



The Literary Manuscripts of Derek Walcott

The Thomas Fisher Rare Book Library has recently acquired the papers of a graduate of the first class in the Faculty of Arts at the University of the West Indies. It was an exciting period; and part of the excitement had to do with the place of poetry and painting and play writing in the development of a new West Indian consciousness. The emerging independence of the region was imaginative as well as political, and this person played a central role. His name? Derek Walcott — poet, playwright, painter, essayist, theatre director, teacher, and winner of the 1992 Nobel Prize for Literature.

This is a major collection for the University of Toronto. It includes drafts of most of Walcott's published work, with holograph notes, rough drafts, revisions, final drafts and galleys of publications, as well as journals and notebooks. It also includes all future work. This in itself would constitute an invaluable resource for anyone interested in Walcott, West Indian poetry and play writing, and contemporary literature. But there is a remarkable dimension to this material, for it includes an extraordinarily rich array of watercolours and pen and ink drawings — many in the form of what are sometimes in the theatre world called 'story boards' — intimately related to his poems, plays and film scripts. The combination and calibre of Walcott's visual and verbal art are unique among contemporary writers, and rare in the history of arts and letters. In a nice coincidence, his most recent book of poetry, *Tiepolo's Hound* (2000), combines poetry and painting — there are twenty-six colour reproductions of his watercolours — and signals a new acknowledgement, both of their interdependence, and of the importance of a collection such as this.

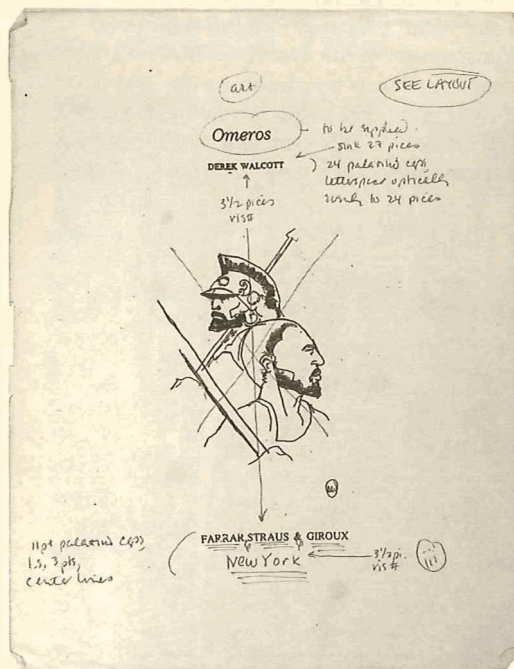
By the time he left his native St. Lucia in 1950 for the Jamaica campus of the University of the West Indies at the age of

21, Derek Walcott already had a significant reputation. Nobody had told him that he should keep to one medium of art or one mode of writing, so he had published two volumes of verse privately; he had held an exhibition of his paintings with his friend, the St. Lucian painter, Dunstan St. Omer; he had begun the play writing for which he is almost as well known as for his poetry; and he had directed a production of his play, *Henri Christophe*, about one of the leaders of the Haitian revolution. After university he stayed in the West Indies at a

In 1959, he established the Trinidad Theatre Workshop, which he directed for nearly twenty years. With its powerful sense of collective enterprise providing a source of inspiration and innovation, and its mix of people from across the West Indies bringing a wide range of experiences and traditions together, the Workshop was for Walcott something much more than an experiment in theatrical conventions. It was an attempt to determine the possibilities for cultural expression in the changing times that accompanied the politics of West Indian federation and independence, and to develop new relationships between economic power and social vision by bringing the sometimes desperate realities of Caribbean life into communion with the dreams of Caribbean art.

During his distinguished career as a playwright, Walcott has written well over two dozen plays. From the beginning, he incorporated a rich mixture of local folklore, fabulous adventure, and the lives of the poor and dispossessed people of the islands. His subjects and his style were local, in somewhat the same way as were Shakespeare's. For Walcott's ambitions were to combine experiences of West Indian life with possibilities of dramatic expression that were part of a theatrical tradition going well beyond the Caribbean, and that came to him from Europe and Asia and Africa as well as from Central and South America.

He has also written over a dozen books of poetry, not including volumes of his selected poems and a *Collected Poems: 1948-1984*. Several of his books are landmarks in West Indian literature. When it was published in 1962, *In a Green Night* announced Walcott as a major West Indian voice, and established West Indian poetry as a significant presence in contemporary literature. It was followed by books chronicling the experiences that have defined his poetry: *The Castaway* (1965);



Design for the title page of *Omeros*.

time when many of his friends and fellow writers and artists went abroad to study or live. Along with a handful of others, including his brother Roderick (who lived in Toronto until his death this year) and Louise Bennett (who has been such a generous friend to the University of Toronto), Derek Walcott laid the foundations for an indigenous theatre movement.

The Gulf (1969); and *Another Life* (1973), about the relationships between poetry and painting, and between the imagination and reality. *Sea Grapes* (1976) confirmed the place of local language in West Indian literary forms with its call to “come back to me my language”. In *The Star-Apple Kingdom* (1979), he showed new possibilities for poetic expression that combined spoken and written language and the imaginative logic of both local and literary inheritances; and in the publication in 1990 of his long narrative poem, *Omeros*, he reminded an enthusiastic international audience that poets are story-tellers too. Through all his years of writing, Walcott has created a poetry that displays how much of its strength is drawn from the conventions of art, and he has done this as though it all came naturally.

This collection confirms the commitment of the University of Toronto to the study of contemporary literatures in English, already demonstrated by recent faculty appointments, curricular developments, and enhanced library holdings. With this in mind, the formal announcement of this acquisition was made during a visit to the University of Toronto last November by Rex Nettleford, Vice-Chancellor of The University of the West Indies, at which he commended our initiative, celebrated the collaboration of our universities, and sang a praise song to one of the greatest writers of our time, Derek Walcott.

“History is built around creation and achievement, and nothing was created in the West Indies”, said V.S. Naipaul bitterly in 1962, the year of independence for his native Trinidad. “Nothing will always be created in the West Indies,” answered Derek Walcott, from neighbouring St. Lucia, “because whatever will come out of here is like nothing one has ever seen before.” Difference has been a shaping force in both his life and his art. He recalls how, as he was developing his poetic talents, he became conscious of the distance between his literary and his local language. “I wrote in one language while people spoke in another.” A divided child, was how he described himself, remembering how “my generation looked at life with black skins and blue eyes”. Divided to the vein . . . and to the voice. “What I wrote had nothing to do with what I saw. While I honoured and loved them in my mind, I could not bring myself to write down the names of villages, of fruits, in the way people spoke because it seemed too raw . . . And I found no lines that

cassava in literature.” And so Walcott began a career as poet and playwright that has helped establish local languages at the centre of the English literary tradition, obliterating all those distinctions between the raw and the cooked, or the barbaric and the civilized, that have routinely been used to keep people on the margins.

You ever look up from some lonely
beach
and see a far schooner? Well, when I
write this poem, each phrase go be
soaked in salt; I go draw and knot
every line as tight
as ropes in this rigging; in simple
speech my common language go be
the wind

There’s a long dispute, in European literature at least, between literature that derives its power from real places, including the language of those places, and literature that locates itself on Parnassus, in an ideal place far away from here and now. These are not clear alternatives, as we can see in the Greek and Latin words for “poet” — the one a maker, whose imagination shapes the poem; and the other a diviner, locating sources of inspiration in the everyday. Walcott’s poetry reflects this ambivalence, and is both grounded in his commitment to the Caribbean and heightened by his craft. There are politics here, of course, for (in

his own words) “no language is neutral”. But as he says, you have to walk barefoot to get a sense of scale.

“Loose now the salt cords binding our tongues”, says the Jamaican Lorna Goodison, a major poetic voice of the generation following Walcott’s and one whose papers the Fisher Library is also privileged to have acquired; “loose the long knotted hemp / dragging the old story / the rotted history.” Like Goodison, Walcott has embraced the idea of a new world tradition that will bring new visions in new voices. Describing the local women from St. Lucia carrying heavy baskets of coal on their heads up a narrow wooden ramp onto a luxury liner for a penny a load, he vows to “give those feet a voice”. In his inimitably witty way, he is also talking about metrical feet, about bringing together the melodies of Europe and the rhythms of Africa in poetry that is both rooted in the land and rises into song.

Toward the end of *Omeros*, a blind old man called Seven Seas, whose “words were not clear. They were Greek . . . or old African babble,” discusses how

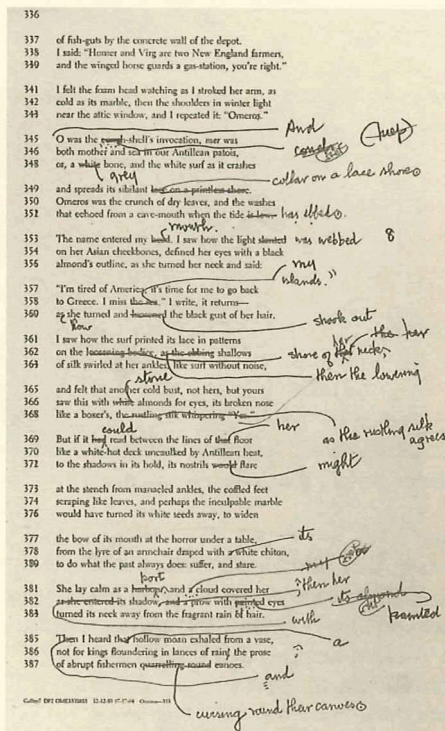
there are two journeys
in every odyssey, one on worried
water,
the other crouched and motionless,
without noise. For both, the “I” is a
mast; a desk is a raft for one,
foaming with paper, and dipping
the beak

of a pen in its foam, while an actual
craft carries the other to cities
where people speak a different
language, or look at him differently,
while the sun rises from the other
direction with its unsettling
shadows, but the right journey is
motionless; as the sea moves round
an island

that appears to be moving, love moves
round the heart— with encircling
salt, and the slowly travelling hand
knows it returns to the port from
which it must start.

This acquisition chronicles this journey. In the drawings and paintings and journals and notebooks and drafts of poems and plays that make up this remarkable archive, we find both a map of Walcott’s imaginative travels and a dream of wholeness for himself and for his people.

J. Edward Chamberlin
Professor of English and
Comparative Literature



Galley from *Omeros*.



Variety is the Spice of Life

Some weeks ago as I was assisting a contractor to measure an area that might be the site of our new compact shelving, he asked what we would be putting on these shelves other than the items occupying the standard ranges now. My answer of "I can't really say" rather non-plussed him so I rapidly began to explain that much of what arrives in this Library is in the form of donations and we never know what might come. This year we dealt with a weighty steel recording disc from Michah Rynor, a beautiful tiny ivory bust of Newton, donated by Professor Peter Brock, tapes, posters, postcards, diplomas, microfilms and slides, as well as the usual books, pamphlets and maps.

Our manuscript collections grew by over 180 linear metres in 1999, thanks to on-going deposits made by past donors, such as Margaret Atwood, Don Bailey, Russell Brown, Professor Elspeth Cameron, Douglas Fetherling, Professor Phyllis Grosskurth, Stephen Gilbert, Dennis Lee, David Mazierski, Karen Mulhallen, Charles Pachter, Professor Ann Robson, Joe and Faye Rosenblatt, John and Carol Sabeau, Professor Joseph Skvorecky, David Solway and Rosemary Speirs. Professor J. Edward Chamberlin contributed additional materials to the Derek Walcott and Laura Goodison Papers, as well as supplying us with more books written by Caribbean authors.

Several new interesting manuscript donations also arrived during the past year. Sheila Yuan was Edmund Blunden's secretary in the Department of English at the University of Hong Kong during the 1950s. After his return to England in 1963, their friendship continued and many letters were exchanged. The gift includes holograph and typescript drafts of his lecture notes, essays, speeches and poems as well as the correspondence. It complements the Hugh Morrison collection of Blunden papers received some time ago, as well as the printed items already held by the Fisher Library.

This Library has long been known for the James Baillie ornithological collection, on which Gerry Bennett did research for many years. We were, therefore, pleased to receive Mr. Bennett's own research. The collection of forty-three years of typed diaries detailing his bird sightings during that time, together with his own corre-

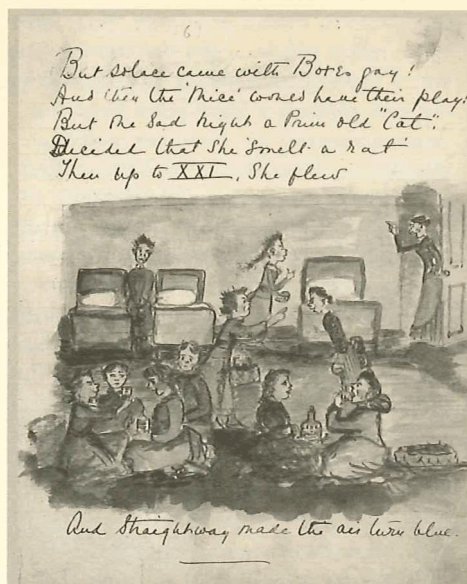
spondence with naturalists, research notes, and files on ornithological topics, will considerably enhance our research capabilities in that field.

Canadian theatre history also received a filip with two large gifts. Mrs. Joan Lawrence turned over her late husband's collection of research notes and other materials relating to his published and unpublished writings on English theatrical companies, and specific actors that toured Canada during the last two hundred years. Actor/director David Gardner donated materials not only related to his career, but also extensive clipping files concerning the history of Canadian theatre, especially for the Toronto area from 1974 through to 1999. Audiotapes, videos and production photographs, and John Holden's collection of nineteenth- and twentieth-century play scripts and production scripts from the 1950s and 1960s will provide scholars with much information.

Research notes drawn from the work done at the University of Toronto's

On a lighter note, from the family of Balfour Le Gresley, came a delightful schoolgirl diary. Phoebe Jane Coldwell and her friend Emilie attended Bishop Strachan School in the 1880s and recorded many details of their daily life throughout the school year. These were written down in verse form in a bound book, which has been passed down through Janey's descendants until it arrived at the Fisher Library last November. The volume contains many highly detailed drawings of their schoolmates and teachers, and Mr. Le Gresley generously arranged for the fragile item to be scanned so that interested persons may view the contents without further damaging this much-loved book.

From Mr. Joseph Pope, a very knowledgeable collector of both Canadiana and early European manuscripts, came a large collection of early Canadian imprints. Assembled over a period of forty years, the items cover many different aspects of Canadian culture in the late eighteenth and nineteenth centuries, and would be difficult to acquire today. Specially prized by our British Columbia-born director, is a group of scarce proclamations, starting with the appointment of James Douglas as governor of the Crown Colony of British Columbia in 1862. Other edicts issued by



Left: A page from Phoebe Jane Coldwell's diary. Above: The verse from the page on the left. Gift of the family of Balfour Le Gresley.

Institute of Child Study, which arrived here some years ago, were augmented this year by the records created by Professor Betty Flint, an associate of the Institute. Professor Flint spent thirty years working with severely deprived, institutionalized children cared for at the Neil McNeil Orphanage.

*"But solace came with Botles gay!
And then the 'mice' could have their play!
But one sad night a Prim old "Cat"
Decided that she 'smelt a rat'
Then up to XXI, She flew
And straightway made the air turn blue."*

His Excellency concern the enforcement of English Sunday laws, rules for the conveyance of lands and the establishment of a jury system, the provision for elections of a mayor and councillors for Victoria, the arrest and imprisonment for debt, and other legislation necessary for the transition of an area from a collection of trading



Above: Woodblock (left) "The Lion in Love", gift of Ron Peters, and engraving (right) from Aesop's Fables. Newcastle: Printed by E. Walker, for T. Bewick, 1818.

posts to a fully administered colony. In addition, we received from Robin Russell a collection of early Canadian broadsides and leaflets in a scrapbook that formerly belonged to Toronto publisher and merchant, James Lesslie (1802-1885). The materials date from the 1830s and chiefly relate to the election of 1836 in which William Lyon Mackenzie ran for office. As with the gift of Mr. Pope, many of these documents are not to be found in standard bibliographical texts and are unique sources for researchers in several fields.

Donations in the field of modern Canadian history include a gift of Canadian ephemera, donated by John Mappin. Tourist brochures, souvenir programmes, menus, postcards and World War I songs and propaganda serve to represent another phase of early twentieth-century Canada. Several maps received from Mrs. Elizabeth Sanders depict Canada as it was known in the nineteenth century, very different from the familiar outline depicted in every schoolroom today.

The family of the late Mark Seltzer was also very generous, allowing this Library to enhance its holdings in nineteenth- and early twentieth-century travel books; we are most grateful. From Professors Jennifer Brown, William J. Callahan, Walter Goffart and Ralph Stanton, Roger Beames, the Estate of Loren Oxley and from Anne Scott came a variety of early European imprints, while Norman Ball added to our science holdings with his donation of technical and scientific works.

Researchers in book arts have always found the Fisher Library to be a valuable resource. Beginning with the Louis Blake Duff gift of 850 volumes that came in 1956, this field is one of the fastest growing areas in this Library, assisted by gifts from many donors. From Ron Peters came a valuable collection of books to be added to the Duff Collection, together with the extensive archive of Thomas Maitland

Cleland (1880-1964), which includes correspondence, items printed by him, and a collection of original drawings with two address label blocks. The gift also includes the Gregg Anderson Collection (items printed by the Grey Bow Press, 1926-1942), the Robert Jones Collection (Glad Hand Press, 1956-1992) and letters and cards from Francis Meynell. The late Roy Gurney, who was for many years associated with the University of Toronto Press, began printing limited editions of miniature volumes after his retirement. Just before his death last year, Mr. Gurney made us a gift of the thirty-eight volumes of his "A Philatelist's view of Canada". Each volume illustrates an individual facet of Canadian history using real stamps. This was a work of love for Mr. Gurney and we are very pleased to have been given this original material. Mr. Fred Farr added to the Horne collection of twentieth-century book illustrators, giving us forty-nine volumes of Giles cartoons. Robert Brandeis contributed several volumes to the same collection, while Alan Horne gave us slides used to illustrate the volume he wrote on the subject in 1994. A little known but steadily growing archive is that of the private press files in the L.B. Duff Ephemera section. We try to accumulate fine examples of printing done by private and small presses, usually adding to them by prospectuses and other materials found in books. This past year we were fortunate to obtain from Heather McCallum a major collection of cards and other items printed by Will Rueter at his Aliquando Press. All of these gifts we expect to see well used as the University of Toronto introduces its interdisciplinary programme in the history of the book and print culture.

To Dr. Robert Brandeis, Professors Caesar Blake and Hugo Dequehen, Mr. Kildare Dobbs and our Director, Richard

Landon, we extend thanks for significantly adding to our English literature holdings. To Professor John Slater, we also owe much. This year Professor Slater made the final donation from his enormous collection of modern British philosophy, adding approximately thirty-six thousand items to his previous gifts. A smaller gift from him was in the form of two scarce volumes written by John F. Kennedy; "I remember Joe", a tribute to the brother who was killed at the end of World War II, and "Why England slept" an examination of British politics prior to that same war.

Our Hebraica holdings are also growing rapidly. Rabbi Rueven Rubelow donated his extensive collection of auction records. Mr. Ben and Mrs. Malka Hahn continued their generous support, adding twenty books and manuscripts to previous gifts. From Mr. and Mrs. Albert D. Friedberg came a manuscript copy of the *Mishneh Torah* by Maimonides, written in Yemen in 1498, Johannes Buxtorf's *Institutiones Epistolarius Hebraicarum* (Basel, 1624) and Sante Pagnini's *Habes Hoc in Libro ... Hebraicas Institutiones* (Lugduni, 1626). Dr. Brandeis contributed two Torah scrolls. One, the more important, contains most of the Torah, dates from circa 1700, and is of considerable scholarly importance, as it was written in a large Sephardic script, indicating that it was by a prominent scribe of that era. The other scroll is probably of German origin and has been dated by experts as being from 1850.

The Fisher Library's collection of Canadian literature benefited this year through the donation of John Mappin's collection of E.J. Pratt materials. Many of the volumes came from Pratt's own library and include volumes written about him and presented to him by the authors. Professor Roberta Frank gave us her collection of books and manuscripts by and about Gwendolyn MacEwen. Several of the printed volumes actually belonged to MacEwen, were annotated by her and will be added to her Papers.

I have been able to give you only a brief indication of the many subject areas of the Fisher Library that benefited through the generosity of donors and, as you can tell by the variety of the collections received during 1999, my reply to the compact shelving contractor was as accurate as I could make it.

Luba Frastacky
Thomas Fisher Rare Book Library

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Friends' Fund Purchases for the Fisher Library

During 1999, 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:

In 1965 a gentleman brought a scrapbook of early Canadian printed broadsides to the Library and agreed for them to be microfilmed before they were returned to him. Twenty years later we began to search for the gentleman and his very rare broadsides and were unable to find him. After years of searching, Mr. Robin Russell telephoned the Fisher Library in 1999 to see if we were interested in a scrapbook of early

Canadian broadsides. We expressed our interest and following some discussion Mr. Russell generously agreed to sell a small part of the collection and donate the remainder in memory of his parents, Foster Meharry Russell and R.W. Jean Dickinson. Imagine our surprise when we

realized this was the very scrapbook for which we had been searching! The scrapbook contains 58 pieces of rare printed Canadian ephemera from the 1830s with many of them being unique. The items were put together by James Lesslie (1800-1885) a Toronto merchant, publisher, newspaper owner and Reform politician, who was an important figure in the politics of Upper



Above: Illustration from *Supplementum Chronicarum* by *Jacobus Philippus Bergomensis*, 1486.

Canada in the 1830s and 1840s. The scrapbook was purchased with contributions from George Kiddell and the Friends.

Funding from the David Nicholls Memorial Fund and from the Friends made possible the purchase of the *Supplementum Chronicarum* by Jacobus Phillippus Foresti Bergomensis, printed in 1486. It is important as an early chronicle of world history, both religious and secular, and as a precursor to Hartmann Schedel's *Nuremberg Chronicle* of 1493. The book also contains extensive woodcut illustrations of European cities and towns. It is the only known copy in Canada. A bookplate has been prepared acknowledging the donors and noting that the book was acquired "in honour of Katharine Martyn and Elisabeth Anne Jocz on the occasion of their retirement, June, 2000".

Thanks to the generosity of Freda and Patrick Hart Green, the Library was able to purchase the first translation of the Hebrew Bible into Yiddish by Jekutiel Blitz. Among other items purchased with funds provided by the Greens are *Petah Tikvah* (Gate of Hope) a Hebrew grammar by Mordecai Sultansky, published by the Karaites Press in Eupatoria, Crimea in 1857, the first edition of *Sifte Hakhbamim* (Lips of

continues on back page...



Celebrating the Second Millennium

The Fisher Library began the 21st century with an exhibition entitled “As the Centuries Turn: Manuscripts and Books from 1000 to 2000”, held from February until the beginning of June 2000. Putting together this exhibition was a highly collaborative project, involving a large number of library staff, including staff from the Robarts Library’s Collection Preservation Services, as well as the expertise and aesthetic inspiration of Stan Bevington and Rick Simon of Coach House Printing. This article takes a look behind the scenes at the Fisher Library to show just how such a project came to life and describes some of the items shown.

Several staff members were sitting in our Library staff room, enjoying morning coffee one day about two years ago, and discussing what exhibition we could mount to mark the new millennium. Elisabeth Anne Jocz suggested we show a selection of books from the beginning of each century, going back as far as possible in the last millennium. Could we do it from the material in our collections? We didn’t know. Our Director, Richard Landon mulled over the idea and in the next few weeks worked out a list of possible items. It seemed that the collections did have enough material to span the centuries — although whether it would make an interesting display remained to be seen. Richard sent around his list for additional suggestions. The project seemed more and more feasible.

Anne Dondertman and I volunteered to be the co-coordinators for the exhibition and catalogue. Elisabeth Anne, our expert on early manuscripts and incunabula, agreed to write on most of the early material. Sandra Alston, our Canadiana specialist, was prepared to help select and write on the Canadian items. Philip Oldfield took on the scientific and medical works, and other staff agreed to help choose material and write descriptions as needed. Anne and I began our work of narrowing down the selection of material and creating a coherent and visually interesting display. We soon found that even for the published works, we could not limit ourselves to works published on the exact turn

of the century, but had to expand our choices to cover a year or two on either side of the centenaries. This was, of course, especially true with the early manuscript material which in most cases can be dated only approximately. Our final choices were also influenced by the visual appeal of the items as well as by the date at which they were written or published. The ensuing exhibition would have somewhat arbitrary but — we hoped — interesting juxtapositions of subject matter.

An ancient Hebrew manuscript of the Pentateuch, dating from around 1000, became our first item, and our “show-stopper”. A remarkable survival, found in an Egyptian synagogue in Cairo at the beginning of the twentieth century, this extraordinary manuscript was discovered wrapped up in a bundle of rags, its parchment pages frayed and nibbled by mice, but most of its text still clear and legible. There could be no better beginning to our exhibition than this wonderful artifact, donated by Albert and Nancy Friedberg, in 1998.

Many of the other early documents in our exhibition were found in a collection of manuscripts which had been assembled by a British collector to illustrate the history and development of handwriting

from the 4th century to 1500. The University Library had acquired this collection in 1952, several years before a “rare book room” was established. The documents were catalogued as “190 pieces of vellum, illustrating the history of handwriting”, and housed in what was called the “Art Room”, with the shelf mark designation “cupboard XVIII”. Many students, not only of paleography, have found this collection of great interest through the years. For our exhibition, it was a veritable treasure trove. In this collection Richard had located our second oldest manuscript, part of a 12th century copy of a work compiled by a third century Roman author, C. Julius Solinus, entitled *Collectanea Rerum Memorabilium*, a compendium of geographical information and myth about the then known world. Richard also chose two English legal documents, dated ca. 1200 and 1205 respectively, to represent the beginning of the 13th century, as well as a manuscript of the life of Robert of Bethune, Bishop of Hereford, originally written by William of Wycumbe, the Bishop’s chaplain. One of three known manuscripts of this work, the Library’s copy is written in a fine large gothic book hand, with red and blue initials and occasional marginal drawings and decorations.

Anne suggested that we should show a Bible or portion of a Bible in each of our second floor exhibition cases, in an attempt to give additional continuity to the exhibition, and to show the various ways in which this central work of the millennium was preserved and presented. For our case showing works from the end of the 13th and beginning of the 14th century, we were fortunate in being able to show a stunning Italian Bible with magnificent illuminated initials and marginal borders and decorations, one of several items in the exhibition from a private collection which was placed on long term loan to the Library several years ago. We also displayed in this case a



Left: Hebrew Pentateuch. Egypt, ca. 1000, from the Albert and Nancy Friedberg Collection.

beautiful French manuscript volume, the *Sententiae* of Peter Lombard, a 12th century Bishop of Paris and a famous theologian whose writings became standard texts in theological schools. This manuscript is written in a minute gothic script that would seem to require a magnifying glass both to write and to read. In the margins are notations by a subsequent reader in a hand equally minute and fine. This manuscript volume was donated to the Royal Ontario Museum in 1917 by Sir Edmund Walker, one of the Museum's founders, and was later transferred to the University Library by the Museum.

Our third case contained manuscripts from the beginning of the 15th century. A magnificent missal from Prague, with illuminated initials and miniatures and floral border decorations, continued the theological theme. This case also displayed a splendid manuscript volume of the works of Euclid, with coloured diagrams in the margins, and a large illuminated initial containing a portrait of Euclid himself with his compasses. Both of these manuscripts are on loan from the private collection mentioned above. Another fine 15th century manuscript, a commentary on two of Aristotle's scientific works, entitled *Questiones in Aristotelis De Caelo et Mundo*, was actually dated 1407 by the scribe, a student at the University of Siena. This volume was acquired by the Library in 1973 from the collection of Professor Stillman Drake, the distinguished Galileo scholar, who donated and bequeathed much of his personal library to the Fisher Library.

With the turn of the next century, we entered the age of printing. Our dating could be more exact and our choice much greater. This section of the exhibition included a copy of a Latin Vulgate Bible, published in Venice in 1499, and containing fine woodcut illustrations and initials — another transfer from the Royal Ontario Museum — and a 1499 Missal, published in Bamberg, with printed music notation in black and red, and illuminated initials added by hand in red, gold and blue. This latter volume was bequeathed to the Library in 1901 by Henry Scadding, Rector of Holy Trinity Church, Toronto, and a notable book collector. Another outstanding item on display in this section was a profusely illustrated history of the city of Cologne, published in 1499, with a full page woodcut showing the famous Cathedral under construction, with a crane on one of its towers. This volume came to the Library as a gift from Professor Ralph Stanton in 1988.

Editions of the classics were among the most frequently published works at the beginning of the 16th century. Editions of Sallust, Martial, and Terence were shown in this part of the exhibition. Like the Bamberg Missal described above, several of these early editions show traces of a lingering manuscript tradition. In the copy of Sallust a brightly coloured illuminated initial was added by hand directly below an elaborate woodcut initial. In the edition of Martial's works, blank space was left for initials to be added by hand, although in the Library's copy they were never completed.

Highlights from the turn of the next century included a "Geneva" Bible (London, 1599); an account by Roger Bacon of the alleged treasons of the Earl of Essex, once the Queen's favourite, who was executed at her behest in 1601 (*A Declaration of Practises & Treasons Attempted and Committed by Robert late Earle of Essex*. London, 1601); the seminal scientific work on magnetism, *De Magnete* (London, 1600), by William Gilbert. This case also featured volume three of Richard Hakluyt's work, *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation* (London, 1598-1600), in which the author describes contemporary explorations of the New World. This edition of Hakluyt was acquired by the Library in 1981 with funds from the Friends of the Library. The final item in this section of our exhibition was the first edition of one of the earliest known operas and the first for which the music is extant: *L'Euridice*, by Ottavio Rinuccini, published in Florence in 1600.

Works from the beginning of the 18th century included William Congreve's famous Restoration comedy, *The Way of the World* (London, 1700); John Dryden's *Fables Ancient and Modern* (London, 1700); and a pamphlet on the Spanish succession, by the prolific author and pamphleteer, Daniel Defoe, *The Two Great Questions Consider'd* (London, 1700). Science was represented by a work on modern agriculture by Timothy Nourse, *Campania Foelix, or, A Discourse of the Benefits and Improvements of Husbandry* (London, 1700) and Charles Leigh's *The Natural History of Lancashire, Cheshire, and the Peak in Derbyshire* (Oxford, 1700). The Bible included for this section was a finely printed French Protestant Bible, *La Sainte Bible*, published in Amsterdam in 1702, which Anne found in the Robarts Library — proof that there are still many treasures to be discovered in the general stacks.

By 1800 a Canadian theme was beginning to emerge. An issue of a weekly newspaper entitled *The Canadian Constellation*, published in Niagara in June 1800, was one of our first choices. We also included Alexander Mackenzie's *Voyages* (Edinburgh, 1801) showing the half title with the author's inscription presenting the volume to "The Honorable Governor & Company of Adventurers of England Trading into Hudson Bay". As a companion to the Mackenzie volume, we found a printed voyageur's contract with the North West Company, completed in manuscript, and dated 19 December 1800.

Landmark books in this section included Malthus's *An Essay on the Principle of Population* (London, 1798); Jenner's work on vaccination, *An Inquiry into the Causes and Effects of the Variolae Vaccinae* (London, 1800) — from the Academy of Medicine collection — with exquisitely hand-coloured full page illustrations showing cowpox pustules on an infected dairymaid's arm; and Hannah More's *Strictures on the Modern System of Female Education* (London, 1799). This last work came with the collection donated by the Academy of Medicine and had been a gift to the Academy from Dr. T.G.H. Drake. The 1800 Bible displayed was the large and elegantly illustrated edition published by Thomas Macklin (London, 1800). Popular literature was represented by Maria Edgeworth's gothic novel, *Castle Rackrent* (London, 1800).

To choose representative works from 1900 was a difficult task. We were delighted to find that Henry James, George Bernard Shaw, Joseph Conrad, and W.B. Yeats all published books in 1900. We also knew from Richard's original list that this section must feature the first edition of Sigmund Freud's work on the interpretation of dreams, *Die Traumdeutung* (Leipzig, 1900) — certainly one of the most influential books to be published in the 20th century. This first edition was part of a major donation of books made in 1974 by the Hannah Institute, commemorating Dr. Jason Hannah, founder and President of Associated Medical Services Inc. To our surprise we found that the only Bible in our collection dating from the beginning of our own century was a miniature volume: *The Holy Bible, Containing the Old and New Testaments*, published by the Glasgow firm of David Bryce & Sons in 1901. We decided to tuck it into a corner of the case — an accidental but perhaps prophetic symbol of the increasingly secular century to follow.

Our most exciting Canadian find for

this period, made comparatively late in the process of assembling the exhibition materials, was an album of views of Toronto, published for the T. Eaton Company, in 1900. One of the views was of the corner of Harbord and St. George Streets showing the house now known as the Newman Centre on the east side of St. George, and on the west side, an avenue of trees, a row of impressive houses, and children playing on the sidewalk, exactly where the Robarts Library and the Thomas Fisher Rare Book Library now stand.

The exhibition continued down on the first level of the Library in the Maclean Hunter Reading Room. Most of the material displayed in this room continued the 1900 theme. A set of twelve framed portraits by the British artist, Sir William Nicholson, published in Paris in 1899, stretched across one wall, depicting the English notables from the turn of the last century. Chief among them was the portrait of Queen Victoria, criticized by some when it was first published for making the Queen look like a tea-cosy. Other portraits included Sarah Bernhardt, Sir Henry Irving, James McNeill Whistler, Rudyard Kipling, Cecil Rhodes, W.E. Gladstone, the Archbishop of Canterbury, Prince Bismarck, and Edward, Prince of Wales. What could be a better evocation of Britain in 1899 than these brilliant portraits, lent for the occasion by our Director, from his own collection!

Canada at the turn of the century was the focus for most of the other material in the room. Elevations and plans by Toronto architect, George M. Miller, showed alterations and additions he made in 1899-1900 to the Massey family home on Jarvis Street (now known as the Keg Mansion). Miller's plan for a smoking room showed the elaborate Moorish decoration then in vogue in turn-of-the-century Toronto. Massey Hall, built a few years previously, had employed similar motifs. These plans are from a collection of over a thousand drawings and renderings, donated to the library by a group of Toronto architects.

A very different metropolis was pictured on the opposite wall of the room in photographs of Dawson City dating from 1899 to 1902, showing how the shanty town and tent city of the

gold rush evolved into a more substantial town with civic building, schools, churches, and comfortable houses. The Klondike material came from the Joseph Burr Tyrrell Papers, bequeathed to the Library by Tyrrell at his death in 1957.

Two exhibition cases showed turn-of-the-century Canadian best sellers by such forgotten authors as Robert Barr, Sara Jeannette Duncan, May Agnes Fleming, Gilbert Parker, and, most popular of all, Ralph Connor, whose novel *Black Rock*, was published in twenty-eight different editions between 1898 and 1900. A third exhibition case displayed issues of Canadian trade journals, documenting aspects of Canadian life in 1900. *The Canadian Dry Goods Review* and *The Trader & Canadian Jeweller* revealed trends in fashion. Canadian food preferences and diets were in evidence in the *Canadian Grocer*; current Canadian bestsellers were listed in the *Bookseller and Stationer* and the Canadian wilderness was extolled in *Rod and Gun in Canada*. These fascinating magazines are part of a large archive of trade journals donated to the Library by Maclean Hunter and Southam Press in the early 1970s.

And what was to be our final item in this exhibition? We waited eagerly for the first book of Canadian literature with a publication date of 2000 to arrive in the Library. Just before the exhibition opened in February we received it: *Monkey Beach*, a first novel, already well reviewed, by a west coast author and First Nations woman, Eden Robinson. We put the new novel in the exhibition case with Ralph Connor's twenty-eight editions of *Black Rock* and hoped it would prove as popular. It seemed a very fitting way to begin the third millennium.



Our choices made and many staff members working hard on the notes for the catalogue and the captions for the cases, it was time to go over the final layouts of the material with the Fisher Library's conservator, Emrys Evans, in order that he and his assistant, Linda Joy, could begin the time-consuming process of creating the stands and supports for individual books. It was also time to choose illustrations for the exhibition catalogue. New technology came to our aid here. The Preservation Services section of the Robarts Library had recently acquired a state-of-the-art overhead camera, capable of creating digital images of astonishingly high quality. Instead of having to bring in a photographer to take some colour shots of a few outstanding items, we were able to have more than forty-six books and documents scanned and reproduced in the final catalogue. For the first time we could have very valuable and fragile material digitized without risk of damage. Stan Bevington and Rick Simon of Coach House Printing worked closely with Jim Ingram in Preservation Services to calibrate the scans and to make sure the printed images matched the colour and reproduced the texture of the original items.

The proofs of the catalogue arrived from Coach House. While we proofread, Stan Bevington designed the title page, using a vignette from the Latin Vulgate Bible of 1498, which showed a figure reading at a desk, surrounded by books and scrolls on shelves and stands. His cover design was also striking, displaying the margins of three works: the frayed and curling vellum pages of the thousand-year-old Hebrew Pentateuch; the annotated margins of the 13th century manuscript of Peter Lombard, and the fore-edge of the crimson and gold-tooled binding on Congreve's play of 1700, *The Way of the World*. As well, Stan later designed a poster for the exhibition, using the elaborate border from the title page of the 1599 Geneva Bible.

Left: St. George Street, North from Harbord Street. From Toronto: Album of Views. Toronto: Printed by Dominion Pub. Co., for the T. Eaton Co., 1900.

In February Emrys and Linda began installing the exhibition. Here too an important new advance was made. Viewers of our past exhibitions may remember having some difficulty reading the captions in our second floor cases. No matter how large we made the type, it was still a strain to read the labels at the back of the cases. For this exhibition — and future ones — Emrys had designed a metal extension at the front of each case to hold the cards within an easy viewing area. Visitors who wear bifocals — and those who don't — have found this a very helpful innovation.

By February 24th, the day of our opening reception, the books were in their final positions; the captions were in place; the catalogues — hot off the press — had been delivered; and our exhibition was finally ready for viewing. A gratifying number of our Friends of the Fisher Library and other friends and interested visitors came to have a look and to partake of a glass of wine. All the staff who had worked so long on this project heaved hearty sighs of relief and even felt, or so I hope, a slight sensation of pride in their achievement.

All those who contributed to the realization of this project deserve mention here. They are: Sandra Alston, Anne Dondertman, Emrys Evans, Luba Frastacky, Elisabeth Anne Jocz, Linda Joy, Richard Landon, Philip Oldfield, Barry Walfish, Mary Yohn, all staff members in the Fisher Library; Jim Ingram, Boguslaw Mickiewicz, Karen Turko, in Collection Preservation Services, Roberts Library; and Stan Bevington and Rick Simon from Coach House Printing.

The exhibition ran from February 24 to June 2, 2000, and the catalogue remains available, free of charge to members of the Friends of the Fisher Library, and at a cost of \$20.00 to non-members.

Katharine Martyn
Assistant Director

Thomas Fisher Rare Book Library



From Alice's Wonderland to More's Utopia

It was a wonderful year for the Friends. Impressive exhibitions were accompanied by stunning catalogues and learned, captivating and entertaining lectures drew Friends and guests out in unexpected numbers.

The Friends' year began with the opening of the exhibition *All in a Golden Afternoon: the Inventions of Lewis Carroll*. A delight to behold, the exhibition presented an exceptional range of illustrated editions of Carroll's famous works. The opening reception celebrated the generosity of Joe Brabant who donated the collection to the Fisher Library. John McNeil, recently retired President and Chief Executive Officer of Sun Life of Canada, recalled Joe's many contributions to Sun Life, and Nicholas Maes, a close friend of Joe's, gave delightful insights into Joe as a truly great collector. His remarks were so entertaining that, when asked, Nicholas graciously agreed to put his thoughts to paper and "Joe" appeared in the November 1999 issue of *Halcyon*.

The inaugural lecture launching the John Seltzer and Mark Seltzer Memorial Lecture Series was given on 28 September.

The Chief Librarian, Carole Moore, spoke for all the Friends when she warmly thanked Dorene and Gareth Seltzer for their generous gift establishing this endowed lecture. Gareth Seltzer provided an entertaining sketch of the rigours involved in living with two book collectors in the family. Tipping the mail man for delivering all those parcels, existing in a sea of cardboard boxes, and watching wall space disappear before his eyes, were just a few of the occurrences that he had encountered. Based on these experiences, it was natural for Dorene and Gareth to select

the topic of book collecting for the John Seltzer and Mark Seltzer Memorial Lecture. Leslie Morris, Curator of Manuscripts, Houghton Library, Harvard University, delivered the lecture entitled "Dr. A.S.W. Rosenbach: Tall Tale and True of Bookselling in the Early Twentieth Century". She drew a fascinating portrait of Rosenbach, who was justifiably known as the terror of the auction room. He owned a Gutenberg Bible five times during his career and a Shakespeare first folio six times. He bought his first book at auction at age eleven prompting the auctioneer to observe that he was the first baby bibliomaniac he had seen. His knowledge of his clients' capacity to pay often led to "adventurous" prices that sometimes would reach a four to five hundred percent markup. Rosenbach's awareness of the value of publicity was demonstrated in the way he played the press when he purchased the manuscript of *Alice's Adventures in Wonderland*. Leslie Morris told an entertaining tale of the life of the man who was truly the Napoleon of books in the twentieth century.

In addition to the regular Friends' events, members were also invited to the book launch of *Early Canadiana Printing: A Supplement to Marie Tremaine's A Bibliography of Canadian Imprints* on 13 October. Compiled by Sandra Alston, the Canadiana Specialist for the Library, and Patricia Fleming, a Professor in the Faculty of Information Studies, this landmark work will be the standard source within its field for years to come. At the launch, Hugh Anson-Cartwright, antiquarian book dealer, reminisced about Marie Tremaine and her accomplishments. Carl Spadoni,



Photo above: Stan Bevington, Richard Landon, Nicholas Maes, Alice Moore, John McNeil, and Gayle Garlock.

Photo below: Dorene Seltzer, Gareth Seltzer, and Leslie Morris.

Research Collections Librarian at MacMaster University, then gave an entertaining assessment of the immense accomplishments achieved in this landmark publication.

Lorna Goodison captivated the Friends with her powerful readings of her poems on 28 October. Reading from *Turn Thanks*, her sixth collection of poetry, published by the University of Illinois Press, she revealed the exceptional depth of emotion and range of topics in her poems. She began with an intensely personal and moving poem of love entitled "Sometimes on a Day Such as This". Several poems she read returned thanks to the women who influenced her in her youth. In "The Mango of Poetry" she revealed the lush, emotional nature of her poetry. Her impressive presentation, coupled with the compassion, humour and tenderness of her poetry, transformed the event into a memorable evening for the Friends.

On the 10th of November Professor Heather Jackson led the Friends on a fascinating exploration of the neglected topic of "Modern Marginalia". Her current interest in preparing the first critical study of modern marginalia grew out of her work as editor of Coleridge's *Marginalia*. In an overview of the history of marginalia she discussed glosses, rubrics and scholia, and then pointed to the rise of the use of the note to express personal opinion in the eighteenth century. During that period, circulation of annotated copies became a means of sharing one's thoughts with friends. Later in the nineteenth century, complaints from sources such as book collectors, schools and circulating libraries led to the suppression of the annotation

Below: Katharine Lochnan.



and it became taboo. While discussing the types of annotation, Professor Jackson shared the following delightful anathema:

Steal not this book
for fear of life.
The owner has a big
jack knife.

After an intriguing digression on extra-illustrated books as a form of marginalia, she concluded her presentation with an exhortation to realize the worth of the undervalued and unexplained annotation. "Take a pencil to your books!"

The New Year started with a delightful talk by Dr. Katharine Lochnan entitled "Vivid Impressions: The Pleasures of Collecting Prints" on 9 February. Dr. Lochnan, the Curator of Prints and Drawings at the Art Gallery of Ontario, presented the Friends with an illustrated view of print collecting through the centuries and an overview of some great Toronto print collectors. While sketching the development of both the popular and artistic print, she also touched on the various marriages of prints and books through the ages. The evolution of print collecting was traced from prints brought back from a pilgrimage through royal collectors, the English on the Grand Tour, the nineteenth-century collecting of educational prints, to the modern museum as a strong collecting force in the twentieth century. It was a pleasurable, informative evening where all the Friends gained a new, vivid impression of the wealth of exceptional prints held by the Art Gallery of Ontario.

The opening of the new exhibition entitled *As the Centuries Turn: Manuscripts and Books from 1000 to 2000* drew many friends and guests to the Fisher Library. The exhibition demonstrates the amazing breadth of subject matter found in the Fisher Library and shows our deep debt to donors by drawing upon such great collections as the Stillman Drake Galileo Collection and the Nancy and Albert Dov Friedberg collection of rare Hebraica. The staff of the Fisher Library deserve congratulations for the informative entries prepared for the catalogue and for the



Above: George Kiddell and Allan Gotlieb.

colour illustrations which are a delight to behold.

The Friends' year concluded on a high note with Professor Brian Stock of the Department of Comparative Literature delivering the sixth annual Gryphon Lecture of the History of the Book on Thursday, 9 March. In his talk "Thomas More: A Humanist View of Ancient Book Culture" he considered the role of knowledge and the book culture in Plato's *Republic*, Augustine's *City of God* and More's *Utopia*. The oral dialogue of the Republic contrasts sharply with the presence of the book and written knowledge in Augustine and More. Augustine informed his reader of all the works discussed and presented the written word of the Bible as a means of escaping from the temporal into the timelessness of the *City of God*. More's belief in democracy based upon education and the written word takes him beyond the need to inform the reader and assumes an already informed reader. The library is not necessary in the text of *Utopia* for it is in the mind of the reader. These differing assumptions reveal the evolving role of ancient book culture. Professor Stock's riveting discourse led to many questions and lengthy discussions following the presentation.

With the end of this enjoyable year, the Friends' Steering Committee has begun planning the events for our 2000 – 2001 season, which will mark the commencement of our third endowed lecture and a whole new selection of entertaining speakers and events.

Gayle Garlock



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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 5

the Sages) an important super-commentary on Rashi's commentary on the Pentateuch by Shabbetai Bass, published in Frankfurt in 1712, and *Or Yisra'el* (Light of Israel), a collection of responsa by R. Israel Lipschutz, rabbi of Cleves, Germany, dealing with a controversial divorce case.

Funding from the Friends enabled the Library to make an addition to the Barbarian Press Archives. Based in Mission, British Columbia, the Barbarian Press, run by Jan and Crispin Elsted, is one of Canada's leading private presses. The Library purchased two years worth of the Press's records which include correspondence, designs, proofs, presswork, publicity and ephemeral printing. This acquisition strengthens our holdings for the Barbarian Press Archives.

The Friends also supported the acquisition of Alexander Scott Carter's architectural sketchbook. Alexander Scott Carter was a Torontonian, famous for his work in architectural decoration and heraldic ornaments. His work includes the heraldic decorations in the Great Hall of Trinity College and the coats of arms of universities in Hart House. The sketchbook contains heraldic sketches and other ornamental designs.

The Fisher library also received two grants to assist in the digitization of two of our manuscript collections. The Salamander Foundation generously donated \$40,000 towards the digitization of documents from the manuscript collections relating to the discovery of insulin. A team of researchers discovered insulin at the University of Toronto in 1921, and Frederick G. Banting and J. J. R. Macleod received the Nobel Prize for this in 1923. The Library holds the papers of Banting and Macleod, plus those of the other two researchers, Charles H. Best and J. B. Collip; thus the famous discovery is fully documented. By digitizing selected materials and making them available on the World Wide Web, the library will immensely improve the access to this valuable research archive while at the same time protecting the original documents from heavy use. The web site will

contain such fascinating documents as the short note jotted down by Banting that contains the first idea for the research, the detailed charts kept of early experiments on dogs, and a stunning before and after picture of young Teddy Ryder, who was one of the first to be treated with insulin. The total cost of the project will run to \$200,000 and the library is actively seeking additional funding. The other grant came

from the Donner Canadian Foundation, which contributed \$10,000 to the project for the digitization of the J.B. Tyrrell papers. This project will digitize the fragile manuscripts and rare photographs of the pioneer Canadian explorer and geologist, Joseph Burr Tyrrell (1858 – 1957). In 1893 and 1894 Tyrrell mapped the previously uncharted "Barren Lands" of Canada.

Gayle Garlock

Editor's Note

This issue was edited by Gayle Garlock and Elisabeth 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, Elisabeth Anne Jocz from the Fisher Library, and Maureen Morin from the Information Commons.

Need that tax receipt?

Every spring we receive calls from donors who are desperate to receive their tax receipt for the collections that they donated in the previous year. We aim to please, and if it is a copy of a misplaced receipt, we can produce it quite quickly. If, however, it is a receipt for a gift donated late in December, the receipt may not yet be ready. It takes time to list completely and to arrange a professional appraisal of the many, large and valuable research collections that we receive. If you are interested in receiving your tax receipt well in advance of those days when you have to face the inevitable and prepare your tax submissions, here is a tip that will benefit both you and the library. If you can make your gift by the end of October, it will enable the Fisher Library staff to list the gift and have it appraised in time for the tax receipt to be issued by the February 28th deadline. Thank you for your help.

Mark your calendar for upcoming events . . .

Exhibitions 2000 ~ 2001

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

26 June – 1 September

Plotting the Oceans: Dutch Sea Atlases of the Seventeenth Century

25 September – 22 December

The Culture of the Book in the Scottish Enlightenment
Exhibition opening Thursday 28 September

Planned Events 2000 ~ 2001

All lectures begin at 8:00 p.m.

Thursday 12 October

The John Seltzer and Mark Seltzer Memorial Lecture
"On Both Sides of the Counter: Selling and Buying Rare Books"
Dan De Simone, Curator, Lessing J. Rosenwald Collection, Library of Congress

Thursday 30 November

The Alexander C. Pathy Lecture on the Book Arts
"Changing Times: 45 Years of the Janus Press"
Claire Van Vliet, Proprietor, Janus Press

Tuesday 8 February

"From Admiration to Appropriation: Early Thomas Hardy Collecting and Scholarship"
Michael Millgate, University Professor of English Emeritus

March

The Gryphon Lecture on the History of the Book

The

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