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

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British Book Illustration and the Revival of Wood Engraving

"The Telling Line", the exhibition in the Fisher Library which runs from 18 April to 30 June 1994, demonstrates the relationship of image to text in twentieth century British books. In such a relatively small display space, it is possible to deal with only a few of the many hundred illustrators who worked in the period. Even in this exhibition, however, it must be clear to viewers that wood engraving is a favoured medium used by many book artists.

Wood-cuts and wood engravings are not new methods of reproducing illustrations. Following the introduction of movable metal type and the printing press in the fifteenth century, woodcuts became the ideal way of illustrating books because they were compatible with type and could be printed on the same press. A great deal of the wood block had to be cut away to leave the design in relief, however, and the copper engraving was devised to avoid this tiresome procedure, and also to produce a finer line. By the seventeenth century, engraving processes of various kinds had displaced the woodcut as the most common form of book illustration.

This change had its own drawback. Because engravings used the intaglio process, they had to be produced on a different press from that used for the text. This encouraged the next development towards the end of the eighteenth century, namely the introduction of wood engraving. The fine line of engraving techniques was achieved with wood engraving because the design was cut on the hard end grain of the block but the resulting product was a relief block. Thomas Bewick (1753-1828) perfected this art, producing hundreds of vignettes, and restoring the relief block to its pre-eminent position in book illustration.



*Agnes Miller Parker. Down the River, by
H.E. Bates. Gollancz, 1937.*

By the mid-nineteenth century, the explosion in the production of books and magazines ensured that the artists themselves could not cope with the demand for illustrations. Craftsmen turned out thousands of woodblocks to meet the deadlines of the presses, but they were not the originating artists, as Bewick had been. Wood engraving became a purely reproductive technique, though one of exceptional skill, with commercial engravers such as the Dalziel Brothers making highly skilled reproductions of drawings by artists like Holman Hunt, Millais and Rossetti.

In parallel with these developments in the nineteenth century, much research was done to find a way of speeding up the production of the printing block. The real revolution came with the introduction of photography, with its use of light-sensitive coatings on various materials. Engravings began to be replaced by a less satisfactory but speedier alternative, the "process" print, produced photo-mechanically. Of the many varieties, the much used but perhaps least satisfactory was the half-tone, in which the image is produced by a series of small black dots.

It was not until after Noel Rooke started teaching wood engraving at the Central School of Arts and Crafts in London in 1910 that a new era in British book illustration began. Totally dissatisfied with the photomechanical reproduction of his drawings, he determined to find a better way. From this desire to improve the printed quality of his own work sprang an amazing revival in wood engraving.

Rooke's primary importance was as a teacher, for he illustrated few books and was not a prolific print maker. His students at the Central School, however, included many who went on to become wood engravers of great skill — Eric Gill, Robert Gibbings, John Farleigh, Clare Leighton and Vivien Gribble are among the better known today. There was a host of others of lesser but not insignificant importance, such as Lady Mabel Annesley, and Margaret Pilkington who went on to establish the superb collection of wood engravings at the Whitworth Art Gallery in Manchester.

Other artists took up wood engraving quite independently of Rooke. Paul Nash was experimenting with wood engraving in 1919, and in the 1920s went on to teach the craft at the Royal College of Art, where Edward Bawden and Eric Ravilious were among his students. Nash's "followers" included his brother, John Nash, Claughton Pellew, Eric Dagleish the naturalist, and Douglas Percy Bliss. Eric Gill, a fellow student with Rooke of Edward Johnston, had made early experiments in wood engraving in 1906 and



Vivien Gribble. *Odes*, by John Keats. Duckworth, 1923.



produced one of the first books illustrated with the "new" engravings in 1915. He attracted his own group of adherents to the craft, the most important of whom was David Jones, who in 1921 went for a few years to live and work with Gill and his family.

Many of these engravers decided to form an organization to support and publicize the craft. The Society of Wood Engravers (SWE) was founded in 1920, with Rooke, Craig, Pissaro, Gill, Gibbings, E. M. O'R. Dickey, Philip Hagreen, Sydney Lee, John Nash and Gwen Raverat as founding members. Annual exhibitions of members' work were arranged and were always well received in the press. A rival organization (the English Wood Engraving Society) was formed in 1925, though it was short lived, ceasing in 1932. Its members included Craig, Pellaw, Ethelbert White, and Leon Underwood and two of his pupils, Mary Groom and Gertrude Hermes. Also in 1925, Iain MacNab established his Grosvenor School of Modern Art, and the staff who taught wood engraving included Blair Hughes-Stanton, Graham Sutherland and Claude Flight, who pioneered coloured linocut prints in Britain.

The first time that the new wood engravings were used as book illustrations was in 1915 when both *The Devil's Devices* (Hampshire House Workshops), illustrated by Eric Gill, and *Spring Morning* (Poetry Bookshop), illustrated by Gwen Raverat, were published. Wood engraving did not become a common medium for book illustrations, however, until Robert Gibbings took over the Golden Cockerel Press in 1924. During the next fifteen years, the Press commissioned work from many of the better known wood engravers of the period, including the two Nashes, Gwenda Morgan, John Buckland Wright, Dorothea Braby, Eric Ravilious and Clifford Webb, to say nothing of Gibbings himself, and his close friend and colleague, Eric Gill.

Other private presses played important roles in the development of wood engravings as book illustrations. One of the more important was the Gregynog Press, established in Wales in the 1920s, which produced its best work when Hughes-Stanton was the designer of books illustrated by himself, his wife Gertrude Hermes, and Agnes Miller Parker. The Gregynog Press published some of the classic private press books of the 1930s,

such as *Revelations* (1933) which contains highly worked and sensuous engravings by Hughes-Stanton, whose elongated black figures stand out like silhouettes.

Many of the same engravers also worked for commercial publishers. Joseph Dent commissioned work from a great variety of young and established illustrators, including Robert Gibbings who produced a remarkably successful series of "river books" in the 1940s and 1950s. Agnes Miller Parker was well served by Victor Gollancz who published two of the most successful books of the period illustrated with engravings, *Through the Woods* (1936) and *Down the River* (1937). Clare Leighton's *The Farmer's Year*, printed and published by Collins in 1933, a large book measuring over 11" tall by 14" wide, is another splendid commercial production of the period, costing only 10s. 6d. on publication!

John Farleigh had been one of Noel Rooke's students at the Central School, and he went on to teach engraving there himself, ending as Head of Book Production in 1947 on Rooke's retirement. He illustrated several books and is best known for his wood engraved illustrations to Constable's edition of Bernard Shaw's *The Adventures of the Black Girl in Her Search for God* (1932). This book became a huge popular success, the first edition and five reprints selling out within five months of its original publication date.

The War intervened in 1939, bringing to a temporary halt the production of fine books. Many illustrators were "otherwise employed" in the armed forces or, at best, worked as official War Artists. Craftsmen printers were also conscripted, and paper and other supplies were of very poor quality and strictly rationed. After the war, though the restrictions were slow to be removed, there was a revival of interest in producing good-looking books. The Golden Cockerel Press continued to produce fine books until 1961, even though the quality was not always what it was in the "golden" years. The Folio Society was founded in 1947, and used wood engravings in many of its publica-



Peter Reddick. *Far from the Madding Crowd*, by Thomas Hardy. Folio Society, 1985.

tions. By the end of the 1960s, however, the teaching of wood engraving had been dropped from the curricula of art schools, and the SWE seemed to fade away in the 1970s.

In 1984 the SWE was resurrected by Simon Brett, who as its new Chairman, organized an important exhibition in the late 1980s, "Engraving Then and Now: The Retrospective 50th Exhibition of the Society of Wood Engravers". This exhibition displayed the work of the older artists who were still engraving, but more importantly it showed the work of many younger engravers. Brett followed this with a well-illustrated book whose purpose was to make a permanent record of this new generation of wood engravers. This book, *Engravers: A Handbook for the Nineties*, published in 1987, was revised and reissued in 1992 as *Engravers Two*. Over seventy engravers are featured, with reproductions of their work and some biographical details. This key work shows the resurgence of wood engraving as an art form in the latter part of the twentieth century, and may be used as a guide for collectors interested in contemporary engravers.

Private presses today continue to use wood engravings to illustrate their books,

though none operate in the same way that the Golden Cockerel Press did in its heyday. Many owners of existing small presses are themselves engravers, like Simon Brett (the Paulinus Press) and Simon King (the Simon King Press). The Whittington Press, which started in the village of Whittington in Gloucestershire and moved recently to Risbury in Hertfordshire, is one of the more productive and impressive private presses working today. Operated by John and Rosalind Randle, the Whittington Press has published books illustrated with engravings by Howard Phipps, Miriam Macgregor, John Craig



Harry Brockway, *The Lad Philisides, by Sir Philip Sidney* (The Old Stile Press, 1988)

(grandson of Edward Gordon Craig), and many other artists. Other young engravers are working for a revived Gregynog Press, the Gwasg Gregynog — Sarah Van Niekirk, Colin Paynton and Yvonne Skargon among many; and Peter Reddick, Frank Martin, Hannah Firmin, Jane Lydbury and Peter Forster are engravers commissioned by the Folio Society.

It is now more than eighty years since Noel Rooke started to teach wood engraving at the Central School, and a new generation of artists is using the medium in many ways, producing prints, designs for advertising, and book illustrations. Brett reports in *Engravers Two*, that "no British art school [now] ... employs an artist on its staff to assert the positive presence of wood engraving in that place". Yet the enthusiasm of collectors is high, and the new work being produced is of an excellent technical and artistic level. Surely the existence today of so many skilled, young engravers and of so many different markets for their work will ensure that wood engraving will continue as a method of book illustration?

Alan Horne
Director, Development & Public Affairs



1993 Gifts to the Thomas Fisher Rare Book Library

1993 has been an exciting year for the Fisher Rare Book Library. Several outstanding collections have been donated as well as many rare and interesting individual volumes. Gifts were received from a total of eighty-seven donors, some of whom made more than one donation over the course of the year. The total appraised fair-market value of these gifts reached over one million dollars. The research value of these gifts is, of course, not so easily estimated. Seventeen of the larger gifts, however, received certification from the Canadian Cultural Properties Export Review Board, signifying that they were considered to possess outstanding cultural significance for the country as a whole. We feel confident that these, and many of the other gifts received this year, will stimulate research and inspire scholars in a wide variety of fields for many years to come.

One of the most outstanding gifts received this year came from Dr. Anthony

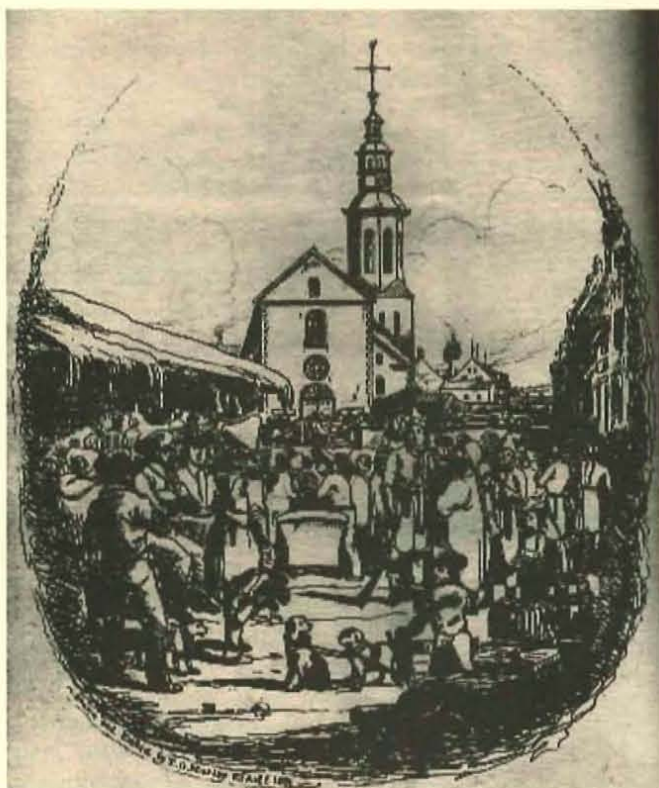
MacFarlane, who donated over sixty seventeenth and eighteenth century works from his extensive West Indian collection. Dr. MacFarlane, himself of Jamaican birth and heritage, is a well known figure in both Canadian and West Indian cultural circles. He has devoted many years to assembling a large library documenting the history of the West Indies, from the first discoveries and settlements in the fifteenth and sixteenth centuries, to their political and economic conditions in the late twentieth century. The Fisher Library is delighted to be the recipient of this distinguished library which will be described more fully in a future issue of *Halcyon*.

While the MacFarlane Collection represents a new area of specialization for the Fisher Library, most of the other major donations of the past year have consolidated and enriched already existing special collections. Alan Horne donated approximately three hundred volumes,

augmenting the collection of modern British book illustrators which he had given to the Fisher Library in 1990. Peter Weinrich donated a valuable collection of books on calligraphy, palaeography and typography, as well as many volumes illustrated by British twentieth century artists — a gift which nicely complements the Horne collection.

Professor John Robson donated his collection of the works of John Stuart Mill and his contemporaries, complementing the archival papers of the Mill Project which were donated in 1990. The late Robert Kenny, who had been a very generous donor to the Fisher Library over the years, bequeathed the remainder of his extensive library of works on international communism and socialism, as well as his collection of works on the art of the book, and his collection of William Morris material, which includes some Kelmscott Press items.

Louis Melzack, a well known and



"Market Place, Quebec. 1831" Frontispiece from *Quebec and its environs: being a picturesque guide to the stranger*. Quebec: Thomas Cary, 1831. Gift of Louis Melzack, 1993.

generous Friend of the Fisher Library in past years, continued to donate interesting and rare items of Canadiana and Americana from his collection. Highlights of Mr. Melzack's 1993 gift include an early guidebook to Quebec City entitled *Quebec and its environs: being a picturesque guide to the stranger* (Quebec: Thomas Cary and Co., 1831) and the second edition of a key item of Americana: Thomas Jefferson's *Notes on the state of Virginia* (London, 1787). The gift also contains an interesting Canadian broadside: "To Scotchmen in the colonies and at home", published in Upper Canada in 1837; as well as a number of early Canadian manuscripts.

The Library was fortunate to receive many other gifts of Canadian historical materials this year. Mrs. Margery Milne gave an interesting group of documents collected by her husband, the late Lorus J. Milne. The Milne family were early settlers in North York and Scarborough who established a milling business in 1825 on the site of the present Edwards' Gardens at Lawrence Avenue and Leslie Street. The family later moved their business to Wexford, now part of Scarborough, where "Milneford Mills" continued to flourish into the early 1900s. The collection includes both family and business papers and contains the specifications and architects'

drawings for the mill at Wexford built in 1878.

One of the Library's most frequently consulted manuscript collections, the J.B. Tyrrell Papers, received a welcome addition of letters and diaries written by various Tyrrell family members. These had been preserved by J.B. Tyrrell's daughter, Mary Dalton, and were donated by Mary's children (J.B.'s grandchildren), Edith Auckland and John Dalton.

Other interesting gifts of Canadiana material received this year include a remarkable collection of theatre broadsides donated by Elizabeth Kettlewell. Dating from the 1860s and 1870s, these broadsides advertise various theatrical events and concerts which were presented in local theatres in the Perth and Prescott region of Ontario. Of particular interest for twentieth century social historians are the papers donated by Les Kingdom on behalf of the now defunct organization, "People for Sunday Association of Canada". This organization was the successor of the Lord's Day Alliance whose archives were deposited in the Library many years ago. This new gift of papers thus completes the record of a movement which had considerable importance in shaping the Canadian society of another era.

The Library has also received some

outstanding gifts in the field of Canadian art. Murray Speirs donated an exciting collection of letters, journals and original sketches by the Canadian artist and illustrator, Thoreau MacDonald. Much of this material had been collected by Mr. Speirs's wife, the late Doris Speirs, who had been an early friend and confidant of Thoreau's. The Speirs Collection will enhance the Fisher Library's already significant holdings of Thoreau MacDonald and we are grateful to John Sabean and Rosemary Speirs, as well as to Murray Speirs, for directing this collection to the Fisher Library.

A further gift of Thoreau MacDonald material was received from Robert Hunter — his fourth such donation in the past few years. This new gift includes the manuscripts of Mr. Hunter's books and articles on Thoreau MacDonald and his father, J.E.H. MacDonald, as well as additional correspondence with Thoreau MacDonald. Thoreau MacDonald material was also received from Ron Peters, well known to *Halcyon* readers as the current President of the Friends of the Fisher Library. Mr. Peters's gift consisted of books and pamphlets from Thoreau MacDonald's personal library, many annotated in his hand.

Canadian "livres d'art" have always been difficult for the Library to acquire with our limited funding. We were delighted therefore to receive a number of these special editions of the works of various Canadian artists as gifts from Frederick Schaeffer and from Bessie Anderson. Ernest Herzig also donated twenty-seven limited editions by Canadian artists which were produced by his printing firm, Herzig Somerville.

A number of Canadian authors donated their literary papers to the Library in the past year. Margaret Atwood, whose papers are among the most frequently consulted in the Library, donated the manuscripts and papers relating to her recently published works, *The Robber Bride*, *Good Bones* and *Wilderness Tips*, as well as her recent literary correspondence files. Dennis Lee also donated additional material to the Library's collection of his literary papers. These include the drafts and manuscript of his new book of poems, *Riffs*, as well as manuscripts for other works, and his current correspondence files. Phyllis Grosskurth donated additional research material for her recent book on Melanie Klein and a collection of psychoanalytic books and journals from the library of Melanie Klein's daughter, Melitta Schmideberg.

Other authors who donated literary papers this year include Don Bailey, Douglas Fetherling, Jack McLeod, Malcolm Ross, David Solway, and Josef Skvorecky. An important gift of Canadian literary correspondence was received from William Keith, well known as a scholar and critic of Canadian literature. Professor Keith's gift contains interesting and lengthy correspondence with many prominent Canadian authors including Robertson Davies, Hugh Hood, Ralph Gustafson, George Johnston, John Metcalfe, Hugh MacLennan, David Solway, Rudy Wiebe, and George Woodcock.

William French, literary editor of the *Globe and Mail* from 1960 to 1990, donated his voluminous correspondence files as well as the manuscripts for his articles, books, and interviews. The collection fills seventy-eight manuscript boxes, and includes correspondence with virtually every notable Canadian literary figure of the period. There is no doubt that this collection will be of outstanding significance for students of Canadian literary history.

An interesting collection of papers was donated by Vincent Tovell, who is well known for his work with the CBC and for his involvement in various federal and provincial cultural organizations and Royal Commissions. Mr. Tovell's papers document his activities in the arts in Canada over a span of more than forty years and will be a valuable resource for future cultural historians. The collection also contains material on Mr. Tovell's family, the Masseys of Toronto.

The late Gordon Sparling, Canadian film-maker and photographer, had intended to write a history of the Canadian

film industry in his retirement. He amassed a wonderful collection of material covering Canadian films from the 1920s through to the 1980s together with large numbers of production stills, but sadly was unable to complete the work due to ill health and increasing age. The Library is grateful to his daughter, Caroline Ackerman, for donating, on her father's behalf, this outstanding archive of primary source material for future studies of Canadian film.

In addition to the gifts described above, the Library received several generous donations of English, American and European literature. Mrs. Gloria Shulman gave a collection of first editions of the American writer Henry Miller, as well as a number of French twentieth century literary works. Peter Heyworth, Professor of English at University College, donated a collection of nineteenth and twentieth century English bibliographical and literary works. Elinor MacGillivray gave several items of English literature from the library of her husband, the late Professor J.R. MacGillivray. Jane Millgate, Professor of English at Victoria College, donated twenty-two volumes of nineteenth century English literature. Jennifer Brown, Professor of History at the University of Winnipeg, gave several items from the library of her father, the Voltaire scholar, Harcourt Brown. Simon Langlois donated several French literary works, including an edition of Voltaire not previously held in the Harcourt Brown Collection.

The Library also received a number of outstanding gifts in a variety of other subject fields. Nicholas Ignatieff donated four rare Russian historical works dating from the late nineteenth and early (pre-

Revolution) twentieth century. Isabel Wilson donated over forty geological and historical works from the library of her husband, the late Professor J. Tuzo Wilson. Thomas Howarth, Professor Emeritus and former Dean of the School of Architecture, donated a pristine set of the influential British art magazine, the *Studio* (1893-1913) as well as a long run of the important architectural journal, *Architectural review: a magazine of architecture & design*.

A particularly interesting volume was donated by Helen and Kay Armitage — a sixteenth century theological work with an intriguing provenance: *In prophetam Ezechielem commentarius*, by Joannes Oecolampadius (Argentorati, 1534). On the title page of this copy is the signature of a notable sixteenth century British book collector, Thomas Cranmer, Archbishop of Canterbury (1489-1556). Another unusual theological item was given by Susan Finlay — an eighteenth century miniature scroll (just over three inches in height) containing readings from the Torah and other rabbinical literature for use in celebrating the festival of Shavuot.

Space does not permit a complete listing of all the gifts received over this past year. All were welcome additions to our collections and we take this opportunity to thank you all. The continuing generosity of our donors ensures that the Fisher Library will continue to flourish as one of the top research collections in North America.

Katharine Martyn, Assistant Director
Thomas Fisher Rare Book Library



Donors to the Thomas Fisher Rare Book Library, 1993

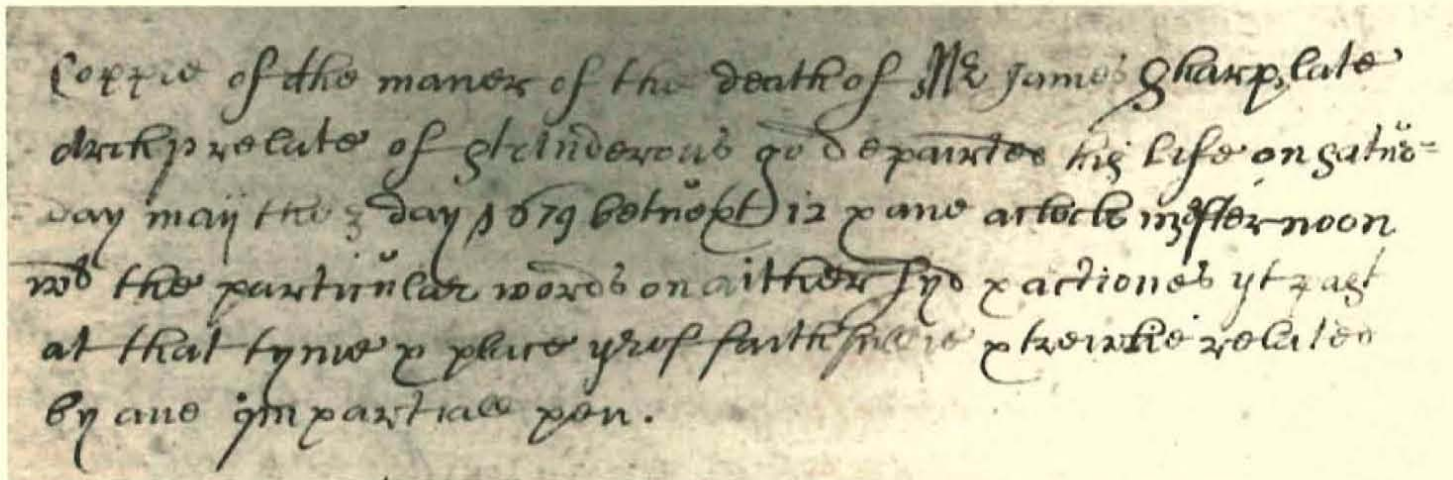
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Bessie I. Anderson
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Helen and Kay Armitage
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Edith Auckland
Don Bailey
His Excellency Sergio Balanzino
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Rosemary Speirs
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Vincent Tovell
A.D. Tushingham
Andrew M. Watson
Peter Weinrich
Joan Winearls
Isabel Wilson
Robert Wuetherick



*Coppie of the maner of the death of Mr James Sharp, late
Archprelate of St Anderous go departed his life on saturday
day maij the 3 day 1679 betuext 12 & one a'clock in afternoon
wt the particular words on either syde & actiones yt past
at that tyme & place yrof faithfullie & trewlie related
by ane impartiall pen.*

Title to the account described below.



The Death of Archbishop James Sharp

A recently acquired fascinating seventeenth century manuscript in the Fisher Library is entitled: *A coppie of the maner of the death of Mr James Sharp, late Archprelate of St Anderous go departed his life on Saturday Maij the 3 day 1679 betuext 12 & one a'clock in afternoon wt the particular words on either syde & actiones yt past at that tyme and place yrof faithfullie & trewlie related by ane impartiall pen.* It is contemporary with the events it describes and was probably written by one of those present. It is very careful not to mention the names of the assassins.

James Sharp was consecrated Archbishop of St. Andrews on 15 December 1661 and in 1664 named Primate of Scotland. Hopes that the religious settlement following the Restoration of King Charles II in 1660 would encompass the Presbyterians and others dissenting from the Church of England had been ended by the Act of Uniformity in 1662. Over the years severe penalties were imposed by law on those who wished to worship in their own way, and nowhere so harshly as in Scotland. Determined to rid the country of Protestant dissenters and establish episcopalianism as the state church, Sharp enforced the laws against them with particular severity. An unsuccessful attempt on his life had been made in 1668 when he was shot at by James Mitchell. Mitchell escaped capture for many years but was finally executed in 1678. His

execution brought to a head the hatred of the Presbyterians for the Archbishop and when fate delivered him into the hands of a small group of men from Fife they seized the opportunity to end his activities.

The manuscript begins with a description of Sharp's offences and the oppressions under which the Scots were labouring, and then tells the story of events on that momentous day. On 3 May 1679 nine men set out to find the deputy sheriff, William Carmichael, who had acted as Sharp's agent in suppressing religious meetings and generally harassing the people. Unable to discover him they were about to disperse when a boy told them that the Archbishop's coach was approaching. They chose one of their number as commander and set out to intercept the coach. On seeing them, Sharp ordered the coachman to drive on but they followed, firing shots as they went. The postillion was overpowered and Sharp was ordered to come out of the coach.

*Repent Judas & come furth, ye Bishop
answerd save my life and I will save
all yors, ye oyr replied I know it is
not in your power nather to save us
nor kill us and I declair heir befor
the Lord yt it is no particular quarrell
of myn yt moves me to this but
becaus thow hes been & still
continous [a traitor? (words omitted)]
to Jesus Christ and hes interest
and caus & wring thy hands in the
blood of the saints not only at
Pentland but severall tymes since and
more particularly for the sheding of
Mr James Mitchell & James
Lerymount blood, qos blood cryes wt
a loud voice for vengence from
heaven upon ye, & wee ar this day
sent by God to execut it.*

The Archbishop again refused to step down from the coach and the commander fired a pistol at him which missed its target. Another man, standing at the door, wounded him "a litle" with a shabale (crooked sword). At last Sharp got out of the coach, fell to his knees and said "for Gods saike save my life". His cries were in vain, however, and the two men mortally wounded him with their shabales.

at qch the gentlewomen (his daughter) go was in the coatch cryed and said this is murther the oyr replied, sight it is not murder but Gods vengance on him for murthering many poor soulls in the kirk of Scotland.

To make sure he was dead a third man "ran his sword throw his bellie so yt the dirt came out". They ransacked the coach for papers, finding in the process "a caise of very fyne french pistolls", which they also took. They then drove the coach off the road, set the horses free and rode away, collecting the cloaks they had dropped earlier and recharging their pistols,

and having presently put up ther horse they went joyntlie to prayer giving thasnlks to God for qt he had stirred ym up to do & for his wonderfull assistance and yr preservat[i]on ...

A note on an inserted page at the end in the hand of John Mackinlay, Rothesay, 30 Nov. 1825, states that the manuscript came from the estate of Benjamin Cameron, "writer in Glasgow, and latterly in Rothesay, who had a turn for collecting fragments of antiquity" and was given to him by William McFie, Cameron's executor. This Cameron, Mackinlay continues, "pretended to be a grandson of the

Pretender, by Miss Jean Cameron, and on one occasion, having got tipsy in company with some of his companions, he exclaimed "Gentlemen, Behold your Prince!!!" — a most miserable representative of royalty, being mean in appearance, and low in his habits."

The manuscript was brought to Canada by Mackinlay's son and namesake, who was a Presbyterian minister in Pictou County, Nova Scotia, and eventually came

into the possession of Judge George Geddie Patterson who later entrusted it to the Presbyterian College at Montreal. It remained in Presbyterian hands until recently. The Library acquired it from a Hamilton bookdealer.

Robert Wodrow almost certainly saw this manuscript when he wrote his account of Archbishop Sharp's death in *The history of the sufferings of the Church of Scotland* (1721-22). When Robert Burns issued a

new edition (1829-30) he included its text as a note, with the caption, "We have been favoured by the proprietor, Mr. Mackinlay, collector of customs at Anstruther, with an original MS. account of the archbishop's death".

Anne Jocz, Librarian

Thomas Fisher Rare Book Library



Friends Meetings 1993-1994

Six Friends meetings and one exhibition opening were held in the 1993-1994 year.

The meetings began early in the fall term with Richard Landon presenting an illustrated lecture on "The Books of the 'Earthly Paradise': William Morris and Book Design." Richard Landon, who curated the books section of the widely acclaimed Art Gallery of Ontario exhibition *The Earthly Paradise: Arts and Crafts by William Morris and His Circle*, showed to the Friends the influence of Morris's collection of fifteenth century illustrated books on the design and production of the books of the Kelmscott Press.

In October, Montreal poet David Solway entertained the Friends with a detailed analysis of the process of poetic creation. The complex relationship between the poet, the several stages of manuscript drafts, and the final published collection of poems was analyzed from the unique perspective of the poet/creator.



Michael Turner from the Bodleian Library

The exceptional wealth of the map collection in the Library of Congress was shown to the Friends with a slide show presentation by Ralph Ehrenberg, Chief of the Geography and Map Division. The talk complemented *The Atlas as a Book: 1490 to 1900* exhibition and catalogue prepared by Joan Winearls to coincide with a conference on "Editing Early and Historical Atlases."

In the New Year, Michael Turner, Head of Conservation at the Bodleian Library, Oxford, spoke on "Tracking the Trades: Printing, Publishing, Bookselling and Binding in London 1555 to 1830." In relating his Herculean efforts to develop a computerized database on the book trades, Mr. Turner described the organization and operation of the Stationers' Company, the records of the Company being the major source for biographical information on members of the book trades.

A panel of detective fiction writers entertained the audience with a presentation entitled "Canadian Crime Writers Confess" on a night in January. Jack Batten, Howard Engel, and Eric Wright each read and discussed excerpts from their recent works. The readings ranged from sleepless nights to lessons in pickpocketing. Animated questions from the audience gave all who were there additional insights into the process of writing detective fiction.

Bernard Rosenthal captured the Friends' interest with a personal account of "A Century of Antiquarian Bookselling in Italy and Germany, 1860 to 1960: A Family Perspective." He traced his ancestors' accomplishments from their beginnings in the antiquarian book trade in the Bavarian town of Fellheim in 1860 through to the family firm's sales to the major North American research libraries in the 1960s.



Alan Horne with colleague and friend Gabriela Bravo

The evening was filled with tales of adroit bidding at auctions, discussions of amazing catalogues of incunabula, and purchases of major collections. The meeting was nicely complemented by the exhibition *Fiat Lux*, a display of mediaeval manuscripts and early printed books in the Thomas Fisher Rare Book Library prepared by Anne Jocz.

The last gathering of the Friends was in April to celebrate the opening of *The Telling Line: Image and Text in Twentieth Century Britain*, prepared by Alan Horne and Richard Landon.

The exhibition gave glimpses of the wealth of twentieth century illustrated books held in the Alan Horne Collection and other collections of the Thomas Fisher Rare Book Library. Friends left the opening with the well illustrated catalogue which provides a permanent record of the exhibition.

The end of the Friends year also marks the retirement of Alan Horne who will be missed by all. Fortunately, he has agreed to continue as a member of the Steering Committee.



In Memoriam

Stillman Drake

Stillman Drake, who died in October 1993, was one of the greatest friends of the Fisher Library. He was consistently generous, helpful and enthusiastic about the collections, particularly those in the history of science. The University of Toronto and all the scholars who use its research collections are greatly in his debt.

Stillman and Florence Drake came to Toronto in 1967 from Berkeley, California, where Stillman was born and educated. His first career, which he pursued with great success, was in municipal finance. During this time the basis of his academic career was being laid through his collecting of scientific books and manuscripts, especially those by and about Galileo. In 1953 the University of California Press published his translation of Galileo's *Dialogue*, with a foreword by Albert Einstein. This was the first English translation since the mid-seventeenth century,

and from this point Drake was increasingly recognized as the foremost Galileo scholar of his generation. His eminence in his field was formally recognized many times, including an honorary doctorate from the University of Toronto, culminating with his receipt of the Sarton Medal in 1988 and a festschrift in his honour in 1990.

When Stillman came to Toronto he brought his collection with him. It was placed on deposit in the Department of Rare Books and Special Collection and, at a single stroke, transformed the strength and depth of the research collections. It also provided a base upon which to build one of the richest collections in the history of science in North America. The Galileo collection, and other collections, were gradually acquired by purchase, but each accession was accompanied by generous gifts, and Stillman became one of our most important donors. He did not, of course, stop buying books when he came to Toronto, indeed the pace of acquisition accelerated somewhat, and we owe many of our most valuable treasures to his wide network of international sources.

Stillman was also generous with his knowledge and his time. He was always

willing to talk about books, and many other topics, and his conversation was stimulating and provocative. He was an enthusiastic supporter of the Friends of Fisher from the very beginning and his benign influence is missed by all who knew him. Something of that influence will, however, endure through the collections which constitute his legacy to the University of Toronto.

John Seltzer

We are saddened to report the death of another close friend of the Thomas Fisher Rare Book Library. John Seltzer died on 1 April 1994. John joined the Friends of the Fisher in 1986 and had been an active member of the Friends' Steering Committee since 1989. A dedicated book collector, John donated a part of his collection, a virtually complete set of David Garnett, to the Fisher. A modest man, John always provided support and sound advice for the betterment of the Friends. He was, as Pat MacCulloch observed at the memorial service, a truly gentle man. We will all miss him.

Editor's Note

This issue was edited by Gayle Garlock and designed by Veronica Fisher, with photographs by Philip Ower. Comments and/or suggestions should be sent to Gayle Garlock, Director, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416 978-7655).

The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in November and June. *Halcyon* publishes short articles on recent noteworthy gifts and acquisitions of the Fisher Rare Book Library, recent exhibitions in the Fisher, activities of the Friends and other short articles of interest to the Friends.

The editorial board of *Halcyon* includes Gayle Garlock, the editor, Anne Jocz from the Fisher and Veronica Fisher, Graphic Artist of the Library.

Celebrate Our 10th Anniversary!

Join us on Tuesday 22 November for a gala evening celebrating ten years of the Friends of the Thomas Fisher Rare Book Library. Special highlights will include an exhibition of gifts from Friends donated over the last five years.

Exhibitions '94 - '95

July - September 1994

Owners of Books: an Investigation into Provenance

October - December 1994

Gifts from Our Friends

January - March 1995

Massey College Ruari McLean Collection

April - June 1995

Canadian Private Presses; a Travelling CBBAG Exhibition

Program for '94 - '95

Monday 3 October 1994

"The History of the Text of *Ulysses*" by James Joyce Scholar, Professor Thomas Staley

Saturday 22 October 1994

U of T Day! Help us celebrate the richness of the Library's collections and staff

Tuesday 8 November 1994

"The Scientific Analysis of the 36 Line Bible" by Professor William Stoneman

Tuesday 22 November 1994

A celebration of the 10th anniversary of the Friends of the Thomas Fisher Rare Book Library, with an exhibition and catalogue of gifts from our Friends

February 1995 (date to be confirmed)

"Garden Books" by Professor Douglas Chambers, who has an interest in the history of gardens

March 1995 (date to be confirmed)

"The Canadian Antiquarian Book Trade and Institutional Buyers" by well known Canadian antiquarian book-seller, David Mason

The

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