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H·A·L·C·Y·O·N

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

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IT WAS A VERY GOOD YEAR...

Anne Dondertman

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

IN THE JUNE 2013 issue of *The Halcyon* I contributed an overview of significant purchases of the previous year, noting some of the highlights that had been acquired for the collections through a combination of additional budgetary support, gift and trust funds, and the Friends of Fisher. I would now like to revisit that theme as we have had another extraordinary year, adding many unique and fascinating items to our research collections.

Highlights of the year range from five medieval manuscripts and two incunables to original correspondence by important modern literary figures, including Thomas Hardy and Mavis Gallant. Two outstanding examples of illustrated books produced three centuries apart will be part of many 'treasures' tours at the Fisher Library from now on. The earliest in time is the first (1542) edition of the Leonhart Fuchs herbal, a masterpiece of Renaissance botany and the most beautiful and celebrated

herbal ever published; the later work is one of the most spectacular books of the nineteenth century, William Morris's *The Works of Geoffrey Chaucer* published by the Kelmscott Press in 1896. The Chaucer joined a distinguished companion from the Kelmscott Press acquired earlier in the year, the handsome three-volume *Golden Legend*, a purchase made possible by the financial contribution of Barbara Tangney.

This past year also saw us branch out into new areas. While the Cheng Yu Tung East

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OPENING PAGE: Opening pages from the *The Works of Geoffrey Chaucer*, Kelmscott Press, 1896.

BELOW: Pages from midshipman Alan G. Hotham's hand-written logbook.

Asian Library at U of T does have a distinguished Chinese rare book and manuscripts collection, University of Toronto Libraries (UTL) has not until now had examples of Japanese rare books to show alongside texts from the western tradition. This year we were able to add two such treasures, both beautifully illustrated with full-page woodcuts—the first edition of the first astronomical book published in Japan (1689), and a rare edition of a collection of seasonal menus (1672). Fabiano Rocha, Japan Studies Librarian, has written more on the cookery book in this issue. Also in this issue Fisher Librarian David Fernandez has an article on a scarce item with a Canadian connection—Thomas Davies's short pamphlet of instructions on collecting natural history specimens. Maria Zytaruk's article also touches on a recent purchase of books containing natural history specimens. And finally, to complete the theme of significant purchases, this time in a format other than textual, Brock Silversides, Director of the Media Commons, has written on an important acquisition of audio recordings.

In this article I will concentrate on four other examples of Canadiana added to the holdings, thanks in large part to the fund set up by Edgar and Betty Collard through a bequest in their will, which resulted in a sustainable, generous source of funding for Canadiana. An endowed fund for a specific purpose is a great boon; it provides a revenue stream that allows us to acquire each year notable items which otherwise would put a serious dent in the overall acquisitions budget. For example, shortly after our acquisition of the Wolfe letters, we were approached by an English rare book dealer about a previously unknown Wolfe item. General James Wolfe's hand-written journal of the failed Rochefort expedition (1757) was written shortly following the expedition. It includes details of the Court of Assembly to examine the causes for

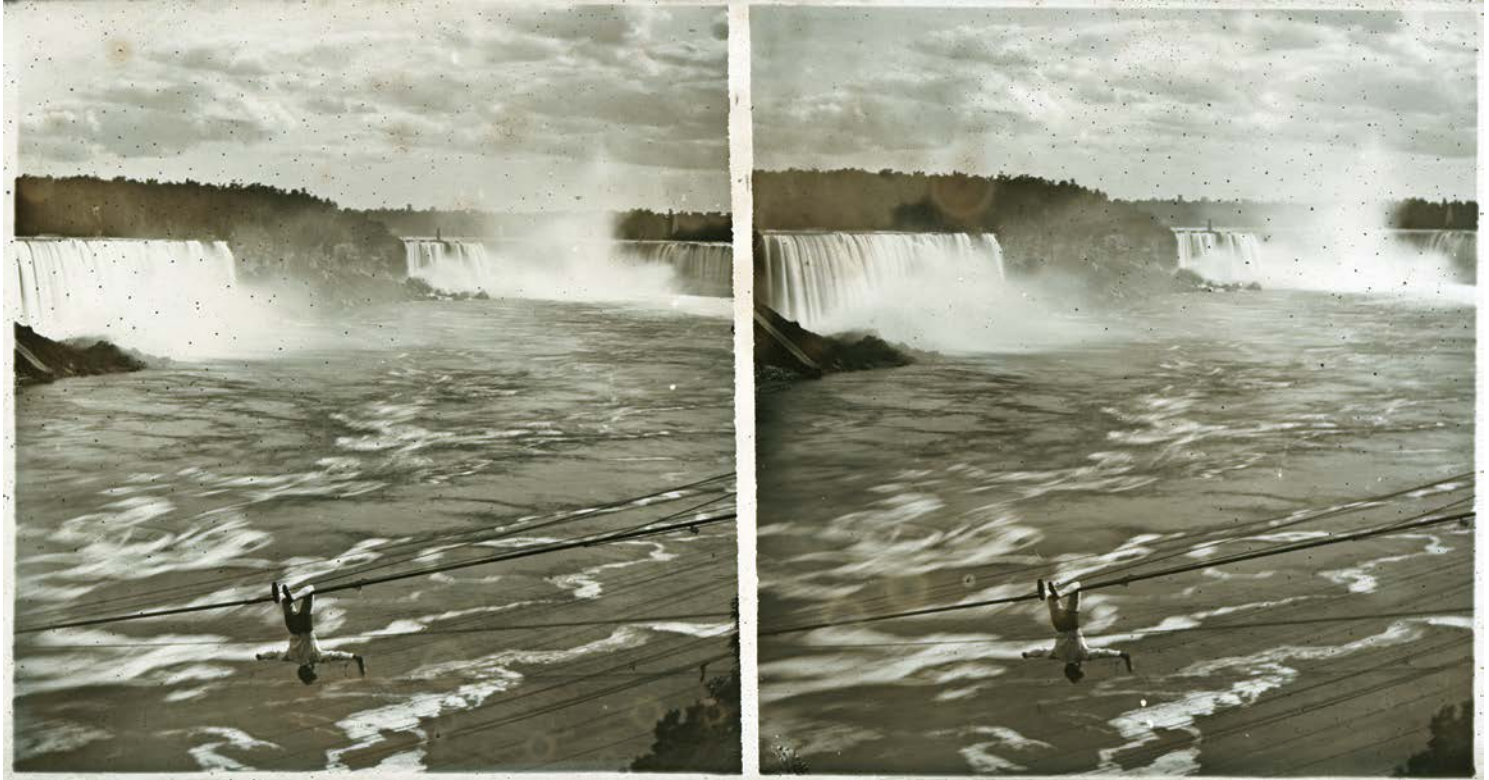
the failure of the expedition, which resulted in a Court Martial against the commanding officer Sir John Mordaunt. The Rochefort expedition was a combined naval and army operation, and the lessons which Wolfe took away from it were of great benefit to him in the Quebec campaign. We were able to acquire it for the Library.

A later manuscript, also with a naval theme, is the two-volume handwritten logbook of midshipman Alan G. Hotham, compiled while serving on H. M. S. Blake and Cleopatra beginning in 1892. Hotham had naval connections going back several generations on both sides of his family. His father, Sir Charles Hotham, was an Admiral, and Alan himself rose to be a Rear-Admiral. These logbooks were compiled early in his career, while he was still a teenager. As a midshipman he would already have completed some classroom training and sea time, but would need additional time at sea before being eligible to take the examination for lieutenant. During his time on the Blake, Hotham made entries on the instruction he

received, and recorded the routine duties such as keeping watch and (frequently) 'employed cleaning ship and as requisite', as well as on the series of examinations he wrote in June 1894. Creating the detailed illustrated logbook was an integral part of his training as a midshipman, and many of the charts and drawings, as well as the last page of the logbook itself, have the initials of Sir Assheton Gore Curzon-Howe, Commodore on board the Cleopatra, a corvette built in 1878. The ships were stationed in Newfoundland and travelled between the Canadian Maritime Provinces and the West Indies. The journal consists of almost two hundred leaves, and includes fifty-three beautifully rendered and detailed charts in pen and ink and watercolour wash, as well as technical drawings. The Blake served as the flagship of the North American and West Indies Squadron from 1892 (when the journal begins) to 1895. She represented Britain at the New York International [Naval] Review of April 1893, and the log contains details of that event, including a manuscript plan of New York, Brooklyn and New Jersey.



BELOW, TOP TO BOTTOM: Glass plate stereo view of the Great Farini hanging upside down from a tightrope across the Niagara Gorge. Laurence Hyde's wood engraving of the three witches in *Macbeth*.



Graphic material is always in high demand, and we are constantly looking for illustrations to supplement our textual holdings. The Library has an extensive collection of material on Niagara Falls, and so we were excited to be able to add to it a rare archive of glass plate stereo views by a noted Niagara Falls photographer. Taken by Platt D. Babbitt between 1855 and 1860, the set consists of thirty-three glass plate collodion stereo views that depict the usual subjects of the Horseshoe and American Falls, Table Rock, the rapids and whirlpool, and the Suspension Bridge. Also included are views of two daredevil escapades that helped to make Niagara Falls a burgeoning tourist destination in the 1850s—the Great Blondin tightrope walking across the Niagara River Gorge while carrying his manager on his back, and the Great Farini hanging upside down from a tightrope across the Gorge. Babbitt was the first resident photographer on the American side; he was also a canny businessman, making creative and compositionally interesting photographs for sale as souvenirs to enhance the experience for tourists.

The final item, acquired very recently at an ephemera show here in Toronto, takes us into

the twentieth century and provides us with an insight into commercial art in Toronto in the 1930s. It is a small archive of proof material and original artwork, chiefly by Laurence Hyde. It consists of a notebook, with entries *dos-à-dos*, as well as a number of loose items laid in. The notebook entries warrant further investigation as it is unclear whether they are by Hyde or by an unidentified agent. The hand-written notes record information about the publication and distribution of a book by B.F. Townsley entitled *Mine-Finders*, with woodcut illustrations by Evan Macdonald. There is a record of three hundred copies of this book being printed by Saturday Night Press in the period July to October 1935, as well as a record of sales and copies sent out for review, totalling one hundred copies. Of special interest are the proofs of a number of very early wood engravings by Hyde, from the period when he was attending Central Technical School, and shortly afterwards when he was first mastering the craft. Several are proof printings of illustrations by Hyde for the Golden Dog Press edition of *Macbeth*, including one depicting the three witches which was not used in the final publication. It



has the tantalizing note: “Only 2 proofs . . . then block destroyed”. This small but fascinating archive warrants further study.

Purchases drawing on two other endowed funds also deserve particular mention. A number of scarce and important library and auction catalogues were acquired with funds from the Landon/Korey Fund. These include a famously rare catalogue published in only fifteen copies, *A Catalogue of Books in the Library of Christopher D. Bellew*, documenting

the extraordinary library of an Irish collector, and a handful of landmark French auction catalogues from the eighteenth and nineteenth centuries. Michael Walsh’s Philosophy Fund has been in place for several years now, and this year we were able to add another magnificent incunabulum—William of Ockham’s *In primum librum sententiarum*, printed in 1483. This commentary on Peter Lombard’s compilation of sentences of Church Fathers joins a Lombard manuscript and other early commentaries by

Thomas Aquinas and Duns Scotus.

New funds set up this year, which will contribute to our acquisitions funding in future, are the Joan Walwyn Randall Fund and the George Kiddell Fund. We are extremely grateful to these exceptional donors, and to all the Friends of Fisher whose support enables us to build research collections of national and international significance.

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*We thank all members
who wish to remain anonymous.*



A WHOLE LOT OF TALKING— THE GREG GATENBY SPOKEN WORD COLLECTION

Brock Silversides
Director, Media Commons

LAST YEAR MEDIA Commons acquired a unique and valuable audio resource in the Greg Gatenby Spoken Word Album Collection. Consisting of 1721 recordings, it is without doubt the most extensive collection of spoken word to be found in Canada, and the equal of most other libraries in North America.

Spoken word recordings, though never as popular as musical recordings, have been with us since the dawn of sound recording. Indeed, the very first audio recording ever was of Thomas Edison reciting “Mary had a Little Lamb.” They are productions which consist primarily of the human voice: readings of prose or poetry, speeches (political and other), lectures, radio broadcasts (dramas, news items, etc.), comedy routines (standup and studio), sermons and prayers, dialogue from movie and television soundtracks, children’s stories, audio versions of magazines, notable debates, language instruction, the telling of folktales

and legends, interviews and reminiscences, documentation of events (read-ins, marches, rallies, festivals), even spoken spells from the world of witchcraft. Most are stand-alone items, but many were published as part of a book or magazine.

They were issued in all the audio formats that have been around ever since the beginning of recording in 1877: wax cylinders, acetate and vinyl discs (78, 33 1/3, 45 and 16 RPM), open reel audiotape and audiocassette, flexi-discs inside textual publications, the compact disc, and now digital files. While many recording companies have issued spoken-word works, there were a number who made it a major part of their output—Folkways, Naxos, BBC, CBC, World Pacific, Litera/Intercord, Claddagh—and of course several that issued spoken word exclusively: Argo, Caedmon, SpokenArts, and Alternate World Recordings.

The richest heritage of spoken word has always been in the literary world, for many

authors have wanted, or have been persuaded, to recite or act out their own works. The Gatenby Collection reflects this. It is one thing to read a book or a transcript; it is quite another to hear the creator of those works read them in his or her own voice. This clearly is the way the words were intended to be delivered, with all the emphasis, hesitation, volume, original language or dialect or accent—in short, the personality of the writer. There is an authenticity to these recordings, which usually provides a greater understanding and appreciation for how the words were meant to be presented or communicated.

The Gatenby Collection is global in its coverage—creators and languages include American, Argentinian, Australian, British, Cuban, Danish, Dutch, Estonian, Finnish, French, German, Greek, Hebrew, Hungarian, Irish, Italian, Japanese, Latin, Mexican, Norwegian, Russian, Spanish, Swedish, Swiss, and Yiddish.

OPENING PAGE: The first LP demonstrated to the public in Canada, 1949. **BELOW:** Album covers from LPs of Margaret Atwood reading her poetry and John Drainie reading Stephen Leacock. Reverse side of 1949 demonstration LP with readings by Edward R. Murrow, Will Rogers, Huey Long, and the Duke of Windsor abdicating the British throne.

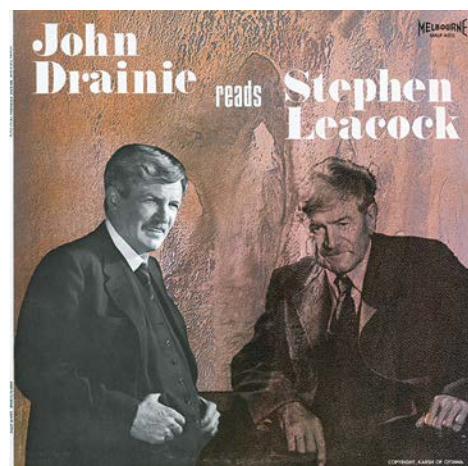
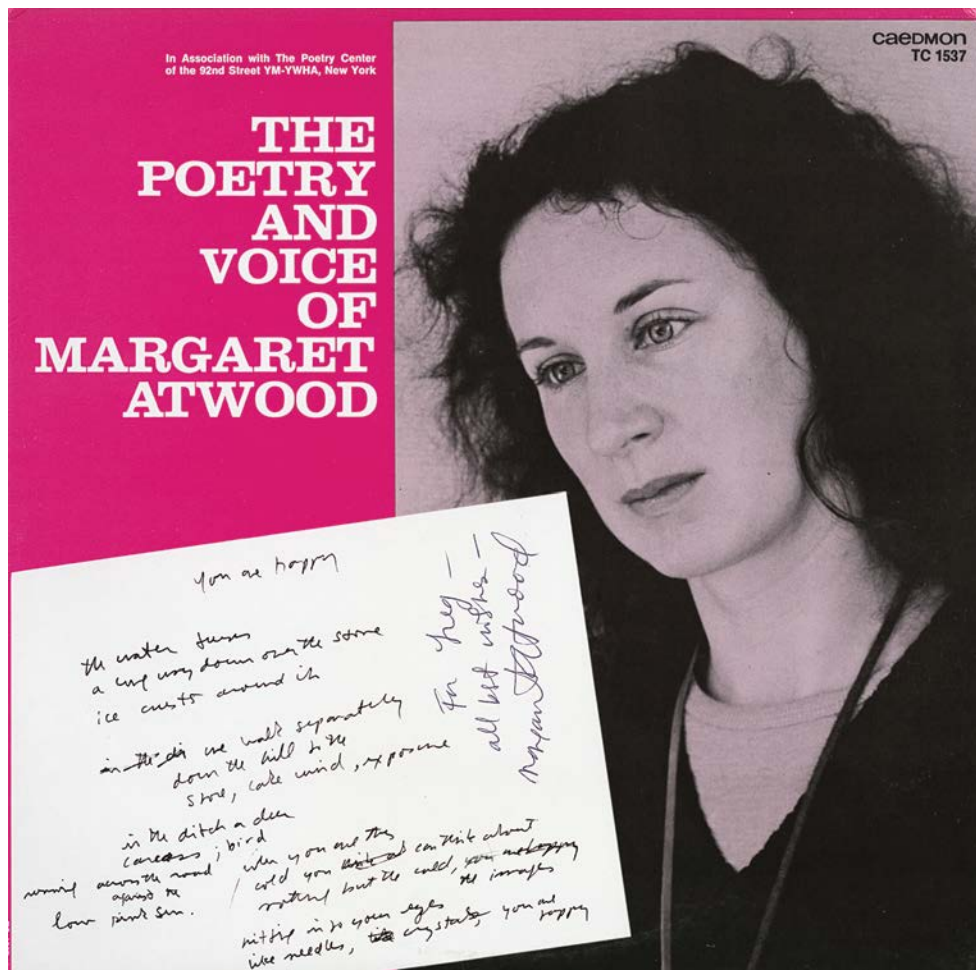
The highlights in the collection are numerous, and range from Woody Allen, W.H. Auden, Max Beerbohm, Brendan Behan, Bertolt Brecht, Lenny Bruce, William Burroughs, Albert Camus, Truman Capote, Winston Churchill, Jean Cocteau, Noël Coward, John Dos Passos, Lawrence Durrell, T.S. Eliot, William Faulkner, Lawrence Ferlinghetti, Robert Frost, Allen Ginsberg, Robert Graves, Aldous Huxley, Eugene Ionesco, James Joyce, Doris Lessing, C. Day Lewis, Norman Mailer, Thomas Mann, H.L. Mencken, Arthur Miller, Henry Miller, Spike Milligan, Vladimir Nabokov, Ogden Nash, Pablo Neruda, Sean O'Casey, Dorothy Parker, Sylvia Plath, Ezra Pound, J. B. Priestly, Bertrand Russell, George Bernard Shaw, Edith Sitwell, Gertrude Stein, Dylan Thomas, J. R. R. Tolkien, John Updike, Peter Ustinov, Kurt Vonnegut, Tennessee Williams, and William B. Yeats to Yevgeny Yevtushenko.

Famous Canadians include Margaret Atwood, Earle Birney, Leonard Cohen, Louis Dudek, Roland Giguere, Irving Layton, Dennis Lee, Norman Levine, Dorothy Livesay, Gwendolyn MacEwan, Alice Munro, b.p. nichol, Michael Ondaatje, Al Purdy, James Reaney, Mordecai Richler, William Shatner (reading "Mimsy Were the Borogoves"), and Raymond Souster.

Other gems in the collection include the first LP ever demonstrated to the public in Canada—dated January 1949 Toronto—an LP version of University College's *Gargoyle* literary magazine, the proceedings of "Ultimatum: The Montreal Urban Poetry Festival," Marshal McLuhan reading a Wyndham Lewis poem on a flexi-disc from *Arts Canada* magazine, the Charlottetown Festival production of *Anne of Green Gables*, the LP *Century* (consisting of reenactments of moments in Canadian history), and the LP *Canadian Adventure 1867–1967*.

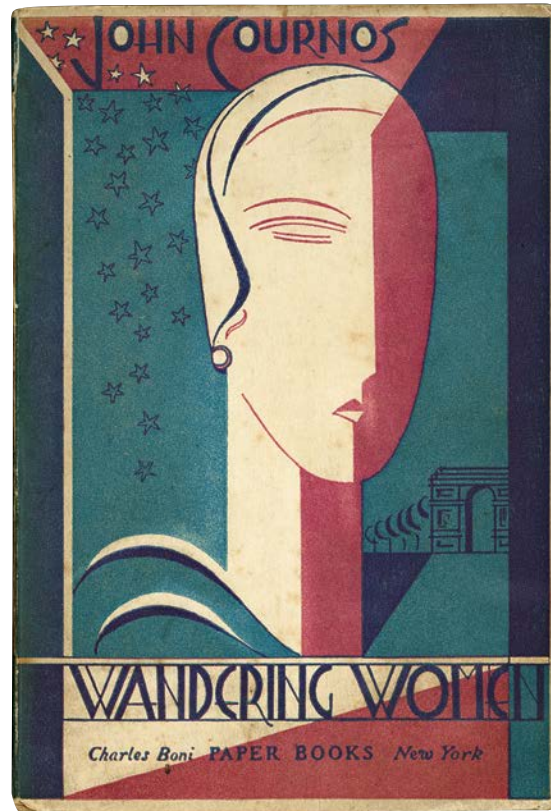
In addition there are the anthology albums *Canadian Poems 1*, *Eleven Canadian Poets*, *Six Toronto Poets*, *Four Kingston Poets in a Reading Prepared for the National Arts Centre*, *Voix de 8 Poetes du Canada*, and various Radio Canada International transcription discs of readings by Canadian authors.

The Gatenby Spoken Word Collection promises to be an invaluable resource for the study of twentieth-century international and



Canadian authors in a wide range of roles. It contains fiction, poetry from the 1920s to the 1980s, biography and autobiography, and non-fiction genres including the development of British and American comedy, the evolution

of political messaging and public speaking, and the history of radio broadcasting. The full listing will be on the Media Commons website soon, and we hope to make some of the recordings available in digital form.



“WITHIN REACH OF ANY READER”: AN EARLY EXPERIMENT IN PAPERBACK PUBLISHING

Graham Bradshaw
Thomas Fisher Rare Book Library

ONE OF THE many pleasures of working at the Fisher Library is having the opportunity to browse through the latest acquisitions placed in the sorting room prior to their being assigned to the appropriate staff member for cataloguing. There is something immensely pleasurable in seeing the titles the library has purchased, whether it be an early sixteenth-century text of Livy's *History of Rome* illustrated with superb woodcuts, a rare and important anatomical work by Vesalius, or the latest, and perhaps final, book of short stories from Alice Munro. A few days ago I happened to be dropping off a couple of new purchases in the room, when my eyes were drawn to a small pile of paperbound books sitting on the edge of the table. What caught my attention was the attractive Art Deco wraparound cover illustration of the topmost book, a design reminiscent of the style of Rockwell Kent. Upon further investigation, my instincts were proved correct: the cover

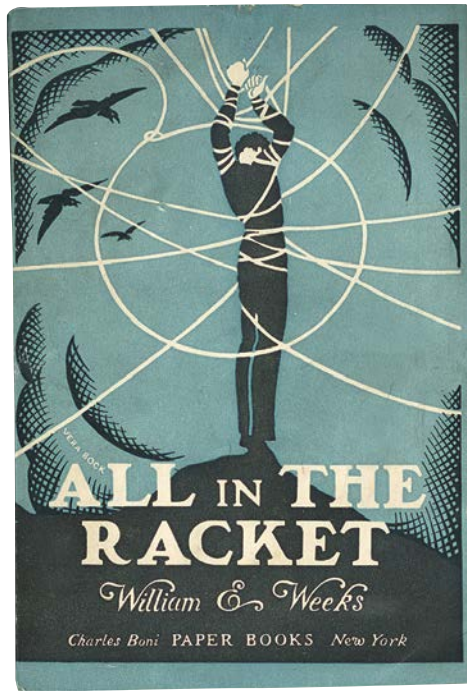
was indeed by the American artist. This book and the other six items in the grouping, part of an innovative paperback series titled *Paper Books* issued at the end of the 1920s by the publishers Albert and Charles Boni, were meant to provide an affordable alternative to hardcover volumes. The brothers were part of a new wave in American publishing, one that came to prominence in the years during and immediately following the First World War. Prior to 1914, the industry had been dominated by east coast “WASP” publishing houses such as Harpers, Scribner's, and Little, Brown—firms that had built their successful businesses over the course of the nineteenth century. Into this rather conservative enclave there arrived a group of men—Alfred Knopf, Richard Simon, Max Schuster, Horace Liveright—who were Jewish, energetic, left-leaning politically, progressive and decidedly modernist in outlook, and who quickly grasped the importance of the new literary movement emerging at this time.

They would publish many of the twentieth century's most important modernist writers, including Ezra Pound, T. S. Eliot and James Joyce, and the first books of Ernest Hemingway and William Faulkner. Among this group of young publishers were the Boni brothers, who entered the book business in 1913 when they established the Washington Square Bookshop in Greenwich Village using money Albert's parents intended he spend on entrance fees to Harvard Law School. As a side interest, they began a modest publishing venture out of the shop with the literary magazine, *The Glebe*, in which the work of talented poets such as Hilda Doolittle, William Carlos Williams, and Amy Lowell appeared. Albert, intrigued by the idea of making classic literary texts available in a small, pocket-sized format, also began the Little Leather Library Corporation, printing works by Dante, Shakespeare and Ibsen, among others. According to the entry for Albert in the *American National Biography*,

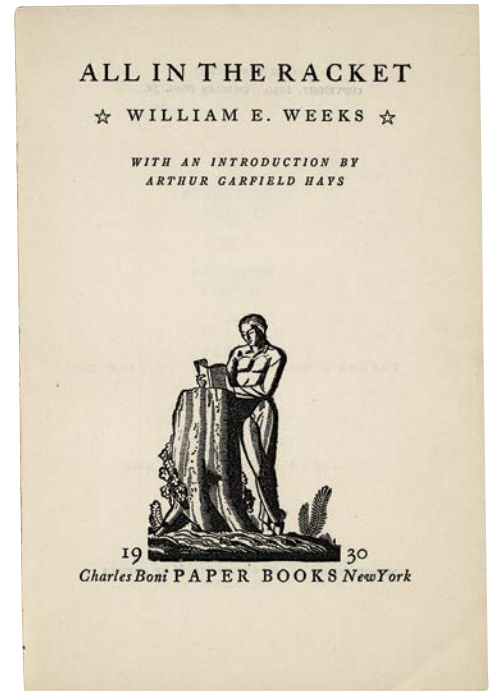
OPENING PAGE: Cover from John Cournos's *Wandering Women*, Paper Books, 1930. Cover illustration by John Barbour. **THIS PAGE:** Cover and title page from William E. Weeks's *All in the Racket*, Paper Books, 1930. Cover illustration by Vera Bock. Title page image by Rockwell Kent.

financial difficulties by the end of 1915 forced the Bonis to close their bookshop, and a year later to sell their interest in the publishing company. Soon after, however, a momentous meeting took place between Albert and Horace Liveright, leading to a partnership and the creation of the publishing firm, Boni and Liveright. While their business relationship lasted less than two years, the partnership did result in one of the most popular and successful publishing ventures of the century, the Modern Library. The series was similar in concept to the Everyman's Library, founded in 1906 by the British publisher, J. M. Dent, which consisted of small format hardcover books priced very reasonably. Whereas Everyman's initially concentrated on publishing established classics, the Modern Library focused more on European modernist authors and contemporary American and British writers. The first twelve titles in the Modern Library series, published in May 1917, included Kipling's *Soldiers Three* and *War in the Air* by H. G. Wells. The series was an immediate success with the reading public.

By 1923 the Bonis had begun a new publishing company under their own names. Throughout the decade, described as the golden age in American publishing, the firm concentrated on radical American and European writers like Upton Sinclair and Leon Trotsky. They also had great success with the publication of a novel by the then little-known American author, Thornton Wilder, *The Bridge of San Luis Rey*, which became a huge national and international bestseller and winner of the 1928 Pulitzer Prize. It was in the following year that Charles came up with the aforementioned idea for a new publishing venture, *Paper Books*. The stated aim of this series was "to place good books, well designed and carefully made, within reach of any reader". To accomplish this goal, the paperbound titles were made available to the public by means of a mail order subscription book club. Subscribers in the United States paid a yearly fee of \$5.00 and received a new *Paper Book* on the 25th of each month. The initial subscription rate for Canada was \$5.50, later raised to \$6.00, the same price as for foreign members. Subscribers could purchase single copies of the books for 50 cents; the price to non-subscribers was 75



cents. This business model guaranteed the publisher a reliable revenue stream, and in return subscribers were offered titles, sent at regular intervals, on a variety of topics like history, literature, and biography, printed on good quality paper with the text block sewn in, not glued, stiff paper covers, and most importantly, priced affordably. Another strong selling feature was the superior design of the books, overseen by Rockwell Kent, who together with other illustrators, created distinctive and highly attractive covers. Some of the titles were reprints of existing works, but others appeared first in the series. An interesting aspect of membership included a unique privilege. The subscriber could return the paper version to the publisher, and for an extra \$1.00, have the book bound in an off-white cloth binding with a Kent-designed front cover image of a man reading a book that is resting on a tree stump, a vignette reproduced on the title page of all the *Paper Books*. Subscribers were also offered the option of buying bound copies without needing to return the paper edition. In May 1929, Wilder's *The Bridge of San Luis Rey*, was set up and printed as a prototype of and template for the format of the series. The first *Paper Book* title proper, published in



September of that year, was a work of original fiction, *The Golden Wind*, by Takashi Ohta and Margaret Sperry. Subsequent titles appeared at regular monthly intervals and included L. A. G. Strong's *Dewey Rides*, *All in the Racket* by William E. Weeks, and *Wandering Women* by John Cournos. In all, fifteen titles (sixteen if the Wilder is counted) appeared in the series. *Paper Books* lasted little more than a year, an apparent casualty of the Great Depression, with one unconfirmed source suggesting that inadequate marketing was also a contributing factor in the demise of the series. Although the concept for this particular paperback book club failed, the style and format of *Paper Books* lived on in another series from the publisher. Called *Bonibooks*, the series started in 1930 and lasted until 1939. Some of the titles in this series were later printings of works first appearing in *Paper Books*. Thanks in part to the Boni brothers, the experiment in producing paperbound books soon became a mainstay of the industry. An outstanding example is Penguin Books, launched in Britain in 1935; within ten months the first titles from this publisher had sold collectively over a million copies, ensuring the success of the paperback format.



RYŌRI KONDATESHŪ [料理献立集]

Fabiano Rocha

Japan Studies Librarian, University of Toronto Libraries

THE THOMAS FISHER Rare Book Library has recently acquired a rare edition of a Japanese collection of menus entitled *Ryōri Kondateshū*. The collection first appeared in Kanbun 10 [1670], and because of its popularity, it was repeatedly reprinted until the late seventeenth to early eighteenth centuries (Genroku period). The edition acquired by the Fisher Library was published in Kanbun 12 [1672], and was produced by Matsue Ichirobei, one of the prominent publishers in the early Edo period. His published works are also known as 松会版 [Shokai-han].

The *Ryōri Kondateshū* contains recipes and selections of ingredients for all the twelve months of the year, with lists of seasonally appropriate selections of ingredients and recipes. It is assumed that the illustrations were done by Hishikawa Moronobu (1618–1694), a Japanese artist known for popularizing the *ukiyo-e* genre of woodblock prints and paintings in the late seventeenth century. In the illustration above,

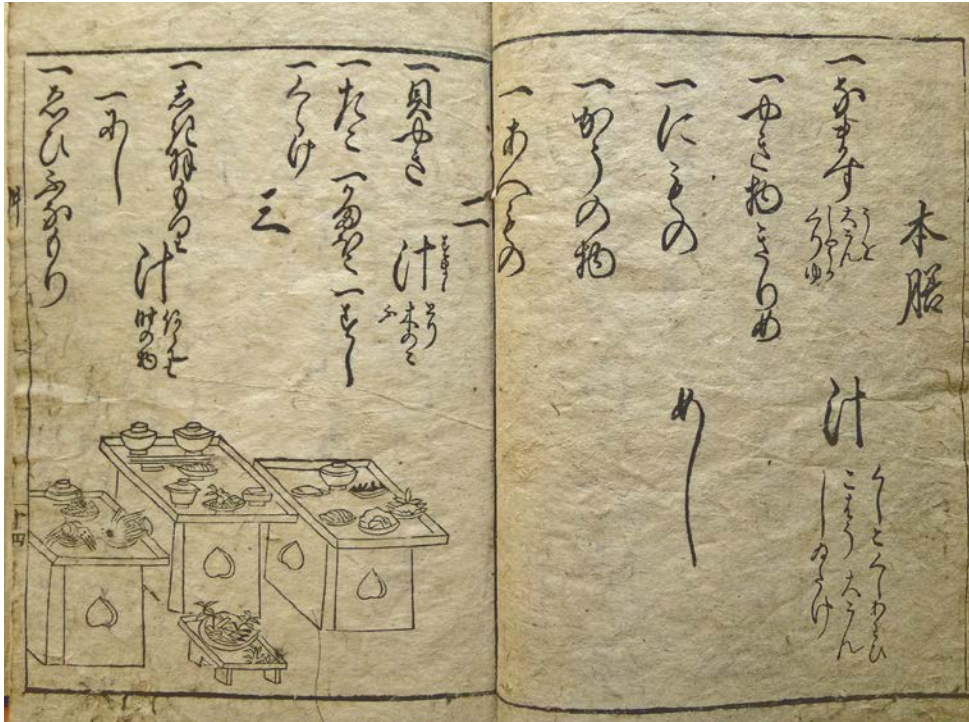


three chefs in ceremonial attire prepare the recipes and handle some special ingredients.

The image on page 10 shows some of the utensils and trays used in ceremonies, along with the list of ingredients. The ingredients for the main tray, tray 2 and tray 3 are listed, as well as the ingredients for the soup that include sea cucumber, abalone, burdock, radish, and shiitake mushrooms.

Culinary books represented a small but important sector of the publishing industry, and some bookstores even specialized in them. Many of the culinary books became tools for commoners to learn about elite cuisine, and some customs were incorporated into wedding ceremonies and other rituals. The fact that policies of social control existed to differentiate the ruling class from the commoners poses some interesting questions about who constituted the main audience, and what purpose the publication of cookbooks served. The legislation clearly prohibited commoners

OPENING PAGE, TOP TO BOTTOM: Three chefs in ceremonial attire prepare recipes. Colophon page from *Ryōri Kondateshū*. **THIS PAGE, TOP TO BOTTOM:** Illustration showing utensils and trays used in ceremonies, as well as the list of ingredients. Richard Landon, former Director of the Fisher Library, with Rachel Grover at her retirement party in 1987.



from consuming certain types of foods, such as wild goose, wild duck, crane and swan. It also prohibited commoners from serving particular recipes. Such special ingredients and elaborate recipes were only accessible to the ruling *samurai* class.

According to Shoko Higashiyotsuyanagi, a historian of Japanese cookbooks, “For most of the Edo period, cookbooks were intended for a male audience and were more voyeuristic than practical. They were not intended for home cooking; rather they described the preparation of formal sumptuous banquets and served the purposes of hobby reading.” Similar to those who were able to imagine the experience of travelling via travel guides, readers of Japanese cookbooks were given the vicarious pleasure of learning the dining habits of the elite.

This book is a prime example of the elaborate art of Japanese woodblock printing in the late seventeenth century, and also gives us some insight into the dining habits of the Edo period.



REMEMBERING RACHEL

Anne Dondertman

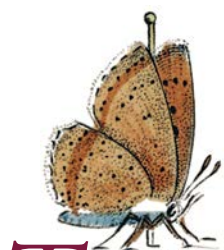
RACHEL KATHERINE GROVER died peacefully on 28 April 2015 in Peterborough, age 93. Rachel was the first to hold the position of modern manuscripts librarian at the Thomas Fisher Rare Book Library, and was a highly respected and beloved colleague. We are fortunate that her love of literature and close ties to Canadian writers has been continued in the same spirit, first by Edna Hajnal, and currently by Jennifer Toews.



THE BEAUTY OF INSECTS: BOOKS ON COLLECTING AND PRESERVING SPECIMENS

David Fernandez

Thomas Fisher Rare Book Library



THE HISTORY OF entomology owes a great deal to the curiosity of naturalists of the Victorian era, whose collections of specimens and investigations into the lives of insects provided modern entomologists with a wealth of primary sources. The study of insects emerges as a discipline in the nineteenth century due to the collective efforts of a diverse body of naturalists to promote entomology not only as a pastime, but also as a special division within natural history. The Entomological Society of London, founded in 1833, attracted naturalists concerned with scientific entomology as defined in the *Transactions of the Entomological Society of London*, which began publication in 1834. The popularization of instructional books on insects, such as *The Grammar of Entomology* (1835), *The Insect World* (1843), and *Insects at Home* (1872) was also indicative of an increasing audience of amateur natural historians attracted to beetles, butterflies, moths, spiders,

ants, and an array of insects as subjects for study and collecting.

Collections of local and exotic insects embodied a shift in British society in the nineteenth century. The growth of a culture of consumption associated with the rise of an industrial economy fostered a market for acquiring and selling specimens of natural history. The large collections of naturalists Philip Henry Gosse (1810–1888) — prolific writer and promoter of natural history — and Henry Walter Bates (1825–1892) — entomologist and collector of tropical specimens — were sold to private hands in 1839 and 1892, respectively. The quick dispersal of these collections illustrates how the accumulation of specimens was crucial for the widespread interest in entomology. At the same time, Britain also experienced a tremendous demographic shift as people left idyllic rural environments for modern urban centres in the nineteenth century.

The romantic and imperial vision of nature, frequently associated with Victorian literature, found a proper home in the cabinets of natural specimens, and a means of expression in the books of natural history written by naturalists, travellers, and explorers.

As naturalists and explorers travelled the world on the business of empire, they encountered new species of insects unknown to their climates and lands. One such traveller, Thomas Davies (ca. 1737–1812), a British soldier and one of the most talented of all the early topographical painters in Canada, was stationed in North America between the years 1757 and 1780 where he collected specimens for his “own well-chosen” cabinet of subjects in natural history. By the end of the eighteenth century, Davies was a naturalist recognized for his private museum of natural history and for his articles on methods of preserving specimens, which appeared in

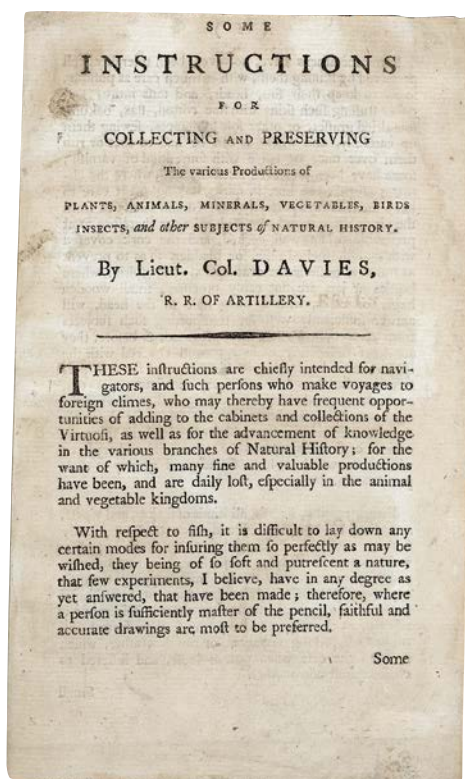


OPENING PAGE: Page from Maria Catlow's *Popular British Entomology*, 1848. Individual insects with pins from John Mawe's *The Voyager's Companion*, 1821. **BELOW:** First page of Thomas Davies's 1790 treatise on collecting and preserving specimens. Illustrations from Thomas Brown's *The Taxidermist's Manual*, 1833. Insect with pin from John Mawe's *The Voyager's Companion*, 1821.

journals such as *Philosophical Transactions* and *Transactions of the Linnean Society*.

The Fisher Library recently acquired one of two recorded institutional copies of a treatise written by Thomas Davies on the subject of collecting and preserving specimens. In *Some Instructions for Collecting and Preserving the Various Productions of Plants, Animals, Minerals, Vegetables, Birds, Insects, and other Subjects of Natural History* (London, 1790), Davies outlines detailed instructions for navigators and travellers who “have frequent opportunities of adding to the cabinets and collections of the virtuosi”. Drawing from his experience as a collector, he explains issues surrounding the transportation of specimens from one country to another. He describes the best materials for storing specimens depending on their nature, and also writes about methods for locating and catching specimens. Davies devotes a large section of the pamphlet to insects. He advises collectors to be prepared with storage boxes, pincushions, and pocket boxes for the purposes of transporting and storing, and to be provided with nets, nippers, or other instruments for catching living specimens *in situ*. “All kinds of beetles”, Davies writes, “when first taken should be pinned in pocket boxes with the backs downwards, by having a pin put through the belly.” It is worth noting that the vivacity of colours and shapes of insects drew collectors and artists like Davies. The art of insect illustration, a prominent feature in nineteenth-century books on entomology, enabled collectors to produce renderings of rare specimens. Spiders are very difficult to preserve and collect due to their delicate bodies, so Davies recommends in this example a “good and faithful drawing” to capture their “great beauty”.

One other reason this acquisition by the Fisher Library is so relevant is the fact that Davies's methods informed the writings of a generation of naturalists and collectors of specimens. Like many of his fellow naturalists, Thomas Davies conceived of the practice of collecting specimens as a vehicle for the “advancement of knowledge” in the various branches of natural history. But one of his contemporaries, John Mawe (1766–1829) was particularly interested in procuring natural history specimens for a different purpose: profit. Mawe was a British mineralogist and



dealer in minerals who put together a large collection of specimens of shells and minerals as a result of his extensive travels in Spanish America and Brazil. The Fisher Library has several editions of Mawe's works, including the first edition of his best-selling book *Travels in Brazil* (1812), recognized as the first “*de visu*” account of the gold and diamond mines in Brazil, and where he advertises his services as a dealer of portable collections of “large, elegant, and rare minerals at reduced price”. Mawe's first book on specimens was *The Voyager's Companion* (1821), a portable volume of methods for dealing with entomological specimens that are nearly the same as those prescribed earlier by Davies. Mawe advises his readers to be aware of the fact that insects in particular “seldom repay those who collect with a view to profit”, contrary to more profitable minerals and birds specimens. Mawe still draws attention to the beauty and rarity of insects of new countries and remote islands, and his original illustrations of the various instruments for capturing insects are reproduced in the book.

The Fisher Library's holdings of books on collecting and preserving specimens are



representative of Victorian visions of the natural world. Some examples from the collection include instructional titles such as *The Taxidermist's Manual* (1833), *The Insect Hunter's Companion* (1870), and *Notes on Collecting and Preserving Natural-History Objects* (1876), popular secular works like *Remarkable Insects* (1842), *Popular British Entomology* (1848), and *British Insects* (1871), as well as religious texts. Naturalists from all classes, ages, genders, and regions turned to these books to learn from the experts in the field how to assemble and arrange their cabinets of insect specimens. In their constant pursuit of knowledge of the natural world, Victorians learned about insects as much as they did about themselves. Perhaps more so about insects like ants, honey bees, wasps, and termites because their social organizations and industrious way of life inspired theories around division of labour, productivity, and morality. For modern entomologists, historians, and readers attracted to Victorian natural history, nineteenth-century books on entomology offer striking examples of the art of insect illustration, but perhaps the most valuable quality of these books is that they reveal how the beauty of insects captured the imagination and curiosity of Victorian naturalists.



MARY HOWARD'S *OCEAN FLOWERS* (THE VICTORIAN TASTE FOR NATURAL ILLUSTRATIONS)

Maria Zytaruk

Associate Professor, Department of English, University of Calgary

ONE OF THE intriguing genres that began to appear in the catalogues of booksellers in the mid-nineteenth century was the printed book with mounted specimens or “natural illustrations.” As part of a bulk purchase made in 1972 of the books of the Darwin scholar Richard B. Freeman, the Fisher Library acquired a fine example of this genre in Mary Howard’s *Ocean Flowers and their Teachings* (1846). Although books with natural illustrations are prone to buckling of the pages and disintegrating specimens, virtually all of the thirty-eight mounted specimens of seaweed in *Ocean Flowers* are intact in the Fisher Library’s copy. Even the volume’s delicate frontispiece—a wood-engraving by Orlando Jewitt of a marine scene and a wooden basket from which fragments of actual seaweed specimens cascade—is perfectly preserved. Bound in blue cloth with bevelled boards, the Fisher’s copy of Howard features a cover blocked in gold with a central vignette of shells,

seaweed, and foliage; the spine is decorated similarly. An armorial bookplate informs us that Sir Charles John James Hamilton (1810–1892), 3rd baronet and colonel in the British army, was once the owner of this elegant volume.

With its pre-printed specimen pages and facing pages of literary quotations, *Ocean Flowers* has its roots in both the domestic albums of specimens and poetic extracts compiled by private collectors in the Victorian period, and in the more rigorously scientific published collections of mounted dried specimens called *exsiccatae*. In pairing its specimens of cryptogams with quotations from the poetry of Byron, Wordsworth, William Cowper, Felicia Hemans, and Charlotte Smith (and a host of now lesser-known writers), Howard’s book saves its reader the labour, on the one hand, of having to comb through his or her library to find the most fitting passage to complement a specimen of herring-bone coralline (Howard

settles on lines from Milton’s *Paradise Lost*) and, on the other hand, of actually wading in tide-pools for specimens, or scouring to discover what the sea has cast up after a storm. In *Ocean Flowers*, which passed through at least three editions, one could purchase a ready-made cabinet of seaweed samples and the literary nuggets that drew out the spiritual and moral teachings of these natural productions. As Howard puts it in her preface, though she is concerned that the science of her book is correct, her chief purpose is to reveal how “those beautiful and wonderful objects which clothe our rocks... might deepen in the mind the feelings of devotion to their glorious Author.” In its devotional bent, Howard’s work is of a piece with the natural history treatises by Philip Gosse and those published by the Society for the Promotion of Christian Knowledge (SPCK) and the Religious Tract Society in the nineteenth century. But Howard’s book also gestures towards more

OPENING PAGE: Three specimens of seaweed from Mary Howard's *Ocean Flowers and their Teachings*, 1846. **BELOW, L TO R:** Two pages from *Flowers and Views of the Holy Land Jerusalem*. Pressed flower from Harvey B. Greene's *Wild Flowers from Palestine*.



serious scientific tracts. For further information about the taxonomical arrangement of her specimens and the difficulties in classifying non-flowering plants, Howard directs her readers to William Harvey's *Manual of the British Algae* (1841) and to William Hooker's *British Flora* (1830). In suggesting to readers that they consult these more scientifically authoritative treatises, Howard points to the interplay between works such as her own, with their natural illustrations, and the taxonomic efforts by Harvey and Hooker. The difficulty of producing *exsiccatae* or dried specimens for works such as Howard's is highlighted by her publisher (Binns and Goodwin of Bath) in their advertisement of forthcoming titles in this genre. "If *Ocean Flowers* has whetted readers' appetites for books with actual specimens, they can look forward to the appearance, later in 1846, of *Natural Illustrations of the British Grasses*. This small folio volume will include sixty-two 'real' specimens 'carefully preserved and mounted.'" Binns and Goodwin caution, though, that "as the supply of these interesting Works is necessarily limited, (each 100 copies of 'The British Grasses,' for instance, requiring the collection, preparation, and mounting of 6200 distinct specimens), early application is recommended." An erratum slip tipped in to the Fisher's copy of *Ocean Flowers* hints further at the problems attendant upon such publications: "Since the Specimen Pages were printed, it has been found desirable to substitute *ULVA LATISSIMA*, BROAD GREEN

LAVER, for *ULVA LINZA*." The implications of working with organic material are visibly present in the Fisher's copy of Howard's book. Ghostly markings, the reversed doubles of the specimens themselves, often appear on opposite pages to the *exsiccatae*—evidence both of the dried bodies themselves and the pressure exerted upon them by the weight of the volume. The bulkiness of these types of books, adorned with not quite flattened bodies, caused additional challenges for bookbinders. Binders used hardware to mitigate the swollen nature of such books; the Royal Horticultural Society's copy of *Ocean Flowers* held in the Lindley Library in London, for instance, has a clasp attached to its cover.

To the modern scholar, Howard's work is interesting for the liminal space it occupies between unique artifact and printed commodity. Because not even two samples of the same species are exactly alike, in a very real sense, each copy of *Ocean Flowers* constitutes a "variant." While we have a tendency to construct narratives about one visual medium neatly supplanting another, what the Fisher Library's deep holdings in Victorian natural history also make clear is that readers in the mid-nineteenth century might encounter the same species of seaweed in multiple forms. Alongside Howard's *Ocean Flowers* were the specimen renderings of William Grosart Johnstone and Alexander Croall in *The Nature-Printed British Sea-Weeds* (1859–1860) and the chromolithographs of seaweed samples in Isabella Gifford's *The Marine*

Botanist (1848). Almost exactly contemporary with Howard's *Ocean Flowers* were Anna Atkins's cyanotypes of algae—resonant of the experimental techniques developed to translate natural productions into new visual forms. Scattered throughout Howard's work are references to other arts practised with seaweed specimens. The elegantly symmetrical scarlet plocamium, for example, was used in the period to fashion "mimic pictures"—"very pretty landscapes" in which the foliage of trees is depicted using seaweed.

The advertisement cited above by Binns and Goodwin is again helpful in shedding light on the mid-nineteenth-century audiences for the array of specimen renderings flooding the book market. *Natural Illustrations of the British Grasses*, they advise, will be "suitable for the Library of the Connoisseur, the Study of the Agriculturalist, and the Drawing-room table of the affluent." Thus, the publishers position their offerings in this genre as equally desirable by the bibliophile and scientist, and as a conversation piece (and ornament) in the sociable Victorian parlour. With the first edition of *Ocean Flowers*, bound in cloth, priced at £1, 11s, 6d, the book was an "affordable luxury." What Binns and Goodwin would not have anticipated, when they brought out Howard's *Ocean Flowers*, was that at least one copy would become implicated in the American abolitionist movement. A copy of the first edition of Howard's work, preserved at the Library Company of Philadelphia, is distinctive for its label for a National Anti-

BELOW: Two specimens of wild flowers from Mary Howard's *Wild Flowers and their Teachings*.



slavery Bazaar held at Faneuil Hall in Boston in 1846. On this occasion, this copy of *Ocean Flowers* was auctioned for \$8.00 to support the abolitionist cause. The provenance of the Library Company's copy of Howard dovetails with research completed by Kathrinne Duffy for her recent exhibition (2015) at the Newport Historical Society on nineteenth-century American collectors of seaweed, recreational pursuits, and self-improvement. Duffy has uncovered evidence that British and Irish supporters of abolition sent over dried seaweeds and other handicrafts to be auctioned at such fundraisers. All of this is to say that the Fisher's copy of *Ocean Flowers* embeds potential linkages to transatlantic contexts and circuits of exchange beyond Britain.

A recent acquisition by the Fisher Library of twelve additional books with mounted specimens consolidates its holdings in this area and

expands again our knowledge of the national and transnational contexts in which such books were produced and consumed. Later in the nineteenth century and at the beginning of the twentieth, the genre of *exsiccatae* was taken up in new spheres. A series of "flowers from the Holy Land" books appeared, drawing on the tradition of *exsiccatae* to authenticate and provide material traces of the Lily of the Field, the Rose of Sharon, and the like. Among the Fisher's new acquisitions in this vein is *Pressed Flowers from Palestine* (1906). Gathered by a resident of Jerusalem, six floral specimens are mounted with appropriate biblical quotations, natural history information, and other poetic quotations. A similar volume, acquired by the library as part of this purchase, *Flowers Plucked in Those Holy Fields* (ca. 1900), was printed at the Office of the London Society for Promoting Christianity Amongst the Jews.

The author's note makes clear the conversion project at hand, for which the book serves also as an instrument: "the flowers [in this book] are gathered, dried, and pressed by a Hebrew Christian, and the book itself printed by Hebrew Christians in the Printing Office where we try to find employment for young Converts to Christianity." Perhaps the most stunning item among the Fisher's new acquisitions is a series of twelve large postcard views of Palestine with botanical specimens mounted on the versos of the views. The Reverend Harvey Greene, author of several titles in this genre, soon identified a new audience for his trade and began to produce such works as a *Floral Souvenir of Mt. McGregor* and a *Floral Souvenir of ye Old Bay State*; a copy of the latter title is now held by the Fisher. This new collection of books with natural illustrations at the Fisher reaches later into the nineteenth century, over to Palestine, and then back across the Atlantic to the American customers who purchased the books. It is a happy event, then, to find that this acquisition also includes a copy of Mary Howard's first foray into this genre that once stood at the intersection of devotional literature, science, and virtuous amusement—*Wild Flowers and their Teachings*. With a binder's brass shield bearing the title on its cover, this copy of the second edition of Howard's *Wild Flowers* (1848) asserts in language characteristic of the SPCK's natural history publications that "every page in the Book of Nature may be read in harmony with the Book of Revelation." Now in possession of copies of both of Howard's pioneering works, and with additional later examples that show the political inflection that *exsiccatae* could take on, as well as their transmutation into the postcard genre, the Fisher Library is well-poised to facilitate new research into this facet of the material culture of the book.

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9–8, Thursdays only, 17 September–28 April
Thomas Fisher Rare Book Library
120 St. George Street, Toronto, Ontario

Continuing until 4 September 2015

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28 September to 18 December 2015

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Czech Book Design, 1900–1950*



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'So long lives this': Celebrating Shakespeare, 1616–2016

PLANNED EVENTS 2015–2016

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

Tuesday, 6 October 2015

The John Seltzer and Mark Seltzer Memorial Lecture

How did I get in this Racket? (A Bookseller's Progress)

Jonathan Hill, New York antiquarian bookseller

Tuesday, 27 October 2015

The Alexander C. Pathy Lecture in the Book Arts

Dennis Reid, David Hylinsky, Stan Bevington and others
will celebrate the 50th anniversary of Coach House Press.

Wednesday, 17 February 2016

The Johanna and Leon Katz Memorial Lecture

Photography and Fine Printing: the History of Lumiere Press

Michael Torosian, Lumiere Press founder, and fine printer

Tuesday, 15 March 2016

The George Kiddell Lecture on the History of the Book

*Turning over a New Leaf: Manuscript Innovation in the
Twelfth Century*

Dr. Erik Kwakkel, Centre for the Arts in Society,
Leiden University

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Thank you!

Editor's Note

This issue was edited by Philip Oldfield, Anne Dondertman 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.

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

The

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