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

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Fisher's cup runneth over

With all due respect to the author of Psalm 23, our Library's cup really did run over this past year. We received a record number of donations during 1995 — over one hundred and still counting. We are currently awaiting the Canadian Cultural Property Review Board's decision on several major donations; we hope to be able to bring you news of them in future issues.

Among the largest gifts acquired last year was the collection of incunabula leaves and early printed books donated by Friends of the Fisher Library President, Ronald Peters. The leaves are fine examples of early printing and will become an invaluable research and teaching tool. The early works include two incunabula not yet held by the Fisher Library. One is a magnificent *Summa theologiae* by Thomas Aquinas, printed in Nuremberg by Anton Koberger and dated 1496. This volume is bound in an early sixteenth century pigskin binding and has both clasps intact. The other incunabulum, an edition of Thomas de Argentina's *Super quattuor libros Sententiarum*, printed in Strassbourg in 1490 by Martin Flach, is also bound in contemporary pigskin. Mr. Peters's gift also includes some eighteenth and nineteenth century imprints as well as a fine selection of books on books. We are most grateful to Mr. Peters for his generosity.

The Fisher Library has long been interested in books on books and last summer the Director, Richard Landon, drove a van to Ottawa to pack, load and drive back to Toronto, the collection of Mr. Thomas Schweitzer, thereby acquiring for our Library more than five hundred works designed by the famous American book and type designer, Bruce Rogers. Many of the works are limited editions and signed either by the author or the designer. This donation will become a



All seasons were alike to Pluto. Hell,
Not comfortless, nor only torment (far
From torment only since the impetuous day
When he had borne her down, Persephone,
From Enna's plains, his mistress and his queen)
Yet knew not change. In Hell no day and night,
Nor leaves to come and go, nor from the sun
Cool green of shades, lightened his caverned reign
Of easy gloom where, without any tides,
Voluptuous monotony was all.

John Drinkwater. *Persephone*. Designed by
Bruce Rogers. New York: W.E. Rudge, 1926.

special collection, named for its donor, and a valuable resource for students of type and book design.

Mr. Harry Sutherland gave us proof of the diversity of his collecting interests when he decided to move into somewhat smaller quarters. The works of P.G. Wodehouse are currently sharing shelf space with nineteenth and twentieth century books on travels in the Balkans, and works on Wellington and the British army during the Peninsular War.

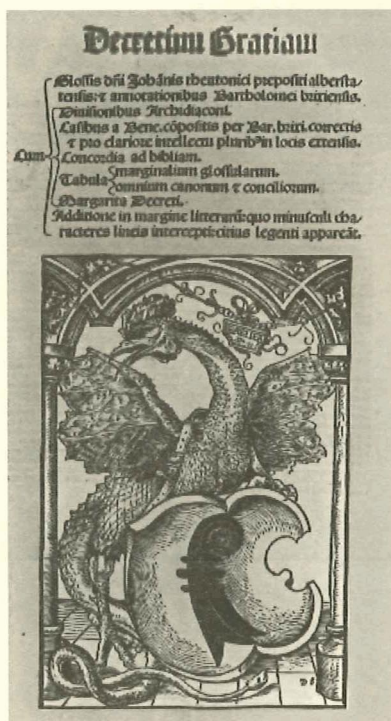
Readers of this annual report will be familiar with the generosity displayed for the past several years by Louis Melzack, and 1995 was no exception. Mr. Melzack's capacious shelves disgorged still more Canadiana: a fine three-volume set of

George Cartwright's *A journal of transactions and events during a residence of nearly sixteen years on the coast of Labrador* (Newark, England, 1792); the beautiful *Maria Chapdelaine* by Louis Hémon, with illustrations by Clarence Gagnon (Paris, 1933) as well as Gagnon's illustrated edition of L.-F. Rouquette's *La grand silence blanc* (Paris, 1928), which makes me shiver just looking at the illustrations. Mr. Melzack's collecting has not been confined to items of purely Canadian interest: a fine edition of Meriwether and Clarke's *Travels to the source of the Missouri River and across the American continent to the Pacific Ocean* (London, 1814) was included as well as antiquarian works of general interest. Of special note must be the manuscript *Log of HMS "Caesar", C.H. Mason Esq. Captain, and kept by R.J. Hughes NC and MD commencing December 20 1859, ending February 1, 1862*. This fascinating 217-page account of life aboard a nineteenth-century man-of-war details the arrivals and departures of other vessels at its various ports of call in the Mediterranean, the daily routines of cleaning the ship, gun drill, courts-martial, punishments meted out to the crew, observances of royal birthdays by gun salutes, deaths and burials at sea, visits in ports by local dignitaries, and finally, the paying off of the ship's company and hauling down the pennant. Some twenty-nine drawings of views seen from the ship are included and there is also a chart done in watercolour of thirty flags of dependent vessels. We might know nothing about midshipman Robert J. Hughes, but thanks to his meticulous log, we are now richer in our knowledge of life at sea during these two years.

We have long considered our Endicott Collection of English Authors (1880-1930) to be an outstanding bibliographical resource for English writers published between the above dates, but our Friends continue to prove to us that this collection is not quite as complete as we might have thought. To cite an example, Professor Harvey Kerpneck, rather hesitantly,

approached our Director last spring to ascertain if we were interested in a small collection of books by and about George Meredith and other English authors. We were, and found to our delight when we unpacked the collection that, among other items, Professor Kerpneck had managed to find three variant bindings of Meredith's extremely rare work *The shaving of Shagpat* (London, 1856) as well as the first editions of *Diana of the Crossways* (London, 1885) and *Beauchamp's career* (London, 1876), none of which were as yet in our holdings. A small collection maybe, but not insignificant.

Even before his move to Vancouver, Professor Hannibal Noce, now retired from this University's Italian Department, was a generous supporter of our Italian collections and still manages every so often to assemble a fine collection of literary and reference works important for the study of Italian language and literature. Once again this year, Professor Noce has donated a collection which includes the top names of Italian literature, starting with a magnificently illustrated three-volume set of Dante's *La Divina commedia* (Venezia, Antonio Zatta, 1757). There are 106 full-page copper engravings as well as countless vignettes all done in the elegant Venetian eighteenth-century style, making this one of the most beautiful books printed in Venice. The gift also includes the first edition of Dante's works produced in Venice in 1578, and a copy of *Il Solimano* by Prospero Bonarelli printed in



The title page from: Gratian.
Decretum. Basel: J. Froben, 1512.

Florence in 1620. We are particularly grateful for the latter, as our copy has been used extensively by students of Italian drama as well as those interested in Italian scenography of the seventeenth century and has seen better days. Other authors included are Francesco Redi, Vincenzo Monti, Pier Jacopo Martello, Giovanni Maria Crescimbeni and Boccaccio.

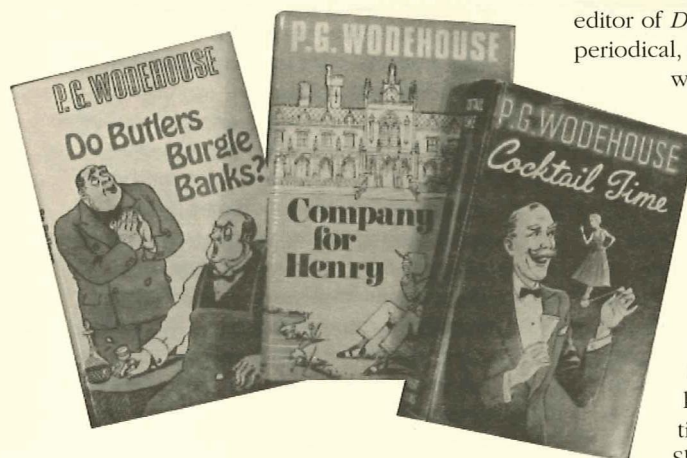
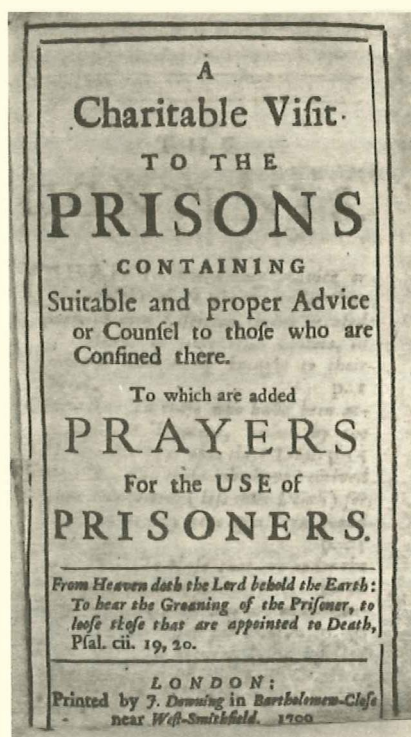
Our English collections have been extensively augmented through the several donations made by Professor Peter Heyworth this past year. Highlights include a magnificent set of the *Oxford*

English dictionary, bound by Birdsall of Northampton, which will join our growing Birdsall Collection, and editions of the works of Jonathan Swift (London, 1784), John Tillotson (London, 1735) and Alexander Pope (Glasgow, 1785). Peter Weinrich's 1995 donation also augmented our English and Canadian literature holdings. His collections of works by and about Geoffrey Grigson, Sacheverell Sitwell and George Woodcock will greatly increase the Fisher Library's holdings of these authors.

The twentieth century is beautifully represented by one of Mr. Hugh Morrison's gifts this year. The collection of books written and illustrated by J.G. Lubbock arrived last spring, and their brilliant colours seemed a portent of warmer weather. The original plates in each volume were hand-made from copperplates worked by etching and aquatint, the colours were then printed in intaglio and relief and additional colour was applied to some pages by hand. All are limited editions and signed by the author.

Our manuscript collections continue to grow at a rapid rate. Margaret Atwood donated manuscripts, page proofs, correspondence and notebooks for some recent works: *Robber Bride*, *Cat's Eye*, *Wilderness Tips*, *Good Bones* and *Morning in the Burned House*, bringing the number of archival boxes held by the Fisher Library to 166. Major additions to their papers were made by Don Bailey, Russell Brown, Barry Callaghan, Frances Dafoe, Douglas Fetherling, Stephen Gilbert, Phyllis Grosskurth, Crad Kilodney, David Mazierski, Mavor Moore, Frank Peers, Malcolm Ross, Josef Skvorecky and David Solway, while new donations were made by Karen Mulhallen and Paul Wilson, each significant for their contributions to Canadian literature. Ms. Mulhallen has been for many years editor of *Descant*, a major Canadian literary periodical, and her gift included her own writings as well as those of authors

she has edited. She has also donated tapes of interviews with around 120 writers and editors. Those of you who were fortunate enough to hear Greg Gatenby when he spoke to the Friends of the Fisher Library last fall, will quickly realize the importance of such tapes. Paul Wilson is perhaps best known for his outstanding translations of the works of Josef Skvorecky, whose papers are also



Left: A Charitable Visit to the Prisons. London: Printed by J. Downing, 1709.

Right: Dust jackets for: P.G. Wodehouse. *Do Butlers Burgle Banks*. London: H. Jenkins, 1968. *Company for Henry*. London: H. Jenkins, 1967. *Cocktail Time*. London: H. Jenkins, 1958.



L.-F. Rouquette. Le grand silence blanc. Illustré par Clarence Gagnon.
[Paris]: Éditions Mornay, 1928.

held by the Fisher Library. But Mr. Wilson has also been responsible for translating other Czech authors, the best known of whom is perhaps the ex-dissident and current President of the new Czech Republic, Vaclav Havel. Other authors whose works he has translated include ex-dissidents Alexandr Kliment, Milan Knizak and Lukas Toman, whose works are held by the Fisher Library in the original "samizdat" in our "Petlice" Collection. His donation creates an interesting bridge between two collections.

Professor Michael Millgate, long cited in these annual reports as a good friend of the Fisher Library, presented us with a collection of papers used to prepare his recent edition of the works of Thomas Hardy. Consisting of typescripts, proof sheets, galleys, lecture and other notes, this is a welcome addition to the literary papers of Canadian and English authors already held by the Fisher Library. Also welcome was the donation made by Mr. Jack McLeod, who not only enhanced our literary manuscripts with typescript drafts of his book *Zinger and Me*, but also augmented our holdings of items relating to the Woodsworth Memorial Committee, the League for Social Reconstruction and the New Democratic Party.

A departure from our usual gifts was made by Mrs Patricia Pepall who presented us with a bust of Douglas Duncan, created by the important Canadian sculptor, Frances Gage, in 1969. Our holdings of Richard Aldington, Max Beerbohm, Norman Douglas, Aldous

Huxley and D.H. Lawrence are named in honour of this Canadian book collector, and the bust will join that of another donor, Dr. Jason A. Hannah, in the Maclean-Hunter Reading Room.

We have long been interested in donations of early maps and this past year we were the recipients of a collection of some thirty eighteenth and nineteenth-century maps of the world, North America, Ontario and Toronto. Donated by Ms. Anne Moon, several are to be hung in Innis College in memory of her brother, Stephen Tilbrook, a graduate of that College. Ms. Moon wrote that the maps have given her a great deal of pleasure over the years, both in acquiring them and in admiring them on her walls. We are most grateful that she has seen fit to relinquish them to our care. Professor William Dean also made a significant contribution to our holdings of Canadian maps, giving us in late November a 1775 *Exact chart of the River St. Laurence*, created by Thomas Jeffreys.

I would be remiss if I failed to mention some smaller, but none-the-less important donations. Professor Michael Gervers inherited a collection of books, pamphlets and news clippings relating to Jews in England in the 1930s. It is a horrific example of the anti-semitic propaganda prevalent during that time and includes anti-semitic tracts by Henry Ford, anti-Roosevelt materials, and researches into so-called Jewish conspiracies. Hugh Anson-Cartwright and Dr. Robert Brandeis lightened our mood by coming up with

even more Penguin imprints not yet held by the Fisher Library, while Roger Beames found a rare anonymous religious tract entitled *A Charitable visit to the prisons* (London, 1709) and the London, 1576 edition of Pietro Vermigli's *Loci communes*, an interesting addition to this Library's pre-1600 English imprints collection. Another early English edition was Ms. Liliat Watson's donation of the New Testament (Vulgate version) printed in London in 1548. John Cambridge always delights us with his finds and this year was no exception. His outstanding gift was a 1568 edition of Wawrzyniec Goslicki's *De optimo senatore*, printed in Venice and presented to Richard Lucy, a Puritan and parliamentarian in the mid-seventeenth century. This very nice association copy was followed a month later by J. Ross Browne's *Crusoe's Island* (New York, 1864). The Fisher Library does not normally accept American imprints of such a late date, but this one happened to be a presentation copy from the author to Brigham Young! Miss Mattie Clark, who will be very much missed, each year found items of interest to us in her family's treasure-trove of keepsakes. Thanks to Miss Clark, our collection of First World War memorabilia is already extensive and consists of trench maps, photographs, airplane recognition charts, books and other ephemera. Mr. Edward Vivancos made another generous donation to our holdings of Spanish Civil War materials, while Professor Hans de Groot contributed to our architectural holdings with his donation of a work on Holy Trinity Cathedral, Dublin (London, 1882). We thank ex-staff members Rachel Grover and Elizabeth Hulse, and our Director, Richard Landon, for their contributions. To all I do not have space to mention, our thanks for relinquishing your treasures into our care.

Edna Hajnal and I would like to acknowledge the work done by Richard Moll in unpacking, arranging, listing and describing many of the gifts received during the past three years.

A final note: Might we ask all our donors to consider making their 1996 donations before November 1? It is becoming clearer that with the ever-increasing number of gifts, our staff is finding it more difficult to process contributions before the end of the tax year.

Luba Frastacky
Thomas Fisher Rare Book Library



From Dante to Dante (and back again)

The exhibition, *From Cavalcanti to Calvino*, is constructed from printed books, draws on the earliest as well as the most recent works of Italian literature and of its translators, and gathers examples both from the collections of the Thomas Fisher Rare Book Library and from the Robarts Research Library. The process of choosing books for a display is always an interesting and often a surprising one for a curator. I think it would also be interesting for the readers of *The Halcyon* if I were to trace some of the links among writers, translators and scholars that my research has brought to light for me, but which are not noted in any systematic way in the catalogue.

The first of my two examples begins with Dante and his *Vita nuova*, composed in the last decade of the thirteenth century, and shown in this exhibition in the first printed edition of 1576 (lagging more than

a century after the first edition of the *Commedia*, which was printed in 1472). The earlier of the two translations shown is by the poet and painter Dante Gabriel Rossetti whose father, the exiled Italian patriot and poet, Gabriele, was himself a distinguished commentator on Dante. The translation is by Charles Eliot-Norton, the distinguished American Dante scholar who had helped Longfellow with his translation of the *Commedia*. Norton reprints some of the younger Rossetti's comments on the *Vita nuova* in the notes to his translation. He calls Dante Gabriel his friend, and points out that his own translation was made in 1857 before he learned of Rossetti's. Norton also writes that his translation has "greater regard for the letter of the original," but that Rossetti's "poetic sensibility has enabled him to give a grace and charm to his work which may be missed in mine". It is interesting that Ezra Pound makes a similar statement in comparing his translation of Cavalcanti with Rossetti's (both of which are also in the exhibition).

The Fisher Library's copy of Norton's book carries the bookplate of William Warren Vernon, an aristocratic British

Dante scholar and the son of a Dante scholar, and is inscribed: "The Hon. W. Warren Vernon with the regards of the Translator. London. May. 1869." Three letters from Norton to Vernon had been pasted in the endpapers of the book. Both Norton and Vernon later published multi-volume scholarly editions of the *Commedia* with prose translations and commentary, Norton in 1891-92 and Vernon in 1894-1900. Like the fathers of Vernon and Rossetti, Norton's father was something of an Italianist, as was his mother. This exhibition includes an "anonymous" translation of Manzoni's *I promessi sposi* published in London in 1834. It turns out that this edition is an unacknowledged reprint of an American edition of the same year which was the work of Andrews Norton, Charles Eliot's father. Charles Eliot's mother, Catherine Eliot Norton, published in 1836 a translation of Silvio Pellico's *I miei prigionieri*, edited and with notes by her husband (the first edition of *I miei prigionieri* is included in the exhibition, with an English translation of 1837). Charles Eliot Norton's cousin Charles W. Eliot was in 1873 the youthful, innovative President of Harvard. He

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* Denotes more than one
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offered Norton a job that year, and Norton taught at Harvard until 1897, when he was seventy.

Charles Eliot Norton was much loved by his students, and has been remembered by them, to the benefit of Harvard, in several ways. In 1925 Chauncey Stillman founded the Charles Eliot Norton Chair of Poetry, which provides for the presentation and publication of a series of six lectures by a distinguished writer or scholar. The Italians recently selected for the prestigious chair have been Umberto Eco in 1993, and Italo Calvino, who would have given the lectures in 1985-86, and who had written five of them, but who died unexpectedly just before he was to go to the United States. The 1932-33 lecturer was T.S. Eliot, another, if more distant, Eliot relative who said, in his first lecture:

The people which ceases to care for its literary inheritance becomes barbaric; the people which ceases to produce literature ceases to move in thought and sensibility. The poetry of a people takes its life from the people's speech and in turn gives life to it; and it represents the highest point of consciousness, its greatest power and its most delicate sensibility.

Eliot, of course, valued Dante very highly, as one of the creators of modern Italian, and as the embodiment of a cultural and social order. Eliot said that his poem *Ash-Wednesday* was an attempt roughly to apply the *Vita nuova* to contemporary life, and explained that Dante's treatise was of great importance in the struggle to discipline feeling.

If Dante brings us by a roundabout route to T.S. Eliot and to Eco, then my second example, Cardinal Pietro Bembo, allows us to follow earlier sets of links to Michelangelo in Italy and to the Elizabethan poets. In this exhibition we meet Bembo in association with his love Lucretia Borgia. Bembo is important to the Italian language and to Italian literature as the champion of Petrarch in poetry, and of the Tuscan language of Petrarch and Boccaccio, which to him represented the ideal of equilibrium and classical beauty. Bembo's work *Prose della volgar lingua* (1525) is the first history of Italian literature following Dante's *De vulgari eloquentia* (after 1304). It also defines what a literary language should be, analyzes problems of style, metrics and diction, and comments widely on gram-

matical problems. Paolo Cherchi writes that the impact of this work on the writers of the Renaissance was immense, and it gave life to controversies which lasted until the nineteenth century.

One of Bembo's friends in the first years of the sixteenth century was the courtier and diplomat Baldassare Castiglione, whose *Il libro del cortegiano* (*The Book of the Courtier*), first printed in 1528, was set in the Urbino of 1507, and features Bembo as an important speaker.



Dante, from the title page of the 1564 edition of the *Commedia*, printed in Venice by Sessa.

Both Bembo and Castiglione corresponded with the poet Vittoria Colonna (her mother was a Montefeltro from Urbino), who followed Bembo in her adherence to a classical Petrarchan style. She was the great female love of Michelangelo's later years, and it was her relationship with Michelangelo that inspired some of that artist's finest poetry.

Castiglione's book was translated by Sir Thomas Hoby, himself a diplomat, and published in 1561, but by that time it was already seen as a manual for English courtiers, and influenced the writings of the Italophiles Wyatt and Surrey during the reign of Henry VIII, and of the Elizabethans Sidney and Spenser. These four, the originators of the English school of lyric poetry, were also followers of Petrarch, and both Wyatt and Spenser translated some of Petrarch's poems. In

The Faerie Queene Spenser celebrated both the ideals of behaviour proposed by Castiglione and the form of poetry instituted by Petrarch. Sir Philip Sidney—courtier, scholar, soldier, patron, diplomat, poet, novelist, critic, and friend and associate of the intellectual elite of his age—died aged 32 of wounds received in battle at Zutphen in the Netherlands. His friend Edmund Spenser eulogized him in *Astrophel* as embodying the ideal of courtly behaviour. Sidney, in his short life, attempted to bring about the same sort of reform in English letters as that advocated by Bembo for Italian, providing both a theoretical basis, with his *An Apology for Poetry*, and practical examples with his poems, published after his death as *Astrophel and Stella*.

As Bembo looked back to Petrarch for his model, so Sidney looked back to Chaucer, that "well of English undefiled". Geoffrey Chaucer had himself travelled in Italy, and drew on Petrarch and Boccaccio in *The Canterbury Tales* and *Troilus and Criseyde*, and on Dante in *The House of Fame*. So Bembo, the ambitious young Venetian nobleman who edited for Aldus Manutius editions of the greatest works of Petrarch and Dante, leads us to Castiglione, and to Spenser and Sidney, and thus back to Chaucer, to Boccaccio, to Petrarch, and again to Dante.

A number of the Fisher Library collections, such as Buchanan, Italian Plays, Rime, Short Title Catalogue, Harcourt Brown Voltaire, Libretti, Douglas Duncan, Stillman Drake Galileo, DeLury, Norman J. Endicott and Incunabula, have provided the major part of the works for this exhibition. Some of the collections do not commemorate the names of individuals, but all have benefited from the generosity of our friends, the astute collectors and thoughtful donors who have helped the University of Toronto Library's Department of Rare Books and Special Collections to grow in international importance. *From Cavalcanti to Calvino* is at once a testimony to the builders of our collections, and evidence of the historic and continuing importance of Italian writing to English letters, and of Italian culture to the world.

Robin Healey
Collection Development Department

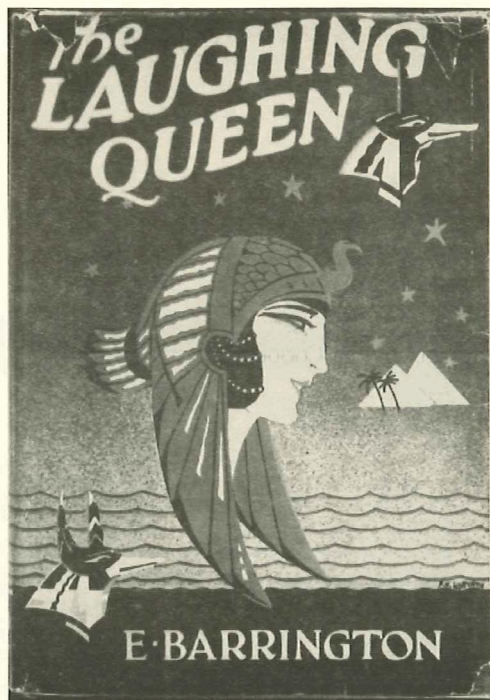


Three Little-Known Canadian Novelists

One of the more intriguing aspects of working with the deposit collection of Canadian Literature from Massey College Library and integrating it into the superb collection held by the Thomas Fisher Rare Book Library is the discovery of Canadian novelists, once very popular and well-known, who are now relatively or completely unknown to modern readers. Among these writers are three Canadian women—May Agnes Fleming, L. Adams Beck and Lily Dougall.

Described frequently as “our first outstanding financial success as a professional novelist” **May Agnes Fleming** was born on 15 November, 1840 in St. John, New Brunswick. She sold her first story at the age of fifteen to the *New York Mercury*; then contributed regularly to several American weeklies as well as to the *St. John Western Recorder* and the *Carleton Advertiser and Home Journal*. These stories were published under the pseudonyms Cousin Mary Carleton and Cousin May Carleton; at least one was published under her maiden name, M. A. Early. After her marriage in 1865 to William John Fleming she published solely under the name of May Agnes Fleming. In 1868 she had an exclusive contract with *Saturday Night* (Philadelphia); then in 1873 she agreed to publish her work serially in the *New York Weekly*, followed by appearances in the *London Journal*. The serials then appeared in book form, published by G. W. Carleton. Her yearly income during this period has been reported to be between \$10,000 and \$15,000 a year. With her family she moved to the United States about 1875, living first in Boston, then in Brooklyn, at this point separated from her husband. She died of Bright’s disease at the age of thirty-nine.

Although she wrote for a predominantly American and British audience, Mrs. Fleming often included Canadian characters and developments in her stories. Her works went through many editions during her lifetime and for at least thirty years after her death. The titles were often changed; sometimes her novels were split into parts and those parts given new titles. Her longevity as a novelist and the confusing nature of the body of her work has led some scholars to believe that her



Left: Dust jacket from: Lily Beck. *The Laughing Queen*. New York: Dodd, Mead, 1929.

Right: The cover of: May Agnes Fleming. *Love's Dazzling Glitter*. New York: Street & Smith, [191-?].



name was used after her death by her various publishers to continue to sell popular fiction. Lorraine McMullen, in her article in the *Papers of the Bibliographical Society of Canada* for 1989 has disproved this thesis. Her bibliography of Fleming demonstrates that all of her novels have their genesis in the serial literature published in many different journals.

Born in Montreal in 1858, **Lily Dougall** was educated at the University of Edinburgh and St. Andrew's University. She then divided her time between Britain and Canada, living in Montreal from 1897 to 1903. At that time she moved permanently to England and became the centre of a group dedicated to religious thought. Between the period 1891 and 1908 she wrote eleven novels and volumes of short stories, four with Canadian settings: *What Necessity Knows*, *The Madonna of a Day*, *The Mermaid: a Love Story*, and *The Zeitgeist*. She became the first editor of *The World Wide* (Montreal) and after 1908 she turned her attention to writing religious tracts. Four volumes of essays resulted from the meetings held at her home near Oxford. She died in 1923.

In her novels she tended to use the elements of the popular mystery novel of the time: coincidence, disguise, hidden identity and thwarted love. “Her novels’ chief interest today lies less in their literary merit than in Dougall’s thinly veiled exploration of religious and philosophical themes and her thorough research into contemporary religious sects”, wrote Marilyn Rose in her article on Dougall in the *Oxford Companion to Canadian Literature*.

Very little is known about the life of **Lily Adams Beck**. Born between 1859 and 1876, she was the daughter of Admiral John Moresby, after whom Port Moresby is named. She travelled for many years in the East, visiting Egypt, India, Tibet, Japan, China and Java, studying native manners and customs before taking up permanent residence in Victoria. Her first appearance in print was in 1919 when, after travelling from England across Canada, with the intention of visiting the Orient, she stopped at a hotel in Victoria and was inspired to write a short story. It was accepted immediately for publication. A somewhat similar event actually formed

part of the plot of her short story "V. Lydiat" in the collection *Dreams and Delights*, when the young protagonist, determined to stay in Victoria, a city "bearing the keys of the Orient at her golden girdle", decided to write to help pay for the house she was building. "She bought an armful of the magazines which make gay the streets of Victoria. 'I ought to be able to do this kind of thing,' she reflected. 'I have a good vocabulary. Father always thought about eight thousand words, and that should go a long way. Besides I've seen nearly all there is to see. Let's try.'"

In 1922 after writing a series of short stories and articles she began to write novels, in some years writing more than two a year. She prided herself on her speed, "I write with the quickest speed my hand will allow. Thus *Glorious Apollo* was begun on the twenty-third of November 1924, and finished on the twenty-sixth of December 1924, taking just over a month." All of her novels, written under three different names, were immensely popular. As L. Adams Beck she wrote tales of the Orient, in all eleven novels or volumes of short stories and five texts of non-fiction; as Elizabeth Barrington she produced sixteen biographical novels, always, she claimed, based on existing manuscript sources, of well-known figures—Byron in *Glorious Apollo*, Napoleon in *The Thunderer*, Marie Antoinette in *The Empress of Hearts*. As Louis Moresby she wrote three fantastical tales of adventure in the East. "Who would think of allying those sombre, mystical, Buddhist Beck books with the sparkling Barrington romances", was the question when her real identity was revealed.

An article written during her life explained that "for her Western explanations of life and death are inadequate ... She believes that there is a great supernatural law and that the supernatural sphere is the natural sphere of those who have attained the necessary knowledge. It is most likely that this belief led her to adopt a theory of writing which admits both fact and imagination. The two seem present in each of her works whether it be by Beck or Barrington." Lily Adams Beck died in Kyoto, Japan in 1931.

Sandra Alston
Thomas Fisher Rare Book Library &
Collection Development Department



Cooper & Beatty, Limited

In April 1992 the Fisher Rare Book Library was flooded, not with water, but with cartons, more than 200 of them containing books, periodicals, and files about typography, printing and graphic design; all from the library and offices of one firm, Cooper & Beatty, Limited. It had been sold in 1987 to Jannock Corporation. It continued to function until 1992 but was then preparing to close. Specialized units that were part of Cooper & Beatty are still active today.

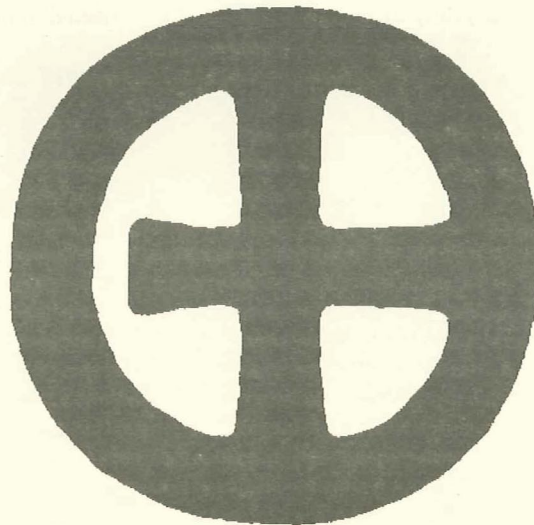
During its almost seventy years Cooper & Beatty had been prominent, first in Toronto and Ontario, and then during the 1950s and 60s in the rest of Canada and the United States. Its staff belonged to international typographic, graphic design and advertising associations, participating in conferences and exhibitions.

Cooper & Beatty, Limited was founded in 1921 as the Trade Composition Company by Edward Cooper, Lewis Beatty, and J.L. Pepper. After Pepper left in 1926 it became Cooper & Beatty, Limited. Throughout the 1930s and 40s it was one of several trade typesetting companies in Toronto that provided traditional typographic services; that is, using type for commercial design. In 1950 W.E. "Jack" Trevett who had worked for the Company during the mid-thirties acquired Cooper & Beatty. In May he set up Cooper & Beatty

Services Limited as a holding company with five operating divisions which included: Cooper & Beatty, Limited; Headliners of Canada Limited; Linotype Composing Company Limited; London Typesetting Company, Limited; and Swift-o-type Limited. In the 1960s it had an office in Montreal, and briefly, one in Vancouver. With its merger in 1968 with McLean Management it became one of the largest typographic firms in Canada.

"Cooper & Beatty; Designers with Type", the exhibition at the Fisher Rare Book Library from January through April, concentrated on that period from the mid-fifties through the eighties when the company was most active. At one time annual reports of the five big banks in Toronto were produced by Cooper & Beatty. It designed reports for both federal and provincial government departments. In 1957 Allan Fleming designed the annual report for the Hudson's Bay Company. According to correspondence in Cooper & Beatty's files, it was the first time that Company's report was produced outside England, and the correspondence between the Company and Cooper & Beatty documents the care with which the report was prepared, even to the choice of paper, the type face, and the elegant woodcut by John De Pol, the American wood engraver. Looking

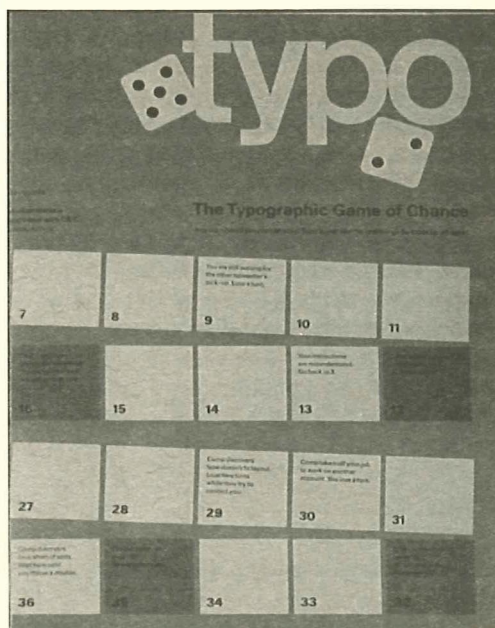
*Cooper & Beatty's logo,
designed by Allan Fleming.*



through the monthly issues of *Canadian Art* for 1959 through 1961, one sees not only the witty advertisements for Cooper & Beatty itself, but the statement that the typography for the particular issue was by the firm also. The correspondence in the archives of Cooper & Beatty at the Fisher Rare Book Library lacks a record of such a long association. The printed evidence provides the documentation.

Cooper & Beatty Limited prided itself on the quality of its services. Or, as the broadside designed by Jake Snee in 1967, expressed it, "Cooper & Beatty puts the accent on service". Some of the correspondence in the files points this out to its customers, especially when a customer writes that the charge on the invoice is too high for the typographic services provided, and the firm gently but firmly replies, usually under the signature of W.E. Trevett, that the fees are high because the quality of the service, that is, the quality of workmanship, is high!

One aspect of the firm's activities not readily apparent in the exhibition was its willingness to assist arts, and other cultural and charitable groups in Toronto. It produced brochures for the Canadian Opera Company, and the National Ballet. In the 1960s the Company designed and sent Christmas cards in the name of such organizations as Canadian Save the Children Fund, UNICEF's Children Fund, and the Canadian Association for Retarded Children.



The Typo Game of Chance. 1965. A direct mail advertising project produced by Cooper & Beatty on subscription for other typographic firms in North America.

Internationally, the Company's designers attended conferences in the United States, and met with printers and typographers in England and Europe during overseas trips. In 1942 Edward Cooper, then President of Cooper & Beatty, was elected President of the International Typographic Composition Association. In 1958 the Typography '58 Exhibition

accepted 63 of its entries. During that same year the Company received seven awards for its entries in the exhibition sponsored by the Type Directors Club of New York. In 1964 'Typomundus 20' opened in Toronto. It featured the typography of the twentieth century, and was "the first exhibition of typography to be held on a truly international scale" (*ShopTalk*, November 1964). Its judges, who included Carl Dair, Hermann Zapf, and Roger Excoffon, visited the Cooper & Beatty plant and were presented with the Cooper & Beatty Thinking Type Hat. Among the 10,000 worldwide submissions were 200 from Cooper & Beatty. W.E. Trevett was elected President of the New York-based Advertising Typographers of America in 1965. At the time Cooper & Beatty was the only Canadian member. For most issues, from 1951 to 1969, of its publication, *Type Talks*, Cooper & Beatty designed the advertisement on the back cover. In 1989 it received awards in the Typography '90 Exhibition.

It is hoped that visitors to the exhibition or readers of this article who have papers or reminiscences of the firm will donate them to fill gaps in this important collection.

Edna Hajnal

Thomas Fisher Rare Book Library

Mark your calendar for next year's events...

Planned Events for the 1996-97 Membership Year

(All lectures commence at 8:00 pm in the Thomas Fisher Rare Book Library unless alternate times are specified.)

Wednesday 18 September 1996

"A Brush with Eternity: the Art and Influence of John James Audubon."
David Lank, visiting professor in the History of Animal Arts, Concordia University.

Wednesday 16 October 1996

"Discovering the Insulin Documents."
Michael Bliss, author of *The Discovery of Insulin* and *Banting: a Biography*.

Thursday 21 November 1996

"My Brief Careers as a Collector." John Fraser, Master of Massey College.

Thursday 25 February 1997

"The Chief End of Book Madness."
Nicholas Basbanes, author of *The Gentle Madness*.

Thursday 20 March 1997

John Bidwell, Curator of Graphic Arts at Princeton, will speak on paper-making and industrial espionage.

Exhibitions 1996

13 May – 30 August

From Cavalcanti to Calvino: 500 years of Italian Editions and English Translations

23 September – 20 December

The Discovery of Insulin at the University of Toronto

Exhibitions 1997

January – March

The Stuff Dreams are Made on: The Life & Work of Frederick Coates

April – June

The Pediatric Collection of T.G.H. Drake



From Book Thieves to Bindings

The Friends' Meetings 1995 - 1996

The Friends of the Library enjoyed a wealth of topics presented with flair and erudition this year. Intriguing lecture titles like "Of Books and a Book Thief," "The Worthy and the Worthless" and "Publish and Perish" drew large audiences to many of the meetings.

The Friends' year opened with a fascinating sketch of Guillaume Libri, a notorious nineteenth century book thief, given by David Pelteret, Dean of Men at New College and lecturer in the Department of English. Evoking images of Libri visiting libraries clad in a huge mantle used to conceal his "borrowings," Dean Pelteret traced the career of thefts and sales of stolen manuscripts. Libri never lost his poise. Once when confronted by the rightful owner of a manuscript which Libri was holding in his hands, he brazenly asserted that the only copy older than the gentleman's was his own. The talk concluded with the travels of manuscripts sold by Libri, with copies now being located around the world, including New Zealand, Cape Town, and Toronto.

On 5 October the Friends viewed the visual and literary accomplishments of David Jones at the exhibition opening of "David Jones : Artist & Writer, 1895 - 1974". This exhibition, prepared by Professor William Blissett and Alan Horne, marked the centenary of the birth of David Jones on 1 November. Professor Blissett's account of David Jones's life provided the Friends with new perspectives on the impressive watercolours, drawings, inscriptions and the wealth of wood engravings in the exhibition.

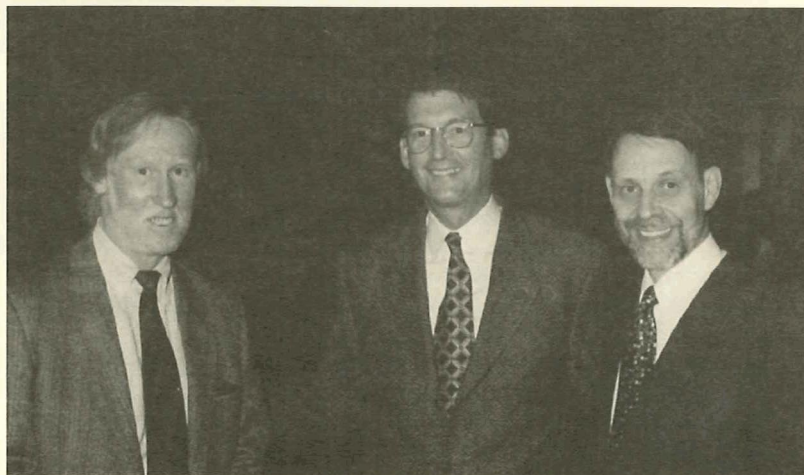
The panel discussion "Benefits for Donors: Tax Aspects of the Disposition of Collections" provided many insights to an interested group of Friends on the evening of 19 October. David Boyd-Thomas, a member of the Friends and Director of Planned Gifts & Bequests for the University, chaired the discussion. Richard Landon initiated the evening with an informative presentation on the procedures followed by the Thomas Fisher Library. David Mason, a leading Canadian antiquarian bookseller, then presented a candid discussion of how gifts are appraised by booksellers. Stephen Smart, partner Osler, Hoskin & Harcourt and member of the Cultural Property Review

Board, concluded the presentations. He first presented an overview of the tax implications of a gift of cultural property. Then he discussed some fascinating examples of applications submitted to the Board, including the diaries of a housewife, a test-wrecked mini van, and a comprehensive slide collection of an artist's paintings. The audience responded with a variety of questions.

A dynamic Greg Gatenby presented "Watch Your Language: A history of the Harbourfront Reading Series and the International Festival of Authors". Greg's commitment to literature and especially Canadian literature, transformed a small

under-funded reading series of 1972 into the world's largest international authors' festival by 1985. The tale of this growth, with some intriguing diversions, including the building of a truly impressive audio collection of authors' readings, and the tale of Theodore Dreiser fleeing Toronto in his pajamas, provided a truly entertaining evening for the Friends.

The 16 January opening of the "Cooper & Beatty: Designers with Type" exhibition drew a very large crowd. Former Cooper & Beatty employees, members of the Canadian Society of Graphic Artists and Friends, all enjoyed Jim McLean's reminiscences about his years at Cooper & Beatty.



Top: Greg Gatenby draws the Friends into the tale of the Harbourfront Reading Series' Successes.

Bottom: Richard Landon, Jim McLean (President of Batten Graphics/CyberImages and formerly with Cooper & Beatty) and Gayle Garlock at the Cooper & Beatty reception. Batten Graphics/CyberImages produced and donated the exhibition catalogue designed by Bob Paul.

The exhibition, drawn from the Cooper & Beatty archives in the Fisher Library, brought home to the viewers the immense influence the firm had held over the graphic images that had been an everyday part of our life throughout the preceding decades. The Friends took the opportunity to thank Jim McLean for the impressive poster and exhibition catalogue which were fully funded by Batten Graphics / Cyber Images.

With "The Worthy and the Worthless: Books of the Eighteen Nineties" Ted Chamberlin, Professor of English at the University of Toronto, captivated the audience with a perceptive analysis of the decadent style of the eighteen nineties. Books of worth and worthless books (i.e. books that embodied the principle of art for arts sake) were compared and contrasted. The works were also placed in a broader cultural context with Professor Chamberlin's consideration of cultural figures, such as the gentleman cricketer William Gilbert Grace, juxtaposed against the public image cultivated by Oscar Wilde and other decadents.

Mirjam Foot, Director of Collections and Preservation at the British Library, presented the second annual Gryphon Lecture on the History of the Book. She traced the history of bookbinding as an academic subject from its beginnings as a "Cult of Beauty and Good Taste" into the field of historical bibliography. Illustrating her lecture with impressive slides, she revealed what a binding can tell us about the book itself, its history, its owner, and the society in which it was produced, sold and read. Mirjam Foot concluded her presentation with a call for better defined terminology, and further research on the relationships binders have had with patrons, printers, publishers, and book collectors.

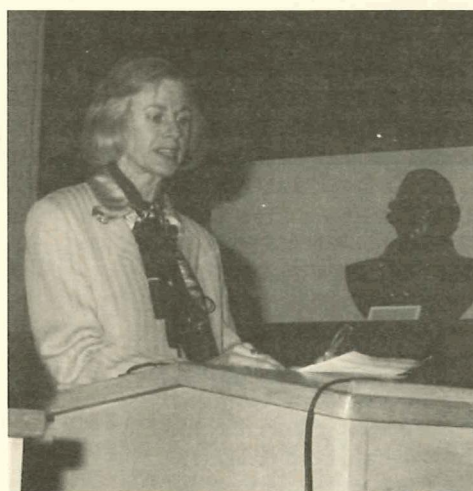
The Friends' year concluded with the noted antiquarian bookseller Fred Schrieber's talk "Publish and Perish: The French Scholar Printers of the Sixteenth Century". After establishing the tradition of the scholar printer in the Renaissance Fred Schreiber went on to discuss the unique motives for scholar printers in France. His discussion of the Sorbonne Press and the great French scholar printers: J. Badius Ascensius, the Estiennes, Antoine Augereau, Simon de Colines, and Etienne Dolet, portrayed the intense atmosphere of repression which led Robert Estienne to flee his native land, and sent others, like Augereau and Dolet, to be burned at the stake. The plight of these scholar printers forms a sharp contrast to the environment



Top: Richard Landon, Mirjam Foot, Michael Treadwell, Carolyn Goddard and Michael Wilcox at the reception for the Gryphon Lecture.

Centre: Mirjam Foot is introduced to George Kiddell by Michael Treadwell and Richard Landon.

Bottom: Mirjam Foot delivering the Gryphon Lecture.



of modern scholar printers.

It was a fascinating year of lectures and exhibitions which whetted our Friends' appetites for the pleasures of the next year.

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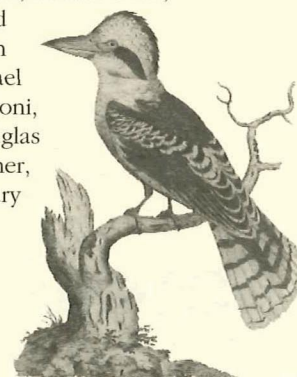
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Individual

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

*Gifts in Kind members are listed only at the Patron level

Mattie Clark

Sadly, we have to announce that Miss Mattie Clark died on Saturday 2nd March 1996. For many years she has donated to the Fisher Library interesting items relating to the First World War (see the first article in this issue). Her association with the University is a long one. She graduated with a Bachelor of Arts degree in 1934, and a Master of Arts degree in 1936. She taught at various schools in Toronto, and during the Second World War worked for the Canadian Government's Selective Service. Since her retirement she had been an indefatigable volunteer at the University, working with foreign students, conducting tours around the University, and directing the indexing of the *Varsity* project in the University Archives.

Among the most interesting of Miss Clark's recent gifts are eight books by a totally forgotten Canadian author, Arthur Murray Chisholm. He was born in 1872 and died in 1960, and wrote several novels set in Western Canada, and many short stories. He was better known in the United States than in Canada.

Editor's Note

This issue was edited by Gayle Garlock with the assistance of Anne Jocz, 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 Library, 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 Library and Veronica Fisher, Graphic Artist of the Library.

The

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