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

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SPECIAL DONORS' ISSUE

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FLOREAT BIBLIOPHILIA

Loryl MacDonald

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

THE WORD 'BIBLIOPHILE', of course, means 'a lover of books'. The classic bibliophile is someone who loves to read and collect books, often compiling a specialized collection. Bibliophiles collect books because they enjoy the narratives in them. They also cherish books as fascinating objects in themselves, objects with their own stories to tell. At the Thomas Fisher Rare Book Library, we are fortunate to meet bibliophiles on a daily basis, each with their own compelling stories about their collecting passions. And so, we decided to devote this *Halcyon* to the voices of some remarkable bibliophiles—our donors. Peter Blayney, Adam Crabtree, Garrett Herman, Marie Korey, Andrew Patenall, Barbara Tangney, and F. Michael Walsh tell us their stories about what ignited their passion for books, why they chose their subject interests, and what their collecting habits look like. In addition to our special guest writers, Jennifer Toews and Natalya Rattan describe this year's gifts of archives and literary papers.

The fall issue of *The Halcyon* is traditionally an overview of the past year's gift-in-kind donations to the Thomas Fisher Rare Book

Library. We are pleased to acknowledge 2017 gifts-in-kind from over one hundred donors, collectively totaling \$1,988,332.50 in monetary value. The 2017 donations were varied, reflecting the teaching and research undertaken at the University of Toronto. They ranged from a 1542 English edition of *The Workes of Geffray Chaucer*, to ephemera, pamphlets, and books related to Thomas Hardy, early Canadian cookbooks, and a collection of the works of Colin Wilson. Unfortunately, it is not possible to detail every donation, but a list of gift-in-kind donors is found in this issue.

I wish to thank our Head of Rare Books and Special Collections, Pearce Carefoote, and the Fisher Rare Book Library staff for fostering donor connections. I also acknowledge David Fernández for so ably assisting with the donation process. Above all, we are very grateful to our benefactors. The Thomas Fisher Rare Book Library's rich collections have been strengthened through donations of books, manuscripts, archives, maps, and prints. This issue of *The Halcyon* is a tribute to our Friends' generosity—and to bibliophiles everywhere. *Floreat bibliophilia.*

MY 'FORMAT COLLECTION'

| By Peter W. M. Blayney |



Having spent most of my adult life as an independent scholar, underpaid when paid at all, I have never been able to collect antiquarian books in a serious way. But over the years I have spent a lot of time exploring bookshops, and every now and again found something both interesting and affordable (though usually 'working copies' that were either slightly or more extensively defective). I have, however, also parted with most of them: occasionally selling, but more often giving specific items to people whose special interests 'deserved' them more than mine did. By the time I moved to Toronto in 2000 I had comparatively few left. Those few included ten books that I thought of as my 'Format Collection', kept because on the increasingly rare occasions when I taught Bibliography, I used them to illustrate how formats reflect the number of leaves into which the printed sheets were folded. One of these books I gave to the Fisher two years ago. More recently, I decided to look up the other nine in the online English Short-Title Catalogue — and discovered that no copies of any of them were listed in any Canadian library. So I decided to rectify that situation.

In class, I would begin my presentation by standing a calf-bound small folio on the desk: usually William Burton's *Description of Leicester Shire*, 1622 (a book that interrupted the printing of the First Folio in William Jaggard's printing house), which I donated in 2016 during the Shakespeare celebrations. To show that the leaves of a quarto were exactly half the size of those of a folio, I would then stand a parchment-bound quarto on its fore-edge in front of the folio: Ralph Brooke's *A Discoverie of Certaine Errours...in* [Camden's] *Britannia*, 1594. This book started a quarrel between Brooke and his fellow heralds, which eventually led to their publication in 1622 of *A Discoverie of Errours in* [Brooke's] *Catalogue of Nobility*. (As it happens, the printing of that book in 1622 also interrupted the First Folio.)

I then had two octavos to choose from, one of them being a distinctly defective copy of the 1587 edition of William Baldwin's *Treatise of Morall Philosophie* in an unattractive modern cloth binding and wanting quires A, C, and E, and leaves D8 and Cc7–8. Instead, in front of Brooke I would usually stand a vellum-bound octavo (exactly half the size of the quarto) that I originally acquired for actual use as a reference book: a 1609 edition of John Rastell's dictionary of obscure legal terms (*An Exposition of...Termes of the Lawes of This Realme*) in both Law French and English. In front of that, on its fore-edge like the quarto, I would place a seriously defective book in sixteens, half the size of the octavo and amateurishly bound in boards covered with black cloth. A 1579 edition of John Stow's *Summarie of the Chronicles of England*, this was apparently once owned by a Catholic who discarded the reigns of Henry VIII and his successors before rebinding it, and who signalled a preference for the Yorkists by writing 'Richard our most gracious king' beside the last running-title of the reign of Richard III.

My only book in 32° was printed on a larger size of paper, which therefore rather spoiled the sequence and had to stand on its own. Printed in Paris in 1648 to be exported to English recusants, it is *A New Edition of the Introduction to a Devout Life* by St Francis of Sales (but lacking the leaf with his portrait).

Returning to English 'pot' paper (a size so called because often watermarked with a picture of a pot), I had a choice between two duodecimos. One is a slightly defective 1584 edition of Thomas à Kempis's *Of the Imitation of Christ* in a comparatively modern binding. The one I usually showed instead is a calf-bound compilation of ten books of Latin epigrams by John Owen. Two publications in one, part of this was printed by John Legate in 1612 as the third edition of a collection of four 'books', and part by Nicholas Okes as the first edition of



six comparable 'books' in the same year. Okes also printed a general title-page for the whole collection on the final leaf of his volume. Some copies of each part have survived as separate items; some combined copies have the collective title in its proper place; others (including the copy in question) still have it as the final leaf rather than the first.

Half the size of a duodecimo (though printed on slightly larger paper, and not the *shape* of half a 12°) is a book in twenty-fours: one of the many editions of *Eikon Basilike: The Pourtracture of His Sacred Majestie* (the recently beheaded Charles I) in *His Solitudes and*

Sufferings, 1649. This copy wants the two plates that should follow A1 and G7, and the removal of the latter was probably responsible for the loss of leaves G5–8.

The gem of this rather patchy 'collection' is a much later book in a much rarer format: 36° in twelves. That means that each printed sheet had thirty-six pages printed on each side, was cut into three pieces, and that each piece was then folded to make a quire of twelve leaves. The book itself is a children's school-book: *The Primer or Catechism, Set Forth Agreeable to the Book of Common Prayer*, of which the copyright belonged to the Company

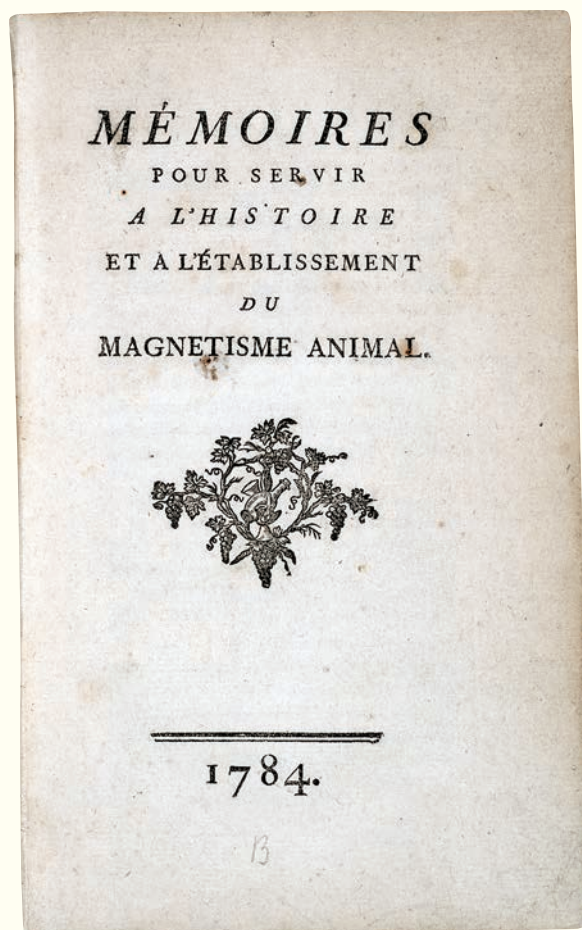
of Stationers. Printed in 1783, this is a pirated edition with the delightfully cheeky imprint, 'London: Printed for a Company of Stationers' (my italic). It is complete, including the frontispiece woodcut of a teacher and his class. The binding must be contemporary. The boards are of fragile scaleboard: what one might describe as thin softwood 'veneer', prevented from splitting along the grain by having paper pasted to one side (like the material from which matchboxes once used to be made). The boards (of which the lower is missing a corner) are stitched to the bookblock in a bizarrely complex fashion. If this frail copy was ever

used by a child, it is a marvel that it has survived at all.

I acquired it at a book fair in Maryland in the late 1980s, where it contained a slip simply marked '10'. Unwilling to believe, I asked 'Is this *really* ten dollars?' Mistaking the cause of my incredulity, the vendor replied, 'Well, I know it's in pretty poor shape—but if I reduce it any more I'll hardly make any profit at all.' I tried not to dive for my wallet too quickly. The English Short-Title Catalogue records only two other copies, neither as well-preserved as this one.

THE BOOK THAT HERALDED A PSYCHOLOGICAL TURN IN THE WEST

| By Adam Crabtree |



The Psychical Research Collection donated to the Thomas Fisher Rare Book Library has a broad mandate to make available books that reveal ideas and movements that affect how we see the extraordinary as it manifests itself in the human spirit. It is not limited to those rogue phenomena that one usually identifies as paranormal, but embraces all manifestations of what is deepest and most striking in human life. For that reason, it should not be surprising that the centrepiece of the collection is a book that chronicles one of the most important discoveries in the history of western culture relating to the psychological dynamic of human interactions. That book is the main feature of a story that is well worth telling.

In a period of six weeks in the summer of 1784, a young provincial French aristocrat made a discovery that would significantly change the course of Western culture. Armand Marie Jacques de Chastenay, Marquis de Puységur, member of a renowned military family, had turned thirty-three that spring, and he decided that he would spend some time in Paris in order to take part in a seminar taught by the famous but quirky Austrian physician, Franz Anton Mesmer. He hoped to learn from him his sensationally novel healing technique, dubbed 'animal magnetism'. He had paid the fee, and, in the company of a number of a few eager fellow aristocrats, signed up for an educational diversion that they thought might prove to be entertaining.

Puységur stuck with the course and soon after was on his way home to his estate near Buzancy. On 8 May, after a few days of resting up from his Parisian adventure, he decided he would try out his newly-acquired skill and find some willing subjects in need of help. After successfully applying 'magnetic passes' for ten minutes to relieve a nasty toothache of the daughter of his estate manager, the word spread among the servants, and he was subsequently approached by his

housekeeper with the same dental malady, to which he gave equally speedy relief.

His next subject would prove to be the one who would provide the occasion for Puységur to move beyond the framework of the healing ideas of his teacher, Mesmer, and strike out in a new and surprising direction. He was asked to see if he could use animal magnetism to heal a twenty-three-year-old field worker on his estate, a young man named Victor Race, of an illness that had kept him bed-ridden for four days. His symptoms were a congested chest, a stitch in his side, a spitting of blood, and fever. Puységur came into the sickroom at eight o'clock that night and began to 'magnetize' him. Briefly, his approach was to move his hands in sweeping gestures over the young man's body, both with contact and at a distance. He viewed his hands as the two magnetic poles of his body, possessed with the properties of a magnet. With an attitude not taught by Mesmer, he concentrated his mental intention on doing good and benefiting the health of the magnetic subject. At the same time, he paid attention to his personal intuitive sense of what the young man needed and tried to bring about conditions that would meet that need. He was guided by Mesmer's notion that there is a 'magnetic fluid' that pervades the universe and moves with an ebb and flow in all living things. If that flow is impeded, the person becomes ill. Mesmer believed that the magnetic healer was able channel this cosmic fluid and direct it toward the blocked areas of the subject's body. The magnetic passes were intended to break up those blocks to the natural flow, and thus restore the patient to health.

In Victor's case, in addition to applying the magnetic passes, Puységur felt he needed to get him to move around, expend energy, and sweat. He had him imagine himself attending a party, reaching for a prize, dancing, and so forth. Puységur thought of a

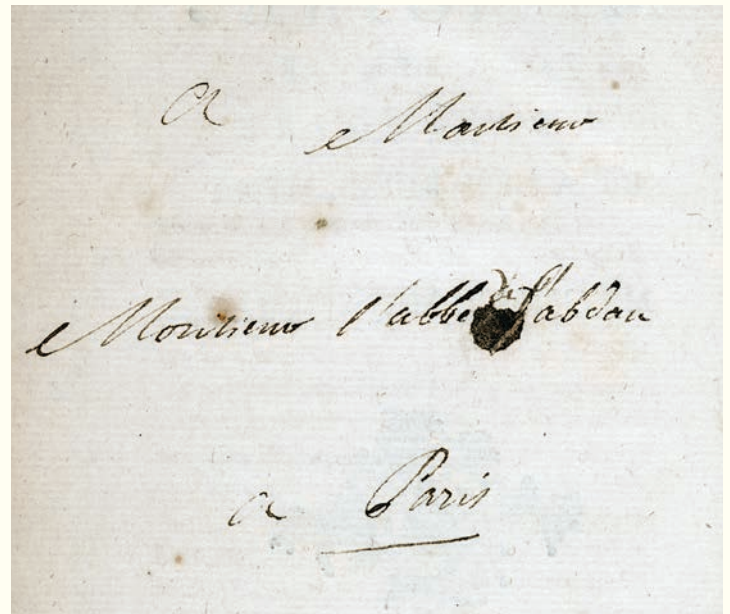
dance melody in his mind and to his surprise discovered that Victor began humming that same melody and dancing to it. After giving Victor this imagination-based workout, he had him rest. Next, he had the servants give him something to drink, feed him a clear bouillon, and then bread, and a substantial soup. Victor was then allowed to sleep. Puységur continued to use the same treatment the next day, and at the end of three days the young man was completely well.

Puységur wrote down the details of this and other treatments he performed during the six-week period starting 8 May 1784. His account of these events is found in his book *Mémoires pour servir à l'histoire et à l'établissement du magnétisme animal*, published 28 December of that year. The Fisher's Psychical Research collection possesses a very special copy of this important work. It is Puységur's personal copy, containing his autograph and annotations in his hand that indicate changes intended for the second edition of the book to appear the following year. In this personal copy, he also wrote the name of the individual to whom he had anonymously dedicated the first edition, a famous educator who had been his tutor as a young man. The latter annotation did not make it into the second edition, so we only know his name from this note. We see that all the changes appear in the second edition, and in this copy of the book, we have a unique window into the thinking of Puységur as he struggled to convey thoughts that were truly revolutionary but not likely to be easily believed by his peers. Puységur's copy captures a unique moment in the history of Western culture, and is a unique literary treasure in the evolution of psychology in the West, as I will now explain.

What was significant in Puységur's treatment of Victor

was the attention he paid to the young man's mental and emotional state. This was something Mesmer had not done with his patients. Mesmer was not naturally oriented to psychological observation (do not believe the movie *Mesmer* on this score). If Mesmer's patients began speaking in what he considered a delirious or irrational way or lost consciousness, he simply had them carried to a separate room to sleep it off. Puységur, however, noted certain responses from Victor that he considered very significant. They can be summarized briefly: 1) a sleep-waking state, that he called 'magnetic sleep' or 'magnetic somnambulism,' which resembled the natural sleep-walking condition; 2) rapport, a special connection with the magnetizer; 3) suggestibility, with a heightened capacity to imagine vividly; 4) amnesia in the waking state for the events that occur in the state of magnetic sleep; 5) the ability to read the thoughts of the magnetizer; 6) the ability to diagnose the subject's own illness and that of others; and 7) a striking change in the personality of the magnetic subject, with an elevation of self-confidence. It was Puységur's belief that the magnetic subject had a nearly infallible capacity to know what she or he needed for their own healing, and when they made suggestions about this, he always followed them.

Puységur's experiences with people in the state of magnetic sleep revealed human consciousness as divided. Memory between the magnetic state and the normal state was one-way, with the magnetized person being able to recall both what happened during magnetic sleep and while the person was in their normal state, while the subject in their normal state always had amnesia for the magnetic state. In observing this deep trance state, Puységur became convinced that human



beings have an incredibly rich inner mental life that we know little about in our ordinary state of awareness. Magnetic somnambulism revealed an *alternate consciousness* that is: intelligent (capable of understanding and making judgments), reactive (aware of what is happening in one's environment and capable of responding to those events), purposeful (able to pursue its own goals), and co-conscious (operating simultaneously with ordinary consciousness and outside its awareness). Work with somnambulistic individuals in the decades following Puységur showed that this inner intelligence actually affects how we feel and socially interact in our normal consciousness. This general way of understanding our emotional life came to be called the psychodynamic view of the human mind. Without it there could have been no Pierre Janet, no Sigmund Freud, no Jean-Martin Charcot, no Jung, and none of the psychotherapies their ideas spawned. This psychodynamic view of human functioning, this new explanatory paradigm was truly revolutionary and deeply affected the development of our culturally embedded understanding of ourselves.

We know today that Mesmer's approach to healing, even though not directly influenced by Eastern thought, embodied ideas very similar to those that were developed and practiced for millennia in the Indian, Chinese, and Japanese healing traditions. But the felicitous intervention of Puységur in eighteenth-century France caused a leap in understanding the human psyche that did not occur in those other cultures. It is interesting to note that today there is a growing interest, particularly in China, to learn from the West a deeper understanding of psychic mechanisms that we as a culture tend to take for granted. Puységur's creative explorations, first enunciated in this book, brought about a *psychological turn* in our cultural direction, one which we encounter in literature and pop culture every day of our lives. In that summer of 1784 and in the book that recorded it, something earth-shaking occurred. It is not often that we can say, as Haydn did after first hearing Beethoven's shockingly innovative third symphony: 'Everything is different from today.'

EVOLUTION OF A COLLECTOR

| By Garrett Herman |



My book-collecting career began without any plan or prior knowledge of the book trade itself. Admittedly, it started without focus and rambled on for a while, and so the *real* story behind my library begins only after my collection focused specifically on Darwin and evolution. After that, my life became intertwined with his, but that is a story for another time. My days of rare book collecting actually had their origins in an antique bookcase that I had bought and brought home. It looked terrific, but also quite lonely until I decided that an antique bookcase should have antiquarian books in it. Little did I know the magnitude of what I had begun.

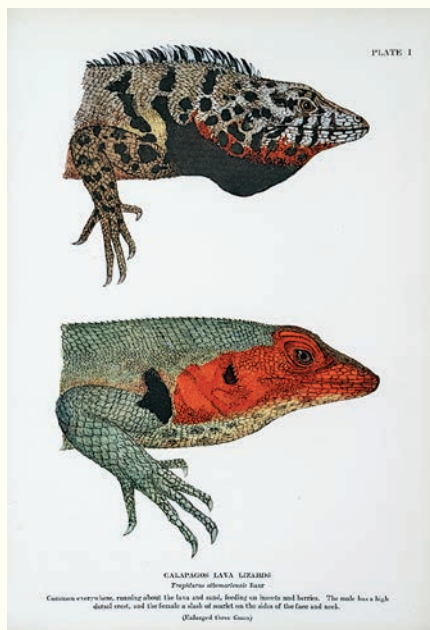
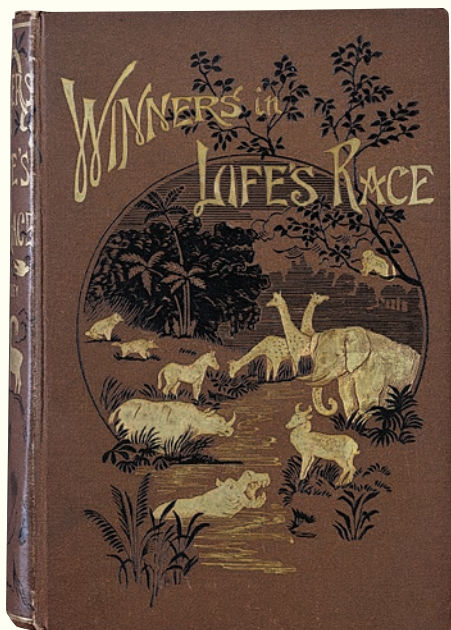
I wondered which antiquarian books should mark the genesis of my collection. As I was trying to decide, I came across a bibliography called *Printing and the Mind of Man*. This catalogue illustrated the impact of moveable type print on the evolution of Western civilization during the first five centuries after the invention of the press. Many familiar authors were listed, and I started to buy first editions of these works. The earliest purchases were: Machiavelli's *The Prince* in English, Freud's *Interpretation of Dreams* in German, Harrison's *How to Build a Timekeeper*, Booth's *In Darkest England*, Smith's *Wealth of Nations*, the second edition of Newton's *Principia* (the first was the cost of a small condominium), Malthus's second edition of *Theory of Population*, Darwin's *Origin of Species*, and Mill's *On Liberty*.

By following the path laid out for me by *Printing and the Mind of Man*, my collection grew steadily and well for a while. Then I came to realize, however, as I read the books themselves, that I was becoming more and more interested in particular authors, and I began to source books that were connected and associated specifically with them. For example, in the case of John Harrison, I became fascinated with the works of his competitor, Nevil Maskelyne; in the case of Adam Smith, I became interested

in his student, Jeremy Bentham; because of Charles Darwin, I became engrossed by the writings of Charles Lyell, Alfred Wallace, Thomas Henry Huxley, Asa Gray, and many others. My bookcase was rapidly filling up, and I was just starting on the *Printing and the Mind of Man* strategy.

My plan really took a hit when I realized that just collecting first editions was not going to be good enough. Of course, I needed to have them but also, at the very least, I needed those editions with revisions made during the authors' lifetimes. This was the only way that I could capture an author's full thought process. So for example, it was essential to have the first six editions of the *Origin of Species* because Darwin had revised it five times during his lifetime. Similarly, Adam Smith had revised the *Wealth of Nations* twice, so I should have the first three editions. Things really started to break down when I realized that in some cases, I needed to have the first edition in other languages as well. For example, the first Spanish edition of Darwin's *El origen de las especies* published in 1877 in Madrid has content that was not yet present in any other editions. In that case, Darwin had enticed the publisher with some fresh data.

In December of 1998, I had had enough of chasing too many authors in too many directions. Finally, I decided that Charles Darwin was going to be my main focus of concentration. I chose Darwin because he and his life's work have contributed to humankind in so many important ways, and I particularly respected the positive values and traits that he had personally exhibited. He was a true family man who engaged the energy of his wife and young children in his daily life, and he often had them in his offices while he worked. Charles Darwin was also courageous. Born in 1809 to a wealthy, influential, and devout family, he found his religious background weighed heavily on his mind when he decided to publish *On the Origin of Species* because



he understood that his book flew directly in the face of then current Christian beliefs about creation.

As a result, I made a momentous decision to pack up a bunch of first editions and go to Christie's in New York. Yes, I sold some books, but it was done so that I could focus on Darwin and his contemporaries. I felt badly about this choice, but it had to be made for the sake of my collection as a whole. As part of my *Printing and the Mind of Man* strategy, I had bought books by Malthus, Erasmus Darwin (Darwin's grandfather), Lyell, Smith, Wallace and others, all of which I decided to keep as part of my growing collection. I decided, however, to sell Harrison, Maskelyne, Freud, Newton, Machiavelli, Pavlov, and others. My mind was now clear, and the new strategy was to collect Charles Darwin and his circle of friends and supporters, as well as his detractors.

My home eventually had seven libraries. I started collecting books and ephemera related to Darwin

and his family, then added his friends and contemporaries. The book buying process included reading catalogues, going to antiquarian book fairs, visiting book dealers, joining bibliophile clubs such as the Grolier Club of New York and the *Association Internationale de Bibliophilie* in Paris. As my libraries grew in size, they became more and more interesting to visitors. As time went on, my home became a beacon for people interested in Darwin and evolution. Many evolutionary biologists and Victorian studies professors, as well as book enthusiasts from around the world, have found their way to my home. Among those who have visited my libraries have been author and renowned atheist Richard Dawkins, Father Michael Czerny S. J., a Jesuit priest who was on the Pontifical Council for Justice and Peace in the Vatican, Janet Browne, a pre-eminent scholar in the field of Darwin biography, as well as Randal Keynes, Darwin's great-great grandson.

My home was always open to all things Darwinian. It was a large Victorian mansion that I had purchased in 1996 and moved into fifteen months later, after a major renovation. All of the work was done without changing any of the character of the century-old house, so as I began to collect evolution in the broadest sense and my libraries continued to grow, it happened in that nineteenth-century environment that I would enjoy so much. A tour of my house would start in the world religions library, move to the eighteenth-century library, on to the Darwin library, and then the nineteenth-century library. We would then head down to *The Times of London* library which had sixty thousand newspapers dating from 1805–1969 (including within them every day of Darwin's life). Then we would make our way up two flights to the twentieth-century library, which included twenty-first century material as well.

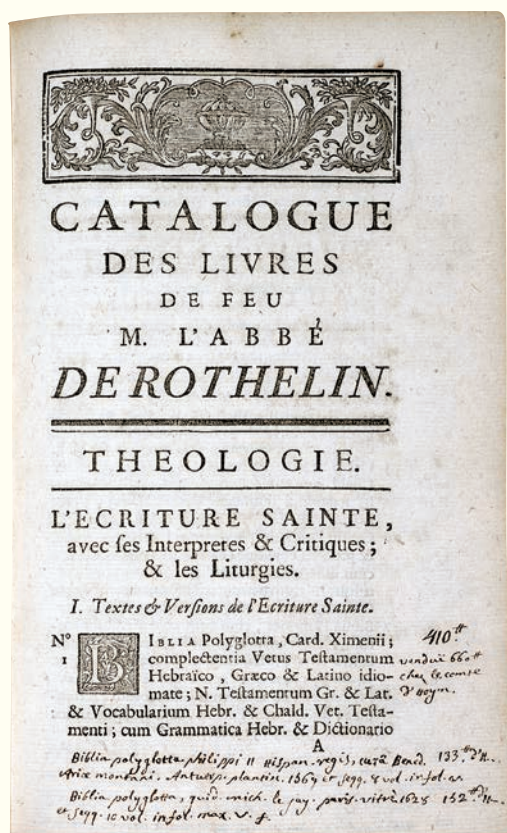
Richard Landon, late Director of the Fisher, visited my home many

times because of his interest in Darwin. In 2009, I participated in the Fisher exhibition on Darwin by lending some materials to the displays at Richard's request. The Fisher was the best candidate to receive some of my collection to complement their famous Darwin collection.

When I decided to downsize and sell my house on a thirty-day closing, The Fisher Rare Book Library of the University of Toronto took Philip Oldfield out of retirement to make an emergency visit to my libraries to check out the situation. Philip showed up with David Fernández and a couple of days later, a University of Toronto truck came by and left with seventy boxes filled with five thousand books. I am most pleased to make a small contribution and assist The Thomas Fisher Rare Book Library in achieving a very high status in the world of evolutionary science.

THE RICHARD GERALD LANDON-MARIE ELENA KOREY FUND

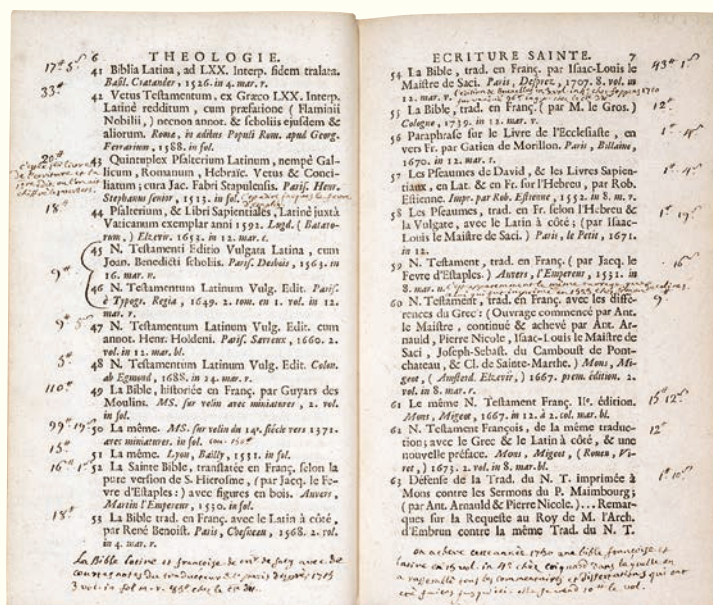
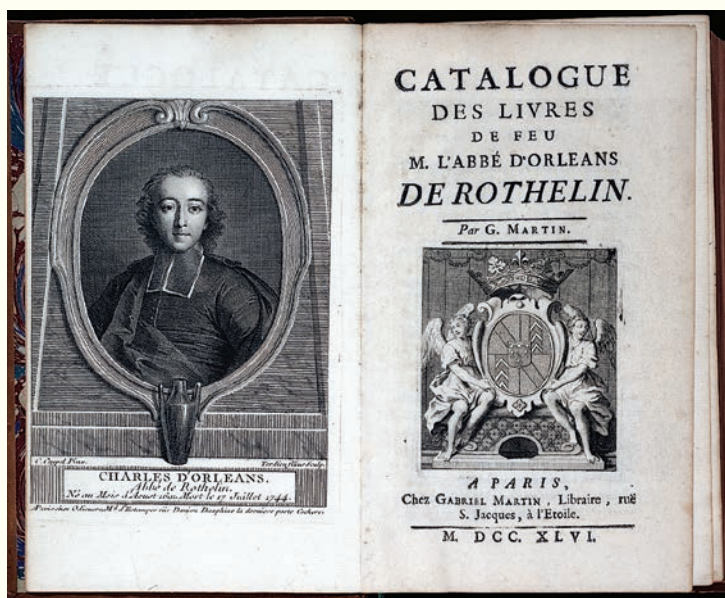
| By Marie Korey |



Many years ago, Richard Landon and I designated the Thomas Fisher Rare Book Library as our residuary legatee, directing that an acquisition fund be established in our names. Following Richard's death in 2011, I reiterated that intention. Then, in consultation with Megan Campbell and Michelle Osborne of the Library and University Advancement offices, I saw that the fund could be set up sooner to receive annual donations and, ultimately, the bequest. Although I had not restricted the fund to a particular subject, I was pleased when Director Anne Dondertman suggested that we focus on bibliography and book history, an area that reflected Richard's and my personal collecting interests. Until her retirement in 2016, Anne and I conferred in selecting material. Since then, I have the pleasure of working with Graham Bradshaw of the Collection Development Department. As with other collections at the Fisher Library, it is a matter of building upon strength, in this case, the Duff collection: an initial bequest of books from the library of Canadian journalist Louis Blake Duff (1878–1959) to which additions by gift and purchase have been made over the years. It includes material on the history of book collecting. But no collection is complete, so we were very interested in a proposal from Jonathan A. Hill concerning French auction catalogues.

By the first quarter of the eighteenth century, Paris had become the international centre for book auctions, marking the transition from inventory sales where books were offered at fixed prices or *en bloc* by private treaty, to sales where they were offered to the highest bidder. In the process, the book trade developed from a strictly second-hand market to include an antiquarian one. The auction catalogues provide a record of these changes, beginning with those of Parisian bookseller Gabriel Martin (1679–1761). Martin used a classified arrangement in most of his

catalogues and provided more detailed descriptions of the books. His catalogues were produced in advance and distributed widely, thus ensuring a good attendance of private collectors at the sales. His earliest catalogue was the *Bibliotheca Bigotiana* (1706), a library formed by Jean Bigot (1588–1645) and his sons, Nicolas (1624–1682) and Émery (1626–1689), a literary scholar. Martin perfected his system of arrangement and added an author index in the *Bibliotheca Bultelliana* (1711), the library of Charles Bulteau (ca. 1630–1710), historian and King's secretary. In 1725 Martin produced the *Bibliotheca Fayana*, the collection of literary and other rarities formed by Charles Jérôme de Cisternay Du Fay (1662–1723). Three years later, he compiled the *Bibliotheca Colbertina*, the great library of French statesman Jean-Baptiste Colbert (1619–1683). Michel Brochard (d. 1728?), philologist at the Collège Mazarin, had assisted Du Fay in the formation of his library. Martin sold Brochard's collection, which included a fine selection of French poetry along with the usual subjects, as *Musaeum selectum* (1729). The catalogue was arranged according to Brochard's own bibliographical system but Martin compiled the author index. Karl Heinrich, Graf von Hoym (1694–1736), spent happy years in Paris as the ambassador for the king of Poland, buying books at the sales of Du Fay, Colbert, Brochard, and other libraries. The Hoym collection, in turn, became another of Martin's great catalogues with a sale in 1738. The vast library of one of Hoym's competitors, the Abbé Charles d'Orléans de Rothelin (1691–1744), was rich with illuminated and historical manuscripts, as well as fine bindings. Martin offered it in 1746. These private libraries generally were encyclopedic collections with works of theology, law, history, arts and sciences, and literature. Comparable to them was the library of Marin de La Haye des Fossés (1684–1753), a *Fermier général*, which Martin catalogued along with the engravings, maps and atlases,



and printed and engraved music in 1754. The Du Fay and Colbert catalogues were already in the Fisher collections. Now the Bigot, Bulteau, Brochard, Hoym, Rothelin, and La Haye des Fossés catalogues reside there as well.

Martin established a standard quickly adopted by his colleagues in the book trade. Guillaume-François de Bure (1731–1782) followed it for the catalogue of the choice collection of Paul Girardot de Préfond in 1757. He used it to great success in the 1767 anonymous sale of 'duplicates' from the library of Louis-César de La Baume Le Blanc, duc de La Vallière (1708–1780), which included a copy of the Bible printed by Fust and Schöffer in 1462. De Bure's lasting influence was a guide to collectors — the first of its kind — his seven-volume *Bibliographie instructive* (1697–1768) as a two-volume 'supplement' to this work in 1769. G. F. de Bure retired from bookselling in 1773, leaving his cousin, Guillaume Debure (1734–1820) to continue this work. He compiled a second sale of duplicates from La Vallière's collection in 1772. In 1780 Debure offered the fine collection of early editions of classical literature and history, many on large paper or vellum, assembled by M. Gouttard

(d. 1779). Then, with the assistance of Joseph Basile Bernard van Praet (1754–1837) for the manuscripts, Debure produced the great 1783 catalogue of La Vallière's library. It represented the finest books and manuscripts in that collection, many of which made their way into English collections. Guillaume Debure continued well into the nineteenth century with the assistance of his sons. The Gaignat and 1783 La Vallière catalogues, as well as copies of the *Bibliographie instructive*, were in the Fisher collections. The catalogues of the Girardot de Préfond sale, the La Vallière duplicate sales (1767, 1772), and the Gouttard sale have been added.

This is but a sampling of the eighteenth-century French auction catalogues acquired in the past few years and gives no indication of those of the nineteenth century now in the Fisher collection. Whenever possible, we have chosen copies with contemporary annotations of prices and other information, and the separately printed schedules of sales. We plan to continue developing this aspect of the Fisher Library's collections as the catalogues become available in today's antiquarian market.

FOXES AND COMPANY

| By Andrew Patenall |



I did not mean to collect old books. In June 1962, having completed the third year of a B. A. at McGill, I wrote to my father in England telling him that following the completion of the degree in a year's time, I had been accepted into the M.A. programme, and proposed to prepare a thesis on John Foxe's *Book of Martyrs*. I explained that I needed a complete edition, none being available at McGill: and so the chase began.

Over the next four years — I joined the hunt in May 1964 when I returned to England to write a doctoral thesis — we assembled over sixty editions of the martyrology as well as a diverse collection of sixteenth-, seventeenth-, and eighteenth-century volumes ranging from a magnificent Greek/Latin dictionary (Basel 1532), bound in oak boards covered with tooled pigskin, through Venetian short story anthologies bound in vellum, to fine copies of *The Paston Letters*, and two early printings of Johnson's *Dictionary*. It was great fun, and these books were, as they say in Britain, cheap as chips.

Then, in August 1966, I stopped and became a normal person. Due largely to the proliferation of new universities in North America and in Britain, book prices took off and a newly minted lecturer at the University of Toronto set about acquiring a wife, children, mortgages, and other such frivolities: but those mad four years of book collecting continued to provide great pleasure and satisfaction. I can record here only three of the great joys these old books have given me.

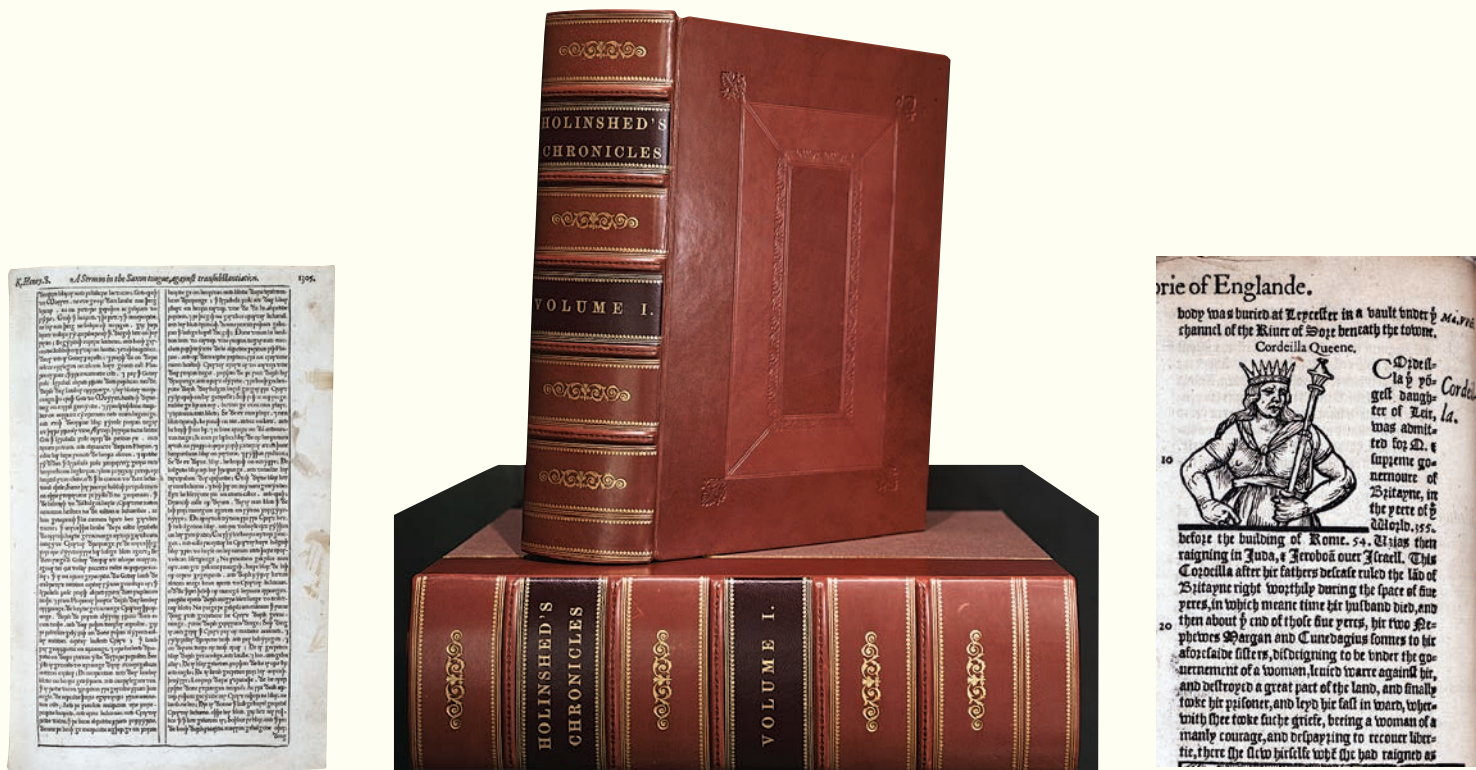
First, there is the joy of acquisition. By early summer of 1965, Father and I had acquired copies of each of the nine ancient printings of Foxe — from the first in 1563 to the ninth of 1684; indeed, we had two complete copies of the ninth and, remarkably, two copies of the first edition. We also had a few incomplete copies of other versions — but we still lacked the elusive second of 1570. This was an important edition because it was the first to

add a history of Christian persecution from Roman times, as well as enlarging and emending the Tudor and Marian history which had been the staple of the first.

Then, after breakfast, on a green and golden May morning, the telephone rang. A bookseller in Wells — just eight miles from home — had a second edition of *The Book of Martyrs*, and would we be interested? It is amazing how fast you can drive on the winding roads of deepest Somerset when necessity calls. Father, with great foresight, tossed our lesser copy of the first printing into the car, and in no time we were in the dealer's back room which looked out at the great Norman towers of the cathedral across the green: and there was this beautiful copy, the two volumes housed in a plain, sixteenth-century binding, and tooled on the spine with the words *Lying Foxe's Acts* — and this disapproving Catholic ownership explained the intact, unused nature of the copy. The title pages and prologomena were there, as was the sermon of Ælfric, utilising the first Old English fount ever cast — no doubt at the bidding and expense of Archbishop Matthew Parker.

However, the blighter wanted over a hundred pounds for it! We hemmed and hawed until Father casually lifted our First Edition onto the table. The dealer was stunned and in moments offered a straight swap. Maybe we were not wise, but we were ecstatic and fled from the shop with the quarry in our arms. Still today I recollect that morning, and this copy remains my favourite among the ancient versions.

Then there is the joy of disposition, and space permits only one instance of this process. We had a decent and complete seventh edition (1632) but we also had volumes two and three of another copy which we had acquired, despite the missing first volume, because these books were splendidly bound in fine full calf, but with the owner's personal device, his initials, and, on the front boards, his name stamped



in gilt. In 2008, shortly after they, and their fellow Foxes, had been deposited here in the Fisher, a call from P.J. Carefoote told me that at some time in the past, the missing first volume had come from the Knox College Library into the care of the Fisher. You can read the details of this extraordinary event in *The Halcyon* (No. 43 June 2009); but suffice to say here, the reunion of these volumes after some 370 years is the kind of happenstance that is the stuff of which a collector dreams. I have always rejoiced over our depositing our Foxes in The Fisher Library; but that reunion has been the icing on the cake.

Finally, the joy of restoration. Unless you are possessed of considerable wealth, the appraisal, insurance, and restoration of rare books is beyond the reach of most collectors. When the time came to dispose of my non-Foxe collection, Anne Dondertman and P.J. Carefoote waded through the

miscellany which dated from 1532 to the late nineteenth century, until finally I put two horrendously battered folio volumes on the table and with some embarrassment asked whether there might be any interest in these. They had been acquired by accident.

My dear Father, who never could walk past an antiquarian bookshop, happened to be in Bournemouth on a hot summer's day in 1964. He came to a shop, the door was open and Father turned in, tripping as he did so over two old folios, propping the door open. The bookseller was horrified at the prospect of damage — to Father, not the books. He apologised profusely and, when composures were regained, told him that, alas, he had no Foxes. However, perhaps he might be interested in the books over which he had stumbled. These were a copy of the first edition of Holinshed's *Chronicles* (1578). Father protested that he had no

interest in this Holinshed fellow. The bookseller persisted and said he could let Father have them for five pounds. No way, said Father, far too much. Anyway, honour was finally satisfied and the tattered Holinshed came home for one pound ten shillings.

Our Holinshed didn't come to Canada for a few years, but when I returned to Toronto in 1966, it followed me in the crates containing the collection. Oddly, it became one of my most useful texts. Unlike the second edition, which scholars deem to have been the one that Shakespeare used, the first is copiously illustrated, and for many years my undergraduate Shakespeare students marvelled at the story of King Leir and his happy restoration to his kingdom until his youngest daughter, Cordella, assumed the throne; she reigned for five years before being deposed by her two nephews, the nasty sons of her nasty sisters.

The woodcut of Makbeth and Banquo — wearing feathered hats, doublets and pumpkin pants — encountering the 'wyrd sisters' was an invariable showstopper. Above all, nearly all my students had never seen a printed book of this antiquity, let alone actually touched one. The sacramental power of the printed book is wondrous.

So when Fisher agreed to accept the Holinshed, I decided to have it restored, and to dedicate it to the memory of a family member who had died a few years earlier: Father would have approved. The magnificent restoration was undertaken by Fisher's own Linda Joy and the binding was executed exquisitely by Keith Felton. Occasionally, I visit the book with a curious acquaintance, and I always find it a deeply satisfying last chapter in my lifelong friendship with old books.

HERMANN'S ALBUM

| By Barbara Tangney |



Two years ago, the Fisher Library acquired a sliver of history in the unassuming guise of a small worn blue photo album. Its forty-six pages of black-&-white photos had been begun in 1940 by twenty-nine-year-old Hermann Meinhardt, a German soldier killed in 1945. Recording the first three years of his war and captioned in his own hand, the album was donated by Meinhardt's daughter, Inga Khan. It was the first World War II archival material from the German side to enter the Fisher collection.

Its range of photo subjects is broad, from Romanian gypsies to Bolshevik prisoners, French town ruins, a downed British bomber, and the aftermath of Romania's 1940 earthquake. Out of 160 photos, only seven show actual heavy artillery field action, though many others picture the 88mm guns on the move or in the background. Off-duty hours are a recurring focus: Vienna's *Riesenrad*, seen on leave; letter writing and music in a bunker scene, with Hermann playing his signature accordion; a Karneval costume party. In marked contrast, two sobering photos show sets of grave markers for fellow soldiers recently killed in action. On a previous page, one fallen officer had been pictured alive just the day before his death.

The decision by my friend Inga to donate her father's album rested directly on the Fisher's welcoming readers and researchers to use its holdings. To make the album available, a finding aid would be created and the album would be catalogued. Both of us were keen to help uncover what the album could reveal and eagerly undertook two practical tasks: Inga translated the album's captions from German into English, while I attempted to locate the thirty mostly unfamiliar places named in the captions. The next step of finding a single map to display these place names for easy reference required outside help, and so began months of satisfying and pleasurable collaboration with Fisher staff.

For map needs, P. J. Carefoote provided an introduction to U of T's head of Maps and Data, Marcel Fortin. Recognizing the value of online access to researchers, Marcel created a versatile digital map, on which orange pins would mark places Hermann's service had taken him in Germany, France, Austria, Romania, Ukraine, and Russia. (When one town had four plausible locations, we included each with a question mark until further evidence could show one to be correct.) As well, Marcel's map built in the option of adding relevant photos to any pin/location so they could be viewed online as well. This exciting possibility is currently being investigated, while the mapping itself is ongoing.

Another promising 'lead' was Hermann's arresting caption for nine photos of oil fields in flames: 'Leni Riefenstahl makes a movie'. However, all our efforts to find its title in Riefenstahl's filmography failed, and when Fisher librarian Danielle Van Wagner was assigned to catalogue the album we learned why: Leni *wasn't* the director! On the dates of the Romanian film shoot, she was on location elsewhere. (Perhaps the prominence of several women on set had fed a Riefenstahl rumour?) Danielle astutely identified the actual director (Fritz Kirchoff) of *Anschlag auf Baku*, in part by locating the propaganda film's publicity poster which featured a dramatic photo of oil-field towers closely resembling towers pictured in the album.

Learning of Fisher librarian Graham Bradshaw's expertise on WWII weaponry, we enlisted him to identify the album's guns and tanks. On its first page he pointed to the 88mm gun on which Hermann and his fellows were training, describing it as one of the most feared, being a high velocity anti-aircraft or anti-tank weapon. When Graham was finished, every piece of German, French, or Russian equipment had been spotted and noted on Inga's translation spreadsheet. In passing, he also commented on details of



German uniforms, moving us into our next area of investigation: with whom had Hermann served?

Symbols and chevrons on his uniform told Danielle that Hermann had been an enlisted man in a Luftwaffe ground regiment. From handwriting on the backs of album photos, Robarts Library sources in German, and a regimental history she bought on eBay after a promised loan of it fell through, Danielle's intrepid sleuthing revealed not only Hermann's specific regiment, but his exact division and battery! From 1939–1942 he served in Division (Abteilung) I of Flak Regiment 4, member of a six- to eight-man crew operating an 88mm gun in Heavy Flak Battery 3. Captions designat-

ing both the gun and Hermann's crew as 'Anton' made sense when Danielle learned it was the German military-alphabet word for the letter A, equivalent to the English 'Alpha'. A large white A painted on the crew's gun confirmed this.

An indispensable partner in our explorations was Linda Joy, the Fisher's conservator, whose microscope and sharp eye we relied on when photo scans pixellated before giving up desired details. Names and dates on seven grave markers were scrutinized under her microscope and deciphered with her help. When photos needed lifting from fragile album corners in order to locate and photograph any writing on their backs, her skilled hands

removed and restored them safely. Through the microscope Danielle detected a wedding band on the right hand of a helmeted man I thought might be Hermann. She and Linda opined on whether a wedding band did or did not appear on Hermann's right hand as they eyeballed five other Hermann photos under the microscope, and they agreed they could see it in most. Investigation made enjoyable.

Hermann Meinhardt's grave marker in the war cemetery at Meschede-Eversberg in the Sauerland reveals that he died on 8 April 1945, but not where he was killed. Where and how he spent the last half of the war and where he died may be discovered when

Inga receives her father's service record for which she applied two years ago. Hermann's last album appearance, the ninth in which he's playing his accordion, is in a photo tucked loose into the volume. 'Music on New Year's Morning in Maikop 1943' is written on the back, telling us he was in the Caucasus on that January 1, and just 350 miles from the besieged German 6th Army in Stalingrad which would surrender to the Russians one month and a day later.

Other mysteries remain. Among them, why did the photo album leave off in August 1942? Who took pictures in which Hermann appears (and who took the others too)? Did Hermann compile and label his photos while on leave? If so, is this how the album was in the possession of his wife Emmi (evacuated to Bavaria from Cologne in July 1942 with two-year-old Inga) when they returned to Cologne in 1945?

Inga's wish that her father's album would be used has already been fulfilled. The album was a Fisher contribution to the joint Doors Open display on film with the Media Commons in May, and it was an archival item used in teaching a first- and second-year Twentieth-Century German Culture class at the Fisher last February. For me, being allowed to take part in research along with my friend Inga and with the Fisher's exceptional staff has been a highlight of my experience as a Friend of the Fisher.

A PHILOSOPHICAL APPROACH TO COLLECTING

| F. Michael Walsh |



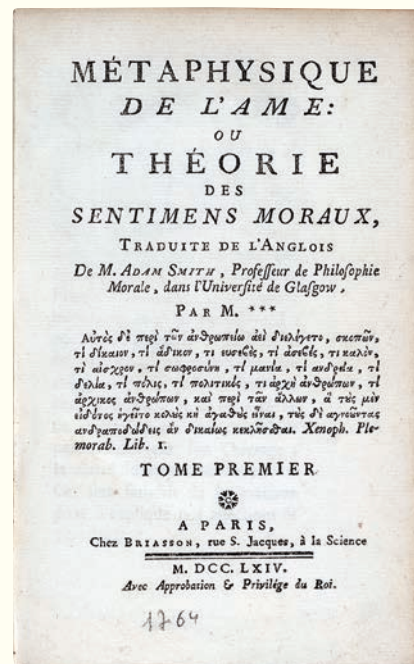
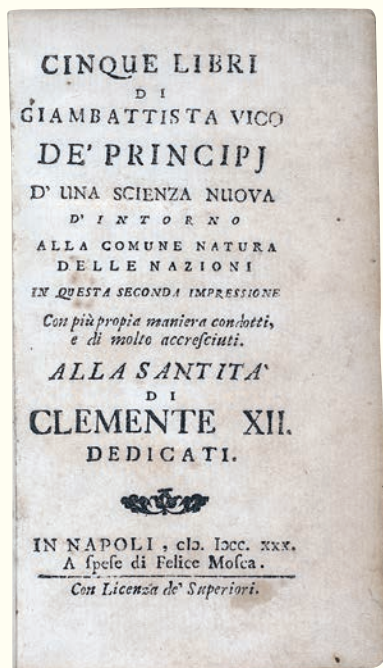
The Walsh Philosophy Collection, now held at the Fisher, is a large (12,500+ titles) collection that encompasses all periods of Western philosophy. While the majority of its holdings are of more recent vintage, the collection's greatest relative strength is in books published before 1870, the earliest having been published in 1473. The collection was built over fifty years. My wife Virginia and I donated the early books to the Fisher in 1999 and have made additional gifts in most years since then. Several years ago, we decided that we wanted the collection to have a 'life' beyond that which was allotted to me — that is, we wanted the Fisher to have the financial wherewithal to continue to make significant additions after my death. To achieve this, we have been building an endowment that will enable purchases in perpetuity. A number of desirable books have been acquired using income from this endowment. The following three, selected from purchases made in the last year, illustrate the benefits of enabling a collection to grow in this way.

Lucius Annaeus Seneca, also known as 'Seneca the Younger' to distinguish him from his father, was born c.1 BCE in Cordoba, into a wealthy and powerful equestrian family. As a child he was sent to Rome where he completed a rigorous programme of studies in literature, rhetoric, and philosophy. While still a young man, he entered upon a career in politics and advanced rapidly. Sadly, he also used the various offices he held to acquire great wealth. He was elected quaestor in 37 and soon was dangerously envied (by Caligula, for example) for his oratorical performance in the Senate. He also became the tutor of the future emperor Nero and from 54 to 62 he was a principal advisor to Nero, as well as his speechwriter. Partly due to ill health, but also owing to a decline in influence, Seneca then sought to retire from public life. However, in 65 he was forced to commit suicide by Nero, who falsely

charged him with participation in a plot against his life.

Seneca was a prolific writer of plays, philosophical dialogues and essays, numerous 'public' letters dealing with moral and philosophical subjects, a work on natural history, and a satire on Nero's step-father Claudius. He was the greatest of the Roman stoics and he is still widely read, not just by classicists and philosophers, for the insight and advice his works convey, particularly into human frailties. Because Seneca's philosophical writings were widely read in manuscript during the Renaissance it is not surprising that they were among the first to be printed, and in several editions. One of the most important is *Lucij Annaei Senecae sanctissimi philosophi lucubrationes omnes*, published by Johann Froben (1460–1527) in Basel in 1515. Its importance is owing to the fact that it was edited by the great humanist scholar Desiderius Erasmus (1466–1536), who claimed to have corrected four thousand errors in earlier editions. The Fisher's copy is not only in fine condition internally but is also in a beautifully preserved binding by André Boule, a talented Parisian purveyor of bindings created using pressed plates and rolls. Both boards have fine central panel stamps, the one on the upper cover depicting the martyrdom of Saint Sebastian and that on the lower cover showing the Crucified Christ.

Principi d'una scienza nuova d'intorno alla comune natura delle nazioni, best known as the *Scienza nuova* or *New Science*, is the principal work of Giambattista Vico. Born in 1668 to a Naples bookseller, Vico's early education was primarily conducted by tutors and based on his own reading, owing to his poor health as a youth. However, in 1694, he received a Doctorate in Civil and Canon Law from the University of Naples and, in 1699, he became a professor of rhetoric there. He sought, but never received, the more prestigious and lucrative Chair in jurisprudence; however, in 1734, he was appointed historiographer



royal by Charles III, King of Naples. He died in 1744 in Naples.

Today, Vico is recognized as a father of the social sciences and as perhaps the first philosopher of history. In *Scienza nuova* he argues that true social or historical science can only be about the man-made, including, most importantly, human institutions. The first edition appeared in 1725, but this second edition of 1730, which was also published in Naples, is substantially revised and expanded. Indeed, a leading Vico scholar has written that it was 'so heavily modified as almost to constitute a different work.' The book opens with a detailed description of the allegorical engraving of Antonio Baldi's frontispiece, depicting the figure of 'Metaphisica' contemplating natural order under the eye of God. Although now considered one of the most influential and important works on the topics it addresses, the *Scienza nuova* was neglected and widely misunderstood in Vico's lifetime, possibly owing to his pessimistic theory about the inevitable decline of civilisation, in contrast to the optimism of contempo-

rary enlightenment thinking about progress. The book is in a smaller format and type font than would be expected for a treatise of this kind, perhaps because Vico and his printer, Felice Mosca had difficulty financing its publication.

Adam Smith (1723–90) is rightly acknowledged as the father of political economy for his great work *An Inquiry into the Nature and Causes of the Wealth of Nations* (1776); however, it should be better known that he considered himself first and foremost a philosopher. He studied philosophy, first at Glasgow and then Oxford. In 1751, he was appointed professor of logic at Glasgow, but soon moved to Glasgow's chair of moral philosophy, which he held until 1764. He next served as a travelling tutor for thirty-three months to the eighteen-year-old Henry Scott, the 3rd Duke of Buccleuch, before retiring to a life of research and writing.

The Theory of Moral Sentiments is Smith's first book, which to his death he also thought his finest. An immediate success, the first edition (1759) was quickly reissued; it eventually had six editions, the last of which Smith revised extensively

shortly before his death. (The Walsh Philosophy Collections also holds the first and sixth editions.) *Moral Sentiments* was warmly praised by David Hume, Edmund Burke, and others, and it was soon translated into French and German. The Fisher's recent purchase is a copy of that first French edition, *Métaphysique de l'ame ou théorie des sentimens moraux* which was published in Paris in 1764. That it was translated and published in France so soon after publication is in part owing to Smith's lengthy visits to that country during his sojourn with the young Duke. Although a naturally very reserved man, Smith quickly became a favourite in the salons of Paris. Like his close friend David Hume, his ideas on ethical theories elicited great interest from the French.

Influenced by Hutcheson and Hume, as well as by Stoicism, Smith bases his ethics on our natural feeling of 'sympathy', which gives us an ability, as 'impartial spectators', to put ourselves imaginatively into the situation of others, and thus to assess their behaviour. He holds that our moral sentiments

are founded not on self-interest, as Hume had said, but on fellow-feeling — that is to say, the ability that one man has to put himself in the place of another and to judge others by himself and himself by others. Smith's theory is naturalistic, in that moral good is seen as a kind of pleasure experienced in thus watching virtue at work. It is moral because our object is the agent's motive of conforming to standards of behaviour in society, not harming the innocent, for example. As well, this moral attentiveness can be directed at ourselves and thus we have a basis for judgments not only about the behaviour of others, but also of ourselves, by the similarity we recognize in the virtue of the agent and in the self as spectator. This common basis is also the foundation of jurisprudence.

Virginia and I look forward to continuing to add to the endowment, and I look forward to working with the Fisher's librarians, until my demise, to find many more fine acquisitions for the Walsh Philosophy Collection. After that event, they will be on their own in putting our endowment to work.



MANUSCRIPTS GIFTS IN 2017

Jennifer Toews and Natalya Rattan
Thomas Fisher Rare Book Library

THIS YEAR HAS proven to be another bountiful one, with a fascinating array of modern manuscripts thanks to our very generous and thoughtful donors.

BOB and **RUBY ALLISAT** gifted the correspondence written to family members by **PRIVATE FRANK FASICK**, a United States soldier serving during the Korean War, which they rescued from a house and kindly donated to the library.

The most recent gift of **MARGARET ATWOOD** contains extensive family and personal correspondence, (1940s to the present); *The Handmaid's Tale* and *Alias Grace* television series media; *The Heart Goes Last* publisher's matter; juvenilia including papier mâché puppets made by her in high school, complete with set items and script; and correspondence with her maternal Aunt Joyce Barkhouse (author of *Pit Pony* and *Anna's Pet*).

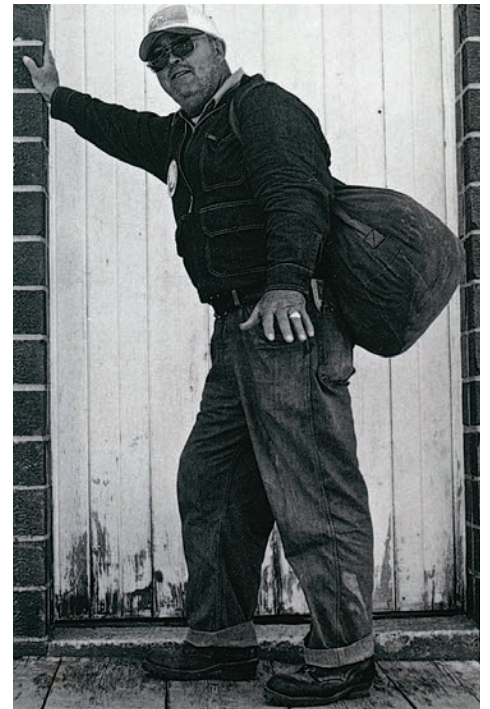
JAN and **CRISPIN ELSTED** of **THE BARBARIAN PRESS** donated artists' printing blocks and other material related to their fine press books.

JACK BATTEN gifted his drafts, research notes, and proofs related to his 'Crang' novels: *Crang Plays the Ace*; *Take Five*; *Keeper of the Flame*; *Riviera Blues*; *Blood Count*; and *Booking In*; as well as drafts, notes, and research notes for a young adult biography of Oscar Peterson, *Oscar Peterson: The Man and His Jazz*; research and notes for a history of the Toronto Maple Leafs, *The Leafs*; a history of the University of Toronto Schools, *100 Years of UTS*; and his whodunit columns for *The Toronto Star* (1999–2017).

From **DAVID BERNHARDT**, we received some archival material pertaining to short story writer and poet **DAVID (DAYV) JAMES-FRENCH** (1953–2016). This donation includes many drafts of his writing, including short stories, poetry, and novels, such as *Victims of Gravity* (1990) and other unpublished work; professional and personal correspondence with authors and publishers; submissions; book reviews; personal journals and other material related to his life and work.

First-time donor **MICHELLE BERRY** donated drafts of her novels and books of short

stories; early writing drafts; reviews written by her for *The Globe and Mail*; correspondence and other material. Michelle Berry has published three books of short stories, *How to Get There from Here* (1997), *Margaret Lives in the Basement* (1998), and *I Still Don't Even Know You* (winner of the 2011 Mary Scorer Award for Best Book Published by a Manitoba Publisher); as well as five novels, *What We All Want* (2001), *Blur* (2002), *Blind Crescent* (2005), *This Book Will Not Save Your Life* (winner of the 2010 Colophon Award), and *Interference* (2014). Her writing has been optioned for film and published in the United Kingdom. She has taught creative writing at Trent University, Ryerson and, by correspondence, at Humber College. She has also taught online for the University of Toronto. Berry has served on the board of PEN Canada and the authors' committee of the Writer's Trust, and was Second Vice-Chair of The Writer's Union. She lives in Peterborough, Ontario, where she currently runs her own bookstore, Hunter Street Books.



KEN BEVERLEY donated an extensive addition to the papers of his late wife, prolific romance writer, **JO BEVERLEY**, including manuscript drafts for *A Lady's Secret* (2008), *The Secret Wedding* (2009), *The Raven and the Rose* (2014), *The Viscount Needs a Wife* (2016), and other writing drafts; research; fan mail; promotional materials; correspondence; personal documents including drawings, memorabilia, contracts, royalties, and audiobooks; and a USB drive containing many of her working files.

The third accession of the **COACH HOUSE** papers from **STAN BEVINGTON** includes material that ranges from the era of the Coach House Press to present day Coach House Books, 1990–2010. This donation features records relating to both the printing and publishing operations of Coach House, including job dockets (these show the final printed product as well as all of the correspondence and drafts that go into a book's creation), editorial records, promotional materials, proofs of book covers, ephemera, broadsides, and photographs.

DR. HELEN BRESLAUER donated the papers of her husband, **DR. ROBERT TIMOTHY STANSFIELD 'BOB' FRANKFORD** (1939–2015), family physician and Ontario MPP for Scarborough East from 1990–1995. Dr. Frankford was well known as an advocate for

sickle-cell anemia patients and for a number of public health issues. Later, he became a physician at Seaton House men's hostel, and was a section chair of the Ontario Medical Association.

ELSPETH CAMERON added to her papers this year, including manuscript drafts and research files for *A Tale of Two Divas: The Curious Adventures of Jean Forsyth and Edith J. Miller in Canada's Edwardian West* (2016), and other professional and personal files.

GEORGE ELLIOTT CLARKE donated his notebooks, drafts, research, voluminous correspondence, ephemera, and all manner of material related to his life and work. Major works include *The Motorcyclist*, *Canticles*, *Gold*, *Trudeau*, and *Red/I & I*; as well as short pieces; reviews, essays, remarks, lectures, editorial work, appearances and research. George Elliott Clarke served as the Parliamentary Poet Laureate of Canada from 2016–2017.

The Fisher Library has acquired the only known records of **CAPTAIN FRITZ HAUCH EDEN CROWE** (1849–1904), comprised of watercolours and drawings made during his travels as a British naval officer and Consul-General to Portuguese East Africa. The papers also contain three letters written to his mother (1863, 1872, 1878), and one to his grandfather as a fourteen-year-old naval cadet. Captain Crowe

was a career Royal Navy officer and British Consul-General. He was born in Christiania (now Oslo), Norway on 3 September 1849, the oldest child of Arthur de Capel Brooke Woodfall Crowe (1825–1895), the British Vice-Consul to Norway, and Frederikke Adame Wilhelmine Hauch (1829–1907).

The **TRIPE FAMILY PAPERS**, gift of **JANET DEWAN**, are comprised of correspondence, documents, photographs, and art works, as well as genealogical materials from England, India, the United States, Cuba, the Philippines, and Canada over the period from 1838–1999. They relate to Alfred Tripe (1818–1854), his sister Emily (Tripe) James (1817–1850), their first cousin Mary Broad (Tripe) De Russett (1820–1898), and their relatives and descendants. Correspondence from 1866–1903 includes letters written by William Francis James during his service with Roosevelt's Rough Riders in Cuba in 1898. Images include art works, *cartes-de-visite* and large family portraits. Tripe, James, and several other related pedigrees form part of this gift. Also present is a family fairy tale, composed in India in 1878, edited in England in 1914, and illustrated in Canada in 1992.

Artist **VIRGINIA DIXON** donated an extensive addition to the papers of author, artist, and adventurer **JIM CHRISTY**. Included are

BELOW, LEFT TO RIGHT: Acquisition of watercolours painted by Captain Crowe. Richard Landon with bookbinder Michael Wilcox in 1977. Gift of Bonnie Horne.

drafts, notes, research, photographs, some early personal material, reviews, and other material for *Sweet Assorted*, *Strange Sites*, 'Scalawags' columns in *NUVO*, art exhibitions, and *The Castle Stories*.

CHARLES DREYFUS gifted correspondence between his wife, **FANNY**, and **MAVIS GALLANT**, 1988–1992, (with thanks to Jacqueline Swartz). Mr. Dreyfus is the grandson of French Army Captain Alfred Dreyfus (1859–1935), and resides in Paris, France.

JOAN EICHNER, literary executor for **MARGARET AVISON**, who was a close friend and mentor of poet **GEORGE WHIPPLE**, donated their correspondence, 2007–2014, notes, and a manuscript of Whipple's *The Seven Wonders of the Leg*.

LAURA FERRI of Siena, Italy, added

several boxes to the growing collection of Toronto-Siena Centre literary files, containing the works of some of Canada's most notable authors.

The gift of **MICHAEL GERVERS** includes handwritten letters, telegrams, photographs, postcards, and ephemera from the First and Second World Wars. The correspondence is primarily between Florence Marc and various correspondents; and between Captain A.G. (Peter) Fiddes Watt and Miss Gwynedd Corlette.

LORNA GOODISON and **J. EDWARD CHAMBERLIN** added to their papers with early, unpublished drafts of Goodison's *From Harvey River*, *Controlling the Silver*, *Turn Thanks*, and *Collected Poems*, as well as a sketchbook and other material. J. Edward Chamberlin

served as an expert witness for the landmark breach of trust case, *Apsassin et al. versus The Queen*, and donated material related to his research on the case.

Poet **PHIL HALL** gifted his drafts and notes for *White Porcupine*, *My Banjo & Tiny Drawings*; numerous notebooks; correspondence (with Glen Downie, Alice Munro and many

others); manuscripts by other writers, such as Martha Hillhouse, Andrew Vaisius, Erin Mouré, Brother Lawrence Morey, and Stan Dragland; ephemera used for writing; appearances; editorial work on several literary journals, and other personal documents.

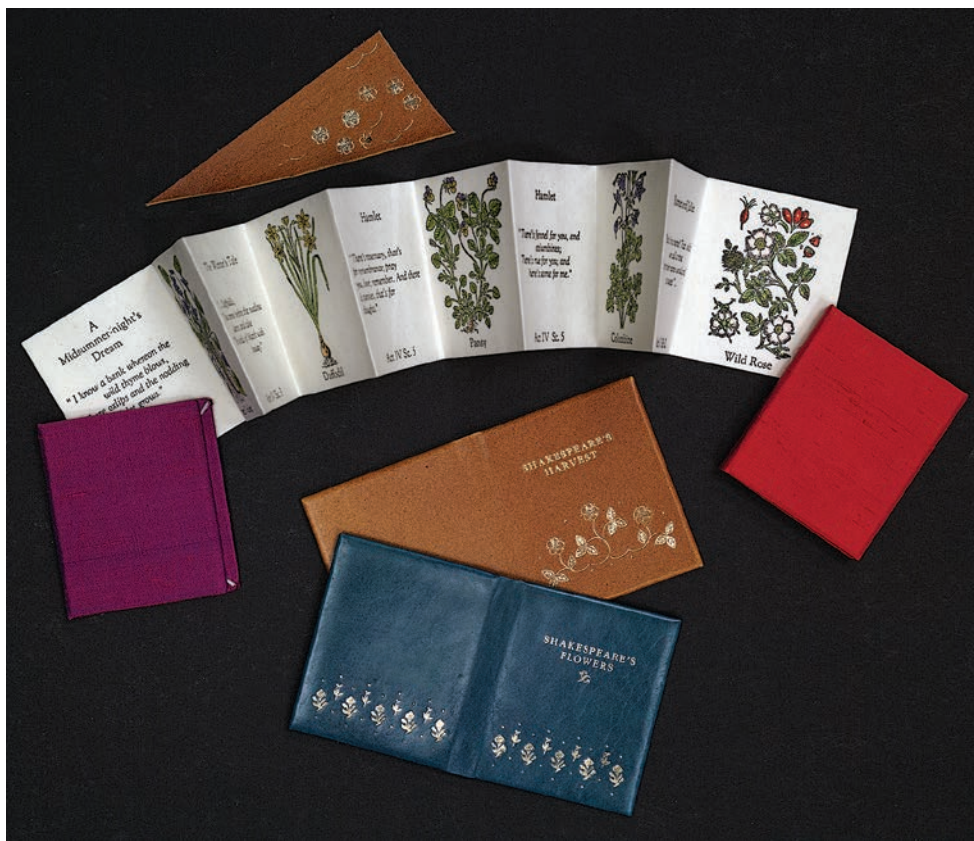
This year's addition to the **MAUREEN SCOTT HARRIS** papers includes correspondence; the *Renga 9* collaborative poetry project; *Fieldnotes* publications, which include *The Original Title* by Elizabeth Hay (2016), *The Spaces Between* by Christina McCallum (2016), and *Wilderness on the Page* by John Steffler (2017). Also included are numerous drafts of *At the Exact Speed Necessary / Learning My Father's Death* (2005–2016), and *Waters Remembered* (2015); travel diaries, personal calendars, and photographs.

BONNIE HORNE gifted the collected papers of husband **ALAN HORNE** relating to book illustration and fine printing, including photographs from the 1970s of noted Canadian fine bookbinder, Michael Wilcox.

Poet **MARSHALL HRYCIUK** added to his papers this year, donating various folders of work that include writing, correspondence, and images; files relating to Imago Press; and other files related to his life and work.

First time donor, poet **MAUREEN HYNES**, gifted her papers to the Library. They include her early writing; manuscripts of her memoir, *Letters from China*; *Rough Skin* (winner of the League of Canadian Poets' Gerald Lampert Award for best first book of poetry by a Canadian); *Harm's Way*; *Marrow*, *Willow*;





correspondence; and other material, including her extensive collection of political buttons. Hynes's poetry has appeared in more than twenty anthologies, and she has given readings, workshops, and lectures around the world. She has taught at the University of Toronto, and has written on second language acquisition, women's training issues, human rights, as well as labour history and studies. With poets Maureen Scott Harris, Anita Lahey, Dilys Leman, and Nicholas Power, Hynes offers River Poetry Walks along Toronto's Don and Humber Rivers, and leads Toronto labour history tours.

Bookartist **JAN KELLETT** donated to the Library for the first time, including working boxes for her miniature books as well as drafts, correspondence and promotional materials for each of them. A significant part of this donation includes promotional material and media coverage for De Walden Press, which she founded in Malvern, England in 1996 but relocated to British Columbia, Canada several years later. Trained as a bookbinder, Jan Kellett is known for making miniatures inspired by nursery rhymes and antique dolls, but is probably most recognized for her books on Shakespeare including *Shakespeare's Flowers* (1998), *Shakespeare's Harvest* (1999), *Shakespeare: Man of Property* (2000), and *Storming Shakespeare* (2012).

IAN KILVERT donated correspondence between his mother, **BARBARA KILVERT**, and her friend **AL PURDY** dating from 1965–1972.

ALBERTO MANGUEL added to his archives with manuscript drafts of 'Packing My Library' and other writing drafts; material concerning the National Library of Argentina (under his directorship); travel and appearances; correspondence; research; and other personal and professional files related to his life and work.

Renowned Toronto bookseller, author, and raconteur, **DAVID MASON**, added to his extensive files, which include research and background material for his memoir, *The Pope's Bookbinder*.

This year **JOHN METCALF** donated personal writing, including material relating to *The Canadian Short Story* and *The Museum at the End of the World* as well as other writing projects. Also included in the donation are manuscripts and correspondence with other writers containing Metcalf's editorial revisions; personal journals and scrapbooks; and photographs.

The **ROGER MILLER FAMILY** papers consist of materials connected to **ROGER MILLER** and various other members of the Miller family. This gift of Mr. Miller encompasses his collected Ontario and Toronto

ephemera; materials related to summer camps in Algonquin Provincial Park; and material from family businesses, such as an Ontario lumber mill (together with historical research on the lumber industry in Canada and the United States) and a Toronto lithographic printing company. Material relating to Roger Miller's teaching career in Ontario in the late twentieth century, Frederic William Miller's advertising career in Chicago and Montreal in the early- to mid-twentieth century, and the 1929–1931 Arctic expeditions of John C. Rogers round off this gift.

Thailand-based Canadian author **CHRISTOPHER G. MOORE** added to his papers with drafts, notes, and proofs for *A Memory Manifesto: A Walking Meditation Through Cambodia*; *Vincent Calvino's World*; *Crackdown*; *Missing in Rangoon*; *The Marriage Tree*; *Minor Wife*; *Chairs*; *Paying Back Jack*; *The Risk of Infidelity Index*; *Jumpers*; *A Killing Smile*; *Asia Hand*; *Spirit House*; *Gate Keepers of Time*; *Heart Talk*; *Waiting for the Lady*; and *The Big Weird*; photographs, including of Aung Suu Kyi in Myanmar and Stirling Silliphant; correspondence; cover designs; appearance notices, and research.

GOLDIE MORGENTHAU added to the papers of her mother, Yiddish author and translator, **CHAVA ROSENFARB**, which include drafts, notes, correspondence, photographs, and other material.

KAREN MULHALLEN added to her already extensive papers early drafts (1960s–1990s) of her poetry, prose, and sketches, as well as some recent work; some final *Descant* magazine files; Naylor family correspondence; and ephemera.

Author, librarian, and scholar **ERIC ORMSBY** added correspondence, drafts of essays, articles, and other material to his papers this year.

JAMES OTIS shared his correspondence with **CRAD KILODNEY**, including some of Kilodney's logic puzzles.

DR. EVA PIP donated documents from the Korigen/Kurogen Ukrainian Displaced Persons camp, some of which pertain to her parents. Dr. Pip writes of them: 'My mother wrote poetry and worked at Camp Kurogen for publisher Bohdan Krawciw as a journalist and editor. Many of her poems are published in the documents. She played prominent roles in the amateur theatricals that the inmates presented at the camp. She came to Canada in 1948. My father was very active in Kurogen camp organizations, painted the icons at the camp church, painted the stage



sets for the amateur plays, designed costumes and makeup for the actors, made Ukrainian dolls (my mother made their various regional costumes), and played the violin both solo at camp events and onstage, and with the camp orchestra. He drew the illustrations for many of the periodicals, [such as: *Dzhmil* (i. e. Bumblebee, because it has a big sting)] and wrote some of the poetry published therein. He was originally a wounded prisoner of war and worked at forced labor camps in the Hamburg area during 1940–1943. He came to Canada in 1949. His documents and concentration camp artifacts pertaining to the period 1938–1944 are being donated to the Canadian Museum for Human Rights, for their Holocaust Gallery.

Poet, songwriter, and novelist **ROBERT PRIEST** donated manuscript drafts for his children's book series trilogy *Spell Crossed*, including *The Paper Sword* (2014), *Second Kiss* (2015), and *Missing Piece* (2016); drafts of poetry and song lyrics, including attempted lyrics with Alannah Myles, Allen Booth, and Mark Jordan; articles; correspondence, and other files relating to his life and work.

JACK RABINOVITCH (1930–2017) donated material pertaining to the Giller Prize. Jack Rabinovitch founded the Giller Prize in 1994 in honour of his late wife, literary journalist, Doris Giller, who passed away from cancer in 1993. He wanted to honour her while also celebrating excellence in Canadian fiction. The prize has helped to bring both established and lesser-known writers to the public's attention. Past winners of the Giller

Prize include Margaret Atwood, Alice Munro, Michael Ondaatje, Mordecai Richler, and most recently Michael Redhill, Madeline Thien, and André Alexis. The donation contains material pertaining to the prize, including three scrapbooks of clippings of Doris Giller's 'Reading Habits' column in *The Toronto Star*; newspaper clippings of major events; audio-visual materials documenting various Giller Prize gala events (mostly 1990s); appearances of Canadian authors on various television shows; media coverage; recordings of the ceremonies; correspondence; administrative material; photographs; and promotional material.

MALCA REISMAN gave the correspondence of **FAIGA** and **SAMUEL TICK**.

The **JUDITH ROBERTSON** gift of **CHARLES RITCHIE** papers represents her third, and contains material relating to the life and work of Canadian diplomat Charles Ritchie, as well as material relating to Robertson and her family. The Charles Ritchie material includes correspondence with his niece, Elizabeth Ritchie, as well as diary entries (1920–1973) from his time working abroad with the Canadian Department of External Affairs. The material relating to Judith Robertson concerns her work as the executor of the Charles Ritchie literary estate, and as co-editor of *Love's Civil War: Elizabeth Bowen and Charles Ritchie* (Toronto: McClelland & Stewart, 2008). Documents and correspondence kept by Norman A. Robertson, diplomat in the Department of External Affairs and father of Judith Robertson, complete this gift.

ROBYN SARAH donated worksheets, drafts, proofs and correspondence related to *Wherever We Mean to Be: Selected Poems, 1975–2015*; *La parole des pierres*; *Le tamis des jours: poèmes choisis*; as well as miscellaneous papers and ephemera.

LARRY SHERK, who previously donated his private collection of beer labels to the Fisher Library in 2011, added some archival material this year, including early correspondence, travel-related documents, European horticultural materials, photographic slides, and drafts of his book: *150 Years of Canadian Beer Labels* (2016).

ANTANAS SILEIKA added to his papers this year with manuscripts for his book, *The Barefoot Bingo: A Memoir* (2017); files pertaining to the Humber School for Writers; and research files relating to Dr. Tillson Lever Harrison.

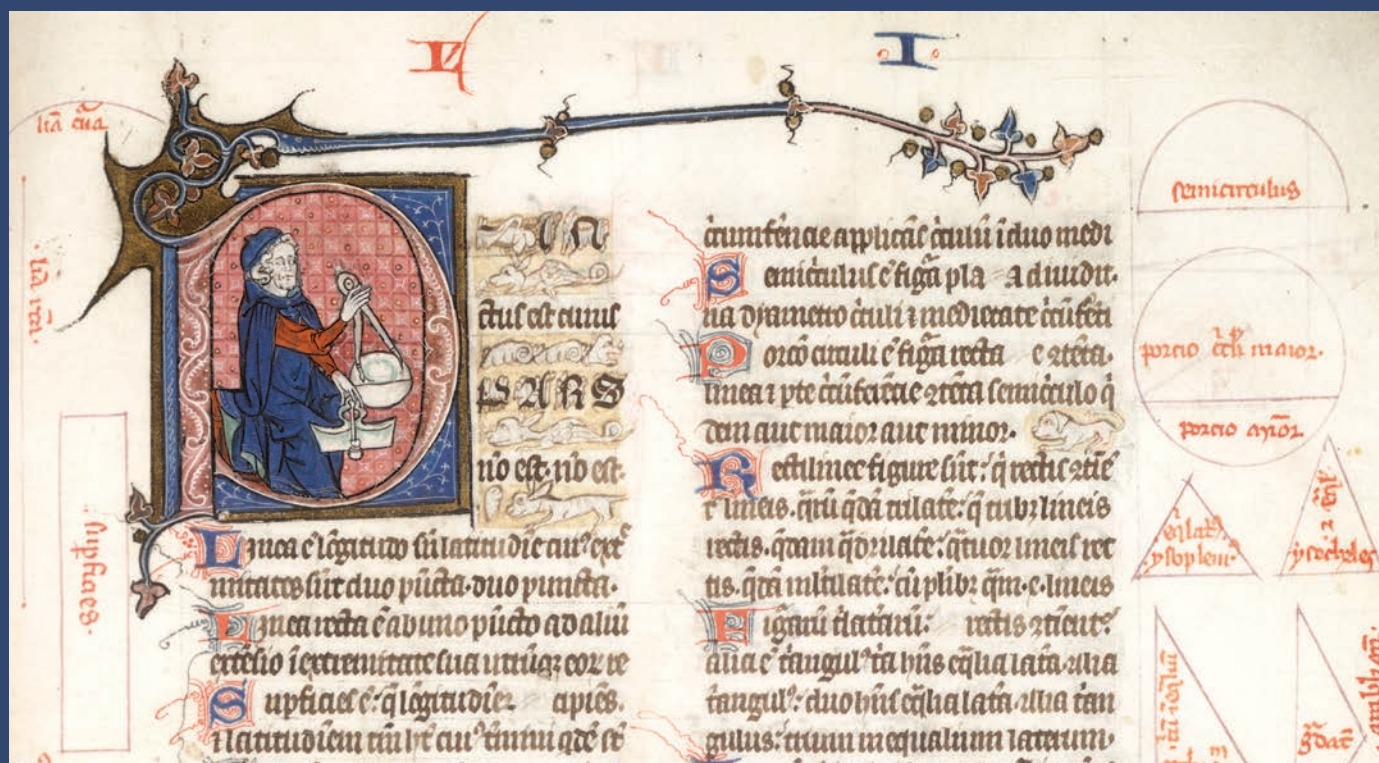
DAVID SOLWAY added his correspondence, drafts and revisions of 'Reflections on Music, Poetry and Politics', *Installations*, 'Songs for the Common Day', various essays for online publication, and his holograph notebooks.

From **RHEA TREGEBOV** we received drafts and notes for *Rue des Rosiers*, *The Strength of Materials*, poetry, correspondence, and appearances.

ANDREW WRIGHT gifted an addition to the papers of his late father, **RICHARD B. WRIGHT**, which include drafts, notes, research and correspondence for memoir *A Life with Words*; *Nightfall*; *Mr. Shakespeare's Bastard*; *October*; and other material.

VALERIE WRIGHT donated additional papers belonging to her late husband, noted author **ERIC WRIGHT**, composed of drafts of published and unpublished works, correspondence, reviews, notes, and other material related to a number of short stories and the following novels: *The Kidnapping of Rosie Dawn*, *A Likely Story*, *Finding Home*, *Dempsey's Lodge*, and *The Land Mine* (1998–2015). Royalty reports from publishers, materials related to a proposed film or television adaptation of *The Night the Gods Smiled*, cassette tapes containing interviews with Wright, and a 1985 CBC reading of *The Night the Gods Smiled*, as well as other personal material also form part of this gift.

Our sincere thanks to everyone who contributes to growing our rich and varied collections and to everyone who helps to make them freely accessible and available to our many researchers and visitors.



The Thomas Fisher Rare Book Library Presents

THE MEDIEVAL BOOK

THE THIRD FISHER LIBRARY SUMMER SEMINAR

✎ *With Michelle P. Brown, PhD, FSA* ✎

internationally acknowledged expert in the field, formerly the Curator of Illuminated Manuscripts at the British Library and Professor of Medieval Manuscript Studies at the School of Advanced Study, University of London

Monday 3 June to Wednesday 5 June 2019

The call for applications will be sent out in December 2018; the deadline for completed applications is Thursday 31 January, 2019.

Forms are available for download at fisher.library.utoronto.ca.

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We thank all donors who wish to remain anonymous.

MARK YOUR CALENDAR FOR UPCOMING EVENTS...

EXHIBITIONS 2018–2019

Exhibition Hours

9–5, Monday to Friday, year round

9–8, Thursdays only, 20 September–25 April

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario



28 January to 26 April 2019

Nature on the Page: The Print and Manuscript Culture of Victorian Natural History

Exhibition opening: Wednesday 30 January at 5:00 PM

21 May to 16 August 2019

Inside Out: Bookbinding as a Reflection of Art and Craft, Industry and Use

PLANNED EVENTS 2018–2019

Lectures begin at 6:00 PM

Wednesday 27 March 2019

The George Kiddell Lecture on the History of the Book

Daniel Wakelin, Jeremy Griffiths Professor of Medieval English Palaeography, University of Oxford, on 'The ABC of Medieval English Writing'.

Thursday 25 April 2019, 12–6 PM

Fisher Open House

Come and see our latest acquisitions from the last six months.

Thursday 9 May 2019

The Johanna and Leon Katz Memorial Lecture

Charles Pachter, Toronto artist, painter, and printmaker on his work in the book arts.

TO LEARN MORE about how to support the Thomas Fisher Rare Book Library through gifts of materials, donations or a provision through your will please contact the library advancement office to confirm the nature of your gift. We will be in touch with you regarding recognition, should you wish to join our list of distinguished Heritage Society donors or remain anonymous.

For more information please contact Anna Maria Romano at 416-978-3600 or visit <http://donate.library.utoronto.ca>.

Thank you!

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:

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

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