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

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Charles Dickens in Toronto

One hundred and fifty years ago, from May 4th to 6th 1842, Charles Dickens and his wife Catharine visited Toronto. He was nearing the end of his first North American tour which had taken him to the major cities of the United States eastern seaboard, where he had revelled in the adulation of his fans and had smarted under the lash of editorial criticism. He was thirty years old and had been preceded to America by *Sketches by Boz*, *Pickwick Papers*, *Oliver Twist*, *Nicholas Nickleby*, *The Old Curiosity Shop* and *Barnaby Rudge* and was already the most popular author writing in English.

One of Dickens' principal motivations for the 1842 tour was to investigate and attempt to remedy the problem of American piracies of his books and those of other English writers whereby, although vast numbers of copies of American editions were sold, no financial benefit passed to the writers. In speeches and newspaper articles he strongly argued the case for an international copyright agreement and was surprised and hurt when his efforts not only had no effect on the sensibilities of the Congress but elicited pointed critical remarks aimed at both his views and his person.

It was thus with feelings of relief that Dickens crossed the border to Niagara Falls. Canada was recognizably British, he was able to relax and write rhapsodically to his friends in England of the natural wonder of the Falls. After ten days there the Dickens' proceeded by boat to Toronto, a city they found "full of life and motion, bustle, business and improvement." They only stayed two days but found time to dine

with John Beverley Robinson, an old acquaintance, and to be quietly lionized in a suitably Canadian fashion. They then went on to Montreal, via Kingston (which did not impress), and stayed there for the rest of the month.

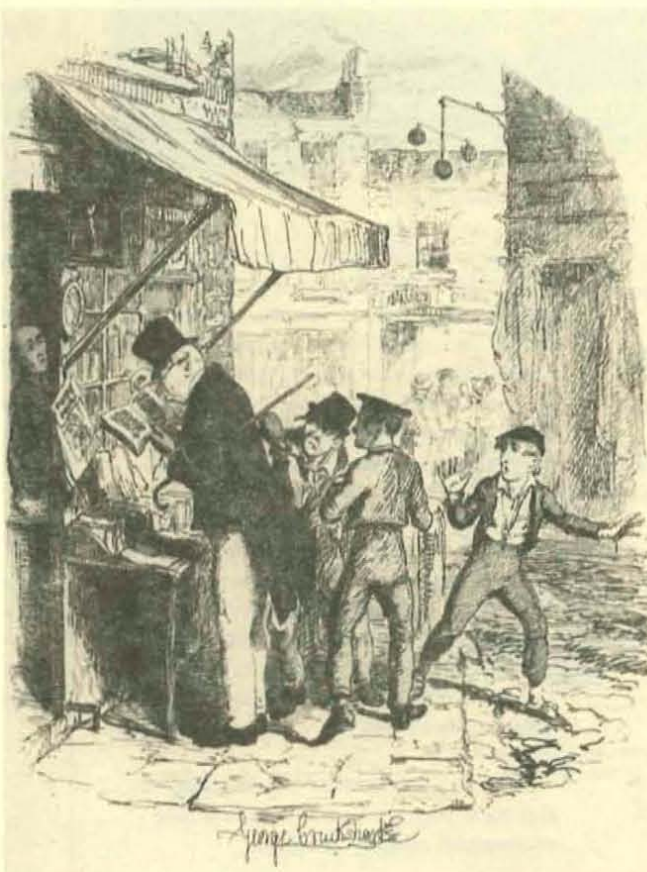
Dickens' experience in Montreal was, in retrospect, quite significant in his career as a performer. He had met the Earl of Mulgrave on the boat crossing the Atlantic and the Earl, a garrison officer in Montreal, had asked him whether he would appear on stage for the benefit of a charity. The suggestion appealed strongly to Dickens and he appeared in three productions of light comedies performed by the Garrison Amateurs in Montreal. Typically, he took over direction and production as well and re-commenced a theatrical career begun as a child in his parents' house. After his return to England he established a touring company that was very successful and

eventually developed the dramatic readings from his own works which proved to be one of his most popular, and lucrative, ventures.

The Fisher Library celebrated this anniversary with an exhibition which opened on 12 November with a performance of readings from Dickens' works by Nick and Joy Hunter. This occasion also celebrated the bibliophilic prowess of Dan Calinescu, a Toronto collector of Dickens, whose books are featured in the exhibition. Beginning only eight years ago, Mr. Calinescu has accumulated a formidable collection of Dickens' works in many editions and languages, paying particular attention to the elusive ephemeral pieces, represented in the exhibition by the nine wonderful playbills which feature Dickens as a performer, director and manager.

The Toronto Dickens Fellowship was founded in 1905 and flourishes today, one of many similar organizations spread around the world. Dickens' works are seriously studied by scholars, but are also read for pleasure by each new generation. His life and career continues to fascinate biographers, critics and historians of the book. For the Fisher Library exhibition a catalogue called *Please, Sir, I Want Some More*, written by Richard Landon and Dan Calinescu, was published (\$15.00 from the Cashier's office in the Robarts Library) and a *Guide to the Exhibition Cases*, written by Marie Korey and Richard Landon, was produced as a complimentary accompaniment to books displayed. Dickens' legacy is alive and well in Toronto, and the exhibition continues until 9 February.

Richard Landon



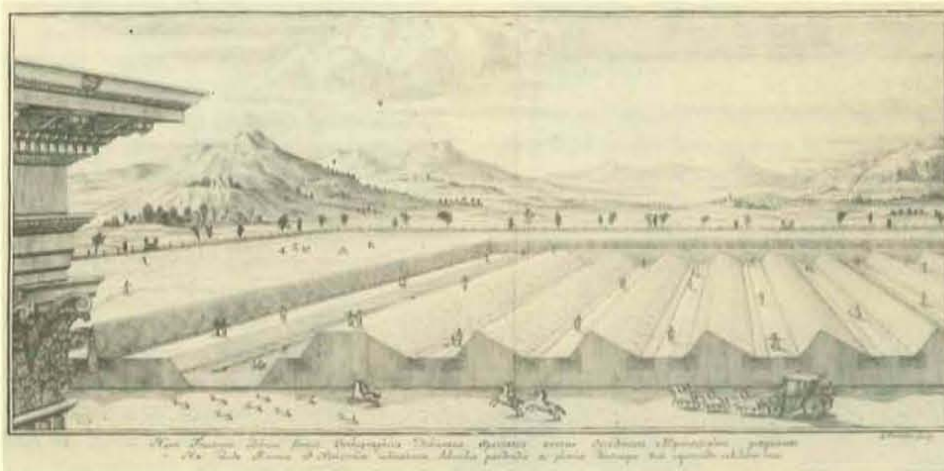
"Oliver amazed at the Dodger's mode of going to work" by George Cruikshank from *Oliver Twist*



Nicolas Fatio de Duillier

Among books recently acquired by the Fisher Library is a volume containing two works by the Swiss inventor, mathematician, engineer and religious enthusiast, Nicolas Fatio de Duillier, a now largely forgotten man of many and diverse interests. He was born in Bâle in 1664 and educated at Geneva. The *Dictionnaire historique & biographique de la Suisse* calls him "un des savants les plus remarquables de son époque".

His scientific abilities early manifested themselves. From the age of eighteen he corresponded with the astronomer, Giovanni Dominico Cassini (1625-1712), and soon acquired a reputation for himself as an able astronomer.



"A way to build walls for fruit trees" from the book described below

He lived for a time in Paris, where he was denied membership in the Académie des sciences because of his refusal to renounce his protestantism. In the 1680s, after a brief residence in Holland, he moved to London and in 1687 was elected a member of the Royal Society. He was obviously proud of this connection as the first item in the volume, *Fruit-walls improved, by inclining them to the horizon, or, A way to build walls for fruit trees* (London: Printed by R., Everingham, and are to be sold by John Taylor, 1699) is written anonymously "by a member of the Royal Society". His greatest interest is obviously mathematics as the Preface begins:

The reader may, perhaps, think it strange to find, in this discourse, a mixture of gardening and geometry; these having had hitherto but little

communication with each other. But such is the wonderful extent of mathematicks, that very few arts can be named, but what may be, by a due application of them, in a great measure improved.

The person without mathematical skills, however, can easily avoid reading the geometrical sections as the author has carefully marked them with double commas "lest the nicest reader should have yet any occasion to complain". Except, that is, for the first few pages which were printed before the idea occurred to him. His discourse is very readable, explaining clearly and in excellent English, how to grow fruit-trees "whereby they may receive more sunshine and heat than ordinary". It is illustrated with three plates by the French engraver Simon Gribelin (1662-1733) who had settled in England in 1680.

The second item, though very short, is even more interesting as it had far reaching consequences. It was the catalyst that set off the controversy as to whether Newton or Leibniz was the inventor of fluxions or differential calculus. On page 18 of his *Lineae brevissimi descensus investigatio geometrica duplex* (Londini: Typis R. Everingham, prostant apud Johannem Taylor, 1699) Fatio suggests that Leibniz is actually the "secundus inventor" and had borrowed from Newton's ideas. After much correspondence and argument a committee of the Royal Society studied the evidence and decided in favour of Newton. It is now agreed that Leibniz and Newton developed the calculus independently.

The two works were issued together and have been bound in a typical late seventeenth century binding.

Fatio, among other useful inventions, made many contributions to the fields of navigation and industry. In 1704, for example, he revolutionized time-keeping by inventing the piercing of jewels (rubies and sapphires were best) with tiny holes which served as almost frictionless and unwearing pivot holes, and he was granted a patent for this in association with the watch-makers, Peter and Jacob Debaufe.

He was a fanatic Protestant and supported the Camisards who took refuge in London in 1706. The Camisards were the Huguenot peasants of the Cévennes in France who, following the revocation of the Edict of Nantes in 1685, fought for the right to worship as they liked. Their religious enthusiasm, manifesting itself in prophecies, ecstatic utterances, signs and miracles, was regarded as a heresy by the Catholic Church and, by 1715, all traces of the sect had disappeared. In 1706 three of the "prophets", led by Elie Marion (1678-1713), arrived in London and Fatio became Marion's secretary. The consistory of the French church in the Savoy complained to the Lord Mayor about the presence of "cette secte impie et extravagante" and, after a trial at the Guildhall, Fatio, Marion and another of the prophets, Daudé, were pilloried, Fatio having a tract attached to his hat. His companions were expelled from England and he decided to go to Asia to convert the heathen to Christianity.

Not much is known about the final years of his life but Fatio eventually returned to England where he lived in retirement and continued to write on various scientific and religious subjects. *Navigation improv'd*, was a method for "finding the latitude at sea as well as by land, by taking any proper altitudes". It was published in London in 1728.

There is one last reference to him: that he was the discoverer in 1730 of seiches. According to the *Encyclopaedia Britannica* (11th edition) from which this information comes, a seiche is "a standing oscillation of a lake, usually in the direction of the longest diameter, but occasionally transverse" or, as a modern dictionary puts it, it is a Swiss-French term for "the periodic fluctuation from side to side of the surface of lakes".

In 1753 Fatio died at Maddersfield near Worcester, leaving many unpublished manuscripts.

Anne Jocz
Fisher Rare Book Library



The Melzack Collection

On 8 October 1992 the Friends of the Thomas Fisher Rare Book Library threw a party for Louis and Rose Melzack to acknowledge their donations, over the past decade, of a million dollars worth of books and manuscripts. The chancellor of the University, Rose Wolfe, and the Lieutenant-Governor of Ontario, the Hon. H.N.R. Jackman both came to pay tribute to the Melzacks and spoke eloquently of their contribution to the research resources of the University of Toronto.

As an adjunct to the informal celebration, a small exhibition was prepared to illustrate something of the range and diversity of the donations. The items, printed and manuscript, range in date from the 1472 *Postilla* of Guilelmus Parisiensis to the original drawings of Edward McNally's editorial cartoons of the 1960s, and cover Canadian history and literature, English literature, European history, American history, theology, science, economics, and fine printing and binding.

The papers of the Morris family, covering the three generations of this prominent and influential Canadian clan, was represented in the display by William Morris's commission as an ensign, signed by General Isaac Brock in 1812. Number one of *The Quebec Gazette* (1764) is an example of the earliest printing in Upper Canada and one of the approximately four hundred early issues of this newspaper given by the Melzacks. The four volumes in which it was bound also contained a number of separately printed broadsides, several of them not previously recorded. The "New Year's Verses of the Printer's Lad", one of the most evocative and entertaining, was displayed as an example of this primary, and ephemeral, literature of the early history of Canada.

Henry William Peterson, a Mennonite, settled in Berlin, Ontario in 1833 and established a printing shop. His *Die Gemeinschaftliche Liedersammlung*, printed in 1836, is possibly the first



Louis Melzack

German language book printed in Canada and certainly one of the earliest. The Melzack copy is Peterson's own, signed by him in 1836, and specially bound for him with a morocco presentation label. The binding was, presumably, also executed in Berlin. Two small pamphlets rounded out the Canadiana section of the display. A Prince Edward Island almanac of 1836 is one of two known copies, while the *New Alien Act*, printed in St. Catharines in 1828, is apparently unique.

Among the "great" books donated by the Melzacks is the "He" Bible of 1611, the translation authorized by King James, and described as the only literary masterpiece ever to have been produced by a committee. This copy provides an evocative link

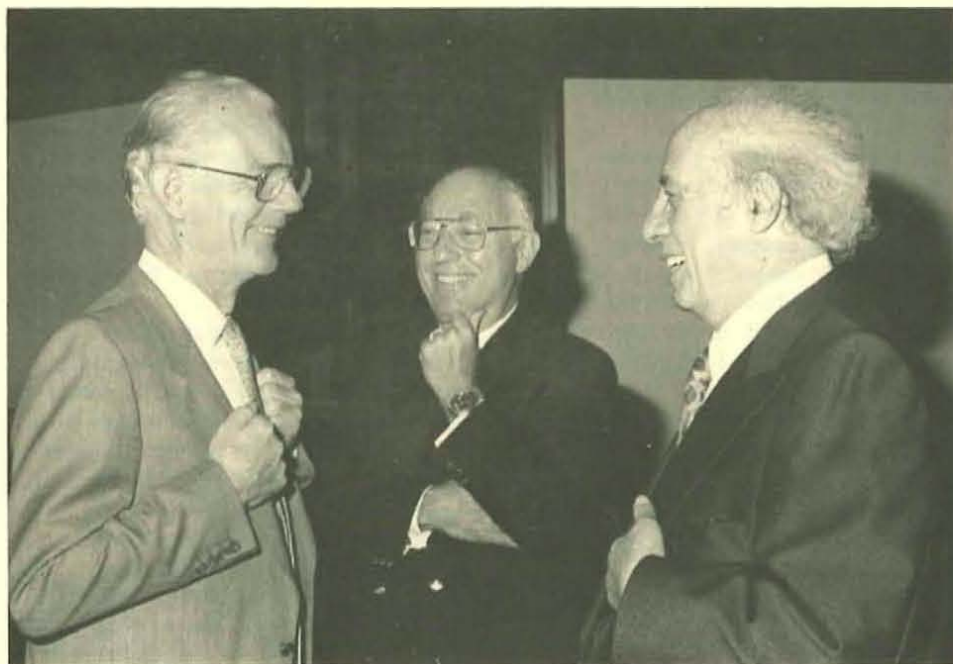
between the old world and the new as it previously belonged to George Stephen, the financier of the Canadian Pacific Railway. Another great book displayed was the 1497 first Latin translation of the *Ship of Fools* by Sebastian Brant, a satirical poem extensively illustrated with woodcuts, many of which are thought to be the work of Albrecht Dürer. The "book fool", seated at his desk with his spectacles on his nose and his feather duster in his hand, surrounded by his collection of books symbolizes the attitude towards collectors evinced by those who do not properly understand the theory of literary osmosis.

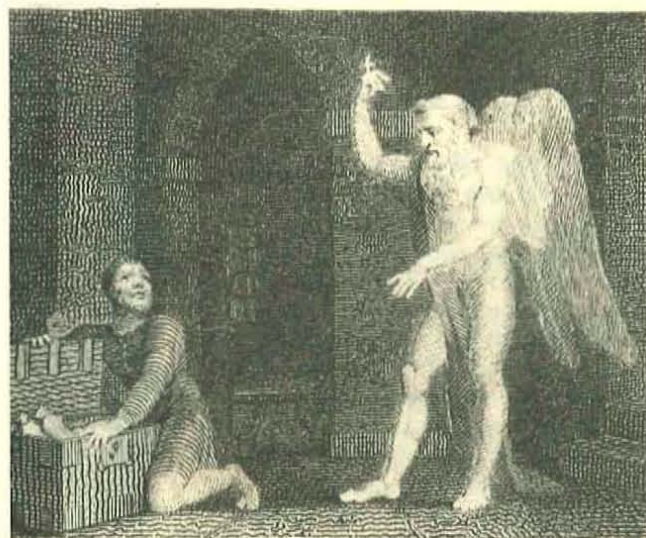
Examples of the Melzacks' donations in the area of the book arts provided some colour and a different texture for the display. Robert Browning's poem "In A Gondola" was written on leaves of vellum and decorated with paintings by the eminent calligrapher and artist Alberto Sangorski in 1916. It was then sumptuously bound in full blue morocco and elaborately tooled in gold by Riviere & Son. As a contrast in red the first editions of Charles Lamb's *Elia* essays (1823 and 1832) were displayed in their highly decorated bindings by Sangorski and Sutcliffe.

The display of items from the Melzack collection matched the occasion and enabled friends and their guests to participate in this celebration of bibliophilia. It is the kind of celebration we hope we will have occasion to repeat.

Richard Landon

Louis Melzack (right) discusses book collecting with friends





above right:

"The Miser and Plutus", engraved by William Blake

above left:

"The Miser and Plutus", not engraved by William Blake

Gay's Fables (1793)

Earlier this year the University of Toronto Women's Association presented a sizeable cheque to the Fisher Library for the acquisition of books and manuscripts. There were, sensibly, no restrictions attached to this generous donation but it was determined that we should attempt to buy items that really would extend the margin of excellence of our collections; books that possessed some quality of uniqueness or special interest that would provide the opportunity for scholarly research.

Thus, when a Toronto antiquarian bookseller (David Mason) brought in a copy of *Fables by John Gay* (London, 1793), for me to examine, I quickly realized that a moment of opportunity to utilize this special fund had arrived. The opportunity was not, however, immediately recognizable. The 1793 edition of Gay's *Fables* is a well-known and relatively common book, renowned because twelve of the seventy-one plates with which it is illustrated were engraved by William Blake. Bibliographically the history of the book is complicated by the existence of a second edition, also dated 1793 and published by John Stockdale, but, in fact, printed in 1811 by Thomas Bensley on paper with watermarks dated 1809, 1810,

and 1811. These two editions are clearly described in G.E. Bentley Jr.'s *Blake Books*.

Bentley also mentions, but does not describe, another edition of 1793 with re-engraved plates, which was also republished, in 1810, and it seemed likely that this was what I held in my hand. I asked the price (which seemed modest) and when a quick check of the *National Union Catalog* revealed that no copies were recorded in that extensive source of North American holdings, I bought it on the spot. Subsequently I discovered that only one copy is recorded in the database of the *Eighteenth Century Short Title Catalogue* (ESTC), at the British Library, and thus the Toronto copy is the only one recorded in North America (Bentley also records his own copy).

The normal 1793 edition of Gay's *Fables* is in two volumes, published by John Stockdale, with a life of the author which appears at the end of volume two. For each fable there is an engraved plate, printed separately and signed by the engraver. The engraved images are rectangular and vary slightly in size, averaging approximately $3\frac{1}{4}$ by $3\frac{3}{4}$ inches (cf. illustration) In this edition the illustrations are printed two to a page and have been converted to oval engravings

measuring approximately $2\frac{1}{4}$ by $3\frac{5}{8}$ inches. The images are the same in terms of what they depict but the details have been altered and in several instances the image has been reversed (cf. illustration). They are not signed by the engravers.

In this edition the text of each fable is the same, but the type has been reset and the two volumes have been condensed into one, in two parts. Its imprint says it was printed by Darton & Harvey for F. & C. Rivington, B. & B. White, T. Longman, B. Law & Son and fourteen other publishers, among them some of the most prominent firms of the late eighteenth century, but not including J. Stockdale. There are, then, several questions posed. What, exactly, does this edition represent? Why is it, seemingly, so rare? Why are there no longer engravers' signatures?

The imprint on its title-page suggests the operation of the "conger" (called, it is supposed, after the large British eel), whereby a group of powerful publishers would combine to share the risks, and the profits, of a particular book and thus protect themselves against both legitimate

continued on page 5

Gay's Fables continued

competition and pirated editions. By this date the power and effectiveness of the congers had declined considerably due to the expansion of the publishing trade.

John Stockdale, however, was one of the new breed of aggressive, independent publishers who challenged the assumed authority of the older firms. He had been brought up as a blacksmith in Cumberland, moved to London about 1780 and prospered as a publisher despite his "eccentricity of conduct and great coarseness of manners", according to his obituary in the *Gentleman's Magazine* in 1815. It seems likely that if his 1793 edition of the *Fables* is the first of its kind, the other is an attempt by the establishment to supplant it. The evidence of rarity two hundred years later would indicate that the conger failed, but many questions are left begging.

This book, then, presents a scholarly challenge; the solution of the immediate queries will raise as many problems again. It is a wonderful addition to the collections of the Fisher Library and it is a pleasure to acknowledge the role played by the University of Toronto Women's Association, true friends of the Library.

It is frequently useful to visit the other special collections in one's neighbourhood. The day after writing this article I happened to be at the Osborne Collection, the world-renowned collection of childrens' books just down the street from the Fisher Library. With *Gay's Fables* fresh in my mind I asked to see what editions were in Osborne and, lo and behold, there was another copy of the Darton & Harvey 1793 edition. It now seems as if three-quarters of the world's supply of this book are in Toronto.

Richard Landon



Voltairean Complexities

On 21 September 1992 Stephen Weissman, the proprietor of Ximines Rare Books in New York City, addressed a meeting of the Friends on the subject of Voltaire. His subject was especially appropriate because of the Library's large and important Harcourt Brown Voltaire Collection and the occasion was made more memorable when Prof. Jennifer Brown of the University of Manitoba, the daughter of the late Harcourt Brown, sent a copy of Voltaire's *Essai sur les Guerres Civiles de France* (La Haye, 1729), a scarce book and a welcome addition to the collection. It had been given to Harcourt Brown on his 90th birthday by one of his former students.

Steve Weissman spoke about editions of Voltaire's works with false imprints, specifically those which can be identified as having been printed in London. He explained some of the peculiar features of English printing of the eighteenth century (the use of press figures, for instance) which enable one to identify, with some confidence, the place of printing despite what the imprint actually says. The most spectacular example, and the one on which his remarks concentrated, is the 1759 edition of Voltaire's best known work, *Candide*.

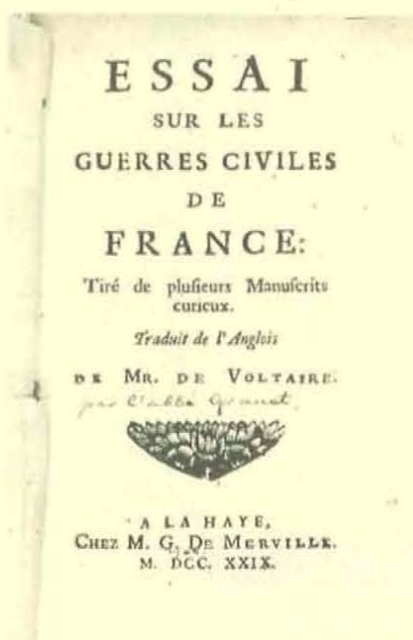
Thus far, eighteen distinct printings of the first edition of *Candide* have been identified, all dated 1759 and none revealing in any reliable way where,

exactly, it was produced. This bibliographical puzzle, which has exercised Voltaire scholars for many years, has now, seemingly, been resolved and the results of recent research are explained by Giles Barber in the introduction to volume 48 of the new *Complete Works of Voltaire*, published by the Voltaire Institution in Oxford.

In brief, the real first edition of *Candide* can be identified by three bibliographical points. It must, firstly, have 299 pages. Its title-page must have a printer's ornament consisting of a floral display with a protruding posthorn, and, most importantly, the text on page 242 must *not* have a paragraph beginning "Candide était affligé". This paragraph was cancelled at the last minute by Voltaire and removed from the Geneva first edition, but copies still retaining it had been already sent to England and Italy. Thus there are two 1759 London editions which have the cancelled paragraph and one of them was long thought to be (probably) the real first edition. It was purchased for the Harcourt Brown collection some years ago under that impression.

Coincidentally with Steve Weissman's visit to Toronto one of his excellent Ximines catalogues arrived at the Fisher Library. It, not too surprisingly, contains a fine copy, in full crushed red levant, gilt, of the real first edition of *Candide*. It is priced at ten thousand United States dollars. The Fisher Library does not have it and ought to. How long will it remain one of our prime desiderata?

Richard Landon



A rare Voltaire pamphlet donated by Prof. Jennifer Brown in memory of her father



Dividends

The financial planning newsletter *Dividends*, published by the University of Toronto, is rapidly gaining recognition for its timely and practical treatment of financial planning. The University Library is very pleased to offer this newsletter to *Halcyon* readers. While the primary purpose of *Dividends* is to benefit the reader, it also examines how to get the most out of charitable gifts. In Issue 2, enclosed with *Halcyon*, the potential for gifts of life insurance is covered in some detail. The strategy outlined can produce a valuable income tax credit from a "dormant" asset, qualify the donor for the Presidents' Committee gift club, and help ensure the future of the Library.

We know our readers support the Thomas Fisher Rare Book Library, and we believe *Dividends* will contribute to that support. Please accept a subscription with our compliments. *Dividends* is published three times a year, with the next issue scheduled for mailing around 1 February 1993.



Fisher Library Exhibition Catalogues

Friends of the Thomas Fisher Rare Book Library who have not received a copy of the following exhibition catalogues (those issued in 1991 and 1992), should inform Alan Horne, Director, Development and Public Affairs, University of Toronto Library, Toronto, M5S 1A5 (phone 416-978-7644).

An Architect's Library of 1890 (1991)

From Boards to Cloth: The Development of Publishers' Bindings in the Nineteenth Century (1991)

Eric Gill: His Life and Art (1991) — limited supply only

Dramatis Personae: Amateur Theatre at the University of Toronto (1992)

Evolution of the Heart: The University Library (1992)

Please, Sir, I Want Some More (Charles Dickens) (1992)

Friends of the Fisher Library: Programme for 1992-93

A programme of meetings, exhibitions, receptions and other events is being planned for the 1992-93 season. The following outline is subject to confirmation: a more detailed listing will be sent to Friends shortly.

4 February 1993

Ceridwen Lloyd-Morgan will speak on "Gwen John and the Artist's Library"

2 March 1993

Peter Blayney (of the University of Maryland) will speak on Shakespeare's First Folio

Editor's Note

This issue was edited by Richard Landon in Alan Horne's absence, and designed by Veronica Fisher, and photographs were by Philip Ower. Comments and/or suggestions should be sent to Alan Horne, Director, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416-978-7644).



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