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

ISSUE No. 12, November 1993

ISSN 0840-5565



The Atlas as a Book

Atlases, one of the oldest forms of geographic encyclopedias and works of reference, have often been thought of as simply a group of maps bound together. Yet each atlas has been conceived and shaped, put into meaningful order and made uniform in some way by the compiler who guided the production to completion. The Twenty-Ninth Annual Conference on Editorial Problems entitled 'Editing Early and Historical Atlases', to be held at the University on November 5th and 6th, will consider the problems editors have had in dealing with atlases from the 15th century to the present. The Library is one of the sponsors of the conference and in honour of the event the exhibition 'The Atlas as a Book: 1490 to 1900' has been mounted in the Thomas Fisher Rare Book Library. Over 40 early atlases from the collections show the evolution of the atlas, its form and contents, and the work of its editors from its origin in the 15th and 16th centuries until the beginnings of thematic atlas making in the 19th century.

The early atlas form developed from several sources, including the tradition of portolan chart-making, the publication of Ptolemy's *Geography*, the creation of specialized map books such as the isolario or island atlases, and the concept of binding a group of maps together for a particular buyer.

Coastal charts in manuscript, known as portolan from 'portolanos' or early sailing directions, date from the end of the 13th century. From time to time they were bound into atlas form. The main features of each chart include the rhumb lines or lines for plotting bearings criss-crossing the map and intersecting with 16 or 32 point compass roses. Coastal place names are marked, important ones being in black and others in red. The early charts showed only the Mediterranean Sea but gradually the area covered extended to the Atlantic and the Pacific Oceans. The form of the atlases varied from folio charts folded and bound in leather covers, to the example on display in which charts have been mounted on both sides of boards folded in concertina fashion, possibly for easier consultation. The standard portolan atlas usually consisted of 13 charts — one world chart (either Europe or, in later periods, the whole world) and 12 regional

charts. The content varied but the portolan atlas displayed, which was probably produced in Venice in the late 16th century, includes charts for Europe with some emphasis on the Adriatic and the Aegean Seas, the Atlantic Ocean and America and the Pacific Ocean. Four larger scale charts depict the islands of Cyprus, Crete, Rhodes, and Hispaniola in the Caribbean.

One of the most important influences in the development of the atlas was the publishing of Ptolemy's *Geography* written in the 2nd century A.D. but printed only in the latter half of the 15th century. His book included instructions for making maps of the then Greek world although it is not known whether the original ever had maps with it. The European editors of late 15th and early 16th centuries, who prepared editions of the work for publication, sometimes included only the 27 maps he described and they occasionally added modern maps. Once the discoveries of the New World had taken place there were so many new maps around that it became impossible to incorporate them into Ptolemy's work. The stage was set for the invention of the true modern atlas.

The credit for this goes to Abraham Ortelius, an illuminator of maps and also a

An historical map included in Speed's Theatre of the Empire of Great Britaine (1662).



map collector working in Antwerp in the mid-16th century. He was familiar with Italian 'atlases' that were being assembled to order, from maps in stock for clients, and he was aware that the sheets were of different sizes and styles. Possibly at the suggestion of a colleague, he determined to collect the best source maps and produce a volume with maps of uniform size and style. This involved him in redrawing the maps to a standard size and then having them engraved in a consistent style. His first edition of the *Theatrum Orbis Terrarum* was published in 1570 and was immensely popular. Over 40 editions in various languages were produced between then and 1612.

Although Gerhard Mercator, the noted 16th century cartographer, generally approved of this new atlas form, he was himself working on an improvement to Ortelius' work. Ortelius had only copied his source maps into a uniform style. Mercator reworked his map sources until he was satisfied with the geography shown, to which he added longitude and latitude, and his fine italic script for place names. His atlas, first published in complete form in 1595, after his death, was so solidly researched and produced that it lasted well into the 17th century. In 1606 Jodocus Hondius purchased the plates and began to produce new editions of the atlas, revising some plates and eventually increasing the number of maps to three times the original.

In the 17th century the atlas became the dominant cartographic form. The main centre for atlas production moved from Antwerp to Amsterdam and was dominated by the Blaeu, Hondius and Jansson families. As more and more source maps became available, each atlas tended to increase in size, both in physical format and in numbers of volumes. Moreover the atlases began to become more complicated in terms of sources. For instance, the acquisition by Willem Blaeu of about 40 of the plates from the Mercator-Hondius atlas meant that in the early 1630s both Blaeu and the Henricus Hondius-Johannes Jansson partnership were producing atlases with almost identical maps, although under different titles and sometimes attributed to different authors.

Joan Blaeu, the most ambitious member of the family, was the one responsible for the largest atlas produced in the 17th century, the great *Atlas Maior* in 12 large folio volumes, published in various language editions from 1662 to 1672. This is generally acknowledged to be one of the finest atlases ever produced by virtue

of its high typographic standard, the very fine colouring, and the choice bindings. The *Atlas* was so luxurious that it was frequently presented to princes and military heroes. Both of the invaluable Blaeu atlases on display are recent gifts to the Thomas Fisher Rare Book Library. The first volume from the Spanish edition of Joan Blaeu's *Atlas Maior* (1659) was a gift from David Lank, and the third volume of the Dutch edition of the *Atlas Novus* by Willem Blaeu (1650) was a gift from the estate of J. Stuart Fleming. The title page from the Spanish edition, a fine example of the genre, has been reproduced in a poster and is available to Friends. The features of early title-page design are highly symbolic or allegorical and are derived from artistic conventions of the period. One case in the exhibition will be devoted to samples of a range of title-pages from various atlases.

One of the main aspects of the conference will be a discussion of historical atlases in honour of the publication in October 1993 of the final volume of the *Historical Atlas of Canada*. This atlas has been edited, designed and produced at the University of Toronto and it is published by the University of Toronto Press in conjunction with Presses de l'Université de Montréal.

Historical atlases depicting contemporary concepts of the geography of past events are the earliest thematic atlases to have been produced. They are important in the history of cartography for the very great impact they had on the reader. The visual images may have been crucial in creating and sustaining sometimes false or oversimplified notions of historical situations. In the early period these atlases concentrated mainly on the evolution of states and boundaries and of events such as battles. With the establishment of universal schooling systems in the 19th century increasing numbers were being prepared for schools.

The earliest known historical atlas was the *Parergon* of Ortelius which first appeared as a section of his world atlas *Theatrum Orbis Terrarum* in 1579. Rooted in Ptolemaic models it expressed the Renaissance revival of interest in Classicism and it included only classical, biblical and ecclesiastical history. Later, in a few cases, one or two historical maps were included in general atlases. John Speed included the map showing the invasions of England and Ireland and battle sites since the Norman Conquest in his *Theatre of the Empire of Great Brittain*. This is a curious map in which the main battles are

shown by tiny vignettes of opposing forces.

By the early 18th century, historical atlases were beginning to include medieval history and by mid-century the idea of showing history from all periods was generally accepted. Many historical atlases were produced for school use in the 19th century particularly in Germany and Great Britain. One interesting atlas in terms of cartographic design was *An Historical Atlas...* produced by Edward Quin in 1830. His method was to show black clouds slowly rolling back to reveal areas of the world known to Europeans at various periods. An example in the exhibition depicts the area of the world known at the time of the Crusades. The atlas covers the period from the Creation and, in a theological approach to history, the first plate shows only the Garden of Eden.

The production of thematic atlases, a collection of maps emphasizing special themes other than general topography, has revolutionized the making of atlases in the 20th century. It was in the 19th century, however, that the main development in thematic mapping occurred. At first a few thematic maps were included in general atlases and then at mid-century specialized thematic atlases began to appear. Much of the thrust for this had come from development of specialized fields of research during the 19th century, particularly in physical subjects such as geology, hydrography, meteorology, zoology and biology. In Germany, Heinrich Berghaus, in association with J. Perthes and A. Stieler, published the first comprehensive thematic atlas in 1838 based on the work of the geographer Alexander von Humboldt. In Edinburgh J. Johnstone and W. & A.K. Johnston began to work on a revised version in English, and their *Physical Atlas* based on that of Berghaus appeared first in 1845. Curiously, although labelled physical atlases, both included several plates on ethnography and religion which are displayed in the exhibition.

It has not been possible in this short article to comment on all of the atlases shown in the exhibition. We hope that Friends will all have a chance to view it with the brief catalogue accompanying it in hand. The exhibition runs from October 18th 1993 to January 14th 1994.

Joan Winearls
Map Library, University of Toronto



Postcards issued by Spain's Secretariat d'agitació i propaganda, ca. 1938.

A View from the Left — The Robert S. Kenny Collection

The Fisher Library recently acquired a large and significant addition to its special collection on radicalism donated by Robert S. Kenny. An avid bibliophile with a keen sense of history and a long standing commitment to Marxist philosophy, Mr. Kenny spent fifty years assembling an impressive collection which documents the history and impact of radical movements and ideas world-wide and, in so doing, chronicles the significant events of modern times. This short account will not describe the collection in detail but will attempt instead to illustrate its scope and diversity. It encompasses the historical antecedents of Marxism, its evolution and influence and those issues of greatest concern to the "left" — civil rights, trade unionism, imperialism, war, peace, disarmament, foreign and economic policies, workers' education and rights, race relations — in fact all areas in which injustice was perceived to exist. It also includes material in the sciences, literature and the arts in communist countries. The collection is not limited to intellectual treatises or official documents but includes popular works meant to teach and influence the masses.

The writings of Marx, Engels, Lenin and Stalin are prominent in a variety of languages and editions, as are the writings of key communist leaders and their governments. This primary material is accompanied by an excellent supporting library of biographical and critical works. As communism is an international move-

ment, no collection on the subject would be complete without the extensive records of the Communist International, including the significant Fourth. It was the Communist International which determined the policies for national parties.

The collection is not restricted to what may be considered "prescribed reading" but includes such influential writers in the field as R. Palme Dutt, Guy Aldred and Scott Nearing. The collection provides an excellent opportunity to study left-wing publishing through the imprints of Victor Gollancz (London) and his Left Book Club editions, International Publishers, New York, or less well known publishers like The Plebs League and even the literary Hogarth Press. There are also single items made significant by their provenance such as *Estampas de la revolucion española de 19 julio de 1936*, autographed by soldiers from many international battalions and with a manuscript note on the flyleaf: Hospital Dec. 8/38.

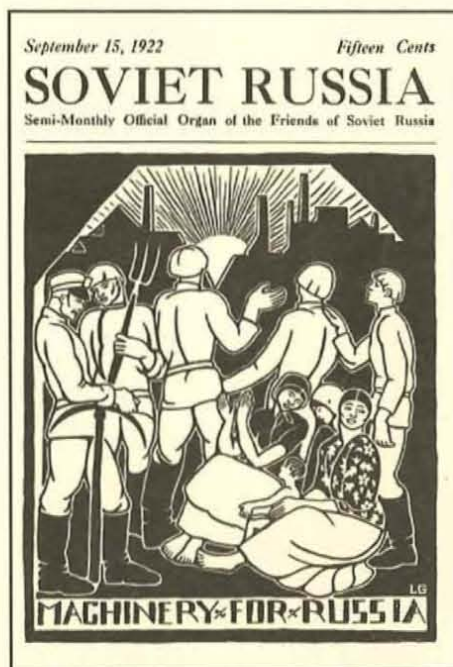
Incorporated into the collection are opposing and dissident political views. There are the courtroom speeches of anarchists who were hung following the Haymarket Square Riot (1886), the writings of Petr Kropotkin, and an autographed copy of the first edition of Emma Goldman's *Anarchism and other essays* (1917), with a preface by Rebecca West. Among the fascist writers are Sir Oswald Mosley and Benito Mussolini. The most prominent dissident represented is Leon Trotsky and his works have been collected in depth including those first published in English after his exile.

An interesting and significant characteristic of the collection is that much of the material is ephemeral, and forms a treasure trove of this elusive and important historical evidence. Social and political protest was often announced in a leaflet,

hastily written on poor paper and distributed locally. There are, for example, leaflets passed out by the strikers during the 'Trek to Ottawa' in 1935, propaganda from the Spanish Civil War, the Second World War and the Korean War, and denouncements of the guilty verdict in the Rosenberg case in 1953.

Eighteenth and nineteenth-century pamphlets provide a framework that justified the need for reform by giving contemporary accounts of the workers' lot but most of the pamphlets are from the twentieth century. They have a similar immediacy to the leaflet, are cheap to print and are extremely portable. It was often through them that revolutionary ideas were first expressed, party ideology conveyed and the working classes instructed. They provide eye-witness accounts of events such as the General Strike in Britain (1926), oppression in Germany in the thirties, and the long march in China (1934-1935). Some of the most significant pamphlets are a bibliographer's nightmare. To protect the author's identity and in some cases freedom, the pamphlets were written anonymously or under various pseudonyms and lack all publication information including date. Much anti-communist material confirms the need for such anonymity. Some of the pamphlets have become very scarce. For example, in the 1930s it was the practice of the Communist Party of Canada to print runs of 2000-3000 but Tim Buck's *Road ahead* was considered so important that 13,000 copies were printed. By the seventies, however, fewer than six were reported in the public domain.

Among newspapers and periodicals is the first issue (May 1, 1921) of a significant early Canadian newspaper, *The Communist*, published by the Third Communist International in Canada. In that same year



and month the Communist Party of Canada was founded in Guelph, Ontario. *Soviet Russia*, initially the official organ of the Russian Soviet Government Bureau and later of the Friends of Soviet Russia, was published in New York beginning in 1919. In it the political, economic and social problems following the Revolution

were openly debated. It also reflects the enthusiasm with which the Revolution was greeted outside Russia. *New Masses* (1926-1948) began as a left wing literary magazine and later became a very important forum for intellectual socialist and radical writing in America, particularly during the thirties.

Literature and the arts form another part of the collection. Often they are the works of patriots such as Taras Shevchenko or have a didactic purpose. Scientific research was very important for the Soviets and there is a wealth of material showing the progress of the Soviet Space programme, complete with posters, stamps, and documents reminding us that the Soviets were leaders in space research.

Manuscripts collected are chiefly Canadian and provide an insider's view of the role of communism in Canada, the challenge it presented for the socialists, its involvement in the current issues of the day and the persecution suffered by members of the Party. For example, the personal papers of A.E. Smith, transcripts of the trial of Tim Buck and trials of other communists as well as official records of the Party are included.

Like all collectors, Kenny did not limit himself only to print but stimulates the imagination through tangible evidence of

events. Of particular interest in the vast photograph collection are the Canadian photographs which document the influence of communism in Canada, particularly in the thirties when thousands marched through downtown Toronto in the May Day parades. There are also buttons worn by delegates to the International congresses or trade union meetings, medals commemorating heroes of the Revolution, coins, stamps, postcards, posters, slides, phonodiscs, and films.

The international part of the collection came to the library in 1992, but the material on Canada has been here since 1977 and has been used extensively as a major resource for theses, books, major articles and radio programmes on the Canadian left. The visual material has been copied for television documentaries, inclusion in books and even for an avant garde art gallery. The Kenny Collection brings together in one place an historically significant body of material documenting some seventy years of momentous events.

Margery Pearson

Thomas Fisher Rare Book Library



In Memoriam

Sadly we learned of the death of Robert S. Kenny, following the writing of this article. Mr. Peter Weinrich, a long-time friend, has written the following biographical note.

Robert S. Kenny

Robert Kenny died at his home in Toronto on the 28th of September, 1993 in his 89th year. He was born in Lindsay, Ontario and dated his interest in book and literature back to his schooldays, remembering one of his teachers solemnly announcing one day to the class that John Morley had died. This would have been when he was 17 or 18 years old, and the fever of bibliophilia never left him. His own collection fell into three broad groups: literature; social change, particularly socialism and its derivatives; and typography and fine printing. In the first category he built a large collection of

works by and about Charles Baudelaire, while ranging widely over English literature from the 18th to the 20th centuries. Like many collectors, he bought, sold and exchanged as his interests shifted — at one time he had a number of early works by Ezra Pound — but Baudelaire, Rimbaud and their Canadian follower Émile Nelligan remained fixed stars, together with Yeats and the English Romantic poets; while Stanley Morison was at the centre of his collection of typography. His collection of Canadian social books, pamphlets and associated material came to the Fisher in 1977 and has been much quarried by researchers ever since. He was predeceased by his wife Janet, who many remember as a fine children's librarian.

Peter Weinrich

Stillman Drake

We were saddened to learn of the death of Stillman Drake, a University of Toronto Renaissance scholar and a leading authority on Galileo, on October 6th, 1993. A staunch Friend and supporter of the Thomas Fisher Library, Stillman had given to it an exceptional Galileo collection. A fuller tribute will appear in the next issue of *Halcyon*.



The Beginnings of the Modern Research Library

"I will now say, notwithstanding, in order to omit nothing which may serve us for a guide and beacon in this quest, that the prime rule which one ought to observe is, in the first place, to furnish a library with all the first and principal authors, both ancient and modern, chosen from the best editions (collected works or single books), along with the best and most learned interpreters and commentators that are to be found in every field of learning, not forgetting those that are least common and consequently more interesting..."

This principle of collection development was first enunciated in 1627 by Gabriel Naudé in his *Advis pour Dresser une Bibliothèque*, a classic treatise of librarianship addressed to Naudé's first great patron, Henri de Mesme. A second edition, "revised, corrected, and augmented" appeared in 1644, by which time he had, by applying his own theories, made the Bibliotheca Memmiana famous throughout Europe. Both these editions of the *Advis* are rare books, but a copy of the 1644 edition has recently been acquired by the Fisher Library. It was translated into English in 1661 by John Evelyn (the translation is also a rarity) and is most familiar to English speaking readers in Archer Taylor's edition of 1950.

Gabriel Naudé was born in 1600 and, as a young man undertook the study of medicine under the physician and bibliophile René Moreau. After Moreau died Naudé became librarian to de Mesme, then moved to Rome in 1631 where he successively served as librarian to Cardinals de Bagni and Barberini, both of whom owned large and important collections. In 1642 he was recalled to Paris by Cardinal Richelieu to manage his library, but Richelieu died that year and he became librarian to Cardinal Mazarin

instead. The ambitions of this great prelate and politician were admirably reflected in his vision of a comprehensive scholarly library which would be open for use by scholars. Naudé was the ideal librarian for his purposes and at once set about the creation of a collection princely in its scale. He travelled around France and visited the Low Countries, England and Germany in search of books. His trip to Italy in 1645, which lasted almost a year, has been described in the correspondence of his friends. The bookshops of Rome seem to have been struck by a hurricane rather than visited by a librarian they reported, and he would emerge from a bookshop "completely covered — head, beard, and clothing — with spider-webs and the dust of learning". He returned to Paris with some 14,000 volumes which cost Cardinal Mazarin only 12,000 francs. By 1648 the popular, and violent, political movement known as the *Fronde*, had emerged as a real threat to the power of the Cardinal. One of its literary manifestations was a series of hundreds of scurrilous anonymous pamphlets, now called Mazarinades, which were energetically collected by Naudé, with Mazarin's own money and with his approval ("one hundred leaves of libels, at 50 sous" reads one entry in Naudé's account books). Eventually Mazarin was forced to flee from Paris and, to the great distress of the librarian, his precious library was sold off at auctions piecemeal. Ironically, this action had been ordered by parliament to raise money for a reward to be paid to a would-be assassin of the Cardinal. Mazarin was not, however, assassinated and eventually returned to power. He also re-acquired most of the books and manuscripts and the Bibliothèque Mazarine survives to this day. Naudé,

From: Gabriel Naudé. *Naudaeana et Patiniana*. 2. éd. Amsterdam, 1703.



however, was forced to seek alternative employment and in 1652 accepted the position of librarian of the court of Queen Christina of Sweden. Stockholm at first seemed very congenial but Naudé fell out with Pierre Bourdelet, the Queen's physician, and, together with most of the French scholars in the Swedish "Court of Learning", left to return to France in the summer of 1653. Unfortunately he only got as far as Abbeville in Picardy where he succumbed to a fever and died on July 29th, 1653.

Gabriel Naudé was one of the great savants of his age. He wrote or edited over ninety works. He was a liberal humanist with a sceptical intelligence and one of the greatest book collectors of his own, or any other, time. His precepts as presented in his *Advice on Establishing a Library*, have remained the basis of development for great research collections around the world and can be re-read with profit.

Richard Landon
Thomas Fisher Rare Book Library



Women Artists and Botanical Illustration in the Nineteenth Century

An exhibition featuring original works by women artists was on display from 16 August through to U of T Day, 2 October. The exhibition highlighted water-colours and paintings from several of the Fisher Library's manuscript collections, particularly the Daniel and Lois Lowe, and Agnes Chamberlin Collections.

Women were deeply involved in the burgeoning field of botany in the eighteenth and nineteenth centuries. The introduction of new species into the gardens of the aristocracy, the result of European exploration and colonization, was enthusiastically endorsed by such prominent figures as Queen Charlotte, wife of George III, who helped to establish Kew Gardens. Drawing and painting flowers was a fashionable accomplishment as necessary for young ladies as dancing or singing. At the lower end of the social scale, the hand-colouring of the mass-produced illustrations popular throughout the nineteenth century afforded an income, albeit meagre, for many working women.

The drawings and paintings on display were mainly British, and of the nineteenth century. The earliest work was a water-colour on vellum of an orchid dated 29 September 1791, by Elizabeth Burgoyne (fl. 1785-1807), who was one of the English followers of George Ehret, the influential German-born botanical artist and teacher, who settled in England after 1736. Other than this one factual detail, little is known about her.

Indeed, very little biographical information is available on the majority of the women artists whose works were featured. This is not surprising when we consider that many of the items on display were created for private enjoyment, and not intended for the public domain. The finely detailed water-colours of Mary Booth, niece of Sir John Franklin, are one such example. These charming water-colours are perhaps typical of the work produced by countless drawing room artists. It is interesting to note the widespread knowledge, even among amateurs, of the Linnaean system of plant classification which had first been introduced in 1753. Mary Booth has identified specimens with both their English and Latin botanical

names, and indicated the order to which they belong (monogynia, pentagynia, etc.).

The exhibition also included the work of several prominent professional women. Sara A. Drake (fl. 1818-1849) was an early flower painter who may have been one of the botanical illustrators connected with Kew Gardens. Her drawings were published in the *Botanical register* and the *Transactions of the Royal Horticultural Society of London*. Her near-contemporary Augusta Innes Withers (fl. 1827-1865), "Flower Painter in Ordinary to Queen Adelaide", was a well-known botanical artist and teacher whose paintings were frequently used by other botanists in their books and periodicals. She was a member of the Society of Artists and exhibited her work at the Royal Academy. Anne Pratt (1806-1893) and Louisa Anne Twamley Meredith (1812-1895) were known as both artists and writers, using their drawings to illustrate books with botanical subjects, intended for the popular and juvenile markets.

Botanical illustration necessarily involves both aesthetic and scientific considerations. An example of an almost perfect blending of these two aspects is found in the work of two sisters, Charlotte (d. 1833) and Juliana Sabina (d. 1849) Strickland. The Fisher Library owns four albums of water-colours of British wild flowers by these two accomplished botanical artists. Each flower is scrupulously depicted, and is accompanied by a corresponding page of text fully describing the specimen and remarking on its habitat.



A very similar endeavour, but this time in a Canadian context, is found in the work of Agnes Chamberlin (1833-1913), second daughter of Susanna Moodie, who was raised in Peterborough County and in Belleville. At the age of thirty, she began to paint water-colours of wild flowers to illustrate a work on Canadian flora written by her aunt, Catherine Parr Traill. The

Library is very fortunate to have a large collection of her drawings, which were originally presented to the University of Toronto Botany

Department in 1934, and transferred here in 1966. On display were fourteen of the water-colours of flowers, as well as examples from her series of drawings of fungi. A number of examples from both these series are presently on loan to a travelling exhibition curated by the Agnes Etherington Art Centre in Kingston, entitled *First Impressions: European views of the natural history of Canada*.

Although most of the works on display were original drawings and paintings, it is interesting to consider also the many printed illustrations which derived from those works. Gordon Dunthorne, in his introductory article to volume two of the *Catalogue of botanical books in the collection of Rachel McMaster Miller Hunt* (Pittsburgh, 1961) tells us that during the eighteenth century and the first two decades of the nineteenth century, approximately 30,000 flower prints were produced, almost all in colour. The quality of the hand-colouring of such a vast number of illustrations varied considerably. Occasionally, the original artist was commissioned to colour the engravings, but more often an artist was employed to colour an exemplar, and a small army of colourists were then set to work to reproduce the original. The lack of standardization inherent in the process of hand-colouring on a mass scale was demonstrated in the exhibition, by the inclusion of the first two editions of *Our wild flowers* (1839 and 1843) by Louisa Anne Twamley Meredith. A comparison of the same plate in the two editions readily reveals differences in both shade and hue of colour, and skill of application.

An example of a printed illustration from the other end of the publishing spectrum is provided by James Bateman's magnificent *The Orchidaceae of Mexico &*

Guatemala (London, 1837-1843). This was one of the largest and most lavishly produced of all the Victorian flower books. Several of the exquisite life-size drawings of orchids are the work of Sara A. Drake. The plates are coloured lithographs, and the quality is such that there is very little difference between the printed pages and the original paintings. Another interesting example of hand-coloured printed illustrations is found in the two volumes of *Select specimens of British plants* (London, 1797-1809), with illustrations by the Strickland sisters. In the case of these two artists, we were able to display both original drawings, and two of the ten plates which were eventually published. In the preface to the second volume the editor, Strickland Freeman, comments on the difficulty of finding colourists to do justice to the originals.

The editor also raises the issue of the costs associated with producing a work of this kind. Often these books were issued in parts, and they were frequently published on subscription. The subscription list for the first edition of Catherine Parr Traill's *Canadian wild flowers* (Montreal, 1868), with illustrations by Agnes Chamberlin, was on display in the exhibition, together with the first and fourth editions of the book. The work is exceptional in that Agnes Chamberlin not only drew the original images, but was also responsible for the lithography, and the hand-colouring of the printed plates. It contains a fascinating introduction in which Catherine Parr Traill discusses the difficulty of both financing and producing the book, and excuses its defects by saying "Any short-comings that may be noticed by our friends, must be excused on the score of the work being wholly Canadian in its execution."

This exhibition was not intended to be a history of botanical illustration, but rather to highlight some attractive and interesting works, most of which had not previously been exhibited. We were glad to take the opportunity afforded by an unexpected opening in the exhibition schedule to draw attention to works from the Library's rich manuscript and printed collections in the fields of botany, and Victorian natural history.

Anne Dondertman
Thomas Fisher Rare Book Library

Friends of Fisher Events '93 - '94

Tuesday 21 September 1993

Richard Landon (Director of the Thomas Fisher Rare Book Library) will speak on "William Morris and Book Design"

Saturday 2 October 1993

U of T Day! Help us celebrate the opening of street-level access to the Robarts Library

Thursday 21 October 1993

David Solway (Montreal poet, essayist and teacher) will speak about the writing and publication of *Bedrock*, his latest collection of poems

Thursday 4 November 1993

Ralph Ehrenberg (Chief of Geography and Map Division, Library of Congress) will speak on the collecting of maps and atlases

Wednesday 26 January 1994

A panel of Canadian "Crime Writers" (Jack Batten, Howard Engel and Eric Wright) will discuss the writing of detective novels and their books in particular

March 1994 (date to be confirmed)

Bernard Rosenthal (antiquarian bookseller from Berkeley, California) will describe the important European booksellers of yester-year, based on his own family history



Editor's Note

This issue was edited by Gayle Garlock with the extensive help of Veronica Fisher, Graphic Artist, and Anne Jocz from the Thomas Fisher Rare Book Library. It was designed by Veronica Fisher with photographs by Philip Ower. Comments and/or suggestions should be sent to Gayle Garlock, Director, Major Gifts, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416-978-7655).

The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in November and June. *Halcyon* publishes short articles on recent noteworthy gifts and acquisitions of the Fisher Rare Book Library, recent exhibitions in the Fisher, activities of the Friends and other short articles of interest to the Friends. The June issue normally has a review of donations given to the Fisher in the previous year and a review of the Friends' events.

The editorial board of *Halcyon* includes Gayle Garlock, the editor, Anne Jocz from the Fisher and Veronica Fisher, Graphic Artist of the Library.



Better Tax Credits

In Canada's current economic doldrums, the last thing we expect from government is a significant reduction in taxes. Starting in 1993 however, the Ontario provincial government will provide a *400% increase in the tax efficiency* of a bequest to the Fisher Library.

This improved tax treatment comes with the creation of Crown Foundation for the University of Toronto — and each of the Ontario universities — which will receive gifts for the U of T Libraries. Gifts to the Crown are subject to different rules from gifts to a charity, and the impact is greatest on gifts through one's estate, commonly known as bequests.

Gifts to charity up to a maximum of 20% of annual income can be claimed for tax credit in any year, with any excess

carried forward for up to five years. Carry-forward is obviously impractical for bequests, so the law allows a one-year carry-back. The maximum gift for which tax credit can be fully realized is equal to 20% of income in the last two years of life.

Gifts to the Crown can equal 100% of annual income — a 400% increase over gifts to charity — and still earn full tax credit. This is particularly important for bequests because, as we have seen, the credit can only be applied to two years' income.

Some donors have expressed concerns about making their gift to the Crown — which is actually the Province — but there is no need to fear the gift will not reach its intended recipient. The Act (Bill 68, 1992) is explicit in accepting the donor's intentions:

4. (4) A foundation may use money and other property that is received... subject to any terms under which the money or property was given to the foundation."
[emphasis added]

Beyond this guarantee contained in the law, government re-direction of gifts would ultimately be self-defeating as donors would — quite rightly — abandon the Crown Foundation rather abruptly should their directions be ignored.

This legislation has the potential to reduce the tax burden on an estate significantly, while making more resources available to post-secondary education in Ontario. British Columbia, Alberta and Nova Scotia have similar legislation, and several other provinces are considering the concept.

In a time of shrinking tax revenues, this may be seen as a bold step by government, which has decided to forego tax on gifts made directly to the Crown Foundation.

For more information, contact Alan Horne at 978-7644 or the Office of Planned Gifts & Bequests at 978-3846.

Upcoming Exhibitions

The exhibition in the Fisher Library planned for installation in January 1994 is to accompany the annual conference of the Centre for Medieval Studies which will take place 18th–19th February. The conference is entitled *The Cultural Mosaic of the Middle Ages: Christians, Muslims and Jews*.

This will be followed, some time in April, by an exhibition prepared by Alan Horne in celebration of the publication of his book on 20th century British book illustration.



H·A·L·C·Y·O·N

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