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

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"The Paperless Society!"

It never ceases to amaze me that we refer to ourselves as "the paperless society". Despite the computer, paperwork still abounds and our society still believes firmly in paper — at least judging by the donations made last year by numerous Friends of the Fisher Library. We had another exceptional year of growth for the holdings of the Fisher Library and the following are only a few of the highlights as viewed through the eyes of one staff member.

It is not always the large donations that make me stop in my tracks. More often than not, it is the small treasures that people give us for safekeeping that I find the most interesting. This past year Gertrude Allan gave us an edition of the works of Robert Burns that had been in her family since being published in Glasgow in 1867. On a recent trip to Toronto, Mrs. Margaret Ward brought in an edition of Denis le Cartusien's *Quatuor Hominis Novissima* (Douai, 1627) which had been in her family for many years but no one knew its significance. A staff member was able to throw some light on the contents of this religious tract, one of over two hundred written by this Belgian theologian. Now, thanks to the generosity of Mrs. Ward and her family, this book has joined other early imprints held here.

Another fascinating example was the collection of books brought in by Professor Varpu Lindstrom. She had been doing research in a Finnish community in Saskatchewan, and found a cache of nineteenth-century Finnish imprints. Questioning the elders, she discovered these books had been brought over by the founding families when they emigrated to the area in 1891. Since restrictions were

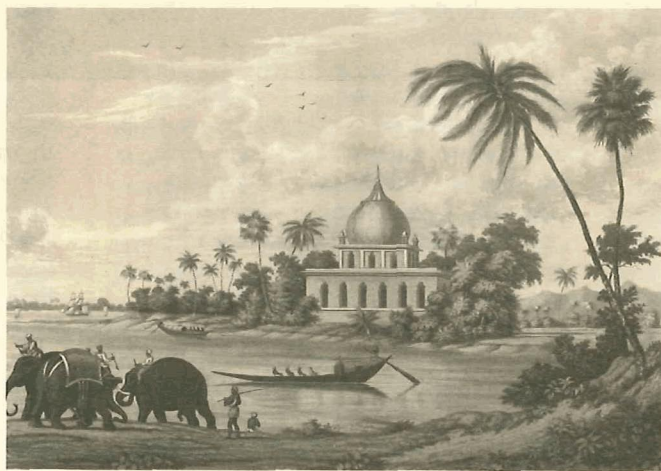
placed on the amount of baggage they were allowed to transport, their possessions had to be limited to what they felt they would need to start their new lives. Having to fend for themselves in all matters, including religion, the books reflect their need to maintain their faith. The donation includes a Finnish version of

to see a more personal side of his life. This gift includes several dozen letters to his wife before their marriage, their wedding album, and family pictures.

Our exhibitions often remind people of treasures they have at home that might enhance our collections. Professor Willard Oxtoby's *Experiencing India* reminded

Mrs. Betty Metcalfe of a book she thought might interest us. It was Charles R. Forrest's *A Picturesque Tour Along the Rivers Ganges and Jumna* printed in London in 1824. This handsome work contains magnificent illustrations of nineteenth-century India and is indeed a valuable addition to our holdings. Professor R.J. Revell also found inspiration in this exhibition, donating, among many other works, several volumes on travel in the Middle East, including Burton's *Personal Narrative of a Pilgrimage to El Medinah and Mekkah* (London, 1857) and Denon's *Travels in Upper and Lower Egypt* (London, 1803). Hearing about the exhibition, long-time Friend, Mary Williamson, wanted to know if a scrapbook of Indian scenes would

be acceptable. No ordinary scrapbook, the work turned out to be filled with original sketches and watercolours of scenes in India and England, pressed plants and seaweeds, greeting cards and printed ephemera. Compiled by Grace Cripps during the years 1875 to 1880, it was a record of the time her father, John Matthew Cripps, spent as Deputy District Commissioner in Rawal Pindi. As well as the watercolours, the book also contains a silk programme for an evening concert and reading put on by the Fourth Hussars on Easter Thursday, April 20th, 1876, a printed leaflet entitled "First Lesson Book, Hindustani", and a manuscript leaf



Above: "Ancient Tomb" from Charles R. Forrest's *A Picturesque Tour Along the Rivers Ganges and Jumna* (London, 1824).

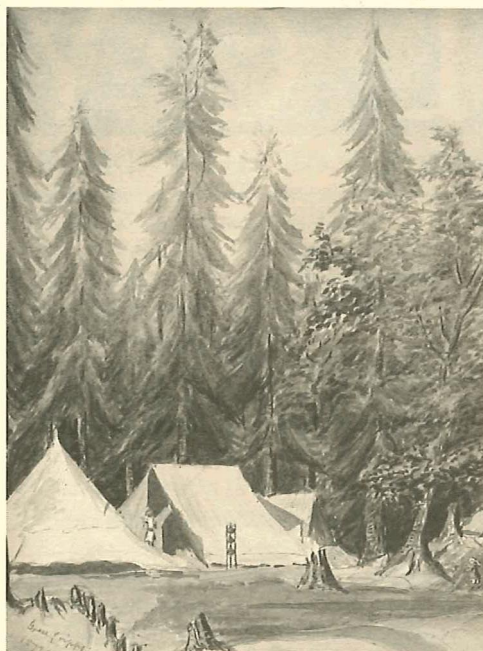
the New Testament, a Sunday School songbook, sermons, two works by Martin Luther and various other treatises on Christianity. The books have been heavily used over the past century and we are honoured that Professor Lindstrom felt that the Fisher Library should become their final resting place.

A touching donation came from the son-in-law of James Baillie, noted ornithologist and long-time staff member at the Royal Ontario Museum. Baillie's books and papers arrived many years ago and became a major resource for birders all over North America. Now, thanks to the generosity of Robert Wilson, we are able

The humble petition of Indraj
bearer of Coll. J.M. Cripps & Commission
In.

I opened the large tin box
in which there was silver.
& found no money in it, perhaps it
will be in any other box, but I have not
got their keys. I got the key from another
box which is in round room, & opened the
box by the order of Mr. Marsh M.

I have dispatched two Salechas +
other articles required for book house.
The clothes too have been sent. The
shirts were dirty, have been given to
Juller for cleaning, as soon as they
are washed, will be sent.



Above left: "The humble petition of Indraj, bearer of Coll. J.M. Cripps", from a scrapbook compiled by Grace Cripps between 1875 and 1880.
Above centre: Watercolour of Doonga Gully, from a scrapbook compiled by Grace Cripps between 1875 and 1880.
Above right: Illustration showing how to set a dislocated shoulder from *The Workes of Ambroise Paré* (London, 1634).

headed "The humble petition of Indraj, bearer of Coll. J.M. Cripps", which deals with household matters. This wonderfully evocative item will now join the Fisher Library's collection of bound manuscripts.

A work with an interesting background came to us from Elizabeth Bacque who presented us with Claudio Tolomeo's *Geografia* (Venice, 1598). Not only is this a very nice addition to our early imprints, but it has the added feature of having been presented to her uncle, Verschoyle Blake, by Gilbert Bagnani. These two scholars lived near each other in the countryside north of Port Hope and shared common interests. Blake designed the renovations to Vogrie, the Bagnani's home, including the large living room which contained their book and art collections. As the Fisher Library, several years ago, was the grateful recipient of many of Professor Bagnani's books, we are especially pleased to be able to add this volume to our holdings.

An outstanding collection of some three hundred and seventy early printed books came to us this past year from Professor Ralph Stanton. We are now able to add four more incunabula to our growing collection of books from the cradle of printing, including a rubricated 1480 edition of Antoninus Florentinus, which is not recorded in any other Canadian institution. The range and variety of the

gift means that we have now increased several collections in strength and depth at a time when many of these works have become very scarce in the market and very dear. Robert Brandeis, whose name has been featured in these reports for several years, also contributed to our incunabula holdings. His donation of Guido delle Colonne's *Historia Destructionis Troiae* (1486) presents the popular story of the fall of Troy as serious history. Taken without acknowledgement from a long poem by the twelfth-century *trouvère*, Benoît de Saint More entitled *Roman de Troie*, this work was printed in Strassburg by a printer now identified as Georg Husner.

I rarely write about our small but growing map collection, but this has been a banner year. We all must remember the oversized maps that hung in classrooms, and the use and abuse they received. Last February, the heirs of Margaret Scrivener approached the Library with an offer to donate two such maps. They turned out to be very special examples. The unusually fine condition of Tremaine's *Map of Upper Canada* (Toronto, 1862) and *Map of the County of Wellington, Canada West* (Toronto, 1861) drawn by Guy Leslie and Charles J. Wheelock, indicates that they were not hung for any length of time. It was usual that, after a period of time, the sheer weight of the paper and canvas

backing would have torn the map from its upper wooden dowel; this has not been the fate of these two fine pre-Confederation artifacts. A much smaller item came from the collection of Professor Peter Brock. The charming map of *Garnsey of [sic] Sarina* is undated, but we were able to establish that it was actually detached from William Camden's *Britannia* (London, 1695) and thus is an interesting example of seventeenth-century British map-making. The modern era is represented by Lloyd Brown-John's donation. On a lecture trip in Germany, he found a collection of World War I and II German army field maps. The maps are very detailed and in excellent condition, although some were used in the field, as evidenced by manuscript annotations and overprints of troop dispositions.

On the scientific side, our Hannah Collection of books on the history of medicine was considerably enhanced in 1998 by several donations, highlighted by Mr. and Mrs. Murray Cathcart's gift of *The Workes of Ambroise Paré* (London, 1634), and by John Parkinson's *Theatrum Botanicum* (London, 1640), which came from the collection of Professor Stephen Tobe. Nineteenth and twentieth-century engineering works selected by Dr. Norman Ball enriched our holdings in that field, while Howard Chapman added to our collection of architectural works.

One of the Fisher Library's fastest growing collections has been in the field of printing history. Through the generosity of Ron Peters, we were able to add several invaluable works: the completely engraved *Universal Penman* by George Bickham; Dard Hunter's *Old Papermaking* (one of only two hundred copies), and Hunter's rarest work: *Papermaking in Indo-China*. We are now the only library in Canada to have P.-F. Dupont's *Essais Pratiques d'Imprimerie*, of which only one hundred were printed and only three copies are recorded in North America. We now have all three issues of Matthias Koops's 1801 book on paper and papermaking, having been given this year the rarest "waste paper" issue, and also the rare coloured version of J. Midolle's *Album de Moyen Age* and a large uncut copy of Saintomer l'ainé's *Graphométrie* (Paris, 1799). Works on calligraphy donated by Sandra Mark included a very nice copy of Hilary Jenkinson's *The Later Court Hands in England* (Cambridge, 1927) and a privately printed first edition of Stanley Morison's *The Calligraphic Models of Ludovico degli Arrighi* (Paris, 1926).

A gift from the estate of J.B. Salsberg augmented both the Robert Kenny and Spanish Civil War Collections. Professor J. Edward Chamberlin added to his previous gift of works by Caribbean authors and Sheldon Godfrey donated a very fine copy of John Lunan's *Hortus Jamaicensis*, printed in Jamaica in 1814. Professor Michael Millgate made a generous dona-

tion of American first editions, as did Cyril Greenland with a collection of works by and about Walt Whitman.

The works of Anglo-American poet, Thom Gunn, have long interested Professor Douglas Chambers, who this year donated a major collection of works by and about him. What makes this collection very valuable is that Professor Chambers had done extensive research on the periodical appearances of Gunn's poems and included these items in his gift. Numerous donations were made to the English and Anglo-Irish collections of literature, including works by John Masefield given by Brian Kennedy. Other gifts were received from Richard Landon, Dr. Robert Brandeis, Professor C.B. Chandler, Graham Cotter, Shirley Ferrier, Professor Peter Heyworth, Maxine McMullan and Norman Spears. Sandra Mark gave a collection of works by and about Louis MacNeice. MacNeice, who was a friend of Auden and Spender, provides the perfect bridge between the Endicott Collection of English Literature published between 1870 and 1930 and a soon-to-be established collection of English authors writing after that date.

As usual, we have received many donations of Canadiana this year. John Mappin continues to surprise us with the variety of Canadian pamphlets not yet held by this institution. Tex and Betty Mitchell, who operated Direct Mail Advertising Ltd., on Davenport Road for many years, printed many items for Thoreau

MacDonald, and thanks to Mrs. Mitchell, we were the recipients of many more items to be added to that collection. Harold Kurschenska, a designer at the University of Toronto Press for many years, gave us a variety of finely printed books, works on Canadian private presses, limited editions of Canadian literature and printing artifacts. His generosity will not only benefit the Canadiana collections, but also the L.B. Duff Collection on printing history and several manuscript collections, including the Cooper & Beatty Archives and the Robert Finch Papers.

This last collection provides me with a perfect segue into a description of the 1998 manuscript donations. Professor Robert Finch loved bitter orange marmalade and used to receive pots of it as a present from Mrs. Mary Graham. As a thank you, Professor Finch wrote her a poem each year extolling the virtues of her gift. Professor and Mrs. Graham gathered their collection of twenty-one years of poems, had them calligraphed by C. Bailey and Walter Terry, and bound into a volume by Emrys Evans. This past year, *Mary's Marmalade*, a wonderful memento, joined the more serious poems already held in the Finch papers.

Professor Elspeth Cameron, who began to donate her personal archives last year, contributed a major part of her personal papers and research notes. This year, she included items relating to her controversial biography of Irving Layton and additional materials from her work on Hugh MacLennan and Earle Birney, as well as drafts of her memoir, *No Previous Experience*. Her background notes, correspondence and research materials for her nearly one hundred and fifty articles, lectures and presentations on modern Canadian literature and authors, were also included. Our thanks also go out to the ever-generous Margaret Atwood and to David Donnell, Douglas Fetherling, Mavor Moore, Sheila Mavor Moore, Karen Mulhallen, Frank Peers, David Solway and Paul Wilson, who added to our Canadian literature manuscript holdings. Eldon Garnett gave us his archive of *Impulse* magazine, 1975-1990. Charles Pachter donated his archives, which included not only family records, but also correspondence with Margaret Atwood concerning their collaboration on the design and printing of five of her works, including the very limited edition of the *Journals of*



Left: Illustration of watermarks from Dard Hunter's *Old Papermaking*, page 71 (1923).

Susanna Moodie. Professor Josef Skvorecky retrieved from Czechoslovakia a major copybook of his early poems written between the ages of thirteen and twenty-eight. Professor Phyllis Grosskurth turned over research notes and drafts for her biography of Lord Byron. Donald Jones added fifty more files on persons and places important in Toronto's history, and this collection is now being extensively used by researchers eager to learn more about the notable figures in this University's history. Canadian artist and author, Joe Rosenblatt, who first donated his papers in the early 1970s, has now presented us with thirty-six drawings.

Florence Drake continued her generosity by donating fifty-two bound manuscripts from the collection assembled by her late husband, Professor Stillman Drake. Written variously in Latin, Italian, French and German, they all relate to the history of science and philosophy and range in date from the fifteenth to the nineteenth century. These unique items will further enhance the most extensive and most important collections in the history of science in Canada, and we are indeed grateful to Mrs. Drake. The very generous donors, Albert and Nancy Friedberg, added to their 1997 gift by a further one hundred titles. This major collection of Hebrew manuscripts and early printed books, which date from the eleventh to the nineteenth century, is enabling the Fisher Library to become a significant repository of Hebrew materials.

There were several new significant manuscript collections acquired during 1998. Suniti Namjoshi spent seventeen years teaching at this University, leaving in 1989 to pursue a career as a full time writer. She is now considered one of the most significant feminist writers of her generation. Her poetry and articles have been widely published and her ten books have given her an international reputation. Although based in England, we are pleased that she felt her years here were crucial to her development as a writer and that she selected us as the repository for her papers. Mrs. Robert Lawrence donated her late husband's research notes on English actors and theatrical companies touring Canada before World War II. Mr. Lawrence's research will be of great benefit to students of Canadian theatrical history. Francis Markstein wrote poems in English, French, German, Hebrew, Italian and Spanish and produced translations from French, German, Hungarian, Italian and Spanish. His poems and essays on literary topics are now in the Fisher Library, thanks to the generosity of his widow, Aurelia. The gift of Mrs. Miriam Schneid Ofseyer consisted of the collection of her late husband, Otto Schneid. Professor Schneid was an art historian, writer and artist, and his archive includes manuscripts of his published and unpublished works, correspondence with artists and scholars, most of whom were active in Europe before 1939, as well as artists' catalogues, and books and pamphlets

issued by his correspondents. This collection is a unique repository of information on pre-Holocaust European Jewish artists, many of whom perished during the war, and should prove to be an invaluable resource for historians of twentieth-century art.

To the over one hundred donors of gifts large and small, who added so much to the collections of the Fisher Library in 1998, our heartfelt thanks.

Luba Frastacky
Thomas Fisher Rare Book Library

Three Exhibition Catalogues Receive Awards

Each year, the Rare Books and Manuscripts Section of the American Libraries Association sponsors a competition to choose the best exhibition catalogues produced by North American libraries.

The Thomas Fisher Rare Book Library is pleased to announce that all three catalogues that were submitted for the 1999 competition have won awards. *Radicals and Revolutionaries*, by Sean Purdy, received a first place award. *Experiencing India*, by Willard G. Oxtoby, and *Toronto In Print*, by Sandra Alston and Patricia Fleming, both won Honourable Mention awards.

Mark your calendar for upcoming events . . .

Exhibitions 1999 ~ 2000

Exhibition hours: 9 ~ 5 Monday to Friday
All exhibition openings begin at 5:00 p.m.

13 May – 3 Sept.

In Honour of Our Friends: A Celebration of Gifts to the Thomas Fisher Rare Book Library, 1995 – 1998.

20 Sept. 1999– 28 Jan. 2000

The Lewis Carroll Collection
Exhibition opening Tuesday 21 September

22 Feb. – 2 June

Books for the Millennium
Exhibition opening Thursday 24 February

Planned Events 1999 ~ 2000

All lectures begin at 8:00 p.m.

Tuesday 28 September

The John Seltzer and Mark Seltzer Memorial Lecture

"Dr. A. S. W. Rosenbach: Tall Tales and True of Bookselling in the Early Twentieth Century"

Leslie Morris, Curator of Manuscripts, Houghton Library, Harvard University

Wednesday 10 November

"Modern Marginalia"

Professor Heather Jackson, Department of English, University of Toronto

Wednesday 9 February

"Vivid Impressions: The Pleasures of Collecting Prints"

Dr. Katharine Lochnan, Curator of Prints and Drawings, Art Gallery of Ontario

March

The Gryphon Lecture on the History of the Book

Professor Brian Stock, Department of History, University of Toronto, will speak on books and healing.

Donors to the Thomas Fisher Rare Book Library in 1998

Elvi Aer	Catherine Delaney	Louise Herzberg	Faculty of Medicine,	Professor Ann Robson
Gertrude E. Allan	Kildare Dobbs	Professor Peter Heyworth	University of Toronto	Joseph Rosenblatt
Alliance Communications	David Donnell	Marcella Hinz	Betty Metcalfe	Rabbi Reuven Rubelow
Professor Carl Amrhein	Florence Drake	Alan J. Horne	Professors Michael and	Michah Rynor
Arts and Letters Club,	Estate of William A.		Jane Millgate	
Toronto	Dunbar	John M. Kelly Library,	Mrs. M.E. Mitchell	Estate of J.B. Salsberg
Associated Medical	Duncan Lithography	St. Michael's College,	Lorraine Monk	Professor Marie Sander-
Services	Company, Toronto	University of Toronto	J. Mavor Moore	son
Margaret Atwood			Sheila Mavor Moore	Estate of Margaret
Margaret Atwood Society	David J. Fader	Dr. William Johnston	Karen Mulhallen	Scrivener
	Professor Graham	Kyle Jolliffe		Professor Ronald
Elizabeth Bacque	Falconer	Donald Jones	Suniti Namjoshi	Shepherd
Professor M.H.I. Baird	Shirley E. Ferrier		Department of Near and	Mary Sinclair
Norman Ball	Douglas Fetherling	Leon Katz	Middle Eastern Civi-	Professor Josef Skvorecky
Patricia M.J. Bolland	Estate of Sidney Fisher	Ben Kayfetz	lizations, University of	David Solway
Dr. Robert Brandeis	Sidney H. Fisher	Brian Kennedy	Toronto	Paul Sparkes
Professor Peter Brock	Professor Betty Flint	George Kiddell	Hilary Nicholls	John Sparling
Lloyd Brown-John	Albert and Nancy	Harold Kurschenska	David Nicholls Memorial	Norman Spears
Kathleen Bruce-Robertson	Friedberg		Fund	Professor Ralph Stanton
Professor Gary Burfield		Richard Landon		Christina Duff Stewart
	Eldon Garnet	David Lank	Miriam Ofseyer	Claude Stewart
Professor Elspeth	Stephen Gilbert	Robert Lantos	Estate of Karel Oprchal	
Cameron	Sheldon J. Godfrey	Mrs. R.G. Lawrence		Professor Stephen Tobe
John Campsie	The family of Emilio and	Professor Varpu	Charles Pachter	Toronto Field Naturalists
Professor James Carley	Emma Goggio	Lindstrom	Estate of Margery Pearson	
Mr. and Mrs. Murray	Professor and Mrs. Victor		Frank Peers	Margaret Ward
Cathcart	Graham	Julia McLaughlin	Raymond Peringer	Gordon Whatley
Professor J. Edward	Amy Grant	Maxine McMullan	Ronald Peters	Mary Williamson
Chamberlin	Freda and Patrick Hart	Beverly McNaught		Carol Wilson
Professor Douglas	Green	Alan Manington	Professor E.J. Revell	Paul Wilson
Chambers	Cyril Greenland	John Mappin	E. Brock Rideout	Robert Wilson
Professor C.B. Chandler	Professor Phyllis	Dr. L. Marchow	Professor Emmet Robbins	Joan Winearls
Howard Chapman	Grosskurth	Sandra L. Mark	Robertson Davies Library,	
Ritchie Clark		Aurelia Ora Markstein	Massey College,	Borys Zayachivsky
Dr. Margaret Oatway	Professor David Hayne	David Mazierski	University of Toronto	
Thorpe Clipstein	G.M. Henderson			
Graham Cotter				

Friends of the Thomas Fisher Rare Book Library Build the Collection

During 1998, both individual friends and the Friends of the Fisher Library assisted the Library in acquiring many valuable titles. Some of the most noteworthy are as follows:

Canadaink, 1930-1936, an "occasional publication of the Canada Printing Ink Company" was purchased with assistance from the Friends.

The rare first edition in English of Louis Daguerre's seminal manual of how to perform the first practical process of photography was purchased with funding from The David Nicholls Memorial Fund.

The literary manuscripts of Lorna Goodison, the distinguished Jamaican writer, were acquired with the assistance of George Kiddell, an anonymous donor, Catherine Delaney, and Hilary Nicholls.

Freda and Patrick Hart Green generously funded the purchase of several titles for the Jewish Studies collection, among them being: *Nefutsot Yebudah*, a collection of sermons and eulogies (Venice, 1589) by Judah Moscato, *Mizmor le-Todah*, a commentary on Psalms 119-134 (Venice, 1576) by Samuel Aripul, and *Akedat Yitsbak*, homilies on the Pentateuch by the great fifteenth-century Spanish philosopher and preacher, Isaac Arama (Venice, 1573).

The first edition of Gerard Manley Hopkins's *Poems* (London, 1918) with extensive annotations by the Canadian poet Frank Prewett, and a collection of twenty-nine Northamptonshire and Leicestershire book auction catalogues dating from 1745 to 1853 were also funded by the Friends.

A Last Note of Thanks

Richard Moll, our student assistant since 1992, was granted his doctorate in January, and he and his wife have now left to pursue their scholarly careers in the United States. He has been of inestimable assistance in organizing and listing gifts of printed materials and manuscripts. We wish Margaret and Richard much success.

*Edna Hajnal
Luba Frastacky*



The Art of Cookery, Made Plain and Easy.
By a Lady. London: Printed for the Author;
and sold at Mrs. Ashburn's ..., 1747.

When Hannah Glasse (1708-1770) published her *Art of Cookery* by subscription in 1747, little did she realize that she had produced the most famous cookbook of the eighteenth century. Moreover, she certainly did not know that a household phrase, "first catch your hare", would be her major contribution to future compilations of famous sayings. She would be especially amazed because she did not write the phrase at all. On page six of the first edition, for the recipe "To Roast a Hare" she wrote "Take your Hare when it is cas'd and make a pudding" (the word "cas'd" is an obsolete usage of "skinned").

Biographical details of Mrs. Glasse's life are scarce despite the facts that there were many editions of *The Art of Cookery* published in the eighteenth and nineteenth centuries, and that another book written by her, *The Compleat Confectioner*, was also a best-seller. Even her authorship was questioned, based on a remark in Boswell's *Life of Johnson*, which suggested that the real author was Dr. John Hill. She was apparently a "habit-maker to Her Royal Highness the Princess of Wales", according to an advertisement found in the fourth edition of *The Art of Cookery*. In the subscription list of some two hundred names in this first edition there appear "Mrs. Glasse, Cary-Street" and "Mr. Glasse, Attorney at Law", but how or if they are related to her is not known. The relatively small number of copies printed and the fact that the book was used in the kitchen has resulted in its rarity today.

The Art of Cookery was deservedly popular, for Mrs. Glasse did indeed describe her dishes in a "plain and easy" manner. She was careful to explain that her cooking was English, not French: "I have heard of a Cook that used six Pounds of Butter to fry twelve Eggs; when every body knows, that understands Cooking,

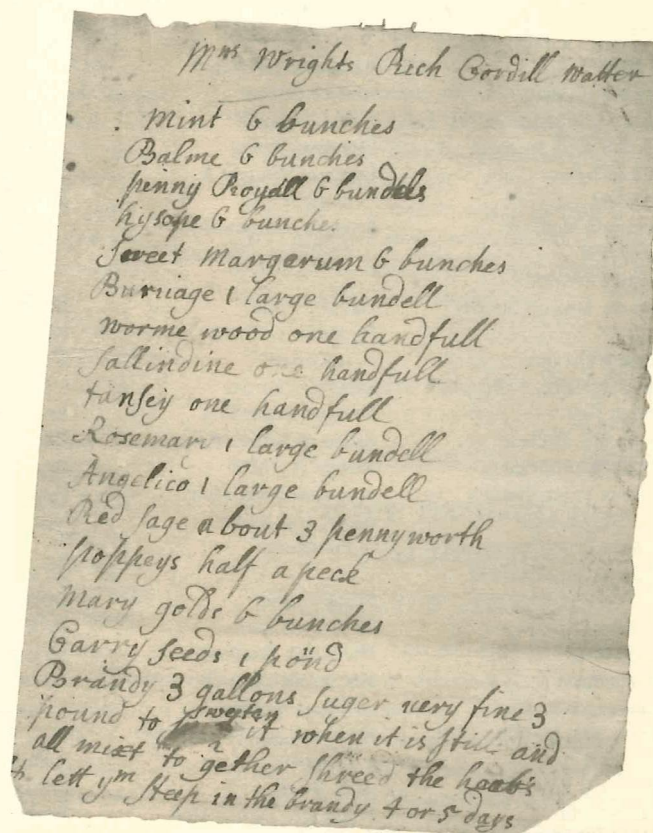
that Half a Pound is full enough, or more than need be used: But then it would not be French."

She describes the roasting, baking and boiling of meat in the conventional, and to modern eyes, complex manner of the time. Her advice regarding vegetables, however, is much more in keeping with our *al dente* tastes: "Directions concerning Garden Things. Most people spoil Garden Things by over boiling them:

All things that are green should have a little Crispness, for if they are over boil'd they neither have any Sweetness or Beauty." Unfortunately, many of Mrs. Glasse's descendants seem to have ignored or forgotten this advice.

The copy of *The Art of Cookery* recently acquired by the Fisher Library is unique. Later editions appeared in an octavo format, but this one is a handsome folio. It has been interleaved with blank sheets of paper to which are affixed dozens of recipes in manuscript, all of them older than the book and some of which appear to be from the late seventeenth century. They complement and supplement Mrs. Glasse's recipes and some are quite specific, like "Mrs. Wrights Rich Cordill Watter".

The provenance of this volume is puzzling and tentative. It was owned in the nineteenth century by someone with the initials "HWL", who has added to a fly-leaf a note about the book's scarcity and the manuscript additions. The unidentified



This recipe for "Mrs. Wrights Rich Cordill Watter" is between pages 156 and 157 in *The Art of Cookery*, 1747.

owner has also enclosed a copy of an article about *The Art of Cookery*, written by the Reverend Richard Hooper of Upton Rectory, Didcot, and published in *The Globe* newspaper on February 12th, 1876. A possible candidate is Henry Walton Lawrence, whose library was sold on December 15th, 1892, but the identification must remain tentative.

Mrs. Glasse ends her book with two recipes for curing the bite of a mad dog. One recipe is by Dr. Mead and involves dosages of liverwort and black pepper, combined with copious bleeding.

This volume is a welcome addition to our History of Science Collection, and will be of scholarly service to a wide variety of researchers in several different fields.

Richard Landon
Thomas Fisher Rare Book Library



An exhibition to delight the eye!

"In Honour of Our Friends" is an exhibition celebrating four years of generous gifts to the Thomas Fisher Rare Book Library. It is never easy to decide what to exhibit from the wealth of gifts donated by the Friends of the Fisher Library each year. We have organized this exhibition around a number of themes and subject areas, reflecting some outstanding new collections which have been recently established, as well as highlighting gifts which build on the Library's already established strengths in various disciplines. Our chosen themes are: Hebraica (a new area of strength for this Library); Early Printed Books; Arts of the Book; the History of Science and Medicine; Exploration and Travel; English and American Literature (showing examples from several new author collections); and Canadiana.

The 'Hebraica' case shows a very rich spectrum of manuscripts and printed books ranging in date from possibly the ninth century to the early twentieth. The earliest item is a fragment of the Mishnah written sometime from the ninth to the eleventh century. The manuscript has a tantalizing colophon which time has eaten away and so the date cannot be accurately deciphered. It could be one of the oldest extant Hebrew texts. The most recent item in this case is *Shir ha-Shirim* (Song of Solomon), printed in Berlin in 1922 or

1923, with illustrations by Raffaello Busoni (1900–1962). Other manuscripts shown include a complete Hebrew Bible copied in 1307, *Sefer Mitsvot Gadol* by Moses ben Jacob, of Coucy, written in Italy in the fourteenth century, and a fifteenth-century copy of the *Zohar* (Book of splendour), the most important work of Jewish mysticism. The *Zohar* has a fascinating story attached to it which will be elaborated upon in a future issue of *Halcyon*.

The Fisher Library owns some one hundred and thirty incunabula, or books from the "cradle" of printing and dating from before 1501. The examples shown in the second exhibition case fall naturally into the Library's existing collections. Two are commentaries on Peter Lombard's *Sententia*, for which the Library has a twelfth-century manuscript, a number of early editions and many other commentaries. The authors are Thomas de Argentina and Franciscus de Mayronis. Both were Scholastics, as was Antonius Andreae, whose commentary on Aristotle's *Metaphysica* is an addition to the Aristotle Collection. To the third and fourth volumes of an edition of the Vulgate printed in Strassburg in 1492 already in the Library, a kind Friend has added volume two. Another Friend presented the Library with volumes three and four of the *Summa Theologica* by Saint Antoninus, Archbishop of Florence, printed in Nuremburg in 1486–1487. The last item in this case is Guido delle Colonne's *Historia Destructionis Troiae* (1486), which presents, as factual history, the story of the fall of Troy.

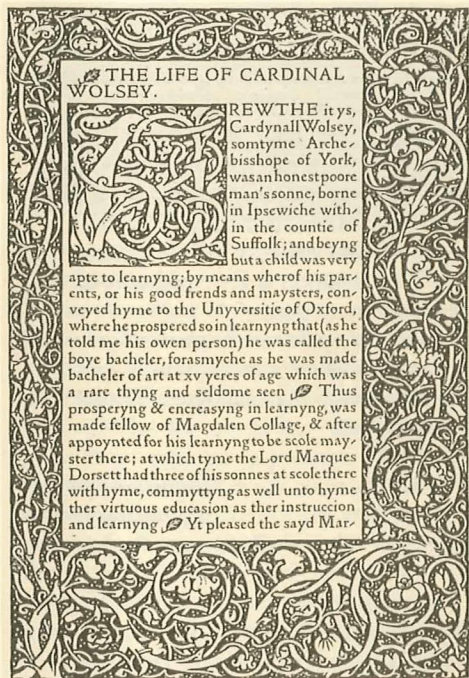
The Italian holdings of the Fisher Library were already outstanding, and now are being further enriched by the generosity of various Friends. The third case highlights the literary and scientific areas with, among others, editions of Petrarch (1563) and Dante (1757), and an account of scientific experiments made by the ten members of the Accademia del Cimento in Florence, printed in 1691. *Trattato del Giuoco della Palla* (1555), by Antonio Scaino, is the earliest book to describe and illustrate the game of tennis. A most interesting item is the certificate of sale for a theatre box in a new theatre under



construction in Venice, later to be known as La Fenice. The certificate is dated Wednesday, 23 February, 1790, and is a printed document completed in manuscript, with an accompanying plan showing the location of the box.

The 'Arts of the Book' case illustrates all aspects of that subject field. Shown are: two sixteenth-century bindings on classical texts; a volume containing twenty-nine of the earliest known book auction catalogues from Northamptonshire and Leicestershire, 1745–1853, some with prices added in manuscript; and Pierre-Simon Fournier's two most important works on typography and printing, issued in the 1760s. The William Morris Collection, recently renamed in memory of Margery Pearson, the Bruce Rogers Collection and the A.J. Horne Collection of British Book Illustration, are all represented by one work respectively: George Cavendish's *Life of Thomas Wolsey*, printed at the Kelmscott Press in 1893; Stanley Morison's *Fra Luca de Pacioli* (1933) designed by Bruce Rogers; and Edward Bawden's delightful illustrations for Robert Herring's *Adam and Evelyn at Kew* (1930).

The history of science and medicine has always been a strength in the Fisher



Below left: George Cavendish's *Life of Thomas Wolsey*, 1893.

Above right: Frontispiece to Pierre-Simon Fournier's *Manual Typographique*, v. 1, 1764.

Library and the highlight of this case is an unsigned letter which is probably in Galileo's own hand. It was written in 1633 while he was awaiting trial on a charge of heresy. As the writer mentions Copernican theory there would have been good reason for him not to sign his letter. A work by Ambroise Paré (1634) is open to show two methods of treating a dislocated shoulder. Other scientific works displayed are John Parkinson's *Theatrum Botanicum* (1640) and Thomas Willis's *De Anima Brutorum* (1672). Louis Daguerre's *History and Practice of Photogenic Drawing on the True Principles of the Daguerreotype* (1839) is the first translation into English of his manual on the practical process of photography. Letters from Elizabeth Hughes to her parents (1922), and F.G. Banting to Ted Ryder (1938) make this case a very diverse one. Both Elizabeth Hughes and Ted Ryder were among the first to receive life-saving insulin.

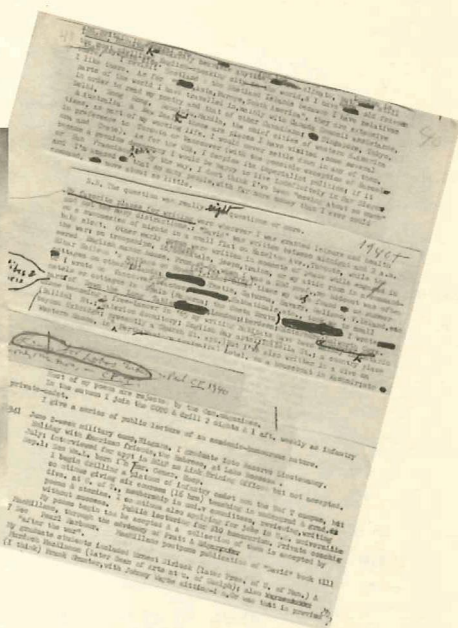
Exploration and travel is exemplified by a 1598 edition of Ptolemy's *Geografia*, printed in Venice in 1598. It includes "Descrittione della Geografia Universale" by the editor, Giuseppe Rosaccio, with forty-two maps that purport to be more modern but perpetuate Ptolemy's incorrect positioning of Asia. Travels to Senegal, India and Egypt are described in four books by Michel Adanson (1759), Thomas Pennant (1798), Vivant Denon (1803) and Charles Ramus Forrest (1824) respectively. The final item is the very interesting manuscript, *Log of HMS "Caesar"*, kept by Robert Jukes Hughes on crossings between Malta and Beirut between 1859 and 1862.

The English and American Literature case ranges from the seventeenth to the twentieth centuries, beginning with George Sandys's translation of Ovid's *Metamorphosis Englished*, printed in Oxford in 1632. The second item shown is a collection of forty-one poems bound together. Although there is a handwritten list of the contents, there is no indication as to who was responsible for collecting and binding them in this way. All were printed in London, the first being dated 1688, another dating from 1727 and the remainder from 1733 or 1734. A fine set of the six volumes of the first edition of Henry Fielding's *Tom Jones* (1749), and the second and third editions of Jane Austen's

Pride and Prejudice (1813 and 1817) are also shown. Two issues of the first edition of Lewis Carroll's *Alice in Wonderland* (1865-1866) provide a foretaste of a forthcoming exhibition. Other notable authors featured are Henry James, Ernest Hemingway and Lawrence Durrell.

Canadiana is well represented in this exhibition, examples being shown in the eighth case and in the Maclean-Hunter Reading Room. Highlights are a small stitched pamphlet printed by Montreal's first printer, Fleury Mesplet, in 1777; a proof copy of Robert Service's *Songs of a Sourdough* (1907); the first impression of the first edition of L.M. Montgomery's *Anne of Green Gables* (1908); and a volume presented to Vincent Massey by the Arts & Letters Club of Toronto in 1927, amusingly illustrated by J.E.H. MacDonald. Items from many Canadian literary manuscript collections are also shown, including those of Gwendolyn MacEwen, Rosemary Sullivan, Barry Callaghan, Eldon Garnet, Robert Finch, Earle Birney, Elspeth Cameron, William Keith, David Young, Karen Mulhallen, and Beverley Slopen. Charles Pachter's drawings and designs for Margaret Atwood's *The Journals of Susanna Moodie* are also displayed. First conceived as a collaborative effort with Margaret Atwood in 1969, the work was not published until 1980, although the text appeared in 1970 with Margaret Atwood's own illustrations.

Material from other recently donated manuscript collections include papers by the Jamaican poet, Lorna Goodison, and typescript translations by the Canadian Paul Wilson for works in Czech by Josef Skvoretzky and Vaclav Havel. Posters, photographs and other memorabilia from the Moses Znamer Collection are among the works featured on the reading room walls.



Above: Photograph of Earle Birney as a youth, and a draft page for his autobiography.

An unexpected aspect of Lawrence Durrell is shown by two works of art, signed by his *nom-de-peinture*, Oscar Epfs. Five delightfully witty drawings by Canadian poet and artist, Joe Rosenblatt, are also hung on the walls of the reading room.

A link down the centuries is provided by a treasured atlas belonging to the Mathews family. The earliest owner was Daniel Mathew [sic], whose signature is dated 1750. Bookplates of other family members include Thomas George Mathews, the publisher, Elkin Mathews, and C.K. Mathews, whose daughter, Elizabeth, donated the work. This composite atlas, or *atlas compendarius*, is made up of maps produced by different cartographers and publishers and bound together in one large volume. It includes forty-three hand-coloured maps, mostly depicting Europe, and dating mainly from the 1740s. Many are illustrated with vignettes and views.

This exhibition is an expression of gratitude to all donors, including those whose gifts could not be shown for lack of space. As Richard Landon says in the introduction to the catalogue, "Floreat Bibliophilia".

Elisabeth Anne Jocz
Katharine Martyn
Thomas Fisher Rare Book Library



Patent Medicine Collection

(This is the third in a series of occasional articles describing lesser-known collections in the Fisher Library)

The Patent Medicine collection consists of a wide range of materials documenting the patent medicine industry from the mid-nineteenth century to the 1960s and 1970s. Although herbal tonics and remedies are of ancient origin, it was not until the nineteenth century that the making and marketing of patent medicines became a significant industry, particularly in North America, and patented concoctions such as Burdock Blood Bitters, Dr. Thomas's Ecllectic Oil, and Cherry Pectoral became household names. The industry reached its zenith in North America in the 1880s and

annual almanac which he distributed in sixteen million copies in twenty-one languages. In 1892 the *Ladies Home Journal* ceased to accept patent medicine advertising. In 1904 it printed the results of chemical analyses of patent medicines, and the subsequent publicity and public discussion helped to bring about the passage of the United States Federal Food and Drug Act in 1906 and the Proprietary or Patent Medicine Act in Canada in 1908. The industry then rapidly declined – from a total of 22,000 patented medicines in Canada before the legislation to a mere 1,500 different products in 1976.

The collection includes examples of a variety of printed materials used to advertise the medicines, from actual product labels and tradecards to health guides, songbooks, cookbooks and almanacs. Almanacs, because they are annuals and the Library often has extensive runs of a particular title, afford an opportunity to trace the development of the industry and its advertising strategies over a period of many decades. Almanac advertising depicting logos, trademarks and graphics associated with brand names, popularized a company's image and made it recognizable and familiar to readers.

Printed almanacs have an illustrious history, going back to the incunabula period. One of the first products of Gutenberg's press was a sheet almanac of 1448, and almanacs were bestsellers of the seventeenth and eighteenth centuries, as well as being among the first imprints of many of the pioneer presses in Canada. Their popularity, and the fact that they were consulted by the household throughout the year, made them the ideal vehicle for advertising. By the latter decades of the nineteenth century, almanacs survived mainly as promotional handouts for commodities such as patent medicines, insurance and even sewing machines. While they still contained many of the traditional elements, including the calendar, weather prognostications, riddles, rhymes and anecdotes, the bulk of the contents consisted of overt product advertising and testimonials from satisfied customers, relating the details of their miraculous 'cures'.

The first Canadian patent medicine almanacs date from the early 1860s, and there are also many examples of Canadian editions and issues produced by American

firms for the Canadian market beginning at the same time period. The American almanacs are commonly found with the stamp or printed advertisement of their Canadian distributor on the back cover. In the Ayer's series, for which we have issues dating from the second year of publication (1862) to 1923, there are examples of distributors from St. Thomas to Picton, and some from Ontario towns now virtually unknown, such as Bainsville, St. Ann's and Burgoyne. Separate Canadian editions of American almanacs were also produced, with Canadian content differing from that of their American counterparts, and some of these were also published in French-language editions. In some cases the collection contains both Canadian and American editions of the same title for the same year.

The earliest Canadian imprint in the collection, *R. Stark's Canadian Almanac and Receipt Book*, was published in 1861 for the druggist, Robert Stark, in Woodstock, Ontario. This series lasted only three years, but is notable in that Stark "late student of material medica ... Glasgow University" appeared to have prepared his medications himself, and was not merely acting as an agent for a large manufacturer. His products offered cures for both man and beast, and included Cherry Balm, Magical Pain King, and Mecca Horse Cure. Another early example is *Georgens Canadian Almanac and Recipe Book* for 1871, published by T.W. Georgen & Sons in Barrie, Ontario, and printed by Lovell in Toronto. It includes some discussion of a dispute over trademarks with the American firm of Radway & Co., which was decided in favour of Georgens by a Canadian court. The Davis & Lawrence Co. of Montreal was a prominent Canadian firm and its *Pain Killer Almanac* appeared from the early 1870s. The T. Milburn Company was started in Acton in 1867 and moved to Toronto in 1873. Its product, Burdock Blood Bitters, was also a Canadian invention, and the collection has examples of its almanacs from 1879 to 1931. Northrup and Lyman was another successful Canadian firm, established in 1854 in Newcastle, Ontario and moving to Toronto in the mid 1870s. They were the Canadian agents for Ayer's products, but also

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Georgens Canadian Almanac and Recipe Book for 1871.

1890s, sponsoring multi-million dollar advertising campaigns to reach an ever wider audience and market share. One commentator has noted that "such huge sums were spent on newspaper advertising that the newspapers and magazines were mainly supported by the patent-medicine industry in the decades following the Civil War". James Ayer, one of the kings of the industry, advertised in some 1,900 newspapers and periodicals, and ran his own paper mill in order to produce an



Printing, Binding and Birds: The Year of Great Exhibitions and Great Catalogues

This has been a banner year for the Friends of the Thomas Fisher Rare Book Library. Four exceptional exhibitions and catalogues have graced this year, and fortunate, indeed, is the friend who saw all the exhibitions and attended all the lectures. The speakers were sterling, the exhibitions outstanding and the catalogues most impressive productions. Thanks to the Friends it was a great year.

The year commenced with the Tuesday 15 September opening of the "Toronto in Print" exhibition that celebrated 200 years of the printing press in Toronto. The exhibition, prepared by Sandra Alston and Patricia Fleming, presented "a consideration of print in the life of the city and its people, people as readers and writers, people on the job and at play, and people working in the printing trades, both in production and as artists". Pursuing a number of themes, including politics, education and religion, the exhibition and accompanying catalogue document the pervasive influence of print upon the city. The catalogue, *Toronto in Print: The Celebration of 200 Years of the Printing Press in Toronto, 1798-1998* was produced by Coach House Printing, using the new typeface, Cartier Book.

On Thursday 1 October, Sandra Alston, Canadiana Specialist at the University of Toronto, spoke on "Toronto in Print: 200 Years of the Printing Press in Toronto, 1798-1998". Her talk demonstrated how the products of the press reflected the life and times of Toronto. Throughout the talk, she showed captivating vignettes such as the 1832 printing of a carrier's address on a moving sleigh, and the 1934 observation that "when you look around in a supermarket, printing inks are mostly what you see". She highlighted both the develop-

ment of the city and the growth of the printing industry as it expanded with the city. She gave an impressive survey of two hundred years of the printing press in Toronto.

Tuesday 20 September marked the opening of "In Retrospect: The Art and

approaches to the various technical problems that he has encountered. In order to meet his need for unique finishing tools for the specific bindings he worked on, Michael made his own tools including the impressive snowshoe illustrated in the catalogue and several

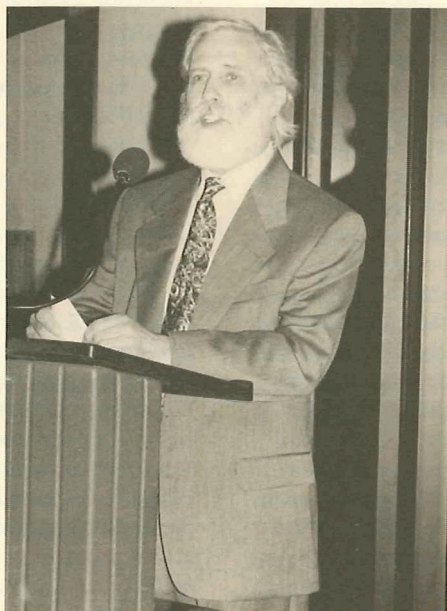
cloisonné style tools. He also described new onlay techniques and a unique "conservation/display" binding he developed. It was a delightful evening for all who attended.

The opening of *Art on the Wing: British, American and Canadian Illustrated Bird Books from the 18th to the 20th Centuries* served as a wonderful antidote to the January winter weather. The exhibition was a visual delight with many striking illustrations complemented by original sketches and

paintings. The accompanying poster, and catalogue with impressive colour illustrations throughout and an informative text, completed a thoroughly entertaining evening.

On Thursday 11 February, Joan Winearls presented a fascinating lecture on "Three Centuries of Bird Illustration". Illustrating her talk with slides, Joan traced the development of bird illustration from the old "stump and stare" style through the centuries to the impressive number of modern Canadian and American illustrators. She described the rural settings and natural stance of Bewick's wood engravings and then discussed Audubon's accomplishments, among them the presentation of life-size birds in very active poses. The influence of lithography on bird illustration of the nineteenth century was presented with consideration of the

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Above left: Michael Wilcox speaks about the art of bookbinding.



Above right: Joan Winearls with M.F. Febeley

Craft of Michael Wilcox". Michael's selection of twenty-three bindings from his life's work created a stunning exhibition. This retrospective documented the exceptional creativity, artistic range and the technical mastery of his bindings. Working sketches and the binding tools created for the bindings provided further insights into Michael's approach to a binding. The accompanying catalogue which includes a memoir by Michael, colour illustrations of all the bindings, and Michael's comments on each work, is well on its way to becoming a collector's item.

"Old ways and new ways, or, When traditional ain't sufficional" was the title that drew a full house to hear master bookbinder, Michael Wilcox, speak on Wednesday 4 November. In a talk richly illustrated with slides of his many stunning bindings, Michael described the ways in which he has strayed from the traditional paths of binding and developed different



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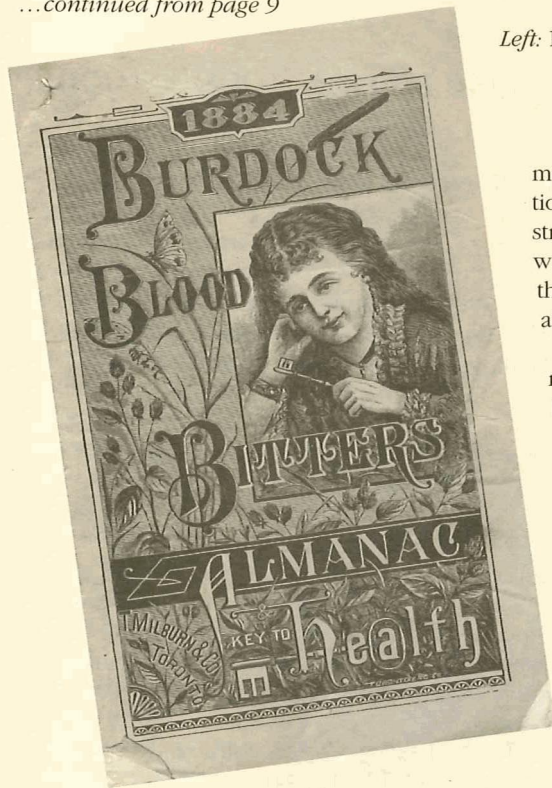
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We also thank all members who wish to remain anonymous.

*Gift in Kind members are listed only at the Patron level.

...continued from page 9



Left: Burdock Blood Bitters Almanac for 1884.

manufactured some of their own medications, including the Canadian Pain Destroyer. Another successful Canadian firm was Dodds Medicine Co. of Toronto, and the collection contains examples of its almanacs from 1899 to 1961.

In this brief overview of the patent medicine collection, the discussion has been mainly limited to almanacs, but of equal interest are the cookbooks, songbooks, family health guides, and tradecards. Each genre of material repays study for historians of medicine, as well as of print culture. These printed artefacts are a fascinating index of the popular culture of their day.

Anne Dondertman
Thomas Fisher Rare Book Library

...continued from page 10

accomplishments of Edward Lear, John Gould and others. Joan concluded with an overview of the first half of the twentieth century, discussing the art of Ernest Thompson Seton, Abbott H. Thayer, Louis Agassiz Fuentès, Allan Brooks, Roger Tory Peterson, Terry Short, and J. Fenwick Lansdowne.

The fifth annual Gryphon Lecture on the History of the Book took place on Wednesday 10 March. William Reese, one of the leading Americana rare book dealers, attempted to take some of the mystery out of how he prices rare books in his talk "Rare Books and Mysterious Prices". Stressing that pricing is an art not a science, he reminded us of the imperfect forces of market supply and demand by observing that "there was a time when rare books were common". Since then, institutional demand and private collectors have driven the demand upward. Using the 1966–1969 Streeter Sale as a benchmark, he pointed out that in his 1993 "Streeter Sale Revisited" catalogue he offered eight percent of the Streeter titles with an

average price increase of seven times the prices of the first sale. Price increases on individual titles varied from no increase to 120 times. Emphasizing that the three basic principles of pricing are the importance of the text, condition and rarity, he went on to observe that importance can change with fashion, condition is conditional, and most "rarities" are really only scarce. Collectors and antiquarian dealers alike were fascinated by this discussion of the mysteries of pricing rare books.

The Friends' 1998–1999 season ended with the opening of a particularly delightful exhibition on Thursday 13 May. Friends and donors alike gathered to enjoy "In Honour of Our Friends: A Celebration of Gifts to the Thomas Fisher Rare Book Library 1995–1998". The exhibition reinforces the generosity of our donors in the building of a truly great research collection. The Fisher Library staff took particular pleasure in preparing this exhibition for it offers us the opportunity to thank all of our donors for their impressive gifts.



In Memoriam Douglas LePan 1914–1998

Douglas LePan, diplomat, professor, and writer, had one of those extraordinary careers that seem to have been available only to previous generations. An advisor to General McNaughton during the War, he joined Canada's diplomatic service in 1946 and remained in External Affairs until 1959. He then became a Professor of English at Queen's University and, from 1964 to 1970, served as Principal of University College, University of Toronto. He was a University Professor and a long-time Senior Fellow of Massey College. His book of poetry, *The Net and the Sword* (1953), won a Governor-General's Award, as did his novel, *The Deserter* (1964).

As one would expect, such a career produced a rich and varied trove of papers, which Douglas LePan began giving to the Fisher Library some years ago. The final accession will now come from his sons, Don and Nick.



Jeanne Louise Anson-Cartwright 1 May, 1930 – 25 November, 1998

The Friends of the Thomas Fisher Rare Book Library extend their sympathy to Hugh Anson-Cartwright on the death of his wife, Jeanne.

Editor's Note

This issue was edited by Gayle Garlock and Anne Jocz, and designed by Maureen Morin. 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* includes 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.

Members of the editorial board of *Halcyon* are Gayle Garlock, Editor, Anne Jocz from the Fisher Library, and Maureen Morin from the Information Commons.

The

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