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

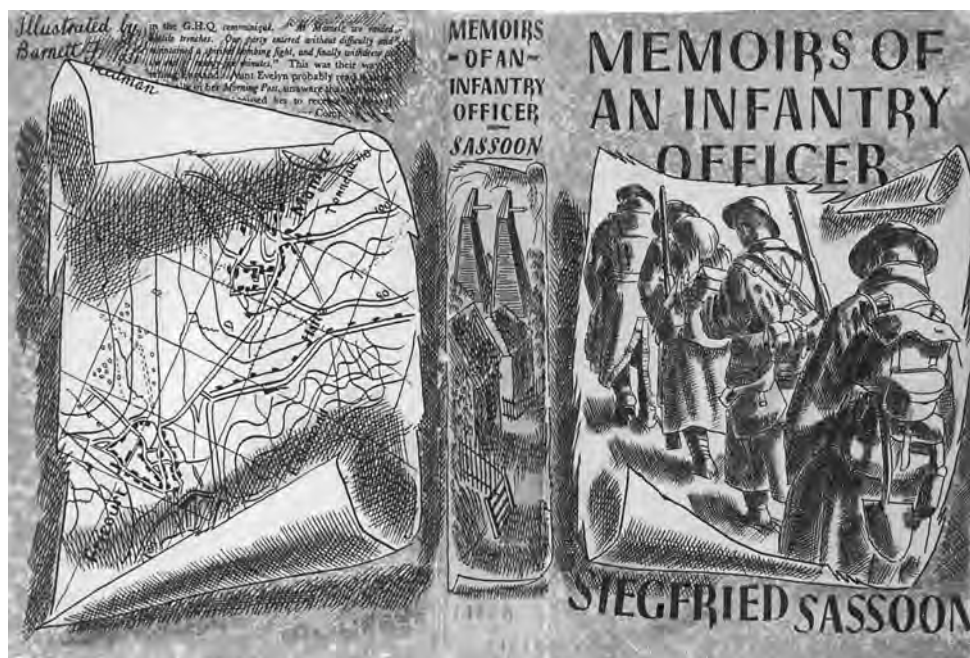
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Robarts Library Staff Pick Their Favourites

This issue, besides the regular spring issue staples, features articles by members of the Collection Development Department and Order Section of the Robarts Library on recent acquisitions for the Fisher Library, which they thought would be of particular interest to our readers.



Freedman's dust jacket design for Siegfried Sassoon's Memoirs of an Infantry Officer.

Barnett Freedman

The period between the two world wars was a golden age for British book production, and in particular book illustration. Using a variety of techniques, artists such as Edward Bawden, the brothers Paul and John Nash, Eric Gill, David Jones,

Claire Leighton, Reynolds Stone, and Robert Gibbings created stunning images that dramatically enhanced the texts they illustrated. Barnett Freedman (1901–1958), a Londoner and eldest of five children born to Russian Jewish immigrants, was an important member of that group. On leaving the Royal College of

Collection Development at UTL

The Collection Development Department of the University of Toronto Library, since its inception as the Book Selection Department in 1965, has enjoyed a strong working relationship with the Thomas Fisher Rare Book Library and its staff. Established in response to the unprecedented growth of the graduate programs at the University, the Department's main responsibility was and remains the selection of research-level and undergraduate materials housed in the central campus libraries, including the collections in the Robarts Library for the Humanities and Social Sciences and the Gerstein Science Information Centre. Staffed by librarians with subject and language expertise, the Department acquires titles through a combination of broadly-based approval plans (where book dealers around the world are authorized by the Library to select and supply new publications of research quality, the plans being based upon detailed written profiles that outline the parameters of our collecting interests), as well as librarian-initiated orders, and the generous support of donors. While most selection activities of the librarians in the Department are focused on building the general collections in the main libraries, opportunities do arise to acquire material for the Fisher collections. Through grants and gift and trust funds, staff members in Collection Development have over the years acquired significant material for the Fisher Library.

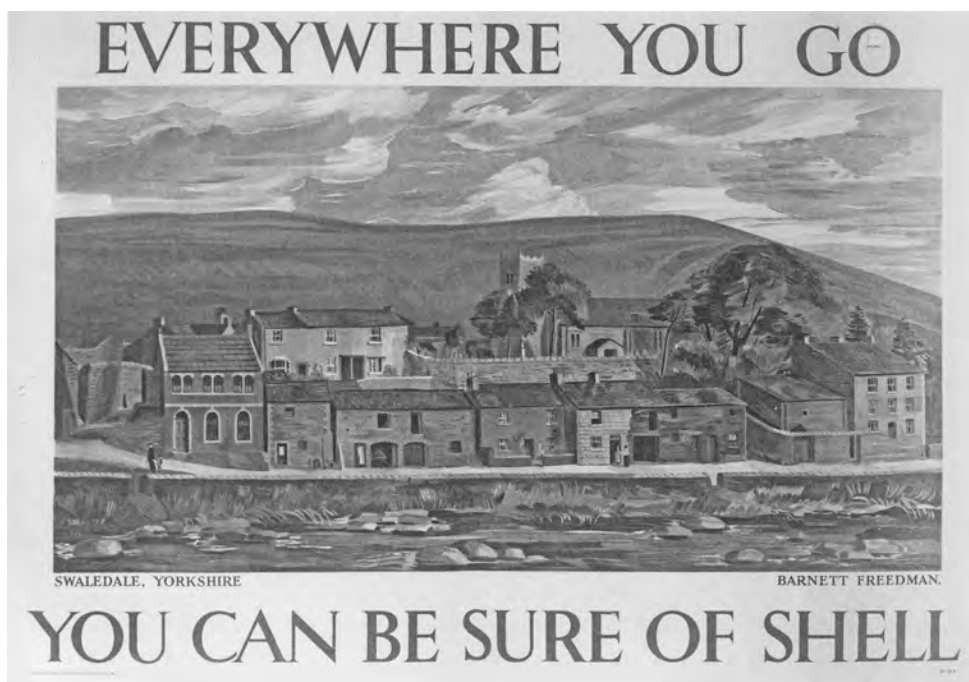
The books chosen from the Fisher collections by members of the Collection Development Department and described below are a small representation of an enormously rich and diverse library built through the efforts of a dedicated library staff and the generosity of the many donors who share an appreciation of a cultural heritage of this nature. The only difficulty was choosing a single work about which to write.

Graham Bradshaw
Collection Development Department
Robarts Library

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Above left: Freedman's poster for Shell. Above right: Freedman's illustration of Speransky from *War and Peace*. Below right: Freedman's poster for London Transit and the Post Office.

Art in 1925, Freedman's unsuccessful attempts to earn a living through easel painting made it necessary for him to find work as a commercial artist. His first major foray into book illustration was a commission from the publishing house Faber and Faber to produce an illustrated edition of Siegfried Sassoon's highly popular autobiographical novel of his First World War experiences, *Memoirs of an Infantry Officer*. Published in 1931, the new edition included book jacket, binding cloth, endpapers and plates, all lithographed by Freedman, as well as his black and white line drawings. The work completed for *Memoirs* brought Freedman widespread publicity and many more assignments to illustrate books and design jackets for well-known publishers including Cassell, Batsford, and John Murray. Often employing autolithography, a technique by which the artist draws directly onto the lithographic stone or plate, Freedman's designs are distinctive and immediately recognizable, the dramatic use of colour and shading creating strong images of bold imagination. Arguably his most impressive work was done for George Macy's Limited Editions Club of New York, established in 1929. Macy aimed to produce beautifully printed books at affordable prices, illustrated by the foremost artists of the day. Of the four Limited Editions Club books illustrated by Freedman, the six-volume edition of Tolstoy's *War and Peace* (1938) must rank as his finest achievement. In addition to the designs on the bindings and endpapers, each volume has five full-page colour lithographs, and

there are 150 black and white pen drawings throughout the text.

Although best known for his work as a book illustrator, Freedman also enjoyed success in other areas of graphic art. Throughout his career he produced prints, posters, newspaper advertisements, and designs for packaging. Freedman was one of several prominent designer/illustrators who worked on advertising material for Shell and London Transport. His posters for these companies remain striking examples of this type of art prominent in the 1930s and 1940s. Interestingly, Freedman's design was chosen for the 1935 commemorative stamps issued by the Post Office to celebrate the silver jubilee of King George V.

Barnett Freedman: the Graphic Art by Ian Rogerson (Upper Denby, Huddersfield: Fleece Press, 2006) provides a much-needed evaluation of the artist's place in twentieth-century British design and book illustration. This first book-length treatment of Freedman and his work was conceived, designed and published by Simon Lawrence at Fleece Press, an English private press. The book's thoughtful commentary, elegant layout, many colour reproductions and fold-out plates are a fitting tribute to Freedman. It is also appropriate that *Barnett Freedman: the Graphic Art* was purchased with money from the David Esplin Gift Fund. David Esplin was the first head of the University of Toronto Library's Book Selection area and oversaw the rapid expansion of the research collections in the 1960s and 1970s. His foresight and book collecting acumen were responsible for the acquisition



of many important titles that scholars now consult in the Fisher Library.

Graham Bradshaw
Collection Development Department
Roberts Library

Ivan Cankar

In 2001 the University of Toronto Libraries received a large gift of books from the Laurentian University among which was a remarkable collection of first editions by the Slovene writer Ivan Cankar (1876–1918). These books along with several first editions from the stacks of Robarts Library were recently transferred to the Fisher Library.

After the national poet France Prešeren, Ivan Cankar is the second-most revered writer in Slovenia. His poetics and politics were part of the aesthetic program of *Slovenska moderna*, the first modern Slovene artistic movement that was active from 1895 to 1914. His works reflect elements of *fin-de-siècle* European literary currents, including decadence, naturalism, symbolism, and, with his last work *Podobe iz sanj* (Dream Visions, 1917), expressionism.

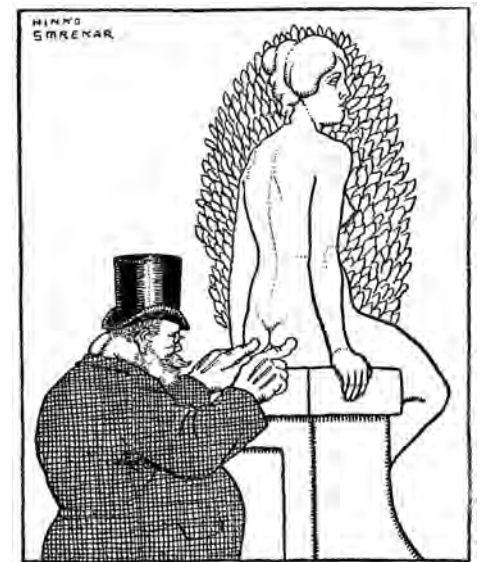
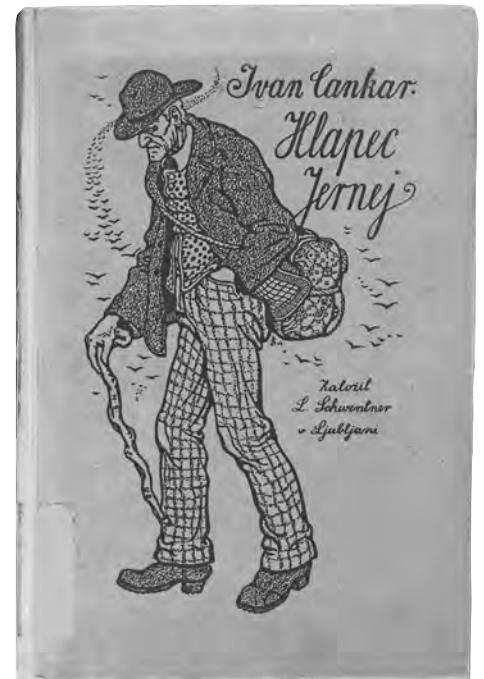
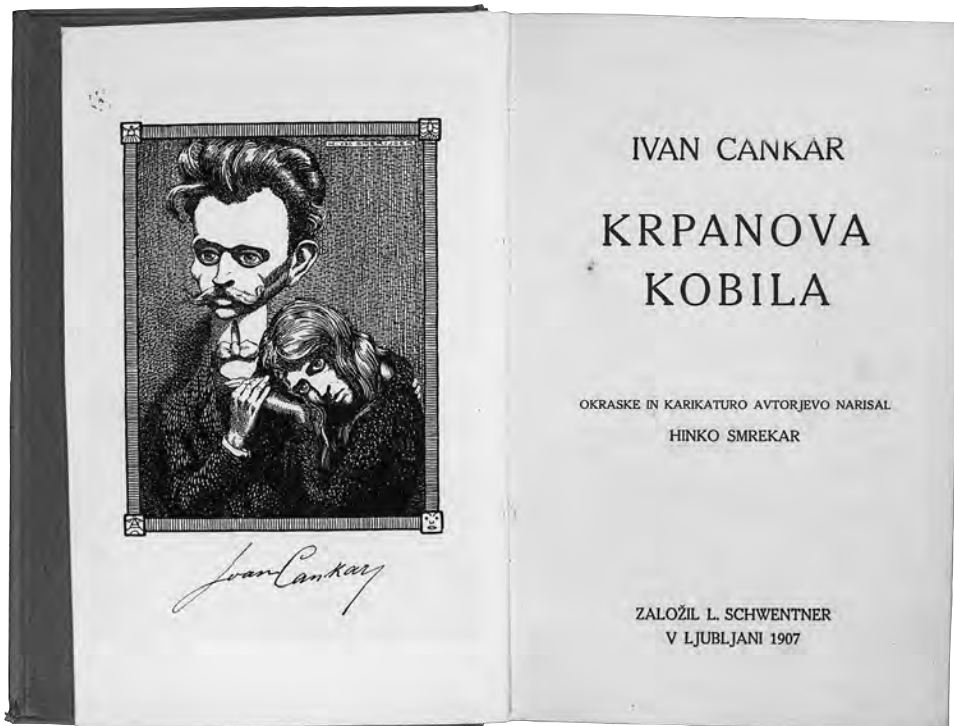
Cankar's poems, stories, novels, plays, satires, and essays deal thematically with the disintegration of provincial values at a time of growing industrialization and the advance of capital, while at the same time they reveal Cankar's preoccupations with his own inner problems. The works reflect both the fate of a small nation in the chaos of the contemporary political and economic struggle, and his personal fate within that nation—the fate of a creative artist working in the pettiest provincial atmosphere. He was a victim of this atmosphere throughout most of his life. His first book of poetry *Erotika* (1899) which expressed his quest for love and truth

was bought up and burned by the bishop of Ljubljana. Cankar's plays and prose fiction were often received by critics with anger, shock, or incomprehension. They declared his works blasphemous, cynical, ugly, and corrupt, his characters unreal, his style affectatious, and his themes indecent and hallucinatory.

In 1907 Lavoslav Schwentner (1865–1952), Cankar's principal publisher, issued his *Krpanova kobila* (Krpan's Mare), a collection of polemical articles and stories that are the culmination of lengthy exchanges between Cankar and one of his most vocal critics, the writer and playwright Fran Govekar (1871–1949). In 1905 Govekar adapted Fran Levstik's tale *Martin Krpan* (1858) for the Ljubljana stage. The audience welcomed it with enthusiasm; not so much for its quality, but because of a mare that appeared in the play, around whose neck they even hung a garland after the performance. This event provoked a reaction by Cankar, who in *Krpanova kobila* criticized Govekar and his folk plays as well as his theatre management (he favoured his own plays over those of Cankar). Cankar's work considerably influenced Slovene reception of Govekar. He had to resign from his position as the city's theatre manager in 1906 due to negative public opinion.

Though Cankar's writings were misunderstood by most critics during his lifetime, he was a central personality in a small Slovene literary and artistic circle. This is reflected in his long collaboration with Schwentner, the founder of modern Slovenian publishing,

and his chief book illustrators, Matija Jama (1872–1947) and Hinko Smrekar (1883–1942). This partnership coupled with their collective experience living and working in Vienna resulted in beautifully produced books with lovely Secession or Art Nouveau graphic elements. Jama, a representative of the Association of Free Artists known as Sava, illustrated Cankar's *Knjiga za lahkomiselne ljudi* (Book for Frivolous People, 1901), *Za narodov blagor* (For the Good of the People, 1901), and *Ob zori* (At Dawn, 1903). Smrekar, a member of the Vesna Group of artists who drew their inspiration from Slovenian folk art, designed many frontispieces and covers to Cankar's works, including his most widely



Bottom left and right: Frontispiece (caricature of I. Cankar by H. Smrekar), title page, and illustration from I. Cankar's *Krpanova kobila* (Ljubljana: L. Schwentner, 1907). Above right: Cover to I. Cankar's *Hlapec Jernej in njegova pravica* (Ljubljana: L. Schwentner, 1907) by H. Smrekar.

recognized and finest work, the socio-political parable *Hlapec Jernej in njegova pravica* (Farmhand Jernej and His Justice, 1907).

Ksenya Kiebuszinki
Collection Development, Roberts Library
and Petro Jacyk Central
& East European Resource Centre

Documenting the Klan in Canada

The words "Ku Klux Klan" evoke images of white-hooded night riders, burning crosses, racial and religious intolerance, violence, and hatred. And, typically, we think of the KKK as being an American phenomenon. Few Canadians may realize that at one time in the early twentieth century the Klan also had a considerable foothold in Canada.

After the birth of a revived Klan at Stone Mountain, Georgia, in 1915, influenced in large part by the romanticization of the Reconstruction Klan in D.W. Griffith's film *Birth of a Nation*, the organization's tentacles began to creep across America and, eventually, into Canada. By the 1920s, local Canadian branches of the Klan had found fertile ground in British Columbia, Alberta, Ontario, and, particularly, Saskatchewan. The 1920s, the years before the Great Depression, were the heyday of Klan organizing in Canada. With organizing came the printed word, in the form of pamphlets, broadsides, and newspapers, which espoused

the KKK's goals, documented its structure, and announced rallies and meetings.

These physical reminders of the Klan's early life in Canada are today extremely scarce. Recently, the Thomas Fisher Rare Book Library was able to acquire two excellent examples of early Canadian Klan literature. The first is a simple, single-sheet broadside, published by the Ku Klux Klan of Kanada, announcing a Klan field day for Sunday, July 31, 1927, in Kingston, Ontario. The programme, likely passed out to the crowd at the rally, listed the order of events (with prayers, hymns, and the singing of "God Save the King" much in evidence). On the bottom two-thirds of the sheet are printed the words of standard Protestant Christian hymns that were sung that day: "Onward, Christian Soldiers", "O God, Our Help in Ages Past", "Stand Up, Stand Up for Jesus", and "O Come, All Ye Faithful". The most interesting of these, the one printed first, is the Klan's own hymn, "Let the Fiery Cross Be Burning." The opening verse raises the mystical, and chilling, call of the burning cross as a sign of Klan devotion and power:

*On the hilltops, on the mountain,
Brightly gleams our mystic sign,
Calling Clansmen to the fountain —
Filled with drops of love divine.*

The other item acquired by the library is the second edition of the *Kloran*, published in Toronto by the Knights of the Ku Klux Klan in 1928. The first *Kloran*, written by William J. Simmons in 1915, was a handbook of the Klan, detailing rules and regulations, ceremonies and procedures, and the roles of different members in a Klavern (a local branch of the KKK). The Toronto publication is no doubt very similar to dozens of other versions of the *Kloran* published in localities across North America during the 1920s, and today offers the reader a first-hand look at the beliefs and organization of the KKK at the time.

Most Canadians today find the beliefs of the KKK to be abhorrent, and view the Klan's presence in Canada as a blight on our history. But history, of course, has both good and bad elements. This is exactly why we must preserve at least a representative sampling of these publications. It is only through the serious scholarly study of documents such as these that historians will be able to understand and interpret some of the darker corners of Canada's past.

Don McLeod
Order Section, Roberts Library

Degenerate Art—An Anti-Exhibition

There has never been anything like it before or since. In 1937 the Nazi Regime in Germany opened an exhibition of avant-garde art in Munich. The 650 works displayed were chosen from among some 16,000 works of art that had been removed from



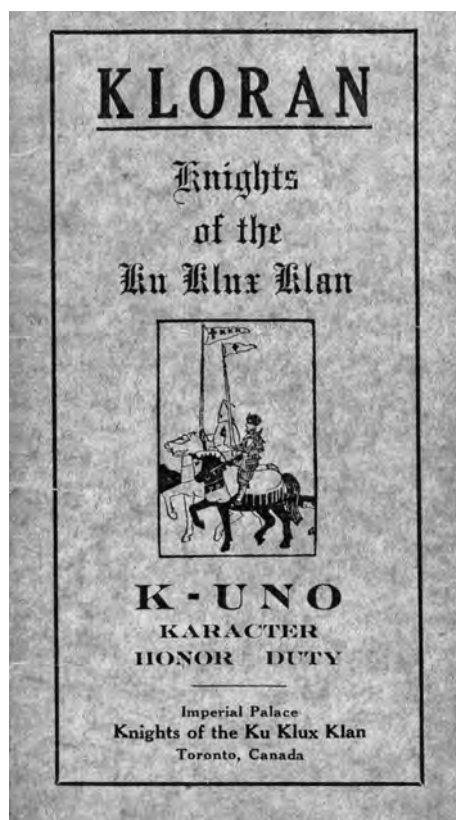
Cover of the Catalogue *Entartete Kunst*. The sculpture shown is by Otto Freundlich and is entitled *The New Man*. Freundlich was one of the earliest abstract artists. An anarchist of Jewish origins, he divided his time between Germany and France. He died in the concentration camp Majdanek in 1943.

German art museums because they had been deemed degenerate—corrupt manifestations of sick minds, not worthy of nourishing the spirit of the new German people which was being cultivated by the Nazi propaganda machine.

Some of our readers may recall the article I wrote for *The Halcyon* (no. 32, June 2003) about Otto Schneid and his monograph on modern Jewish art, which he wrote in an attempt to persuade the Nazis that Jewish art wasn't degenerate. I was particularly touched by the poignancy and futility of this noble act. Schneid was obviously an optimist and an idealist, who thought that if only the Nazis would read his work, or perhaps, if they could have a pleasant chat over a cup of tea, he could convince them that their views were mistaken. Of course, Schneid never had the opportunity to do either of these things, as his book never saw the light of day and he was forced to flee Austria ahead of the advancing German army.

My acquaintance with the Schneid collection raised my awareness of the art scene in inter-war Germany and the rejection of modernist trends by the Nazis. My interest was further piqued when I recently had the opportunity to purchase for the Fisher Library a copy of the original catalogue of the infamous "Degenerate Art" exhibition, *Entartete Kunst*.

The whole purpose of the exhibition and the catalogue was to hold up to ridicule the



The cover of the *Kloran*, second edition, published in Toronto in 1928 by the Knights of the Ku Klux Klan.



This large wooden crucifix by Ludwig Gies was installed in Lubeck Cathedral in 1921 and was intended to symbolize the suffering of the German people during WWI. The label in the exhibition read: "This horror hung as a war memorial in the Cathedral of Lubeck." It was probably destroyed.

Accompanying text reads: "Manifestations of German religious feeling... which is how the press, which sold out to the Jewish art dealers, once referred to mumbo jumbo of this kind."

fruits of German expressionism, cubism, and other forms of abstract and modern art, any art that wasn't purely representational. It may be recalled that Hitler himself was an aspiring artist who was rejected by the avant-garde circles in Germany and was therefore ready to heap scorn and ridicule on them when he came to power.

Among the artists whose work was displayed were major figures in the art world: Max Beckmann, Marc Chagall, Otto Dix, George Grosz, Wassily Kandinsky, Paul Klee, Oskar Kokoschka, and the founders of German expressionism, Ernst Ludwig Kirchner, Franz Marc, and Emil Nolde. Nolde's case is particularly interesting. An established artist, with works in many museums, he was also a fervent German nationalist, who joined the Nazi Party and professed his loyalty to its ideals. In the end it did him no good. His work was rejected by the Nazis, he was accused of cultural irresponsibility, 1052 of his works were confiscated and twenty-seven were displayed in the exhibition. His altarpiece, "Das Leben Christi," a series of paintings depicting the life of Christ was displayed with the comment "Insolent mockery of the divine order under Centrist Rule."

The exhibition was situated in a building which was inadequate, perhaps intentionally, for the purpose. The works were crowded together on the walls, to emphasize their worthlessness. Graffiti on the walls near the paintings mocked them with such statements as: "An insult to German womanhood," "Deliberate sabotage of national defense," "An Insult to the German heroes of the Great War," or "Nature as seen by sick minds." Many items had price stickers on them and a label that stated: "paid for with the taxes of the German working people." The exhibition was seen by over 3,000,000 people, probably the most successful exhibition ever mounted, and most viewers probably came away with the intended impression: that it was all garbage.

An anti-exhibition requires an anti-catalogue. The catalogue is pure propaganda, basically intended to condemn the German avant-garde movement, led by Jews and Bolsheviks, public enemies numbers one and two in the Nazi worldview, to the scrap-heaps of history, and turn over a new leaf, in which a new art would be created for the Third Reich. In fact, Hitler had a new House of German Art built in Munich across the street from where the Degenerate Art exhibit took place in which were exhibited works which met the approval of the Nazi ideologues and their depraved leader.

A few quotes will give the reader an impression of the general tenor of the catalogue.

Among the intended goals of the exhibition were:

...to give, at the outset of a new age for the German people, a firsthand survey of the gruesome last chapter of those decades of cultural decadence that preceded the great change [the Nazi revolution].

... to make clear that this degeneracy in art was something more than the sort of short-lived foolishness, idiocy, and rash experimentation that might have spent itself and died even without the National Socialist revolution.

...to expose the common roots of political anarchy and cultural anarchy and to unmask degenerate art as art—Bolshevism in every sense of the term.

...to show how these symptoms of degeneracy spread from the deliberate troublemakers to infect those more or less unwilling acolytes who ... were so lacking in scruple, character, or common sense as to join in the general Jewish and Bolshevik furor.

The organizers of the exhibit thus tried to make a convincing case that this art in all its manifestations was a scourge and a disease that had to be eradicated from the German body-politic.

The exhibition was arranged in groupings of works. Group 2 is described thus:

"The works assembled in these rooms are those concerned with religious themes. These horrific objects were once described in the Jewish press as 'revelations of German religious feeling.' Any person of normal sensibilities will find, however, that these 'revelations' remind him more of mumbo jumbo: whatever his religious allegiance, he can only regard them as a shameless mockery of any religious idea. It is highly significant that painted and carved mockeries of Jewish Old Testament legends are not to be found. The figures of Christian legend, on the other hand, leer at us in a constant succession of devilish masks.

The descriptions in the catalogue are interspersed with inspirational words from the Fuehrer, such as:

Art that cannot rely on the joyous heartfelt assent of the broad and healthy mass of the people, but depends on tiny cliques that are self-interested and blasé by turns is intolerable. It seeks to confuse the sound instinct of the people instead of gladly confirming it.

The Nazi campaign against the avant-garde artists destroyed many artists' careers and sent many others into exile. Since World War II, they and their work have regained their former stature and are now appreciated for the fine artists and innovators that they were. In 1991 an exhibition was mounted at the Los Angeles County Museum of Art of 150 works from the original exhibition, this time displayed properly according to normal standards, showing the artists the respect and appreciation they deserved. This exhibition was symbolically very important inasmuch as it sought to right the wrong that had been committed against these artists and their works. (See Stephanie Barron, ed. "Degenerate Art": the Fate of the Avant-Garde in Nazi Germany. [Los Angeles, Calif. : Los Angeles County Museum of Art, 1991].)

The Catalogue *Entartete Kunst* is an important witness to the events that occurred at a time when a great country temporarily took leave of its collective senses.

Barry Walfish
Collection Development Department and
Thomas Fisher Rare Book Library



From A to Z (almost) or, An Idiosyncratic Alphabet

While the Fisher Library did not quite achieve a list of donors that went from “A” to “Z”, “A” to “W” comes p-r-e-t-t-y close. From Ahvenus to Woodruff, from January 4 (the day we opened after the holiday break) to December 21 (the day we closed), our 2006 circle of friends came through with an amazing assortment of printed gifts in kind.

Martin (Marty) Ahvenus was for many years the owner and operator of The Village Book Store, first on Gerrard St., west of Yonge and latterly on Queen. A great many Canadian authors and bookmen sat in the back room and talked, solving the world’s problems over a glass of inspiration. Marty’s donation includes many of their works inscribed to him. The Fisher Library might have duplicates already in our holdings, but not ones with such holographic notes of affection.

Mr. David Atkins and Mrs. Jane Atkins located more volumes from the Nairne estate in their extensive library and these were added to their previous gift. Included also was a dispatch case used by Acheson Gosford Irvine. Irvine took part in the Red River expeditionary force in 1870, and was made commander of the Manitoba Provincial Battery of Rifles. When the North–West Mounted Police was formed in May 1875, he retired from the Rifles and became its Assistant Commander, being promoted to Commander in 1880. Before retiring in 1886, he took part in the suppression of the North–West Rebellion of 1885. After retiring, he became a member of the North–West Council and Warden of the Manitoba Penitentiary. His dispatch box joins a rifle carried in the same rebellion and donated several years ago by Dr. Peter Charlesbois.

Along with three textbooks by Dr. D. C. MacCallum of McGill University and his pharmaceutical textbook with pages of recipes in manuscript, we received another nice piece of realia: his mortar and pestle. The donor, Anthony Batten, mounted an exhibition on MacCallum for C. I. L. (Canadian Industries Limited), many years ago and was given all of the above by a grateful granddaughter. The three textbooks are all inscribed to his daughters.

On a bright day last August, my graduate student assistant, Michael Rehak and I, flattened cartons and packing tape in hand, took a road trip to Old Kingston Road to pack up a collection of books. Our Director, Richard Landon, and I had already been there in July to do a preliminary survey. The original collection, consisting of books on agriculture,

veterinary medicine, school texts and general literature had come over from Britain with the forebears of John Corson, the donor. They settled the land at what is now the junction of Old Kingston Road and Lawrence Ave., and took on various roles in the community besides farming: town clerk, postmaster, and area quasi–archivist. Another was a medical doctor who performed operations in the front parlour and had his office in what was the library, which had been used previously as an office by the town clerk. As needed, works that reflected the occupations of the descendants were added. It is an interesting assemblage of books reflecting the reading habits and research and reference interests of successive generations of one family.

Although Dr. Ken Dent swore in 2005 that he had finished sorting through his parents’ books and papers, yet more materials continued to arrive throughout the year, including a fine copy of Lenin’s *Capitalism and Agriculture in the United States* (New York, 1934) which will be added to the Kenny Collection. Dr. Dent also discovered his father’s collection of Mackenzie–Papineau Battalion memorabilia which will fill out our Spanish Civil War Collection.

This University’s Rotman School of Management was very eager to take up Dun and Bradstreet Canada’s offer to donate their late nineteenth–and early twentieth–century holdings, although it did not have space for them in their library. In the end, the Fisher Library received some 490 volumes of the “Mercantile Agency Reference Books,” “Bradstreet’s Book of Commercial Ratings,” and profiles of Toronto businesses between 1865 and 1871, the latter in manuscript.

Dr. Alex Fallis wondered if we would be interested in the remnants of the Library established by the Hon. Hewitt Bostock in the interior of British Columbia. In 1888 Bostock came out from England to visit a friend, Canon William Henry Cooper, at the Church of England mission in Kamloops and purchased a ranch at Monte Creek, probably intending to use it as an investment–cum–vacation retreat. He honeymooned there in 1890 and two years later, he and his family emigrated to Victoria where he founded the weekly *Province* newspaper. Later that same year, Wilfrid Laurier persuaded him to run for Parliament in the Yale–Cariboo constituency, which led him to spend more time at the ranch. In 1898 he sold his house on Vancouver Island and moved to the ranch. In 1904 he was appointed to the Senate and in 1914 became

the leader of the Liberals in the Upper House. The library established at the Bostock Ranch is essentially a family one, reflective of the tastes and interests of its owners. There are the English classics such as *Tristram Shandy*, *Tom Jones*, and Gibbons’s *Decline and Fall of the Roman Empire* and translations of *Don Quixote* and the *Adventures of Telemachus*. General reference sources are included as is a “much–loved” copy of *Journals of the Senate of Canada*. Like the Atkins’s gift and that of John Corson, this is a library that has been passed down and loved through the generations.



The striking cover of the first British edition of Hanley’s *Ebb and Flood* (1932), illustrated by Alan Odle, who specialized in black and white illustrations, often with a strong sinister aspect reminiscent of *Beardsley*.

A small but most interesting donation arrived in the fall from Professor Michael Gervers. It consisted chiefly of English books on horticulture, mostly from the seventeenth or eighteenth centuries, the oldest dating from 1601. The English translation by Barnabe Googe of Conrad Heresbach’s *Rei rusticae libri quatuor* is a how–to manual that discusses the best way of ensuring that land remain arable, and instructs the property owner on how best to lay out a garden and look after one’s herds, flocks, and bees. J.W. Gent [i.e., John Worlidge], who wrote *Vinetum Britannicum* (London, 1676), felt that British cider was the best (and at its best, better than French wines)

and his work includes instructions on how to make cider and other liqueurs from fruit. John Evelyn's *Acetaria* (London, 1699) is another how-to book: how to be a good gardener, how to plan a garden or walkway. He felt anyone having a plot of land is blessed if part of it can be dedicated to a garden. J. B. Papworth in his *Hints on Ornamental Gardening* takes Evelyn's concepts one step further, discussing how to fence a garden to best advantage and how to incorporate a water feature. This donation is also important because it increases the Fisher Library's holdings in seventeenth- and eighteenth-century British imprints, an area we would really like to develop.

An American friend, Mary Gilliam, knowing of our Bissell Collection of British Authors, 1930–1960, donated a collection of books and pamphlets by British poet and novelist Kenneth Hopkins. Her late husband, Franklin, owned a bookshop in Austin when Hopkins took up a position as writer in residence at the University of Texas. Gilliam's Brick Row Book Shop had been highly recommended and the two men quickly became very good friends. Most of the items are inscribed to Gilliam, often at great length and because Hopkins had a small private press, many were produced as very limited editions.

The first donation made by Dr. Jean Handscombe in 2006 was a comprehensive collection of works by and about James Hanley. Hanley, who was born in Dublin in 1901, has an interesting Canadian connection. He joined the British merchant navy at the age of 12, probably to help his family. During World War I, still underage, he served in submarines, jumping ship three years later (1917) in New Brunswick. Finally of age, he joined the Canadian Black Watch Regiment and saw action in France. Invalided out, he again went to sea, serving as a stoker on troop carriers. After coming ashore, he held a variety of low-paying jobs while trying to educate himself and get his work published. It was his second novel that brought his name into the public eye. Published in 1932, *Boy* is a story of sexual violence on board ship and many found it appalling. It was first issued in a limited edition of 145 copies for subscribers only (included in the donation) followed by an expurgated trade edition and a cheap unexpurgated edition later in 1934. This brought him to the attention of the police; copies of the book were seized and burnt, and the publishers were fined £400. As a consequence Hanley did not allow the work to be republished during his lifetime. He was a prolific writer, neglected by literary critics and the general public, though much admired by his peers. His lack of public acclaim may be due to his choice of subject matter — violence and brutality

at sea, proletarian characters, and portraits of men at war. But Hanley is a writer to be admired; the obituary in the London Times called him a “genius of the novel.” All of Hanley's works are included in this gift and in depth. This is the best Hanley collection in Canada and second only to that held by the University of Northern Illinois.

The second Handscombe donation consisted of books by and about Terence Hanbury White. During his time as English master at Stowe School (1930–1936), T. W. White, as he was commonly known, wrote his first critical success, *England Have My Bones*, an autobiographical account of his life in the country. This allowed him to achieve his aim of becoming a full time writer. He never quite



Johan Schwencke considered this bookplate of Marianna of Spain to be one of the first Spanish ex-libris.

fit into any of the literary classifications that scholars and book reviewers use to pigeon-hole writers: he was a poet, historian, chronicler, naturalist, hunter, angler, and falconer. His biographer, Sylvia Townsend Warner, thought he fit best into the bag called “The British eccentric.” This may account for his not having been given the attention he deserved and why he may be best known only for his adaptation of Thomas Malory's *Morte d'Arthur*, *The Once and Future King*, on which the musical “Camelot” was based. Hanley and White

may be considered neglected writers, but Dr. Handscombe's donation of their works has had a major impact on our Bissell Collection.

A small group of books on British nobility was donated by Murray Koffler. Most are limited editions, in fine bindings with lithographic or photographic images printed by the renowned firm of Goupil and Cie and issued from their London office around the turn of the twentieth century. Subjects include Charles II, Henry VIII, Oliver Cromwell, and Queen Victoria, to name but a few.

For more than twenty years, Professor Richard Landon has been assembling works by William Nicholson (1872–1949), concentrating on his graphic work, especially book illustration. Nicholson is perhaps best known today



William Nicholson. *An Alphabet* (1898). The plate ‘A is for Artist’ is a self-portrait, depicting Nicholson himself in the role of the artist.

as a portrait painter but he started his career by creating influential and pioneering posters and continued illustrating books well into the twentieth century. This collection covers the entire span of his career and includes some fifteen items not included in Colin Campbell's standard bibliography. But it is its depth that is most impressive, with both English and American editions and examples of variants. The coloured woodcut “A Fisher” is included here in its original appearance in the second issue of *The Dome* in 1897, in a subsequent appearance in a collected edition of the first series of the periodical, and as a separate print. There are also original unpublished works such as his copy of Vita Sackville-West's *Pepita* with a sketch of his bookplate. This donation will greatly augment the Nicholson holdings in the Horne collection and will enable researchers to study the work of a single illustrator in great depth.

The Fisher Library has always had an interest in the works of small presses, especially Canadian ones, but it has not always been easy to procure them. We were therefore especially delighted with John Laughlin's gift of a collection of Canadian literary small press imprints, 1978–2003. Among the presses represented in this gift are Boondoggle, Gaddisfly, Moon in Joon, Pas de Chance, Serif of Nottingham, and Suburban Meltdown.

When Canadian poet and printer Richard Outram died, the executors of his estate, Peter Newman and Susan Keene, offered us his library. This turned out to contain not only leisure time reading materials that Outram and his artist wife, Barbara Howard, housed in their Port Hope home, but works that influenced them and that contained holograph annotations, books that had been given them by fellow artists, and the numerous and beautiful products created by the couple at their Gauntlet Press.

One can count on the fingers of one hand donors who include detailed and accurate lists of contents with their boxes. They are greeted with cries of joy, no matter when their gifts are received, for the librarian knows that all s/he has to do is to copy the list for the appraisers and unpack the books. Ron Peters falls into this category. His gifts always come just before the holidays and his books are described in great detail. He includes the provenance, description of the binding, and details on the importance of the work. Mr. Peters has become an aficionado of illustrated travel books, which is an area of increasing interest to both institutions and collectors. The academic world has started to treat travel books as works of literature and has created an interdisciplinary field to study them. The most important item in this donation is undoubtedly the Blaeu atlas, volume 6 of *Atlas maior sive Cosmographia Blaviana* (Amsterdam, 1662). Not only is it a beautiful work bound in full morocco by Albert Magnus with hand-coloured plates, but its provenance makes it important as well. It carries the bookplate of Marianna Palatina Regina Hispana. Marianna was the wife of King Carlos II and it is possible that this book was part of an eleven-volume set presented to the new Spanish queen in 1690. Other important works included in this donation are a stunning copy of Alexis Eymery's *Album du jeune naturaliste* (Paris, 1830) an early example of the use of hand-coloured lithographs for educational purposes; a two-volume manuscript diary of William Laurie's *Tour to Spain* (1853) and

Giovanni Mardersteig's *The Officina Bodoni* (Hamburg, 1979), a must read for students of print culture and book history.

Remi Pulwer thought we might be interested in a charming book he had found some time ago in a garage sale. It turned out to be Jean-François Felibien des Avaux's *Les plans et les descriptions de deux des plus belles maisons de campagne de Plinie le consul*. (Amsterdam, 1706) It is one of the principal works of this French architect and advisor to the kings of France.

The Universal Family Bible (London, 1774) donated by Judith Robertson has an interesting provenance. It was willed to her

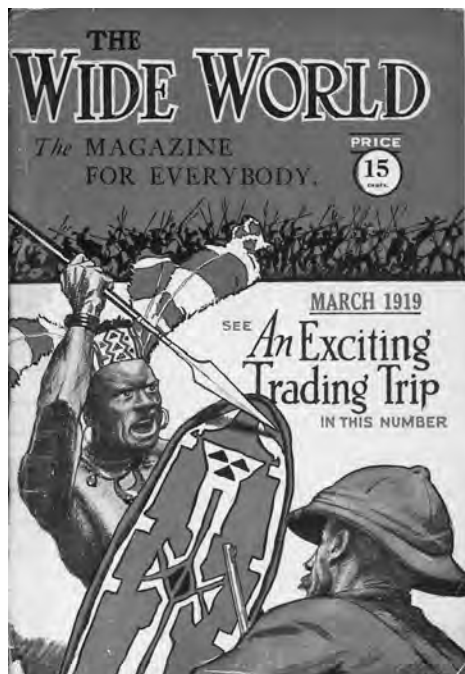
adventures from allparts of the globe. It was essentially a magazine for the armchair traveller and despite its claim that all the stories were true, because "truth is stranger than fiction" as its motto states, many of the stories were sheer invention. The majority of the stories was submitted by readers and then rewritten in "Wide World" style by long time editor Victor Pitt-Kethley. The magazine was also a publishing phenomenon, publishing 807 issues between April 1898 and December 1965, missing only four issues in its long run, once due to enemy action and the other times to industrial action or printing problems.

Jean-Baptiste Richard de Radonvilliers's *Enrichissement de la langue française* (Paris, 1842), donated by Professor Michael Sidnell, is a curious dictionary. In this work he takes a name or verb, and using prefixes and suffixes, creates new words and meanings. This dictionary is most often cited as the source of the terms 'Capitalism' and 'Capitalist', 'Pacifist' and 'Pacifism.'

Inveterate collector Professor John Slater was able to amass a further 863 books and pamphlets on philosophy not yet held in his collections here. Since his retirement in 1995, Professor Slater has compiled two large bibliographies, one of British and Australian philosophers of the late nineteenth and early twentieth centuries, published in 2004 and a companion volume on American and Canadian philosophers which was published in 2005. The books he donated this year were primarily used to facilitate his research. This donation will further enhance the position of the Fisher Library and the University of Toronto as an international centre for the history of philosophy.

The day before we closed, Professor David Smith asked that we accept a small collection of the French poet and philosopher Helvétius. Since he had produced the definitive bibliography on this author in 2001 we felt certain we would get some interesting variants. And indeed, the piracies, false imprints, variants of ornaments, cancellands, and misspellings in the books we received promise to be a bibliographer's delight and a cataloguer's nightmare.

Every year, around April, Professor Ralph Stanton begins choosing items from his extensive collections to our benefit. Among the 261 titles dating from 1480 to 1939 in the 2006 donation was a superb copy of Hans Holbein's images from the Old Testament, printed in Lyon in 1532; a 1681 edition of Gerardus Blasius's *Anatome animalium*, with 60 very fine plates; and a superb eight-volume set of Pierre



This March 1919 issue of The Wide World includes "A Week in a Lens Dungeon" by Stuart Martin, describing how members of the Canadian War Records staff escaped from a group of "Huns" only to be almost killed by their own side.

by Canadian diplomat and diarist, Charles Ritchie (1906–1995) and the five blank leaves after the Apocrypha contain genealogical information on the Stewart, Dickey, and Bliss families of Nova Scotia. Ritchie's mother was a Stewart and her family information is recorded on these pages.

When Carol Farkas Scorthorne's three boxes arrived, I do not know who was more intrigued, our Director or the appraiser who happened to be in that day. The three boxes contained a long run of *Wide World Magazine*, a periodical which offered its readers "real"

Corneille's *Théâtre* containing 34 engravings by Gravelot, from the libraries of Geoffrey Aspin and the Duc de La Rochefoucauld. One appraiser was especially struck by the medieval manuscript which Professor Stanton has dated as being from the fourteenth century. A quarto of circa 114 pages, written by a single scribe in a difficult though steady hand, the text is a commentary on canon law, dealing with marriage laws, theft, abortion, and the clergy. This will be of great interest to paleography and codicology classes and the sturdy binding will enable it to stand up to classroom use. Professor Stanton continues to fill in gaps in our holdings of classical and French authors.

When Professor David Trott died unexpectedly in March 2005, his children, Philip, David, and Christine, wanted to establish a permanent memorial and felt that giving the Fisher Library his collection of largely eighteenth-century French drama would be the most appropriate. All the great dramatists are represented: Beaumarchais, Molière, both Thomas and Pierre Corneille, Scarron, etc. These volumes, some of which Professor Trott received from Professor Pierre Bouillaguet, will be kept together as a special collection.

F. Michael Walsh continued to add to his already extensive collection of philosophy books, presenting us this year with works from 1870 to the present day. Chief among this year's donation is a copy of economist John Maynard Keynes's only philosophical text, *A Treatise on Philosophy*, published in London in 1921 and the first edition of Moritz Schick's *Raum und Zeit in der gegenwärtigen Physik* (Berlin, 1917), the first book to respond to the implications for philosophy of the relativity theory.

And to finish our alphabet, Matthew Woodruff of Vancouver donated a small collection of sixteenth- to nineteenth-century English imprints, featuring among others a 1733 edition of John Gay's fables and the works of Julius Caesar printed in Leyden in 1635, which is cited in the Willems bibliography as being the most perfect of the books printed by the Elzeviers.

My thanks to my graduate student assistants, Amy Dolmer and Michael Rehak, for all the unpacking, carrying, listing, and moving. I could not have processed this year's seventy-plus donations of printed materials without their help.

Luba Frastacky
Thomas Fisher Rare Book Library



Donors of Gifts-in-Kind to the Thomas Fisher Rare Book Library in 2006

Martin Ahvenus	Joy Fielding	Susan Keene	Dalia Procuta
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	Michael Gervers	Murray Koffler	Judith Robertson
Anthony J. W. Batten	Camilla Gibb	Christine Kudryk	
Miriam Beckerman	Graeme Gibson		Carol Farkas Scorthorne
Michael Bliss	Stephen Gilbert	David Laidler	Michael Sidnell
Auguste A. Bolté	Mary Gilliam	Richard Landon	Joseph Škvorecký
Frances Botnick	John Gittens	Simon Langlois	John Slater
Robert Brandeis	Kazimierz Glaz	John Laughlin	Beverley Slopen
Jane Brooke	Shelagh Goldschmidt	Virginia Lawson	David Smith
Mary Burns	Clive Goodwin	Michele Lewin	David Solway
	Fred Graham	Don McLeod	Guy St-Denis
Barry Callaghan	Margaret Bloy Graham	Jack McLeod	Ralph Gordon Stanton
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Elsbeth Cameron		William A. Martin	
J. Edward Chamberlain	Ronald Hambelton	David Mason	Richard Teleky
Eileen Clairmonte	Jean Handscombe	Farley Mernick	Christine Trott
Susan Cooper	Maureen Scott Harris	Ron Mernick	Philip Trott
John Corson	Conrad Heidenreich	John Metcalf	Stephen Trott
Frances Dafoe	Garrett Herman	Alice Morgan	
Ken Dent	Alan Horne		F. Michael Walsh
Adele Dibben	Marshall Hryciuk	Peter Newman	George Whipple
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	Nicolas Jamieson	John Overs	Mary P. Winsor
Susan Eckenwalder			Matthew Woodruff
	Johanna Sedlmeyer-Katz	Ronald G. Peters	
Alex G. Fallis		Judith Pocock	
Rudyard Fearon	Shelagh Keeley	Bella Pomer	



Manuscript Acquisitions in 2006

The quality, variety, scope and sheer quantity of manuscript material acquired by the Fisher Library this year is remarkable. Some selected highlights:

Authors/Poets/Literature

The latest accession from Margaret Atwood covers various aspects of her work from the last decade. It includes promotional materials: correspondence, reviews, and clippings for her books *Alias Grace*, *The Blind Assassin*, *Oryx & Crake*, and *Negotiating with the Dead*, as well as the Canadian Opera Company's adaptation of *The Handmaid's Tale*. It also includes original drawings and manuscript drafts for *The Tent*, her 2006 collection of short tales and poems, as well as video and audio tapes of various media appearances, audio collections of her books, and correspondence related to the Margaret Atwood Society.

This year's gift from Michael Bliss includes research, correspondence, and drafts related to *The Discovery of Insulin* and *Banting: a Biography*; correspondence with Ted Ryder and his mother; photographs and slides related to the discovery of insulin; and material related to Hugh Hood.

This year marks the first gift from award-winning author Mary Burns. A former journalist and documentary film researcher, writer, and director, Burns is now Chair of the Creative Writing Department at Douglas College, New Westminster, British Columbia, where she has taught fiction, play writing, and personal narrative courses since 1989.

Her stories have been published in a variety of literary magazines and broadcast on CBC and BBC Radio 3 Scotland. Her gift includes early writings and drafts of published and unpublished material; extensive research and other material related to her books: *The Private Eye: Observing Snow Geese*; *Casting the Angel* (play); *Flashing Yellow*; *Shinny's Girls and Other Stories*; *Centre/Center*; and *Suburbs of the Arctic Circle*; radio plays; editorial work and journalism for various newspapers in British Columbia, the Yukon Territory and beyond; photographs, negatives, and slides; freelance business research and writing for various companies; film project material; Douglas College and Simon Fraser University writing course material; and personal and business correspondence.

Barry Callaghan donated material related to recent issues of *Exile: The Literary Quarterly* which he edits. Included are older *Exile* records, such as subscription forms, renewals, and administrative records.

The Elspeth Cameron donation includes correspondence from writers, artists, poets, and friends; material related to her life and work, including writing, teaching, photography, literary juries, conferences, and readings; print appearances; ESL scripts for videos used in Beijing with children; and printed material related to her widely-praised Hugh MacLennan biography.

Jim Christy's gift includes a complete archive of the life and work of Jim Christy, representing his many pursuits as an author,

artist, activist, boxing aficionado, traveller, journalist, and free spirit. Extensive personal and professional correspondence (1982–2005) includes: George Woodcock, Alden Nowlan, brother David Christy, John Montgomery, Kildare Dobbs, Adrienne Clarkson, John Metcalf, George Galt, Charles Bedeaux, Gerald Nicosia, Joy Walsh (Moody Street Irregulars), Anna Porter, Vernon MacKelvie, Britt Hagarty, Robert Lecker, literary agents Joanne Kellock and Denise Bukowski, George Fetherling, Richard Olafson, David Mason, Nicky Drumbolis, Randy Resh, Jackie Burroughs, Bill Bissett, George Payerle, and Erling Friis–Baastad. Other material includes documentation on the United States Vietnam War draft and the anti-war movement; original sketches, drawings, collages, mosaics, shows, classes, and other art projects; and drafts and manuscripts for his books: *Streethearts*; *Reet, Petite and Gone*; *Language Sandwich*; *the Redemption of Anna Dupree*; *The New Refugees*; *Rough Road to the North: Travels along the Alaska Highway*; *Neon Maw*; *Strange Sites: Uncommon Homes & Gardens of the Pacific Northwest*; *The Buk Book* and *Travelin' Light*.

The legendary Leonard Cohen donated material spanning his entire life and career to date: original drafts of manuscripts for *Death of a Lady's Man* (record and book), *Songs of Love and Hate*, *Songs From a Room*, *The Energy of Slaves*, *Flowers for Hitler*, *The Spice Box of Earth*, *Let Us Compare Mythologies*, *Parasites of Heaven*, *New Skin for the Old Ceremony*, *Songs of Leonard Cohen*, and *Stranger Music*:



Charles Bukowski.



Marcel Horne with Jim Christy.



Leonard Cohen with Roshi.



Camilla Gibb.

Selected Poems and Songs. Also included are drafts; proofs; cover designs; music; editorial, business, fan, and personal correspondence; Zen activities; photographs; Cohen family history; early poems and songs; memorabilia; accolades; and colour graphics by Leonard Cohen. Please note that this collection is still in process and is presently unavailable for consultation.

Author and UTL employee Rudyard (Rudy) Fearon donated draft holograph poems, both early and more recent; personal and publishing correspondence; personal documents; a variety of material about writing and other courses taken; material related to work and training as an extra actor; photographs; a scrapbook of published letters and poems covering the last thirty years; material related to the final pre-publication stages of *Spin*; correspondence; print and other material related to his life and work.

This year, for the first time author and rising star Camilla Gibb donated her extensive collection of manuscript material, encompassing her entire life and work so far. Included are manuscripts, drafts, research, publication and other material for her novels: *Mouthing the Words*; *The Petty Details of So-and-So's Life*; and *Sweetness in the Belly*, as well as shorter pieces for newspapers and magazines; correspondence both personal and professional; writer-in-residence appointments; grants; juries; awards; promotional and reading tours; academic research and writing, including for her Ph.D. in Social Anthropology from Oxford University; early writings; audio/visual material; photographs; book designs; ephemera; posters; and other material.

The gift from Graeme Gibson includes material relating to the development and production of *The Bedside Book of Birds*; *Gentleman Death*; *Perpetual Motion*; his abandoned novel, 'Moral Disorder'; *Desde El Invierno*, the Cuban anthology of Canadian literature; PEN World Congress material; Cuban bird projects; correspondence with other writers, such as: Margaret Laurence, Joyce Carol Oates, Harold Horwood, Timothy Findley, Ernest Buckler, and many others; a film treatment of Sinclair Ross's *As For Me and My House*, and the Matt Cohen festschrift, *Uncommon Ground*, co-edited with Dennis Lee.

The gift of Lorna Goodison material from Professor J. Edward Chamberlin includes drafts and revisions for *Controlling the Silver* (early title 'Cedar'); her recent *Fool-Fool Rose is Leaving Labour-in-Vain Savannah*; copy-editing notes by poet Mervyn Morris; early unpublished stories, and various drafts and notes.

Maureen Scott Harris donated a selection of her professional work since 2001, including books reviews for various publications and her promotional work as production editor for Brick Books.

William J. Keith donated his literary correspondence, collected poetry, notes on Hugh Hood's 12-volume *The New Age* (as well as photographs relating to Hugh Hood), books and pamphlets relating to the Powys Circle, as well as other pamphlets and imprints.

Alberto Manguel's 2006 gift consists primarily of original draft manuscripts, translations, galleys and page proofs for his recently published work, *The Library at Night*,

as well as for his commissioned articles, reviews and other projects for a variety of publications. Also included are manuscript drafts for the novels, *At the Mad Hatter's Table* and *The Book of Praise*. Other works represented are: *The Reading Diary*, *The Penguin Book of Christmas Stories*, *Memoria Para el Olvido: Los ensayos de Robert Louis Stevenson*, *A Room Full of Toys*, and *The Secret Supper*, authored in Spanish by Javier Sierra and translated by Manguel. Included is material for the book series Manguel edits for the French publisher Actes Sud; personal and professional correspondence, including his two primary literary agencies of the past fifteen years, Lucinda Vardey and Westwood Creative Artists; and other material related to his life and work.

The gift of Jack McLeod includes the first and second drafts of his as yet unpublished novel, 'Elevation'; the fourth draft of 'Uproar' (to be published by Porcupine's Quill in 2008); correspondence with Sam Solecki regarding 'Uproar', including reviews and proposals for second draft improvements; correspondence regarding submissions to ECW Press and Dundurn Press; and correspondence with Eric Wright.

Karen Mulhallen donated material related to the production of *Descant*, the literary journal she edits, as well as some of her personal papers. The *Descant* papers include original manuscripts, correspondence, copy edits, typeset galleys, and office administration files.

Eric Ormsby's gift includes his first published poems and first published article, 'Readings,' his weekly column in the *New York Sun*, in both print and draft versions;

Al-Ghazali drafts and translation; short pieces, reviews, and poems, both published and unpublished; 'Student Writings' on various subjects at the University of Pennsylvania, 1969–1972; a holograph notebook; and personal and publishing correspondence.

A wonderfully complete, bound, holograph publication record of author J. Macdonald Oxley, 1883–1907, was donated this year by Oxley's granddaughter Adele Dibben.

David Solway's gift includes correspondence with authors, editors, publishers, friends, and family. Manuscript material is comprised of final pre-publication revisions for Solway's newly published (April 2007) book *The Big Lie: Terror and Anti-Semitism in our Time*; new poems, essays and revisions for *Peregrines*; *The Herb Garden of Bartholomew the Englishman*; *Scattered Rhymes*; *Reaching for Clear*; and literary print ephemera.

Richard Teleky, a new donor, is an award-winning author and professor of Humanities at Toronto's York University. His 1998 novel, *The Paris Years of Rosie Kamin* was named one of the best books of the year by the *Philadelphia Inquirer* and the *Toronto Star*. This book also won the prestigious American Harold Ribalow Prize for best novel of 1999. Included in this first accession are extensive drafts, notes, and editorial and research material for *Winter in Hollywood*; *Pack Up the Moon*; *Hungarian Rhapsodies*; *The Paris Years of Rosie Kamin*; *Goodnight, Sweetheart and other stories*; *The Hermit's Kiss*; *The Oxford Book of French-Canadian Short Stories*, and

early writings. Selected highlights also include manuscripts by other writers such as Larry Fineberg, Priscila Uppal, David Plante, Rosemary Sullivan, Adele Wiseman, Anne Carson, and Betty Jane Wylie.

Toronto poet George Whipple donated a complete record of his literary work, spanning the period 1956–2006. George Whipple was born in Saint John, New Brunswick, in 1927, grew up in Toronto, and since 1985 has lived in Burnaby, British Columbia, writing, sketching, and translating French poetry. He is a member of the League of Canadian Poets. He has written nine books of poetry to date, including *Life Cycle*, *Passing Through Eden*, *Hats Off to the Sun*, *Carousel: Poems and Pictures*, *Tom Thomson and other poems*, *Fanfares*, *Origins*, *Footsteps on the Water*, and *The Peaceable Kingdom*. Correspondence from other authors includes: Alberto Manguel, Northrop Frye, Harold Town, P.K. Page, Margaret Avison, M. Travis Lane, Don McKay, James Reaney, and material about other Canadian authors, such as his friend Gwendolyn MacEwen.

Bruce Whiteman made his first donation of literary papers to the Fisher Library, primarily consisting of manuscript material related to his poetry, book reviews, articles, lectures, and other literary endeavours. Extensive research materials compiled for a bibliography of Contact Press is included, as well as correspondence with the poets Ken Norris and Ted Enslin, artist Milton Jewell, and Betty Gustafson (widow of poet Ralph Gustafson). Whiteman is the author

of numerous books of poetry, including his long poem *The Invisible World is in Decline* (published in 2006 by ECW Press). His scholarly books include *Lasting Impressions: A Short History of English Publishing in Quebec* (1994) and *J.E.H. Macdonald* (1995). He has also written bibliographies of Leonard Cohen and Raymond Souster.

Paul Wilson's donation includes a script and research material for the Czech movie 'Dark Blue World,' and translations of speeches by Vaclav Havel covering a wide range of subjects, from human rights and globalization, to ethics, democracy, and responsibility.

The Bella Pomer Agency donated an extensive gift consisting of its administrative files—including correspondence with authors, publishers, editors and other agents, royalty statements, contracts, book reviews and other material. Some of the many authors represented by Bella Pomer in this collection include: Joan Barfoot, Ann Blades, Matt Cohen, Isabel Huggan, Heather Robertson, Medora Sale, and Carol Shields.

This year John Metcalf donated to the Library *Canadian Notes and Queries* and The Porcupine's Quill press material including sales, submissions, rejections, reviews, print runs, scrapbooks, a logbook, correspondence, and many photographs of artists and writers, especially at the Eden Mills Writers Festival.

Art/Artists/Photography

The Frances Dafoe Collection includes a complete record of the illustrious career of



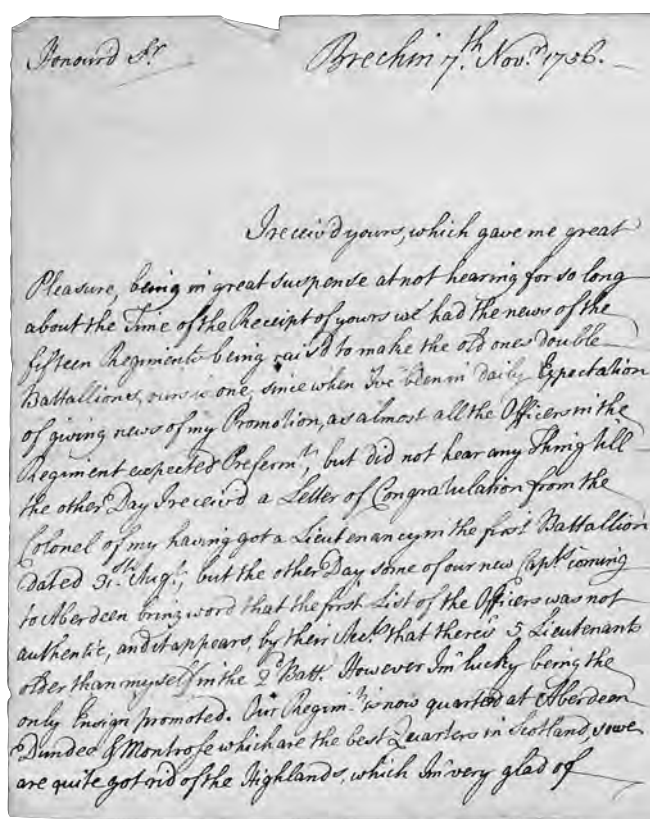
George Whipple with Gwendolyn MacEwen.



Costume design by Frances Dafoe.



Margaret Bloy Graham.



Letter written by Lt. Laurence Norcop.

costume designer, Frances Dafoe. It contains full colour drawings, photographs, slides, and rough sketches for many CBC television programs (1950s–1990s), including: 'Juliette,' 'The Tommy Ambrose Show,' 'Front Page Challenge,' 'The Tommy Hunter Show,' 'Brenda Lee,' 'Stars on Ice,' 'The René Simard Show,' the 1980 Genie Awards, 'I'll Never Get to Heaven,' and 'Back to the Beanstalk.' Dafoe's costume designs have been nominated for Gemini Awards many times. Dafoe has also designed costumes for: the Closing Ceremonies of the Calgary Olympics in 1988; various theatre productions—especially for The Charlottetown Festival; commercial designs, including General Motors Automobile shows during the 1960s; and Eaton's wedding dresses.

Margaret Bloy Graham is probably best known for her illustrations for the Harry the Dirty Dog series for children, with text by Gene Zion. Graham was born in Toronto and now lives in the United States. Her gift includes the original drawings: 'Look Out, Browning, et al, the British Poets Revisited,' 'More Victoriana: Poems and Moral Tales,' and 'Pictures With Morals,' created in New York City in 1943 following Graham's graduation from Fine Arts at the University of Toronto. The poems illustrated were all taken from Palgrave's *Treasury of British Poetry*.

Stephen Gilbert donated thirty-seven original anatomical drawings, including 'Bones and ligaments of the upper limb' and 'Muscles of the upper limb.' The Library was also able to acquire a variety of black and white photographs by internationally famed photographer Sam Tata.

Family Papers

Conrad Heidenreich added to the Sir Edmund Walker papers letters of condolence to Edmund Murton Walker on the death of his father Sir Edmund Walker in 1924.

Guy St-Denis, historian and descendant of Laurence Norcop, donated 23 letters primarily by Lieutenant Laurence Norcop, 32nd Regiment, 1756–1765 to his father Laurence Norcop. These letters provide a detailed account of the everyday life and career of a junior officer in the British army during the mid-eighteenth century in the period of the Seven Years' War. Included are descriptions of troop movements, postings, conditions in various towns in Scotland (Leith, Dundee, Dumfries, Inverness, Perth, Edinburgh, and others), equipment, commissions, and life in St. Vincent and Grenada. Norcop eventually succumbed to illness (probably yellow fever or malaria) on January 13, 1766. A description of Norcop's personal effects, estate, and burial is also part of this gift.

Economics

The Library received a donation that included manuscript submissions, rejections, editorial, and other material related to the production of the *Canadian Journal of Economics*.

Renowned economist and professor David Laidler made his first gift to the Fisher Library, consisting of papers related to his professional life. Included are original manuscripts of his numerous published works, primarily papers for a variety of economic journals and conferences, as well as book reviews and newspaper articles. Also present are the manuscripts for two of his books: *Monetarist Perspectives* (Harvard University Press, 1982) and *Fabricating the Keynesian Revolution* (Cambridge University Press, 1999). The collection also contains a large volume of correspondence, both personal and professional, between Laidler and other economists.

History and Politics

Lil Green donated her collection of the correspondence and writings of poet and activist Beatrice Fernyhough and Professor Peter Potichnyj added to his collection of Ukrainian Insurgency and Counter-Insurgency material.

Science/ Medicine/Natural History

Two donations were made to our Banting and Best Collection. Marion Dorosh donated



John Polanyi.



John Polanyi with his father, Michael Polanyi.

a photograph of Sir Frederick Banting in uniform, taken by Dr. Fred Hipwell, shortly before he was to board the plane which crashed in Gander, Newfoundland in 1941. Hipwell's inscription reads, 'This picture of Fred Banting was made just before he left his home on his last long trip. F.H.'

Dr. W. R. 'Ray' Keeler and his daughter, Judy Keeler, donated pieces they wrote about Sir Frederick Banting, titled respectively, 'Discovering the Creative Brain of Sir Frederick Banting' and 'Two Degrees.' Dr. Keeler passed away April 19, 2006, after having spent many years practising psychiatry and researching Banting and his life in his spare time.

Professor John Charles Polanyi, Professor of Chemistry (Emeritus) at the University of

Toronto, peace and human rights activist and Nobel Laureate (1986) donated an extensive archive documenting his diverse activities. Included are both early and later articles, slides, notes, and research pertaining to his life-long work in chemistry, science, peace, and human rights; extensive travel files, 1971–2002; correspondence, 1952–2004; family photographs and items; honorary degrees, awards, and fellowships.

Last but not least, Clive Goodwin donated records of the Ontario Ornithological Records Committee, 1967–1982.

Thank you to archivist John Shoesmith for his work on the mountain of manuscript material we processed this year. Please note that some of this material is still in process

and may not be available for consultation at this time. Thanks to archivist Judy Donnelly for completing the Canadian Economics Association papers in record time. Thanks to Amy Dolmer for her hard work on the Associated Medical Services papers and best wishes to her as she embarks on her new career. Thank you to FIS student Juanita Rossiter for her diligent and speedy work on the Reid Press records and the Margaret Mahon Best scrapbooks. Thank you to Amanda Barnett for her ongoing careful work with the Coach House Press material. As always, many thanks to our generous donors, and best wishes to our researchers.

Jennifer Toews

Thomas Fisher Rare Book Library



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We thank all members who wish to remain anonymous.

Mark your calendar for upcoming events...



Exhibitions 2007~2008

22 May – 31 August 2007
The Age of Guessing is Passed ... :
an exhibition to mark the
David Thompson Bicentennial

24 September – 21 December
Bruce Rogers : Book Designer
and Typographer
 Exhibition opening TBA



Planned Events 2007~2008

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

Wednesday 19 September 2007 ***The John Seltzer and Mark Seltzer*** ***Memorial Lecture***

The Antiquarian Book World :
Past and Future
 John Crichton, President, Antiquarian
 Booksellers Association of America

Tuesday 6 November 2007

The Alexander C. Pathy
Lecture on the Book Arts
Wood Engraving and Book Illustration
 Wesley Bates, Canadian artist
 and illustrator

Date in 2008 to be announced
The David Nicholls Memorial Lecture
A.W. Pollard : His Exemplary Career
 Henry Woudhuysen, Chair of the English
 Dept., University of London

Editor's Note

This issue was edited by Barry Walfish and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

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The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in June and December. *The Halcyon* includes short articles on recent

noteworthy gifts to and acquisitions of the Library, recent or current exhibitions in the Library, activities of the Friends, and other short articles about the Library's collections.

Members of the editorial board of *The Halcyon* are Anne Dondertman, Philip Oldfield, and Barry Walfish, Fisher Library, Karen Turko, Robarts Library, and Maureen Morin, Information Commons.

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