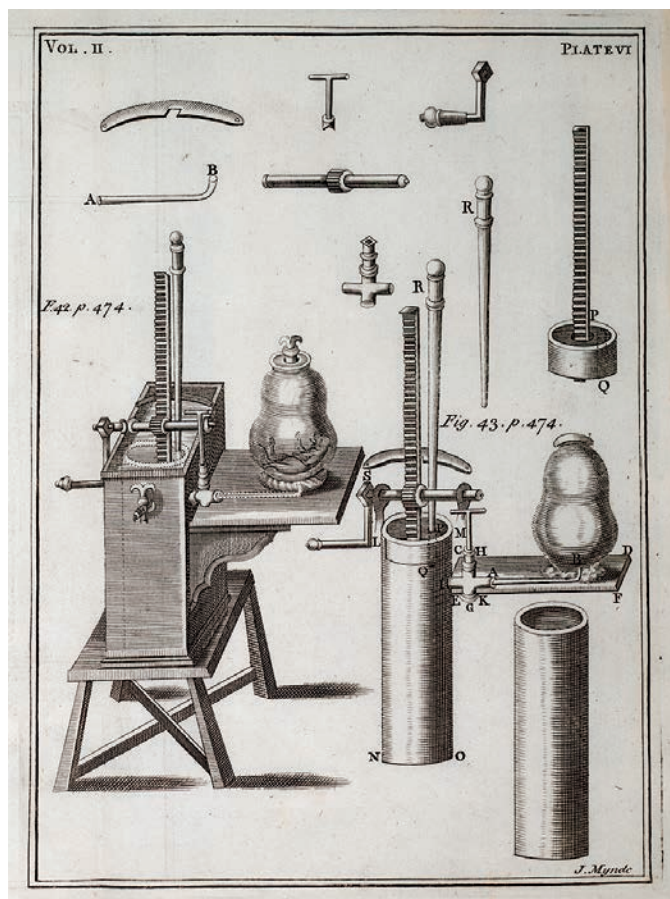
These Ege leaves are not the first of their kind in the Fisher holdings. As far back as 1952, a collection of 190 medieval manuscript fragments was purchased by the University of Toronto for £350 from Charles F. Worel, an art and antiquarian book dealer in St John's Wood, London. Over the course of his mid-century career, he both sold and donated materials to such renowned institutions as the British Museum, Harvard, the University of Pennsylvania, and the National Gallery of Victoria in Melbourne. The Worel collection still provides an abundance of exemplars for students being introduced to the mysteries of uncial and semi-uncial writing, fine initials, minuscule hands, and even some early Coptic Greek texts. The collection, which was listed and extensively described in the De Ricci census of 1962, was housed in what was prosaically called 'the Art Room Cupboard' in the Chief Librarian's office—its original shelf mark being 'A.R.C. XVIII'. Its very classification in the library catalogue sixty years ago makes it abundantly clear that medieval manuscript material was still viewed principally as artefactual rather than as textual as late as the 1950s. Unfortunately, no records survive indicating how such materials were used or who was allowed to access them, though, given their location, they were highly restricted.

For better or for worse, these two leaves from the Ege portfolios now join the Worel ranks in our teaching collections. Today, however, there is an ongoing project under the direction of Professor Peter Stoicheff at the University of Saskatchewan aimed at creating

an international database for the Ege fragments, with the ultimate goal of reuniting them digitally. For those institutions interested in identifying whether they may hold individual leaves from an Ege portfolio in their collections, an excellent resource is Scott Gwara's *Otto*

Ege's Manuscripts, published in 2013. It will certainly be our pleasure to add Mrs. Webb's kind donation to the queue in the hope that the work being done at the University of Saskatchewan might one day intellectually join together what Dr. Ege put asunder.





MALCOLM GRAHAM DONATION OF WORKS ON PHYSICS

Lauren Williams

Thomas Fisher Rare Book Library

WHEN WE TURN on a lightbulb, open the refrigerator, or drive to work; when we notice the static electricity in our clothes, slip on some ice, or shake a bottle of shaving foam; when we feel the sun's heat on our faces, or look up in wonder at the night sky, we are experiencing the physics of everyday life. As with all of the natural sciences, we benefit from the understanding and harnessing of physics principles throughout nearly every moment of our lives. Human knowledge of the physical forces that govern our world has developed over the course of centuries to such a remarkable extent that it is easy to take this knowledge for granted, especially for those of us who have not dedicated our lives to its study.

But imagine, if you will, a world where electricity, magnetism, gravity, and the origin of the universe had yet to be understood, or even theoretically conceived. It is staggering to

consider the amount of time and the capacity for unique thought that would have been required, through trial and error, to discover and understand these aspects of our physical world. The vast majority of science today builds and depends upon the centuries of knowledge that have come before it, but throughout the history of physics we find instances of what can only be described as truly creative genius. Time and again, early natural scientists managed, through sheer determination and a profound sense of curiosity, to break from convention and to make the astounding leaps of logic necessary to grasp and define the makeup of the physical world.

The Graham Collection of works on physics, which was generously donated to the Fisher Library in 2015 by University of Toronto Professor Emeritus Malcolm Graham, contains an incredible number of the works in which these kinds of foundational discoveries

were announced, and provides bibliographic documentation of the extraordinary lives and achievements of these pivotal figures.

Consider, for example, Michael Faraday (1791–1867). Born into a poor family in England, Faraday received no formal education, and at fourteen began a bookbinding apprenticeship. Faraday would often read the books and encyclopedias he was instructed to bind, and in this way managed to teach himself the principles of chemistry. He was later able to continue this informal education by serving as valet to a prominent English chemist. Despite these humble beginnings, Faraday would go on to lay the foundation of what would become nanoscience. He also invented an early form of the Bunsen burner, and discovered several chemical elements. His most important contributions were to the fields of electricity and magnetism, in which he discovered electromagnetic induction.

OPENING PAGE: Boyle, Robert. *The Philosophical Works of the Honourable Robert Boyle*. London: Printed for W. Innys and R. Manby, [1738]. Vol. II, plates VI and VIII. **BELOW:** Young, Thomas. *A Course of Lectures on Natural Philosophy and the Mechanical Arts*. London: Printed for Joseph Johnson, 1807. Vol. I, plate XXX.

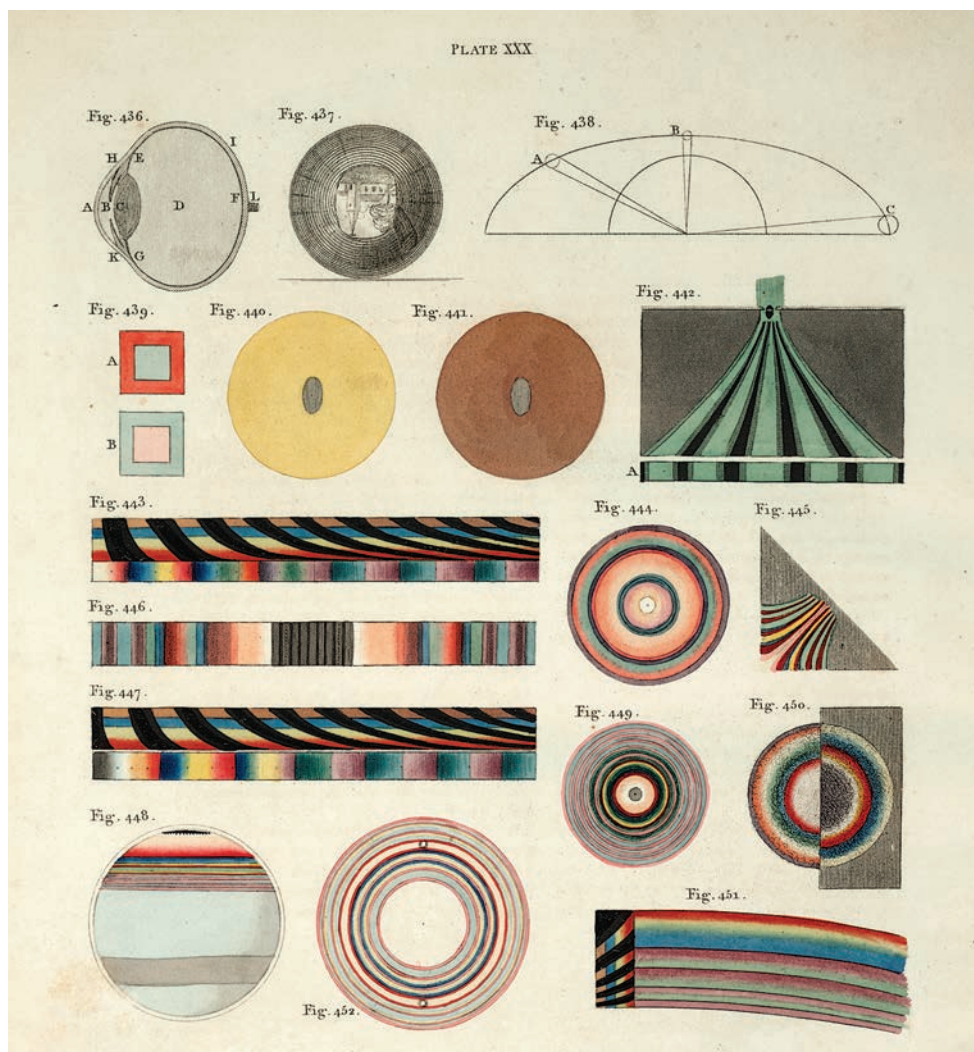
His work, published in a series of papers by the Royal Society (1839–1855), was assembled into a three-volume set titled *Experimental Researches in Electricity*; a first edition of this groundbreaking work is one of the many highlights of the Graham Collection.

The Graham Collection also includes a first edition of the mathematical papers of George Green (1793–1841), who received only one year of formal schooling, at the age of eight. Green began working in his father's bakery when he was five years old, and would continue to earn his living by working at the family mill throughout the remainder of his life. In 1823, however, Green used his meagre earnings to join the Nottingham subscription library, and it was through this membership that Green was able to teach himself mathematics. Green went on to create a mathematical theory of electricity and magnetism, and his theory formed the basis on which the work of James Clerk Maxwell, William Thomson, and Michael Faraday was built.

It is remarkable to consider that so many of the fundamental laws of physics, along with the math that describes them, were established by non-academics, who would likely have a difficult time being published in scientific journals today.

Not all scientists, however, emerged from humble beginnings. Robert Boyle—whose 1666 work *The Usefulness of Experimental Natural Philosophy* is the earliest in the Graham Collection—was born into a wealthy family, and received the best education available. Boyle was an early proponent of what would become known as the scientific method, and in addition to his many important contributions to the fields of chemistry and physics, he was also one of the founding members of the *Royal Society in London for Improving Natural Knowledge*. In the mid-seventeenth century, scientific ideas were predominantly shared through printed monographs and correspondence; as a result, their dissemination was slow and costly, and there were few opportunities for collaboration.

Boyle saw the Royal Society's secretary struggling to maintain the correspondence required to keep members informed of new developments, and in response, personally



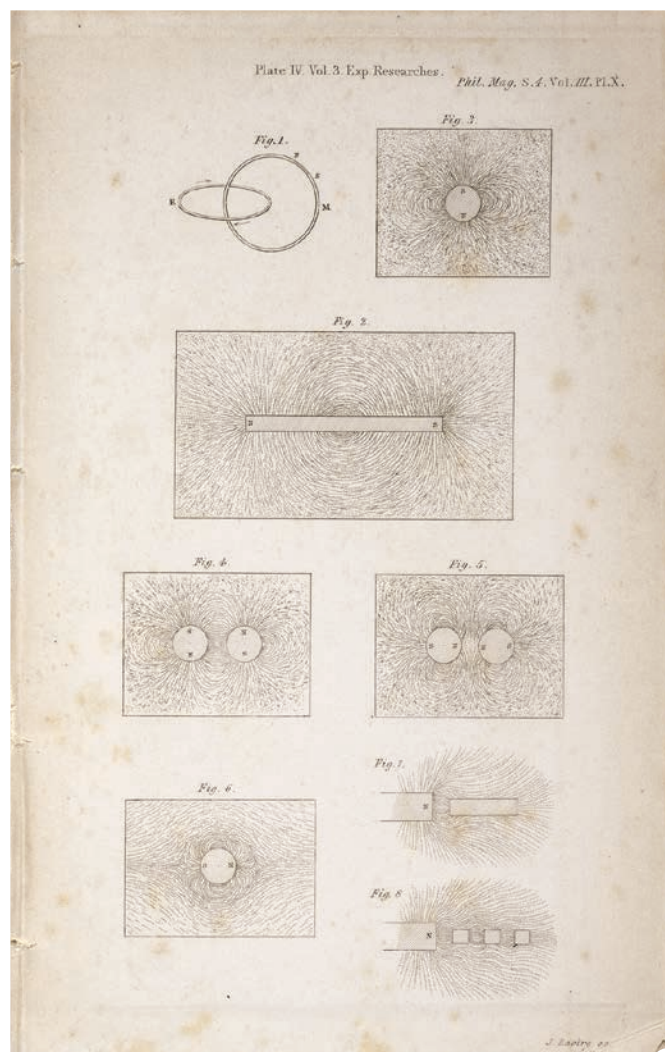
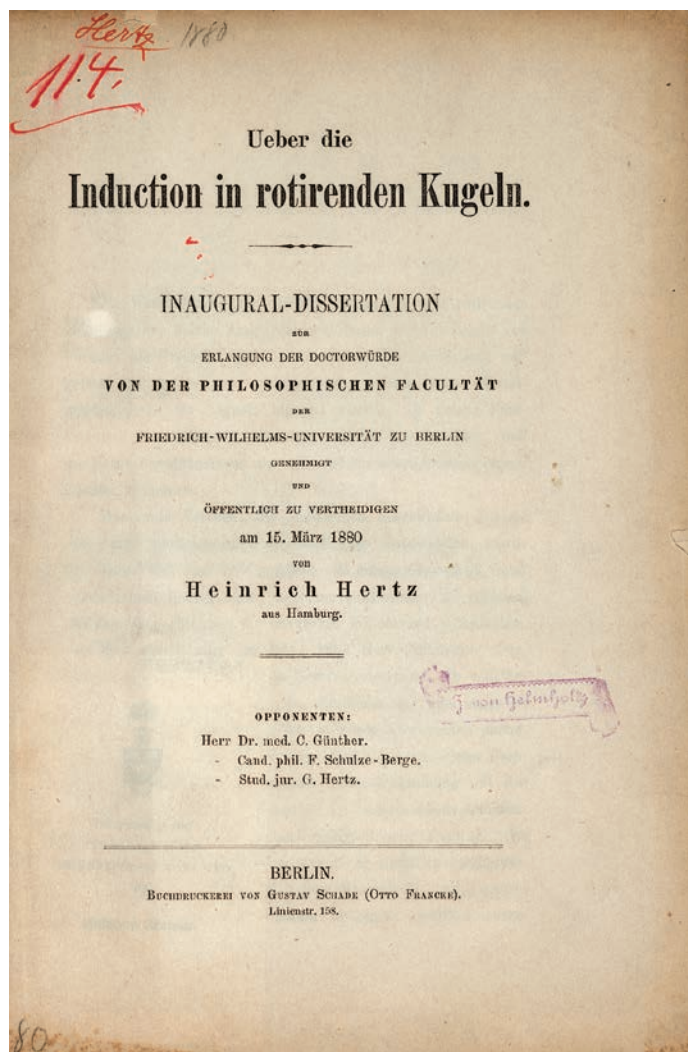
funded the publishing of what would become the first journal in the world devoted entirely to science—the *Philosophical Transactions of the Royal Society*. Many of the seminal works in the Graham Collection are in fact compilations of journal articles originally published in the *Philosophical Transactions*, a fact that speaks to the profound impact of this development in scientific scholarly publishing.

At 245 items, including monographs, periodicals, lectures, and offprints, the Graham Collection includes an incredible number of landmark publications and foundational discoveries in the history of physics. By extension, it also provides powerful physical evidence of

the ways in which scientific information has been shared, received, and interpreted over the course of four centuries. The beautifully colourful plates from Thomas Young's *A Course of Lectures on Natural Philosophy and the Mechanical Arts* (1807), featured above, for example, would not have been sold that way: an early owner would have meticulously coloured these diagrams by hand, perhaps to better understand the principles described by Young.

Items in the Graham Collection also highlight evidence of books shared between student and teacher, and between colleagues. The copy of Heinrich Hertz's PhD dissertation, *Ueber die Induction in rotirenden Kugeln* [*On Induction*

BELOW, LEFT TO RIGHT: Hertz, Heinrich. *Ueber die Induction in rotirenden Kugeln*. Berlin: Buchdruckerei von Gustav Schade (Otto Francke), [1880]. Faraday, Michael. *Experimental Researches in Electricity*. London: Richard and John Edward Taylor, 1839–1855. Vol. III, plate IV.



in *Rotating Spheres*, 1880], for example, bears the bookstamp of his doctoral supervisor, Hermann von Helmholtz. Similarly, the copy of Sir William Thomson, 1st Baron Kelvin's *Notes of Lectures on Molecular Dynamics and The Wave Theory of Light*, delivered at Johns Hopkins University in 1884, is also exceptional, not only for its content, but for the way in which it was created. A. S. Hathaway, a trained stenographer and mathematician, happened to be among the lecture attendees. He transcribed Thomson's lectures, and reproduced the text using the papygraphy process. As Hathaway made no editorial modifications to the text, many have suggested that the transcript preserves the true

style of Thomson as a speaker. Hathaway only produced a few hundred copies, and for this reason this item is considered extremely rare.

The study of the history of science differs somewhat from conventional history, in that it encourages students and scholars to place themselves at a certain point in history, and to imagine what it would have been like to observe the natural world through someone else's eyes; to understand how they interpreted that world, and how this led to their discoveries. While so much of modern science is concerned with only the most up-to-date research and data, the incredible materials in the Graham Collection make a compelling case for the importance

of teaching science history to modern science students. For current physics students in search of potential research projects, developing a familiarity with the history of the discipline could serve as a veritable goldmine of ideas. Paths of inquiry that were abandoned in the past due to technological limitations often merit further consideration now, and can also inspire innovative approaches to modern questions. For students of science history, this collection will provide excellent physical evidence of important developments within the discipline, along with the unique ways in which science has been conducted, shared, and understood throughout the ages.

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UNIVERSITY OF TORONTO LIBRARIES AT 125: ANNIVERSARY EXHIBITION CELEBRATES EXCELLENCE

ONE OF THE largest academic library systems in North America, the University of Toronto Libraries (UTL) has an international reputation for excellence in collections, services, scholarship, professional and academic expertise, and digital leadership.

The anniversary display explores UTL's history from 1892 to the present day. Items on view include photographs, library equipment, journals and books published under the auspices of the library system, catalogues of notable exhibitions curated by librarians, and books authored by librarians.

Located on the first floor of Robarts Library, this exhibition continues until 8 January 2018. For library hours, visit www.library.utoronto.ca.


University of Toronto Libraries at 125 was curated by Agatha Barc, Victoria University Library; Jesse Carliner, UTL; Emily Sommers, University of Toronto Archives & Records Management Services; and Margaret Wall, UTL; with design and installation support provided by Maureen Morin.



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The Thomas Fisher Rare Book Library's Instagram account has almost 20 000 followers and represents the changing nature of library outreach.

<https://www.instagram.com/fisherlibrary>

TOP RIGHT: The Fisher Library's Instagram page and accompanying caption were included in the Access and Discovery section of the exhibition.

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29 January to 27 April 2018

*Fleeting Moments, Floating Worlds, and the Beat Generation:
The Photography of Allen Ginsberg*
Exhibition opening: Tuesday, 6 February at 5:00 PM



21 May to 31 August 2018

*Mixed Messages: Making and Shaping Culinary Culture in
Canada*
Exhibition opening: Thursday, 24 May at 5:00 PM

PLANNED EVENTS 2017–2018

Lectures begin at 6:00 PM (Note the change to start times.)

Wednesday, 21 February 2018 at 6:00 PM

The Johanna and Leon Katz Memorial Lecture

Andy Donato on his work as a Canadian newspaper cartoonist

Wednesday, 21 March 2018 at 6:00 PM

The George Kiddell Lecture on the History of the Book

How Many Printers Does It Take to Change a Liturgy?

Peter Blayney, University of Toronto Department of English, Freeman of the Worshipful Company of Stationers, and authority on the early London book trade



The Thomas Fisher Rare Book Library Presents

INTRODUCTION TO DESCRIPTIVE BIBLIOGRAPHY

THE SECOND FISHER LIBRARY SUMMER SEMINAR

With Sandra Alston, librarian and bibliographer

Monday, 4 June to Wednesday, 6 June 2018

The call for applications will be sent out in December 2017; the deadline for completed applications is Wednesday, 31 January, 2018.

Forms will be available for download at fisher.library.utoronto.ca.

EDITORS' NOTE

This issue was edited by P.J. (Pearce) Carefoote, Loryl MacDonald and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

P.J. (Pearce) Carefoote
Thomas Fisher Rare Book Library
Toronto, Ontario M5S 1A5
416-946-3173
pearce.carefoote@utoronto.ca

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:

Anna Maria Romano
University of Toronto Libraries
Toronto, Ontario M5S 1A5
416-978-3600
annamaria.romano@utoronto.ca

Members of the editorial board of *The Halcyon* are P.J. (Pearce) Carefoote and Loryl MacDonald, 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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University of Toronto Library
Toronto, Ontario M5S 1A5