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

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GIFTS THAT KEEP ON GIVING ...

Loryl MacDonald

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

ONE OF THE reasons we give gifts is to spark joy when someone receives them. But we don't want that one moment in time to be the high point of our gift. We want to give gifts with a lasting impact, gifts that generate as much excitement as soon as they are unwrapped as they do weeks, months, and years later. The best gift to give and to receive is 'the gift that keeps on giving' generation after generation. At the Thomas Fisher Rare Book Library, we are very fortunate to receive gifts that have enduring value—books, manuscripts, archives, maps, and prints that strengthen our rich research collections and spur the creation of new knowledge in generations of scholars.

The fall issue of *The Halcyon* is traditionally dedicated to gift-in-kind donations to the Thomas Fisher Rare Book Library. The year 2018 was a very good one for donations to the library. Some 105 donors gave us gifts-in-kind collectively totalling \$935,668 in monetary value. The donated books and archives ranged from a fifteenth-century vellum missal leaf to a three-thousand volume library of Victorian

and Edwardian bindings, early Canadian cookbooks, Czech pop-up books, and books on ornithology. Unfortunately, it is not possible to detail every donation, but a list of gift-in-kind donors is found later in this newsletter.

In this special issue, we decided to approach gift-in-kind donations in several ways — 2018 gifts, gifts that were recently 'rediscovered', and 'gifts within gifts' such as presentation copies. In other words, we explore how recent and past gifts keep on giving to generations of researchers. Using letters donated by the Atkins family, P.J. Carefoote tells the fascinating story of their ancestors' service in the Crimean, Boer, and First World Wars. Leora Bromberg describes a donation of Lumiere Press books. Alexandra Carter reveals some quirky historical facts found in the Academy of Medicine collection. David Fernández writes about the wonderful recent addition to the Birdsall Collection, both binder's tools and archival materials from their working library. Holly Forsythe uncovers presentation copies in our STC collection and, in doing so, highlights women donors throughout history. Timothy

Perry revisits UTL's one millionth item, a gift from the University Alumni through the Varsity Fund. Liz Ridolfo talks about taking the Lucy Ronalds Harris culinary manuscript out on the road. The Beulah Knox Collection of approximately six hundred bookplates that range in date from the late-seventeenth to mid-twentieth centuries is highlighted by Andrew Stewart. Danielle Van Wagner describes a remarkable gift from the estate of Dr Rick Davis of one of the largest and most complete collections of papers and books relating to Robertson Davies in the world.

I am very grateful to our Head of Rare Books and Special Collections, Pearce Carefoote, and the wonderful Fisher Rare Book Library staff who have fostered significant donor connections and made extraordinary additions to the collections. I also wish to acknowledge David Fernández for overseeing the gift-in-kind process. Above all, I thank our generous donors. This issue of *The Halcyon* is a tribute to their generosity — and to the gifts that keep on giving.



MANUSCRIPTS GIFTS IN 2018

Natalya Rattan, Danielle Van Wagner, and John Shoesmith
Thomas Fisher Rare Book Library

WITH THE COMPLETION of another year, we once again feel very fortunate to have received such generous and significant archival donations from both first-time and repeat donors, adding to the Fisher Library's more than 750 collections of modern manuscripts. Here is a roundup of this year in manuscript gifts.

M. R. APPELL donated letters sent to him by friends and other writers, including Dave McFadden, Kent Smith, Doug Henderson, Frank Davey, and Nelson Bell. The donation also contains some work by Appell, including a collection of unpublished poems titled 'Dead End', as well as published works by other writers.

The most recent gift of **MARGARET ATWOOD**'s papers includes materials pertaining to the successful adaptations of her work currently on television. Included are scripts and costume concept books for the Hulu television series *The Handmaid's Tale*, including the script for the pilot episode with Atwood's notes; scripts for *Wandering Wenda* (CBC Kids animated television series); and scripts

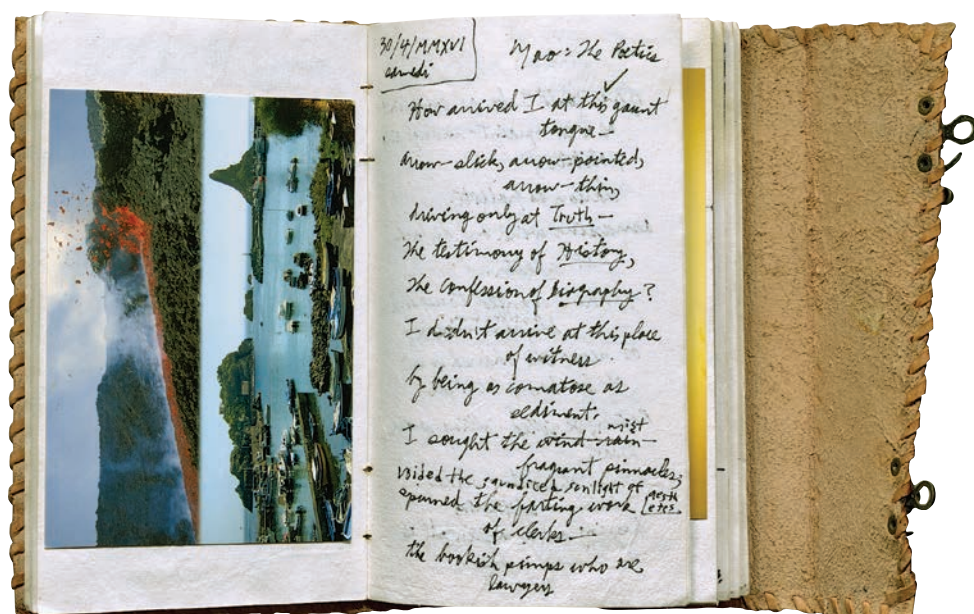
for film and television adaptations of *Alias Grace* (written by Sarah Polley and directed by Mary Harron). Also included in the donation are digital photographs of Atwood, including photographs from her youth; files relating to her personal website; royalty statements for early works; audio material; publicity; journals; magazines and anthologies in which her work has appeared; and copies of her own books published in various languages.

LISA and **RACHEL BRANDEIS** donated the papers of their mother, editor and writer **ELIZABETH BRADY** (1945–2017). The papers include material related to all her major writing projects, both published and unpublished. There is also extensive personal and professional correspondence. Of particular interest are letters from notable Canadian writers including Marian Engel and Anne Cameron.

ELSPETH CAMERON added to her papers this year with research material and correspondence for an upcoming biography of Dorothy Livesay, as well as other professional and personal files.

GEORGE ELLIOTT CLARKE donated an extensive addition to his papers with voluminous correspondence, notebooks pertaining to *Canticles* and *Portia White*, an early draft of *The Motorcyclist*, and a film adaptation script based on *George and Rue*, as well as poetry, lectures, material from public appearances, and research, particularly pertaining to Black history in Nova Scotia.

This year we received archival materials from **DR ADAM CRABTREE**. In addition to the comprehensive collection of books and journals relating to psychical research he donated in 2014, Dr Crabtree also has a significant amount of archival material. This includes materials relating to books he has written; his extensive research into topics such as animal magnetism, hypnosis, psychical research, and spiritualism; his teaching files; lectures; correspondence; and other records that reflect his professional activities as a psychotherapist and teacher. Adam Crabtree's writings investigate the history of psychotherapy, hypnosis, and psychical research, including *Multiple Man: Explorations*



in *Possession and Multiple Personality* (1985), *From Mesmer to Freud: Magnetic Sleep and the Roots of Psychological Healing* (1993), *Trance Zero: The Psychology of Maximum Experience* (1999), *Memoir of a Trance Therapist* (2014), and *Evolutionary Love and the Ravages of Greed* (2017). He has published the only extensive modern bibliography of mesmerism and its offshoots, *Animal Magnetism, Early Hypnotism and Psychical Research, from 1766–1920, an Annotated Bibliography*.

ALAN DAVIS donated a black and white portrait photograph of writer Camilla Gibb, taken by Canadian photographer Jim Allen.

JUNE DAVIS donated her husband, DR RICK DAVIS's, collection of papers and books pertaining to ROBERTSON DAVIES. This extensive collection, consisting of 115 archival boxes and 583 books, includes drafts of all of Davies's novels, as well as professional and personal correspondence and material related to Davies's work in the theatre and at Massey College.

Poet RUDYARD FEARON donated poetry drafts, editorial correspondence, and sheet music for songs written by him with music by Wasyl Sydorenko.

This year's addition to poet MAUREEN HARRIS's papers includes correspondence with family and friends; other family papers; notebooks and daybooks; and other personal and professional files.

Haiku poet MARSHALL HRYCIUK donated correspondence, drafts, journals, and Haiku publications.

HIROKO KEITH donated more of her late husband W. J. KEITH's papers this year, including essays and lectures, correspondence (including from John Metcalf and George Whipple), notes, and bound copies of Keith's unpublished memoir 'Looking Back' (2014).

KATHARINE LOCHNAN donated materials related to her role as one of the executors of VINCENT MASSEY TOVELL's estate. Included are documents relating to the estate, files relating to his art collection, correspondence, and materials related to Tovell's funeral, memorials, and other events.

ALBERTO MANGUEL added to his extensive archives at the library, including personal and professional correspondence; drafts for talks and essays; notebooks and other materials relating to lectures he delivered and literary/library events in which he participated between 2016 and 2018; recent books written by him (translated into several languages); and works by other writers and artists. This accrual also contains materials related to Manguel's time as Director of the National Library of Argentina, as well as materials pertaining to his work with the Rolex Mentor Programme.

Editor, writer, and critic JOHN METCALF donated personal writing, including manuscripts for *The Canadian Short Story* (Biblioasis, 2018) and some material relating to *Light Shining Out of Darkness: And Other Stories* (Biblioasis, 2018); files pertaining to lectures; editing files and correspondence with various writers; files related to students he has mentored at the Humber School for Writers; photographs;

personal diaries, and other materials relating to his life and work.

K. D. MILLER gave additional material related to her writing career and publications from 1979–2017, including correspondence with publishers, book contracts, promotional materials, reviews, and information about readings for *A Litany in Time of Plague* (1994), *Give Me Your Answer* (1999), *Holy Writ* (2001), *Brown Dwarf* (2010), *The Other Voice* (2011), and *All Saints* (2014). Also included within this donation are files for short stories and essays, and correspondence with other writers.

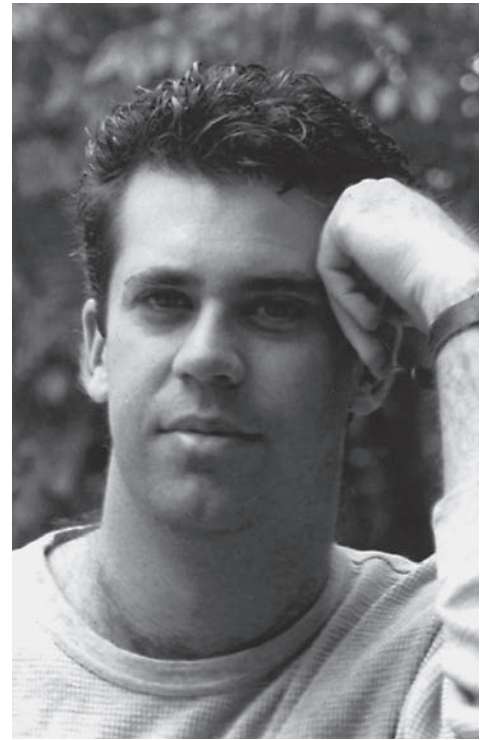
Long-time donor KAREN MULHALLEN added to her extensive papers with drafts, notes, and research for her own personal writing, including *Code Orange*, *Captive Love*, and *Seasons in an Unknown Key*; files relating to appearances and readings; journals; photographs; *Descant* legal and financial files; and other material related to her life and work.

GOLDIE MORGENTALER added to CHAVA ROSENFARB's papers this year, including drafts of essays, English translations of her poems, correspondence, and other material.

KATHY PAGE donated a second accession to her papers with research, correspondence, drafts, proofs, and promotional material for her most recent books: *The Two of Us* (2016) and *Dear Evelyn* (2018), as well as personal and professional correspondence dating from 2016 to 2017.



BELOW, LEFT TO RIGHT: Photo of Kathy Page. Gift of Kathy Page. Photo of Michael Redhill. Gift of Michael Redhill.



MICHAEL REDHILL added a substantial amount of material to his archives this year, including drafts, proofs, correspondence, and other material related to *Lake Nora Arms*, *Impromptu Feats of Balance*, *What We Dreamt the Sky Was*, *Be Frank*, *Punishment*, *Consolation*, *'A Kept Woman'*, *'Sugar Cloud'*, *'Mason of Tunica'*, and *Martin Sloane*. He also donated numerous early works and early drafts of later works, juvenilia, artwork, audio-visual material, writing drafts under the pen name 'Inger Ash Wolfe', Ontario Film Development Corporation material, acting and directing material, personal correspondence from the 1970s and 1980s, and editorial correspondence for Coach House Press and Anansi Press.

JULIE REKAI RICKERD gifted a third accession to her papers comprising holograph drafts and notebooks for writing on travel, books and theatre, as well as her involvement with the Toronto International Film Festival (TIFF) and Hot Docs.

A second accession of the **ROYAL CANADIAN INSTITUTE** papers provided correspondence, primarily from the 1940s and 1950s, as well as reports from various committees and boards. Additionally, there is material relating to the journal, *Transactions*, and to its annual event, *Conversazione*, as well as records pertaining to corporate and individual donors dating from 1939 to 1958.

Poet **ROBYN SARAH** donated more files this year, including correspondence with Marc Côté at Cormorant Books regarding Sarah's bid to edit a run of poetry books at the press, and materials related to Sarah's editing of *The Jonas Variations* by George Jonas (2011). Also included in the donation are drafts of essays; files relating to her work writing the prologue for the Anne Henderson film *Battle of Wills* (2008); and items related to the centenary of Canadian poet Margaret Avison.

This year **BEVERLEY SLOPEN** added more materials relating to current, past, and prospective clients of the Beverley Slopen Literary Agency. The donation included contracts from international agencies, correspondence, publications, financial records, and manuscripts.

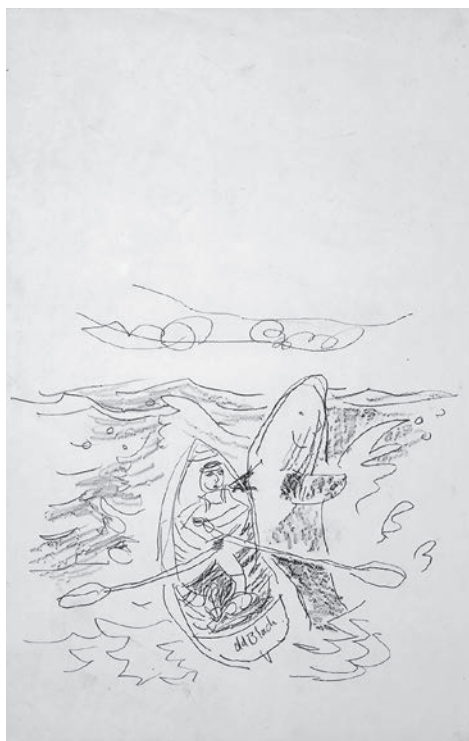
Writer **RAY SMITH** added to his 2011 and 2016 donations with more manuscript drafts of previous works, personal and professional correspondence, photographs, and other files relating to his life and work. Born James Raymond Smith in 1941 in Cape Breton, he passed away in June of this year. A Canadian novelist and short story writer, Smith was educated at Dalhousie University (B.A. 1963) and Concordia University (M.A. 1985). His first published work, *Cape Breton is the Thought-Control Centre of Canada* (1969), garnered early critical acclaim. His other published

works include *Lord Nelson Tavern* (1974); *Century* (1986, reprinted in 2008); *A Night at the Opera* (1992), which won the QSPELL Hugh MacLennan Award for Best Novel; *The Man Who Loved Jane Austen* (1999); *The Man Who Hated Emily Brontë* (2004); and *The Flush of Victory: Jack Bottomly Among the Virgins* (2007). Smith also published short stories which appeared in numerous anthologies. He was a founder and lifetime member of The Writers' Union of Canada and a member of the celebrated Montréal Story Tellers Fiction Performance Group.

DAVID SOLWAY added to his papers this year, including notebooks; correspondence; and drafts of essays, articles, poetry, and songs.

The latest accession of **ALAN STEIN**'s papers, the second by the Fisher, consists of archival items related to Stein's work as a book maker, artist, and wood engraver. Much of the material relates to his collaboration with the Newfoundland poet Michael Crummy and the production of the fine press book *Viewfinder*, published by Stein's Church Street Press in 2014. It also contains four boxes of Stein's engraved wood blocks—for *Viewfinder*, as well as the Church Street publications *Home Country*, *In Mexico*, and *The Golden Lilies*—and proofs and art work for other projects.

From Jungian analyst and psychoanalyst **CRAIG STEPHENSON** we received files relat-



ing to conferences; published works including his books *Possession: Jung's Comparative Anatomy of the Psyche* 2ND edition (Taiwanese edition) and *Jung and Moreno* (Korean edition); agendas; journals; and other files relating to his work.

JOAN SUTTON STRAUS added more materials to her papers this year, including files relating to her position as Ontario's Agent General to the United States, an article for her book *The Alzheimer's Diary: One Woman's Experience from Caregiver to Widow* (2014), cassettes of interviews for her *Toronto Star* articles, and other items relating to her life and work.

STAN R. TOMBS donated material relating to the typography firm Cooper & Beatty, including ledger books from 1923–1951.

CHARLES TERRENCE (TERRY) WALKER donated materials relating to Rochdale College from his time there. While at Rochdale, Walker took on the unofficial role of 'College Chaplain'. He also wrote several pieces in the Rochdale *Daily* and contributed photographs to other Rochdale publications.

Materials in this donation include Rochdale informational materials and other publications, posters and notices, a syllabus for Walker's course 'Confucian Modes of Thought and Chinese Cooking', and a holograph draft of one of his columns.

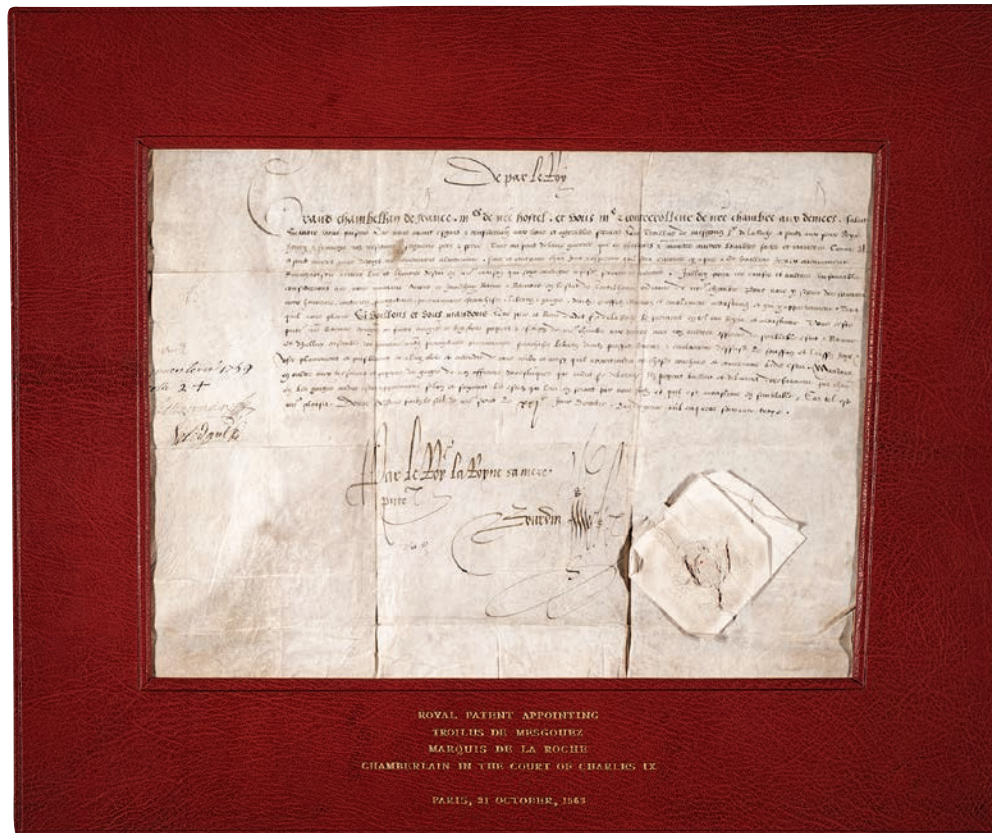
GEORGE and MICHELLE WALKER have added to their collection of wood blocks already held at the library with their donation of blocks from three of George Walker's 'wordless narrative' books: *The Mysterious Death of Tom Thomson: A Wordless Narrative Told by 109 Wood Engravings*; *Pierre Elliott Trudeau: La Vie en Rose; a Biography in 80 Wood Engravings*; and *The Life and Time of Conrad Black: A Visual Biography Told in 100 Wood Engravings*. Also included in the donation are eight engraved wood blocks that were not used for Walker's 2014 book *The Wordless Leonard Cohen Songbook: A Biography in 80 Wood Engravings*.

First time donor **PATRICK WARNER** donated digital copies of drafts for both published and unpublished works, reviews, and other files relating to his writing. Patrick Warner has published five collections of poetry:

All Manner of Misunderstanding (2001), *There There* (2005), *Mole* (2009), *Perfection* (2012) and *Octopus* (2016). His two novels are *Double Talk* (2011) and *One Hit Wonders* (2011). Warner grew up in Claremorris, County Mayo, Ireland. He moved to Canada in 1980 and currently resides in St. John's, Newfoundland.

TERRY WATADA added a second accession to his papers with drafts and proofs for his two novels: *Kuroshio: The Blood of Foxes* (2007) and *The Three Pleasures* (2017), both concerning the Japanese immigrant experience in British Columbia.

Our sincere thanks to everyone who contributes to growing our rich and varied collections. We are very grateful to iSchool graduate students Susannah Walker and Khadija Alexander for their excellent work and wish them all the best. We would also like to thank the many people who help us in our work, including Raj Ramcharan and his staff in the Shipping and Receiving Department, our wonderful colleagues and faculty, and the researchers and visitors who contribute to the success of the library.



THANKS A MILLION: REDISCOVERING A ROYAL PATENT

Timothy Perry

Medieval Manuscript and Early Book Librarian

EVERY YEAR, IN August, the Fisher Library closes to readers for two weeks to allow staff to undertake a variety of collection management projects. One of the added benefits of this closure is that it inevitably brings to light items that the Fisher's current staff may not have worked with before, or of which they may even be unaware. As a result, these 'gifts from the stacks' can be integrated into classes, open houses, exhibitions, and the like. This August we rediscovered a particularly important landmark in the history of the University of Toronto's library holdings: the millionth addition to the central library collection.

This millionth addition comes in the form of a royal patent issued to Troilus de la Roche de Mesgouez (1536–1606), Marquis de la Roche-Mesgouez, whereby he is appointed 'gentilhomme ordinaire de la chambre du Roi' ('gentleman ordinary of the King's chamber', i.e. chamberlain). The patent was issued in October 1563, and so the king in question

is Charles IX (1550–1574). Charles was only thirteen at the time, however, and although he had attained his legal majority two months before the patent's issue, real power still lay with his mother, Catherine de' Medici (1519–1589); the patent was in fact issued in the name of the king and 'la Roynne sa mere' ('his mother the Queen').

La Roche's eventful, chequered career in service to the French crown began as page to Henry II (1519–1559). Indeed, the patent explicitly states that his appointment as chamberlain is in recognition of his service to Henry and his successor Francis II (1544–1560). The young royal page came to the attention of Henry's wife, Catherine de' Medici, whose favour he gained. A succession of appointments followed, culminating in 1578 in his being named Viceroy of New France, a position that not only conferred governorship over the French territories in North America, which as yet included no permanent settlements, but also brought the

potential of rich profits from involvement in the fish and fur trades.

Keen to capitalize on his new position, La Roche quickly set about preparing an expedition across the Atlantic, but neither this nor the two that followed involved much in the way of smooth sailing. The first expedition, which set out in 1578, met with immediate disaster when the British, who suspected La Roche of being in league with Irish insurgents, sent four ships to intercept him. La Roche was captured and sent back to France. A second expedition set sail in 1584, but the lead vessel sank while still off the coast of France, and La Roche's efforts again came to nothing. Further progress was delayed by renewed hostilities in the French Wars of Religion, with La Roche spending seven years as a prisoner of the Catholic League.

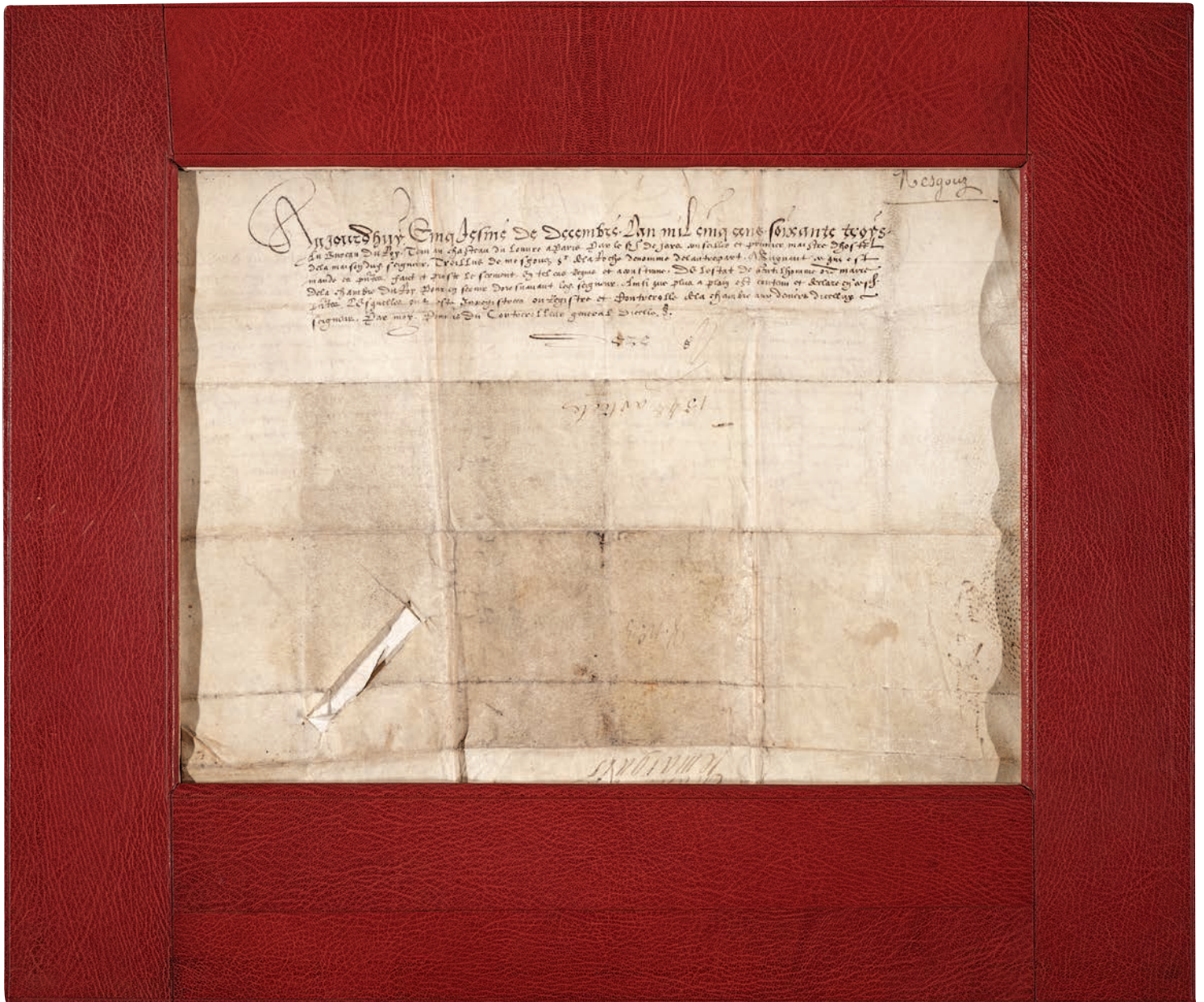
Finally, in 1598, a new expedition set out, this time under the auspices of Henry IV (1553–1610). This expedition initially met with greater success, and La Roche was able to establish forty colonists and ten soldiers on

Sable Island. A lonely strip of sand and scrub some two hundred miles southeast of Halifax, the island seems an unlikely, unpromising location to modern eyes, but it was both well-stocked with seal and walrus, valuable for their skins, and well-situated to exploit the vast fisheries of the North Atlantic. Life on the island was harsh, however, and after four years those colonists who had not succumbed to the conditions mutinied, at least in part because La Roche stopped sending their annual allotment of wine. Eleven of the mutineers were sent back to France in 1603, but instead of standing trial

they were each given a generous cash payment, much to their delight and La Roche's disgust. The colony appears still to have existed in 1604, but was abandoned within a few years. Though unsuccessful in his attempts to establish a permanent settlement, de Mesgouez continued to play an active role in the nascent transatlantic trade until his death in 1606. The town of La Roche, Quebec is named in his honour.

The patent in the Fisher Library is written on parchment in a neat, professional hand. Though signed by neither Charles IX nor Catherine de' Medici—it bears only the

signature of one Bourdin, perhaps Jacques Bourdin, seigneur de Villeines, Charles's Secretary of State for the Navy—the patent does preserve the remains of the royal seal. Moreover, its association with an important figure in the early colonial history of what would become Canada lends the patent great potential for use in classes and exhibitions. The patent was originally added to the central library collection in 1962 through the Varsity Fund, and as such this 'gift from the stacks' was originally a gift of the alumni of the University of Toronto.



OPENING PAGE: Royal patent appointing Troilus de la Roche de Mesgouez as chamberlain in the court of Charles IX of France. **ABOVE:** Dorse of the patent, with a brief description of its contents.



GIFTS FROM THE SECOND BASEMENT: REDISCOVERING THE ACADEMY OF MEDICINE OF TORONTO'S ARCHIVAL COLLECTION

Alexandra K. Carter
Thomas Fisher Rare Book Library

OUR ANNUAL CLOSURE allows us time to shelf-read, tidy, and reorganize, but also time to revisit items and collections that have perhaps been overlooked in recent years. This was the case when I was able to spend two afternoons in August down in the library's second basement with dozens of boxes labelled 'Toronto Academy of Medicine'. The Academy's archival collection, along with several significant medical book collections (including the T. G. H. Drake Collection of paediatric medicine, the Kilborn Collection of Chinese medicine, and the Academy's own library) came to the Fisher Library in 1991. While the book collections have seen near constant use, the archival collections seemed to be languishing in the second basement, perhaps, as I soon discovered, because their records are still available only in card catalogue format. Despite the fact that several signs in

the Fisher Library state that 'card catalogues were discontinued in 1980', currently the only way to find the Academy of Medicine archival collection is to come to the library and sift through the original card catalogue once prepared by the Academy's librarians.

The Academy of Medicine of Toronto was a professional medical society founded in 1907 with the amalgamation of at least four smaller, overlapping societies: the Ontario Medical Library Association, the Toronto Pathological Society, the Toronto Clinical Society, and the Toronto Medical Society. Bringing together physicians and medical experts from across Ontario, the Academy became one of the most prominent centres for professional medical discourse in North America, boasting over one thousand members at one time. Members established both a museum and substantial medical library in Toronto. Fortunately for librarians

and historians of medicine, the Academy considered rare books and archives an integral part of a medical library. The Academy's Library Committee wrote in 1918 that 'no student of medicine today studies the circulation of the blood by Harvey's treatise yet our library would be lacking a great treasure were it absent from our collection' (referencing William Harvey's *De motu cordis*, Frankfurt: Sumptibus G. Fitzeri, 1628). Given the Academy's significant contributions to medicine (and the history of medicine) in Canada for almost a century, it seemed a shame that the archival collections housed at the Fisher might now be overlooked by researchers. In what follows I will highlight some of the most interesting items that I rediscovered while revisiting the collection's three thousand-odd archival items, hoping to bring attention back to this rich resource for Canadian medical history.¹

and chemist Louis Pasteur (1822–1895), best known for his early advances to the science of fermentation, pasteurization, and vaccination. The letter is addressed to ‘My dear Mr Calmette,’ or Leon Charles Albert Calmette (1863–1933), a colleague of Pasteur’s who developed one of the first anti-tuber-

that the Liquor Control Act overturned prohibition in Ontario, and established the Liquor Control Board of Ontario. With these letters was a note by Sir William Osler (1849–1919), co-founder of Johns Hopkins Hospital and noted Canadian doctor. The autograph note, titled ‘causalgia (thermalgia),’ is evidently an entry for an edition of his textbook, *The Principles and Practice of Medicine*, which was first published in 1892.

But perhaps the most exciting find was a group of holograph prescriptions prepared for the first Prime Minister of Canada, Sir John A. Macdonald (1815–1891). Much has been written about Macdonald's health issues later in life, particularly in regard to his supposed propensity for overindulging in alcohol.ⁱⁱ The prescription for a 'Liver Course' would certainly support these claims. So too would the prescription for 'The Rhubarb Powder', composed of an exhaustive mix of herbs and compounds intended to treat gastro-intestinal ailments: *Rheum palmatum*, or Chinese rhubarb, for constipation; sodium bicarbonate, an antacid; magnesium powder, a laxative and antacid; ginger root, for nausea; and oil of peppermint, for general stomach upset.ⁱⁱⁱ

While these prescriptions in isolation may not provide sufficient data upon which to draw any solid conclusions, they offer an exciting and intimate glimpse into the personal life of one of Canada's most important historical figures.

In addition to the individual items from several of Canada's most notable medical figures, the Academy of Medicine collection includes the personal papers of dozens of lesser-known but no less important doctors who were active in and around Toronto during a critical period in the history of the professionalization of medicine in Canada. In the next few months we hope to migrate the Academy of Medicine's card catalogue to a more accessible online format so that researchers might also rediscover the Academy of Medicine and its significant contributions to medicine in Canada.

[illegible]

Thanks to the Academy of Medicine's impressive membership, its archival collection includes some of the most important names in British and Canadian medical history. In one archival box alone, I found autograph letters from Christopher Widmer (1780–1858), one of the most prominent figures of Upper Canadian medicine; Canadian Prime Minister Wilfrid Laurier (1841–1919); and British surgeon Joseph Lister (1827–1912), the pioneer of antiseptic surgery. There is also an autograph certificate by Sir William Beatty (1770–1842) who served as surgeon aboard the *HMS Victory* during the Battle of Trafalgar in 1805.

Another surprising item was a rather lengthy autograph letter from French microbiologist

i The archival collection at the Fisher Library should not be confused with the administrative records of the Academy of Medicine Toronto, which are housed at the City of Toronto Archives.

ii See Martin, Ged, 'John A. Macdonald and the Bottle,' *Journal of Canadian Studies*, vol. 40:3 (2006), pp. 162-185).

iii Many thanks to Katherine Lepik, Pharmacist and Research Coordinator at the Pharmacovigilance Program, B.C. Centre for Excellence in HIV/AIDS, for her assistance in parsing the medical abbreviations in the Macdonald prescriptions.



THE BEULAH KNOX BOOKPLATE COLLECTION

Andrew Stewart

Thomas Fisher Rare Book Library

THE BEULAH KNOX Collection comprises approximately six hundred bookplates that range in date from the late seventeenth to mid-twentieth centuries, as well as several related books and periodicals. The bookplates are mainly on paper, but there are several gold-tooled on leather, which may have been removed from the bindings themselves. They are mainly American, but English, German, Dutch, and Italian examples are also included.

The collection was assembled by Beulah Gillet Knox (1895–1978). Originally of Painesville, Ohio, Beulah moved to Toronto following her marriage to Thomas F. McIlwraith (1899–1964), who was a professor of Anthropology at the University of Toronto. Little is known about how the collection was amassed, other than that it was assembled mainly from 1909 to the early 1920s. The collection was donated to the library in early 2019 by Thomas McIlwraith and Duane C. McIlwraith.

What makes the Beulah Knox Collection so special is that not only was she collecting during what has been called the ‘golden age’ of American bookplates, but also in a period when collecting bookplates was a popular pastime. Even more interesting is that she seems to have sought out the bookplates of other women, many of which include images of women engaging with books, such as Barbara Allen’s, which shows a young woman reading in a garden while a cat rests placidly nearby. The personalities of the owners of these bookplates were captured not just in the images with which they chose to express themselves, but also in the inscriptions. The bookplate of Beatrice Agnes Webb features an open book that reads ‘Many Men, Many Opinions.’ The image above this line is of a spider web surrounded by flies, with Beatrice’s initials either caught in the middle, or perhaps representing a spider. Either way, in addition to being a witty play on words with her last name, it also speaks volumes about her personality.

The collection includes bookplates of women of renown such as the armorial bookplates of the abolitionist and author Harriet Beecher Stowe (1811–1896), and of Louis XV’s colourful mistress, Jeanne Bécu, Comtesse du Barry (1743–1793). It also contains the bookplates of many lesser known women, but with no less compelling stories. The bookplate of Emma Shields Nunemacher Carleton (1850–1924) is centered on the image of a bookshop bearing the Nunemacher name. Emma, whose father ran a book shop in Albany, New York, was a poet who contributed to numerous newspapers and magazines, but who also operated a bookselling business by mail. Although she had no physical storefront she wrote at the head of her business letters ‘The Un-Beknownst Bookshop’ or ‘The Unbeknownst Literary Shop.’ The bookplate of Geraldine, Countess of Mayo (1863–1944) also provides an interesting back story. Her bookplate, dated 1894, shows two women, one playing a cello and the other reading beside her,

OPENING PAGE, LEFT TO RIGHT: Bookplates of Barbara Allen, Emma Shields Nunemacher Carleton, and Beatrice Agnes Webb. **BELOW, LEFT TO RIGHT:** Bookplates of Lucie Schultz and Geraldine, Countess of Mayo.

both surrounded by a border of flowers. Lady Mayo was an avid gardener who became so celebrated for her garden that a *Narcissus* flower, 'the Countess of Mayo', was named after her. In 1923, during the Irish Civil War, her home, Palmerstown House, was burned down after family and staff were given twenty minutes to evacuate. Rather than rescue her valuables,

Although it appears that Beulah made a point to collect the bookplates of women, she also acquired those of men, as well as institutional bookplates from associations and schools. These include the engineer, author, and antiquarian, William Bragge (1823–1884), who was especially known at the time for having amassed a library specifically dedicated

the library including the Susan Armstrong and David and Grant Johnston Collection of approximately one hundred nineteenth-century British bookplates, gifted in 2008 and a collection of several hundred Canadian bookplates purchased in 2015. Additionally, the library holds a number of collections of bookplates by specific artists such as Alexander

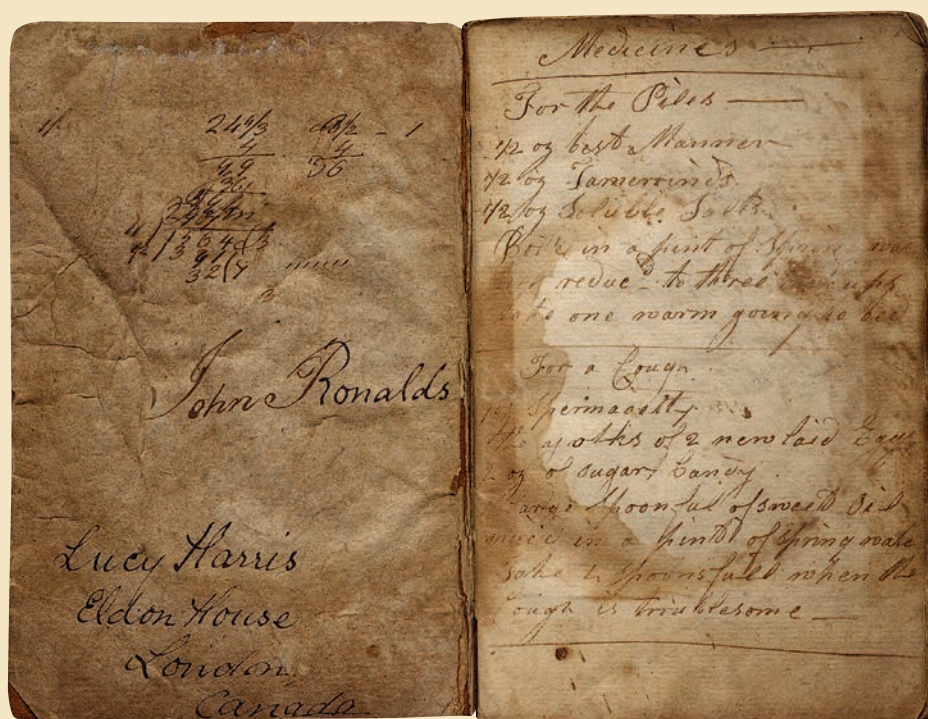


Lady Mayo used the time to set her chickens free. Most of her belongings perished, although at least one book was saved: a gardening diary which has since been published. The bookplate dated 1894 is intriguing as it suggests either that the book itself had been transferred from her collection prior to the burning of Palmerstown House, or that there may have been others that survived the fire. It is certainly easy to get lost researching the people behind these often highly personalized bookplates.

to all things tobacco. Another bibliophile represented in the collection is Frederick W. Skiff, whose considerable library of materials dealing mainly with literature and history was sold on his death in 1947. This date of dispersal, as well as those of other collectors, such as Henry A. Sherwin, whose collection was sold in 1946, indicate that Beulah continued her collecting long after she moved to Canada.

This collection of bookplates complements the many others that have made their way to

Scott Carter, Stanley Harrold, Thoreau MacDonald, and Leslie Victor Smith. There are also thousands of bookplates in the library that remain as marks of ownership in the books into which they were pasted. The Beulah Knox Collection will greatly enrich these holdings and provide further avenues for research in this area.



HAVE MANUSCRIPT, WILL TRAVEL

Liz Ridolfo

Thomas Fisher Rare Book Library

IT IS NOT often that a manuscript will leave the Fisher Library, but recently one of our culinary manuscripts took a day trip to London, Ontario for a special event at Eldon House.

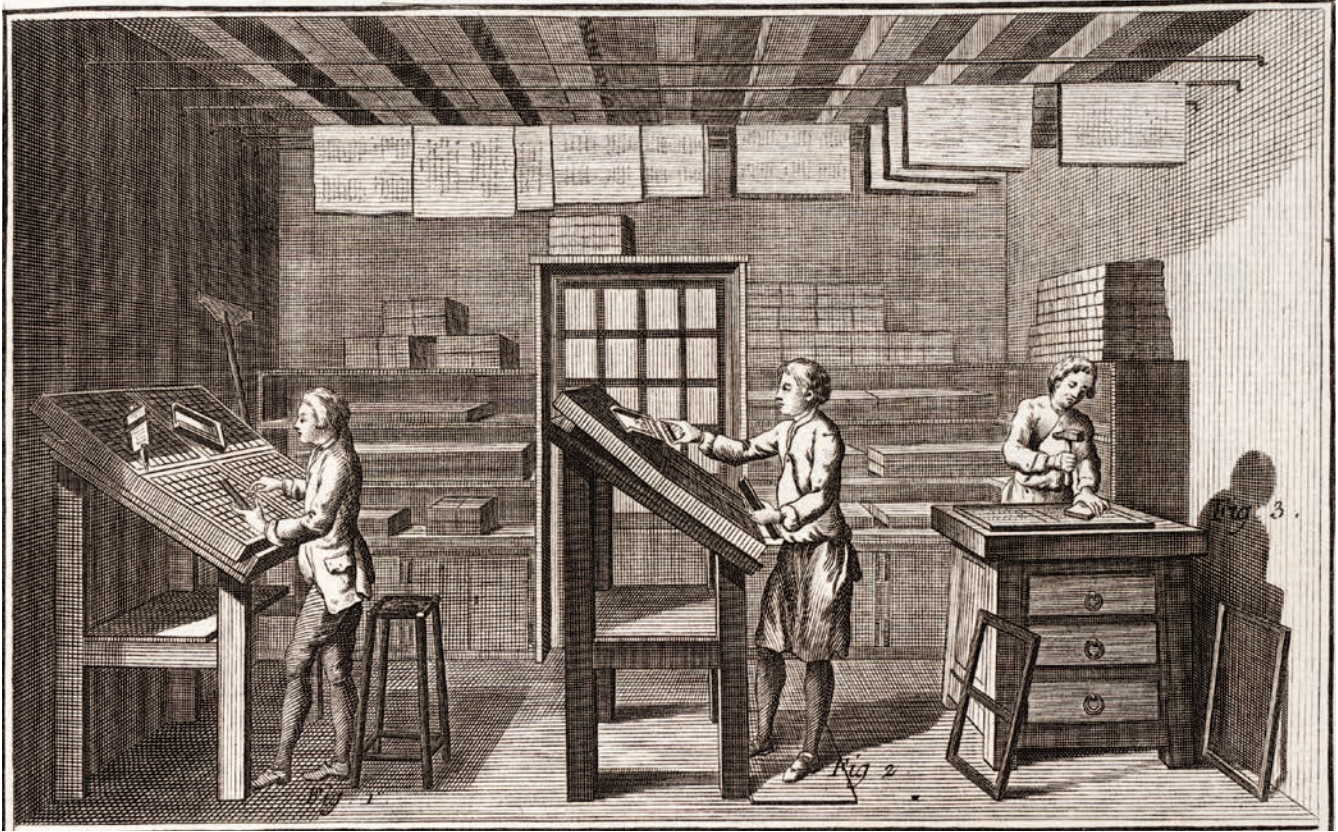
During preparation for last year's Fisher exhibition *Mixed Messages: Making and Shaping Culinary Culture in Canada*, I noticed that one of the culinary and medical receipt books bore the autograph of 'Lucy Harris, Eldon House, London Ont.' on the front flyleaf. The cookbook was donated to the Fisher Library by the Harris family in October of 1956, and the inscription and provenance allowed for a fuller understanding of the manuscript and its context. Many culinary manuscripts are unattributed, and can only be roughly dated and geographically placed.

The Harris family have archives at the University of Western Ontario, and Lucy's diaries were published by the Champlain Society as *The Eldon House Diaries* in 1994. I reached out to staff at Eldon House, London's oldest residence, to share this finding and the digitized images of the manuscript, and they enthusiastically suggested we plan an event around the manuscript.

Lucy Ronalds Harris (1845–1901) married into the Harris family, and began living at Eldon House in the late 1880s, although the manuscript was probably created earlier than that by members of her mother's side of the family. The house was donated to the city of London in 1960, along with all of the furnishings and contents that had belonged to the four

generations of the Harris family that had made it their home. Shortly thereafter it began operating as a house museum. This past October, Dr Irina Mihalache of the Faculty of Information and I brought the manuscript back to Eldon House for a visit after its sixty-three-year absence. We gave a presentation on Canadian culinary culture and domestic service based on our recent Fisher exhibition; during this event participants made rose toner from a medical receipt written in the Harris cookbook. Guests were thrilled to see a document that had once belonged to a member of the household, and in this way, a sixty-three-year-old gift had an impact on the present generation, inspiring new connections and new relationships between our institutions.

ABOVE: Flyleaf of Lucy Harris's culinary and medical receipt book (left); recipes for medicines 'For the Piles' and 'For a Cough' (right).



FISHER SUMMER SEMINAR 2020

‘LEARNING AND TEACHING WITH EARLY PRINTED BOOKS’

BOOKS PRINTED DURING the first centuries of the printing press form a core of the Western canon and our libraries. Many of us can immediately name important books from that period: the Gutenberg Bible, Copernicus’s *De revolutionibus*, Shakespeare’s First Folio, and the *Encyclopédie*. But such an emphasis on importance both makes working with books from the hand-press period intimidating, and misrepresents the vast majority of printed works from that period. In this three-day seminar, we will demystify the hand-press period by working hands-on with items from 1450–1800,

learning the basics of how they were produced, from papermaking to presswork to bindings. During this process we will also explore why such details matter, considering how we can use such bibliographic knowledge to better understand the textual and cultural histories of the objects we work with. Throughout the seminar we will highlight ways in which we can use our newly developed expertise to draw in more explorers of early printed books.

Sarah Werner (sarahwerner.net) is the author of *Studying Early Printed Books, 1450–1800: A Practical Guide* and the creator of <http://www.earlyprintedbooks.com>. She earned

her PhD from the University of Pennsylvania in Shakespeare studies and taught courses on bibliography and book history at the Folger Shakespeare Library for nearly a decade.

The seminar will take place from Monday 1 June to Wednesday 3 June 2020.

The call for applications will be sent out in December 2019; the deadline for completed applications is Friday 31 January 2020.

Application forms are available for download at fisher.library.utoronto.ca/summerseminar2020.

May 4th 1847.
 I received your letter
 which was Note by I have seen & suppose it was
 By the hand of Cape and the face of Richard
 the first with & suppose Mister Kemp engaged
 you may give my best respects to all my Parkings
 and play fellows let them I am quit well and
 getting on well my drill is but play to me
 and I do it with the greatest of pleasure I shall
 be his most drill in about 6 or 8 weeks near
 the number of young men which drill with me
 are twenty one fine young lads there is only
 five English lads out of the twenty 6 of us
 the number of lads that is learning drill
 is about 100 and sixty fine lads
 you may tell James Thomas friends that
 he is getting on very well and enjoying a
 good state of health and strength
 But After all this thear
 is at this time this county aspersely
 drefel sits to be seen for my part i go
 i go but litel way about but i have eye
 witnessed wimen Drop doon and die true Starvation
 chldring lay dien in the streets the poorhouses
 fool and Room for no more thear they are Din fast
 Sum they have cofens and sum don they dig a
 About 3 feet Deep and poot thaim in it is drefel to see
 thear Baring grounds

97
 Imperial German Hospital
 Dalforten
 S. Africa.
 9.7.00.
 My dearest Mother.
 Still plenty of work still
 plenty of work - & with very little 'feh
 news. De batt still unengaged & the Boers
 still busy round Pretoria. But thank goodness
 we are now taking strong measures. Day after
 day sees from after from burnt & thank
 heaven for it. Hitherto the Boers have been
 laughing up their sleeves at us. For if cornered,
 they surrendered, we allowed back to their farms,
 & then provided our army with goods at
 most exorbitant rates, until they were again
 free to form a commando immediately the
 troops departed from the neighbourhood. Now
 things are different. Every farm to which the
 power has not returned is burnt to the
 ground. The Boers just arrived into camp a
 cool-purson named Ingram - from camp. He

ACROSS CONTINENTS AND ISLANDS: ONE FAMILY'S WAR CORRESPONDENCE

P. J. Carefoote

Head, Department of Rare Books and Special Collections

THROUGH THE GENEROUS philanthropic support of Helmhurst Investments Limited and the assistance of a Movable Cultural Property grant from the Department of Canadian Heritage, the Fisher Library became home to the letters of General James Wolfe in 2013. Much, of course, was rightly written at the time about that important acquisition. Given that Canadians tend to think of Wolfe exclusively from the perspective of his military achievements, this vast archive of his correspondence, written to his parents and brother, not only helps to humanize a complicated historical figure, but also provides an interesting insight into the mid-eighteenth-century British and North American societies that produced him. Now, some six years later, another collection has joined it, that though on a somewhat smaller scale, does something very similar for the nineteenth and twentieth centuries.

In the spring of 2019, while visiting with donors Jane and David Atkins (who had previously gifted the Fisher with the heritage library from the seigneurie of Murray Bay, Quebec), Mr Atkins mentioned that he had a rather extensive collection of letters and materials spanning several generations of his family who had seen military service on behalf of the United Kingdom. After seeing just a few samples, it became clear to me that these would be of immense interest to our researchers as they try to understand the social history behind the conflicts in which British soldiers had served. The first cache of letters, written from Robert Barnard (1830–1854) of Bunwell in Norfolk, to his parents George and Lucy (née Mullinger), trace his first tentative days in military service through to only weeks before his death in 1854 during the Crimean War (1853–1856). Robert was evidently not formally schooled, but was able to write words as they

sounded to him. As a result, what is perfectly preserved on paper is his distinct Norfolk accent, with 'Sartaday' in place of 'Saturday', 'poot' instead of 'put', and 'felears' rather than 'fellows'. Among the most striking passages in his early correspondence while stationed in Ireland in 1847 is his (unpunctuated) description of the plight of the Irish at the height of the Great Hunger.

'After all this thear is at this time this county aspersely drefel sits to be seen for my part i go but litel way about but i have eye witnessed wimen Drop doon and die true Starvation chldring lay dien in the streets the poorhouses fool and Room for no more thear they are Din fast Sum they have cofens and sum not thay dig a hool About 3 feet Deep and poot thaim in it is drefel to see thear Baring grounds and if you go in the streets thear thay are after you Begen for a haipany teling you thay are hungry and wear you see on woman or child with shos on you see a hundred with out aney.'

He also quite regularly chastises his family for not writing him frequently enough. With some petulance he comments on this fact to his 'Farther and Mother' in a letter penned at 'Camp Allydin', in Turkey on 18 June 1854. 'Not that it troubles me much', he claims, 'But still I will tell you all off for your neglect.' Sergeant Robert Barnard of the 77TH Regiment of Foot was killed in action at the Battle of Inkerman on 5 November 1854. According to family lore, on that day his mother suddenly stopped walking in the garden and said 'something has happened to Robert.'

Robert would die childless, but his sister Mary Ann (1840–), who married William Atkins of Norwich, would have several children, among them John (1875–1963). Like his uncle, he too wrote home to his mother from battle, but this time the front was South Africa during the Second Boer War (1899–1902). John, who had trained as a physician at Guy's Hospital in London before enlisting, spends much of his extraordinarily detailed correspondence describing the unsanitary conditions in which the men were housed, the amorality of some soldiers in the face of the enemy, as well as the medical treatments he witnessed and in which he participated as a staff member of the Imperial Yeomanry Hospital. Issues of race also arise, as he describes to his mother in a letter dated 5 May 1900.

'Each of us has a week in turn as medical officer of the blacks & this week it is my turn. Crawling in & out of the hovels in which they are crowded together like pigs, is exceedingly interesting, dirty & disgusting. The other day I went over to see one of them who was very ill. I found he was suffering from typhoid with pneumonia as a complication. As he had no food, I sent over some meat extract for making beef-tea, giving one of the natives explicit directions as to how to make it. On revisiting the fellow in the evening we found that he had been given the cork of the

jar – ground up – followed by the meat-extract in spoonfuls just as it was. Small wonder he died.'

John would survive the war and return to London, becoming a Fellow of the Royal College of Surgeons in 1903. The First World War, however, would see him leave his practice in London for France, now a colonel in the Army Medical Service. His service, besides the practical, was also compassionate. In November 1915, he writes to his sister Lucy that his volume of correspondence has increased dramatically as a result of his work in the field.

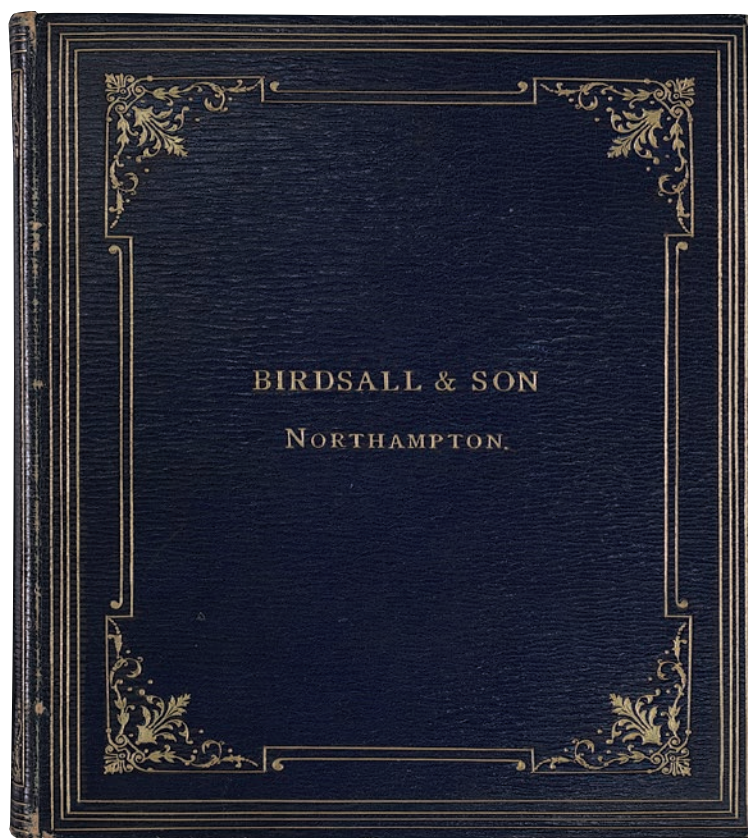
'Men who are hit or ill ask me to write to their mothers, wives, sisters & sweethearts & this opens up a big correspondence, for the people at home very naturally write & ask for details & want to be kept informed as to just how their belongings are going on. So I, always rotten as a correspondent, find myself filling up every spare moment with letters & some of them are pretty difficult to write especially when the news I have to give is bad.'

John would be knighted for his contributions to the war effort in 1919 and go on to a distinguished career as a medical practitioner, serving as personal physician to



several members of the royal family, including the Duke of Connaught (who had been Governor General of Canada) and Queen Victoria Eugenie of Spain, son and granddaughter of Queen Victoria respectively. At King's College, London, he was instrumental in establishing Queen Elizabeth College, an institution of higher learning specifically aimed at improving the teaching of domestic science and home economics for women. Indeed, women's health and hygiene had long been a professional concern. Even as a young doctor at Guy's he would routinely encourage the women of the local borough (Bermondsey) to boil their water, wash their hands regularly, and drink tea for their own and their family's well-being.

Over the course of the last few decades, the Fisher Library has been expanding its archival holdings of soldiers' letters and diaries from the First and Second World Wars, and the Atkins donation is yet one more example of how invaluable these records can be for understanding the day-to-day existence of combatants as well the family and friends they left behind, awaiting their return. There is much more, however, than war correspondence in this latest gift from the Atkins family. When taken altogether, these records offer an intriguing and important window into the past, particularly that transitional moment when the long nineteenth century finally gave way to the twentieth with the First World War. The letters, receipts, and citations complement (and sometimes contradict) the official history recorded by governments, militias, and regiments, and therefore serve as primary sources that will help researchers to see and understand more. As the generation of Second World War veterans quickly passes from our sight, it is our hope that their literary legacy will also continue to be valued and preserved in special collections like ours through the gifts of our friends, new and old.



NEW ADDITIONS TO THE BIRDSALL COLLECTION

David Fernández

Thomas Fisher Rare Book Library

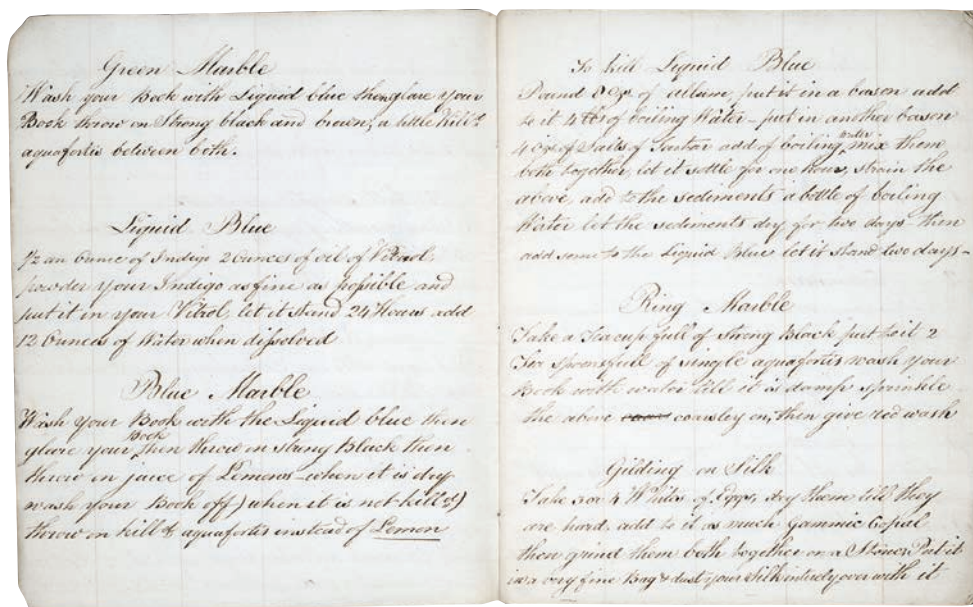
ON 14 JULY 1881, the English printer and bibliographer William Blades (1824–1890) answered one of several letters from Richard Birdsall (1842–1909) on the particular subject of harmful insects to books. ‘The monstrous rascal you sent me arrived safely this morning’, he writes, ‘I never saw such a one before, though I wish I could keep him till his change came, for the British Museum naturalists do not care to examine worms but only the perfect insect.’ Blades thanks Birdsall for sending the insect before he refers to a dispatch of thirty-six books sent a week prior in order to have them bound by the Birdsall & Son bookbinding firm. At the time of their correspondence, William Blades was well-known for his pioneering work *The Life and Typography of William Caxton* (1861–1863), while Richard Birdsall was an expert practitioner and scholar of European bookbinding in his own right. The letter, along with three others and pieces of printed ephemera, is safely preserved within the pages of an annotated copy of the

11 Abchurch Lane
July 14. 1881.
R. Birdsall Esq
My dear Sir
The monstrous
rascal you sent me
arrived safely this
morning. I never
saw such a one
before, & only wish I
could keep him till
his change came, for
the British Museum
Naturalists do not care
to examine worms

first edition of Blades’s *The Enemies of Books*, published in London in 1880, and at one point part of the Birdsall & Son reference library in Northampton.

The Fisher Library recently acquired a portion of what was certainly an impressive collection of books on the art of bookbinding. Richard Hayes made this outstanding donation in honour of his grandfather Anthony Birdsall (1877–1972), who served as the last head of the firm until it closed in 1961 and remained an avid bookbinder for the rest of his life. Birdsall & Son of Northampton was led by five generations of the family, starting in 1792 with William Birdsall (1750?–1826) who expanded the bindery by adding a post office, a bookshop, and a circulating library. In the 1840s, William’s son James sold the firm to Anthony Birdsall (1819–1893) who, along with his son Richard, transformed the family business into one of the main bookbinding firms in Great Britain. The Birdsall copy of *The Enemy of Books*, bound in brown goatskin

OPENING PAGE, TOP TO BOTTOM: Cover of album of photographs of bindings and views of the Birdsall & Son premises around 1900. Letter from Richard Birdsall to William Blades. **THIS PAGE, CLOCKWISE FROM TOP LEFT:** Two photographs of a fine binding by Birdsall & Son. Two photographs of the Birdsall & Son firm around 1900. Notebook of recipes taken from a book of Wiles Codgbrook (1794–1846) of Northampton.

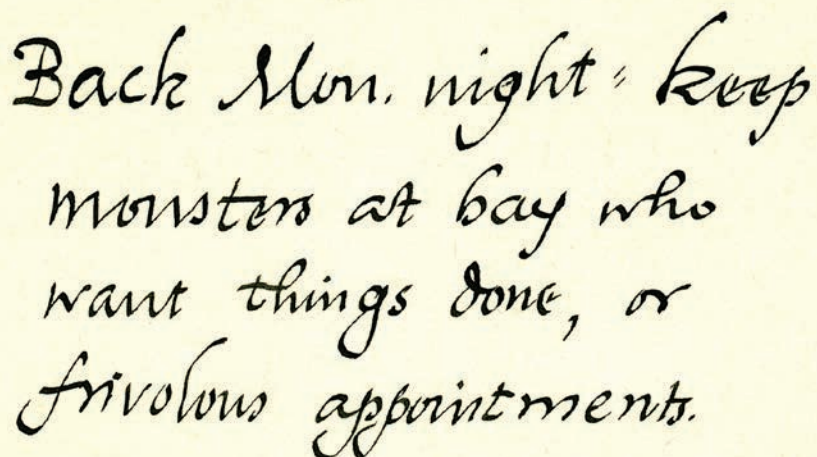


and cloth, is just one example of the research opportunities offered by the new additions to the Birdsall Collection, which was originally purchased by the Department of Rare Books and Special Collections in 1968.

The additions to the collection include 130 titles on bookbinding, comprising historical and reference works on the European craft with a focus on the English tradition. Exhibition catalogues, technical treatises on bookbinding, papermaking, and the conservation of books are also part of the new additions. Most of

these volumes are bound in the typical trade and fine bindings produced by the Birdsall & Son firm over its 170 years of operation. In addition to the published reference works, a new accrual of business records and research material on bookbinding will present scholars and students with significant insight into the operation of the firm. Some notable additions to the archival holdings include the earliest extant sales ledger for the year 1844; several business ledgers with information on apprentices (1845), purchases made after 1875, and

business circulars and other printed ephemera for a period of more than three decades. The donation also includes one large album of original binding designs begun by Anthony Birdsall in 1819, which includes entries up to 1893. Two sample books, both bound in straight-grain blue goatskin with tooling in gilt, showcase photographs of fine bindings produced by the firm as well as views of their premises around 1900. Apart from the business records, the donation incorporates examples of research notes collected by members of the Birdsall family, such as an early notebook with recipes from the first quarter of the nineteenth century, numerous samples of marbled paper used as endpapers, and albums of proofs of finishing tools on paper. Finally, more than 130 individual finishing tools were also added to the collection, together with one finishing press, one plough, and one set of two plough-boards, all of which were used by the elder Anthony Birdsall and subsequent Birdsall binders.



Back Mon. night: keep
monsters at bay who
want things done, or
frivolous appointments.

THE COLLECTION THAT DAVIS AND DAVIES BUILT: THE PAPERS OF ROBERTSON DAVIES

Danielle Van Wagner

Dewan Librarian, Thomas Fisher Rare Book Library

DR RICK DAVIS (1944–2014) first encountered the writing of the famous Canadian novelist Robertson Davies (1913–1995) in 1975, during a third-year North American Literature class at the University of Guelph. Davis would go on to become a family physician, but he emphasized the connection he felt with Davies in a 2006 interview with Val Ross (1950–2008): ‘The author who stuck with me most was Davies, because he wrote a great story. And I loved how he broadened my vocabulary . . . Davies was a fascinating man to look at.’ That class would spur a four-decade-long fascination; Davis would acquire his first Davies book in 1980 and eight years later would strike up a friendship with both the writer and his secretary, Moira Whalon (1924–1998), both of whom began to send him books, letters, and drafts as gifts. Davis became a prolific collector, recognized by many Canadian antiquarians

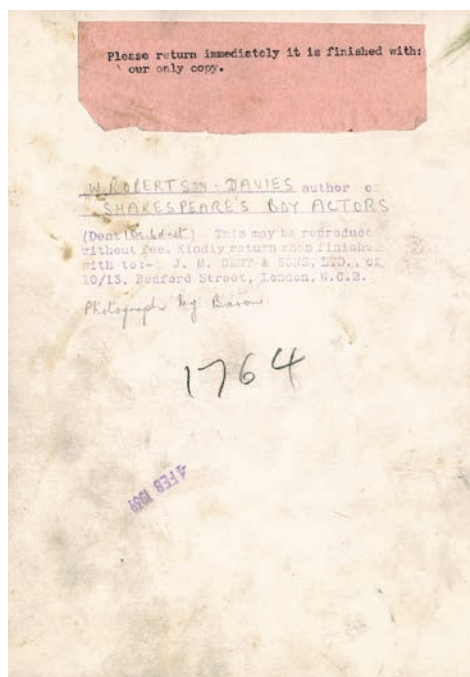
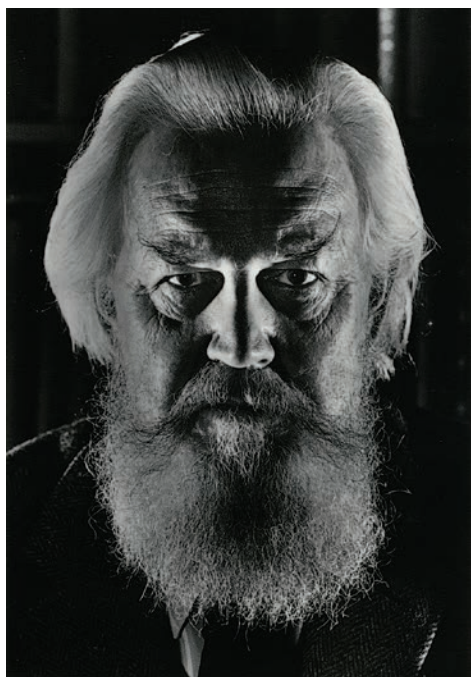
who knew to call him first when a new item on Davies arrived on their shelves.

In turn, Davis used his medical knowledge to assist Davies. In December 1989, Davies penned a letter to Davis to thank him for his Christmas gift and to query his medical experience for his upcoming book. ‘Readers are quick to notice any mistake. I am not writing a murder mystery, but my book begins with a murder, and I don’t want to say anything stupid’, Davies said when he queried the finer points of being struck on the head. The book was *Murder and Walking Spirits* (1991), in which the lead character is killed on the first page. Davies would subsequently ask similar questions for *The Cunning Man* (1994), stating, ‘I want to make use of a poison which is virtually instantaneous in its effect, and so far I have not been able to run one down.’ For his efforts, Davis was included in the acknowledgements

of both books.

After Davies’s death in 1995, Davis continued his collecting, as well as his friendship with Davies’s widow and daughters. In 2010, the Davies estate chose to entrust a bulk of archival material to Davis, including correspondence, drafts, and photographs, as well as other material from Davies’s youth. June Davis, Dr Davis’s widow, recently donated his immense collection, consisting of 115 boxes of archival papers and 583 books. Davis’s library contains notable first editions, variants, foreign language titles, and small print runs — including signed and advanced author copies, many of which were referenced by Judith Skelton Grant and Carl Spadoni in their *A Bibliography of Robertson Davies* (2014). The archives relates to all aspects of Davies’s life as an actor, playwright, writer, educator, and public figure and is particularly special as it represents material collected by

OPENING PAGE: Note written by Davies to his secretary, Moira Whalon. **THIS PAGE, LEFT TO RIGHT:** Photograph of Robertson Davies by John Reeves, 1979. Back and front of Davies's first author's photograph, 1939.



Davis on the open market, as well as special keepsakes, and significant items purposefully saved by Davies and/or gifted to Davis. For example, Davies kept his early handwritten poetry and class notes from his time at Oxford (1935–1938), his first ever author's photograph (from 1939), as well as photographs, scrapbooks, playbills, and writing on his participation in theatrical performances at Kingston, Oxford, the Old Vic Theatre, Peterborough, and the Stratford Festival. This is augmented by Davis's clippings of Davies's earliest student writing and acting performances at Upper Canada College (1929–1932) and Oxford, along with first-edition copies from his career as a playwright, and other ephemera from theatre performances in Peterborough and the Stratford Festival. Together this material intersects to provide a comprehensive view of Davies's early life in the theatre.

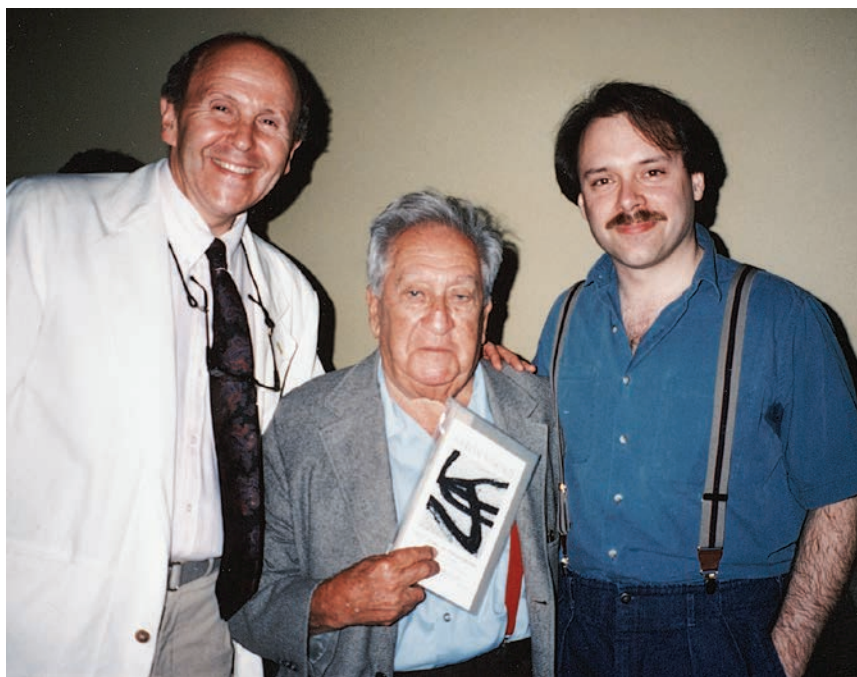
The material related to Davies's career as a novelist is particularly rich. It includes drafts, proofs, correspondence, reviews, clippings, and other promotional materials, along with all published versions and variants. Of especial note are long galley proofs with holograph revisions of *Fifth Business* (1970). When the

editor at Viking dares to refer to a woman of seventy-one as 'old,' Davies displays his well-known curmudgeonly side;—'Dear Editor, 71 is not really old—especially to people over 50. How old are you? Under 30, I'll bet. May God preserve you for another 60 years.' Other highlights include a handwritten letter from Davies's alter-ego, Samuel Marchbanks, which appeared in *Samuel Marchbanks' Almanack* (1967), and holographic notes, early drafts, and proofs for *The Lyre of Orpheus* (1988).

Beyond being a well-known novelist, Davies was also an academic and an educator. He became the founding Master of Massey College at the University of Toronto in 1963 and lived there throughout his residency, teaching classes in English and Theatre until his retirement in 1988. Davies wrote extensively in the press on the founding of Massey College prior to and after its opening, and these writings were painstakingly collected by Davis. At Massey, Davies was renowned for his annual ghost story at the Christmas Gaudy, and these stories were later collected and published as *High Spirits* in 1982. The papers include many of the invitations and programmes for the Gaudy, printed on the Massey College Press, as well as newsletters

and material related to the death of Vincent Massey (1887–1967). Fifty-six handwritten notes to Davies's long-serving secretary put a personal spin on his years there; 'Back Mon. night. Keep monsters at bay who want things done, or frivolous appointments.'

In October 1993, Robertson Davies gave a tribute to Mavis Gallant (1922–2014) at the Harbourfront Centre. In his speech he acknowledged that he, too, had been an often praised subject in Canadian literature. 'It is rather like a martyrdom: the martyr is conscious that he is being tortured because he is a saint, and he is delighted by such enthusiastic recognition of his sanctity, but he has strong doubts if his saintliness merits quite so warm a fire.' Perusing these papers it is clear that Dr Rick Davis never had such doubts, as his collecting tells the story of Davies's life in exhaustive detail that surpasses even *The Lives of Saints*. It is because of him that the Fisher has acquired the papers and books of one of Canada's best known writers and we look forward to them being used by researchers, in classes, and in our own exhibitions and displays.



LUMIERE PRESS COLLECTION

Leora Bromberg

TAL Graduate Intern, Thomas Fisher Rare Book Library

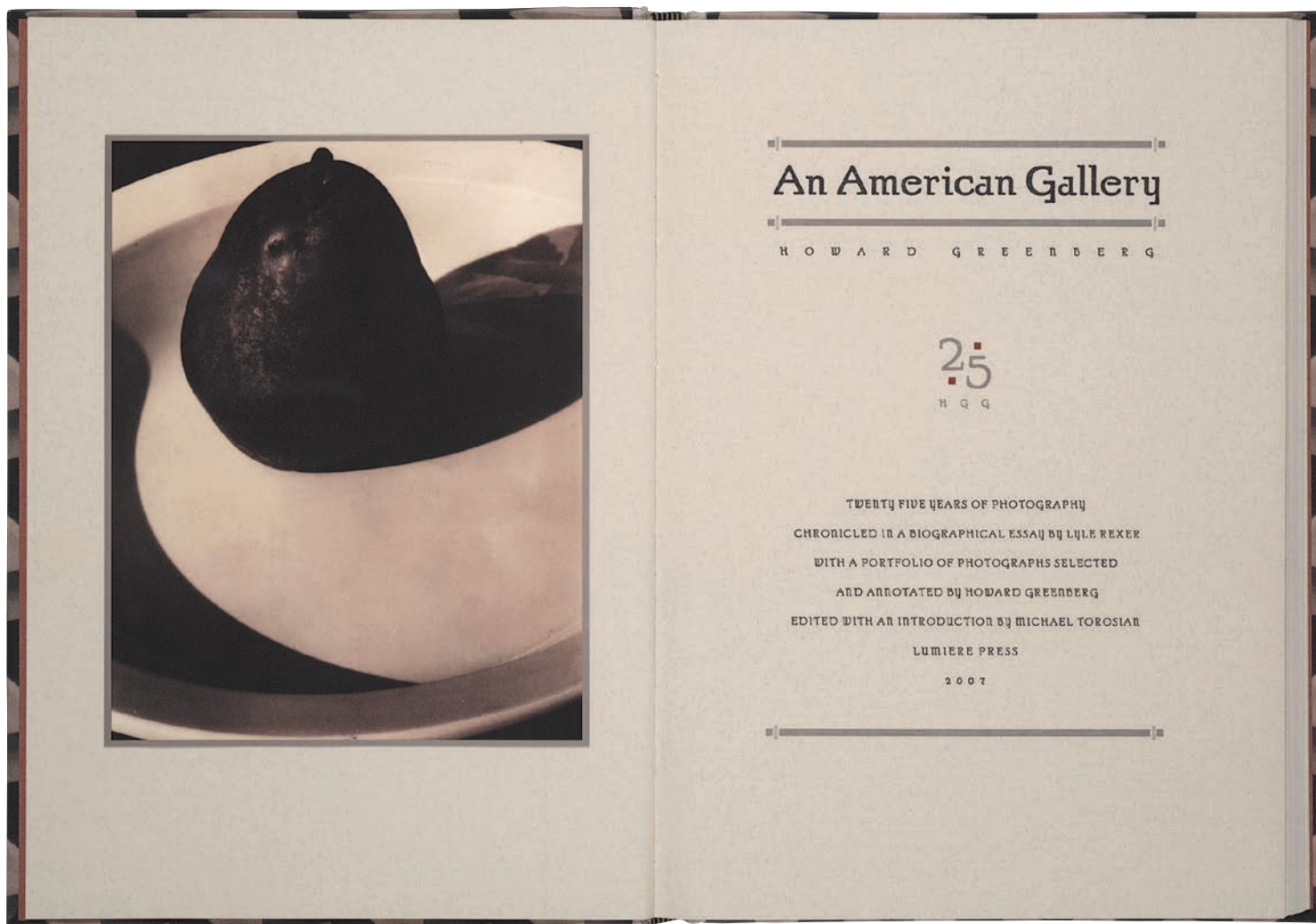
CANADIAN PHOTOGRAPHER MICHAEL Torosian purchased his first printing press in 1981. Having spent much of his childhood immersed in photography books, Torosian came to understand the book as an ideal medium through which to engage with photographic art. Torosian devoted a decade to teaching himself the mechanics of bookmaking, from typesetting and printing to binding, and in 1986 launched his private publishing imprint, Lumiere Press, with the publication of *Edward Weston: Dedicated to Simplicity*. In the spirit of the fine press tradition, the books are entirely handmade and printed in limited editions of 150 to 300 copies, making each volume a unique product of artisanal skill. Today, Lumiere Press is the only fine press in the world devoted exclusively to photography. The press has featured some of the most influential photographers of the last century, many of whom Torosian admired growing up, including Edward Weston, Lewis Hine, Dave Heath, Aaron Siskind, and Saul Leiter.

The Fisher Library recently acquired the Lumiere Press Archives—a collection of drafts, correspondence, manuscripts, sketches, printing tools, and various other materials involved in the production of Lumiere Press publications. From Torosian's personal notes on bookbinding techniques to copper engraving blocks, this archival collection offers a glimpse into the aesthetics and complexity of the letterpress printing process. This fall, the press came into the spotlight at the Fisher through the exhibition, *The Lumiere Press Archives: Photography and the Fine Press*, curated by Michael Torosian and Outreach Librarian John Shoesmith and installed by conservator Linda Joy. I also had the opportunity to work on this exhibition team, and for me, as a graduate student studying Library Sciences, Book History, and Museum Studies, this project was a truly valuable hands-on learning experience. The Fisher Library's end-of-August closure was an opportune time to dive in and prepare the materials for display. During the

closure, we were able to finalize the selection and curation of materials, prepare labels and digital information, as well as complete most of the exhibition's installation.

The full publication history of Lumiere Press was represented in this exhibition, with the archival materials displayed alongside each of the books in their final iterations. All the final publications on display were on loan from Torosian, however, since the Fisher Library's collection of Lumiere Press imprints had been, until now, relatively limited. As of October 2019, the Fisher Library proudly holds a near-complete collection of Lumiere Press imprints, thanks to the generous donation of long-time collectors Dr Paul and Joyce Chapnick.

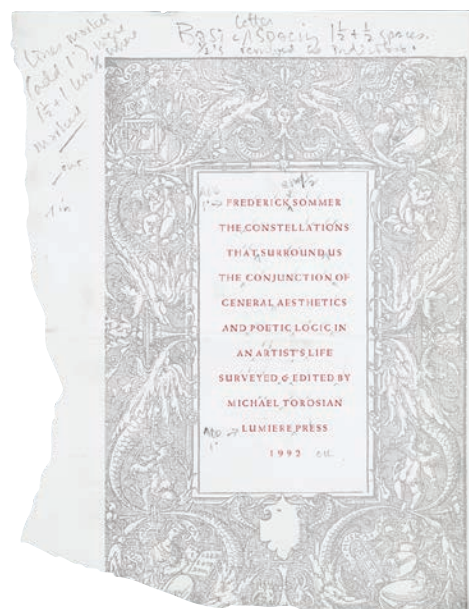
Tucked inside the Chapnicks' Lumiere Press editions can be found various traces of their collecting journey, including book launch invitations, newspaper clippings, and photos. The books and their accompanying ephemera together tell the story of a loyal collector who developed a close relationship



with Torosian. Most of the books bear Torosian's autograph, and some also include the signatures of featured photographers Dave Heath and Aaron Siskind. Perhaps the most telling ephemeral addition to this collection is a photograph which arrived along with the Chapnicks' two copies of *Aaron Siskind: The Siskind Variations* (1990). The photograph, inscribed 'Mike Torosian', captures Dr Chapnick and Michael Torosian together with Aaron Siskind, who appears

holding a copy of his Lumiere Press publication, circa 1990.

This gift presents a near-complete collection of Lumiere Press imprints to date, and is further enriched by embedded hints of the collectors' memories and relationship with the artist over the years. The Fisher Library is grateful to the Chapnicks for their gift, which is sure to strengthen greatly the Library's fine press collections as well as the research potential of the Lumiere Press Archives.



DONORS OF GIFTS-IN-KIND TO THE THOMAS FISHER RARE BOOK LIBRARY

2018

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EXHIBITIONS 2019–2020

Exhibition Hours

9–5, Monday to Friday, year round

9–8, Thursdays only, 19 September–23 April

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario



27 January to 1 May 2020

Strength in Numbers: The CanLit Community

Exhibition opening: Wednesday 29 January at 5:00 PM

4 June to 14 August 2020

Certaine Worthy Manuscripts: Mediaeval Books in the Fisher Library

Exhibition opening: Thursday 4 June at 5:00 PM

PLANNED EVENTS 2019–2020

Lectures begin at 6:00 PM

Thursday 5 March 2020

The George Kiddell Lecture on the History of the Book

Dr Margaret Jane Kidnie, Professor of English and Theatre Studies, Western University on 'Some dozen or sixteen lines': In the playhouse with Hamlet.

Thursday 16 April 2020

The Jobanna and Leon Katz Memorial Lecture

Rev. Dr Michael F. Suarez, S.J., Director of Rare Book School and Professor of English, University of Virginia

Thursday 23 April 2020, 12–6 PM

Fisher Library Open House

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

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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, Liz Ridolfo, and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

Liz Ridolfo

Thomas Fisher Rare Book Library

Toronto, Ontario M5S 1A5

416-946-3173

liz.ridolfo@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, Liz Ridolfo, and Loryl MacDonald, Fisher Library; Maureen Morin, Robarts Library; and Megan Campbell.

Photography by Paul Armstrong, Maureen Morin, and Natalya Rattan.

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

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