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

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A Pride of Gifts: Donations from Our Friends, 1990 – 1994

Five years ago we celebrated the fifth anniversary of the Friends of the Thomas Fisher Rare Book Library with an exhibition and catalogue which displayed and described a number of our most significant donations during the previous five years. This year we are celebrating two events; the tenth anniversary of the Friends and the eight millionth book to be added to the collections of the University of Toronto Library system. In 1990 we looked forward with eager anticipation to the next five years of donations and that anticipation has been remarkably fulfilled. The current exhibition and catalogue show and describe only a small portion of the riches donated by our generous Friends.

One of the highlights is the work chosen as the eight millionth item, Sir Hans Sloane's *A Voyage to the Islands Madera, Barbados, Nieves, S. Christophers and Jamaica*, better known as *The Natural History of Jamaica*, published in London by its author, the first volume in 1707 and the second in 1725. This magnificent travel book contains the first scientific description of Jamaica. Not only is it an important research resource in itself but it also represents the extensive collection on the history of the West Indies being donated to the Library by Dr. Anthony MacFarlane. It is shown in a separate display case on the first floor of the Fisher Library.

The scope of this selection of gifts is exciting and inspiring, reflecting both the range of interests of our donors and the wide parameters of research and teaching in the University of Toronto. It covers an impressive span of years, from the Babylon of 1789 B.C., represented by a cuneiform tablet, to the Toronto of today as depicted in Margaret Atwood's 1993 novel, *The Robber Bride*. Two fifteenth

century manuscripts, a Book of Hours written in Italy, and St. Augustine's *De Civitate Dei*, probably written in Germany, are complemented by early printed editions of a commentary on the lectionary by Guillelmus Parisiensis (ca. 1472), Boethius's *De Consolatione Philosophiae* (1491) and the works of Lactantius (1521), from our long-time friends Stillman Drake, Louis Melzack and Ron Peters. By far the most exciting incunabula in the exhibition is the *Cologne Chronicle*, the first history of that city, which also contains the first extensive reference to Gutenberg as the inventor of printing in Mainz in 1450. It was printed in Cologne by Johann Koelhoff the younger on 23 August 1499 and has been designated as our eight millionth and first book. It is the gift of Ralph Stanton.

Works of travel and exploration form an important category of the exhibition, headed by Sloane's *Natural History of Jamaica*. Du Tertre's *Histoire Generale des Isles de S. Christophe, de la Guadeloupe, de la Martinique, et autres dans l'Amérique* (Paris, 1654), a companion volume from Dr. MacFarlane's collection, is also featured. Canadian exploration is represented by Hennepin's *A New Discovery of a Vast Country in America* (London, 1698), Franklin's *Narrative of a Journey to the Polar Sea in the years 1819-1820-1821-1822* (London, 1824), with an appealing presentation inscription from Sir John Richardson, the expedition's surgeon and naturalist, to his sister, and the atlas of Vancouver's *A Voyage of Discovery to the North Pacific Ocean and Round the World* (London, 1798). The Hennepin is from a large collection on Niagara Falls from the estate of J. Stuart Fleming, and the two latter

Sloane's *The Natural History of Jamaica*, v. 2, plate IX, "The manner of propagating, gathering & curing ye grana or cochineel, done by an Indian in the Bishoprick of Guaxaca in the Kingdom of Mexico in America."



works come from friends David Hoeniger and Hartwell Bowsfield.

The art of the book has always constituted an important part of the collections of the Fisher Library and we have been fortunate in acquiring a portion of the archive of the Birdsall bookbinding firm to join the collection of bookbinding tools and the Birdsall bindings we already possess. That archive, and examples from the design firm of Cooper & Beatty, will greatly extend the scope of our collections for research in the book arts. William Blissett has added the spectacular *Rime of the Ancient Mariner* (Bristol, 1929), illustrated by David Jones, and funds from David and Hilary Nicholls have enabled us to acquire the original woodblocks cut by Robert Gibbings for *The Charm of Birds* by Viscount Grey of Fallodon, published in London in 1927.

The Fisher Library collections in the history of medicine and science are among the most extensive on the continent and it is wonderful to add to them works by Roger Bacon (*The Cure of Old Age*, London, 1683), Giuseppe Moletti (*L'Efemeridi*, Venetia, 1563), Gervase Markham (*Markham's Farewel to Husbandry*, London, 1668), Ralph Austen (*A Treatise of Fruit-Trees*, Oxford, 1665) and John Hadley (*A Description of a New*

**Celebrating the generosity of
our Friends**



8 Millionth Book

A Voyage to the Islands Madera, Barbados, Nieves, S. Christophers and Jamaica, better known as *The Natural History of Jamaica*, by Sir Hans Sloane. Published in London by its author, the first volume in 1707 and the second in 1725. Gift of Dr. Anthony MacFarlane.

**8 Millionth and
First Book**

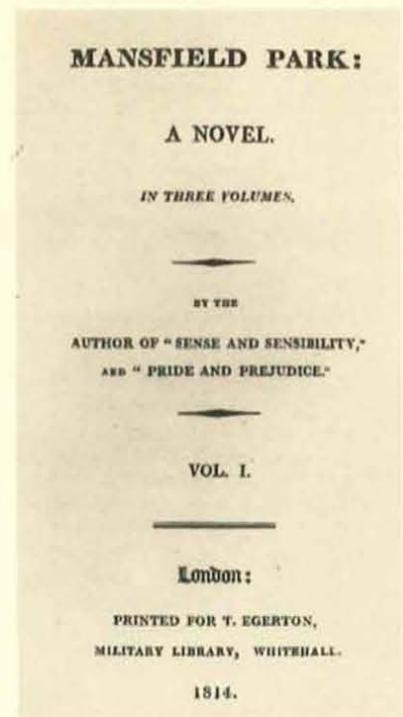
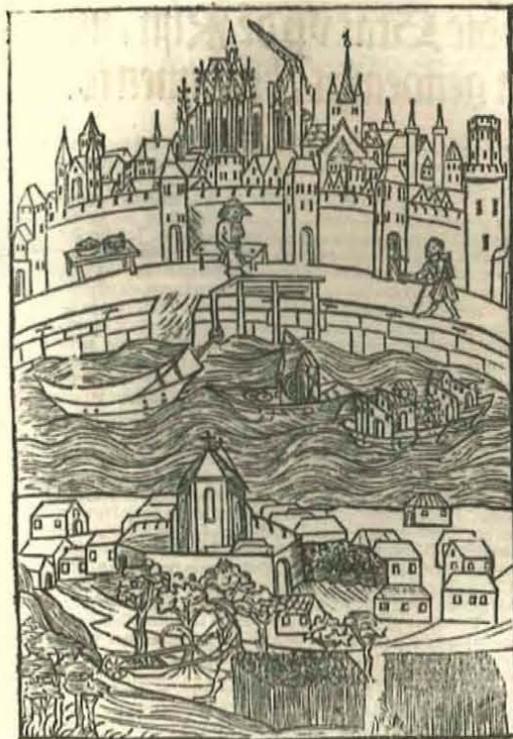
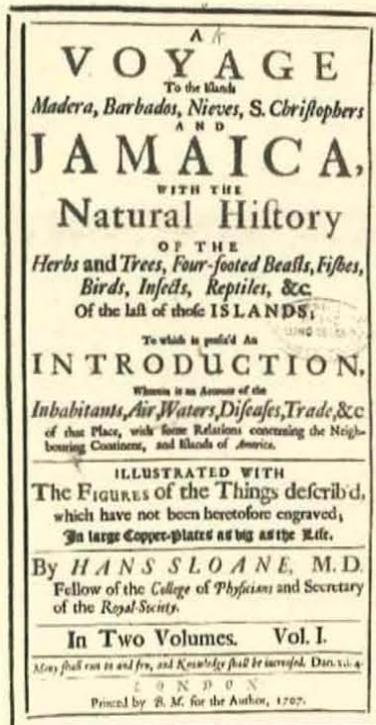
Cologne Chronicle. Printed by Johann Koelhoff the younger on 23 August 1499. Gift of Ralph Stanton.

**8 Millionth and
Second Book**

Mansfield Park, by Jane Austen. First edition, printed in London in 1814. Gift of George Kiddell.

Instrument, London, 1738). The copy of Francis Willughby's *Ornithology* (London, 1678) has been given by our oldest donor, Cuthbert King Mathews, who celebrated his one hundred and second birthday last June.

The category of history, philosophy and politics covers a good many of our collections and two of the works displayed represent especially large collections. William James's *The Principles of Psychology* (New York, 1890) is but one example from the John Slater Collection of American Philosophy, and the copy of *Estampas de la Revolucion Española 19 julio de 1936* (Barcelona, [1938?]), signed by wounded soldiers from several of the international brigades, is a representative of the huge Robert S. Kenny Collection of world socialist movements. We are delighted to be able to add to the Harcourt Brown Voltaire Collection Voltaire's rare *Essai sur les Guerres Civiles de France* (La Haye, 1729), which was given to Harcourt Brown on his ninetieth birthday. The Thomas Hobbes Collection has been enriched by the gift from Robert Fenn of Pufendorf's *De Officio Hominis et Civis* (Edinburgh, 1724), with important additions by Gershom Carmichael. Holograph letters are important as primary source material, and two in this exhibition are particularly



Left: Title page to the 8 millionth book, Sloane's *The Natural History of Jamaica*. Gift of Dr. Anthony MacFarlane.

Centre: Illustration from the 8 millionth and first book, *Cologne Chronicle*. Gift of Ralph Stanton.

Right: Title page to the 8 millionth and second book, a first edition of Jane Austen's *Mansfield Park*. Gift of George Kiddell.

interesting. One is from Lord Nelson, written from the "Victory" on 8 October 1803 to George Frederick Ryves, Captain of the "Gibraltar", and was given by Nigel Spicer and his family, descendants of Ryves. The other, still to be published, was written by John Stuart Mill at the age of thirteen, on 18 January 1819. It was given by F.L. Wallace, the great-great-nephew of the probable recipient. A holograph manuscript of a speech "On the Use of History", presented by Mill at the London Debating Society in 1827, was donated by John M. Robson, the General Editor of the great Mill edition published by the University of Toronto Press. A superb copy of Thomas Clarkson's seminal work, *The History of the Rise, Progress and Accomplishment of the Abolition of the African Slave Trade by the British Parliament* (London, 1808), also comes from the MacFarlane Collection of West Indian material.

We would normally expect to receive a number of gifts in the field of English literature, and the past five years have confirmed our expectations. Our satisfaction at acquiring Jane Austen's *Mansfield Park* (London, 1814), the only Austen first edition we did not have, will be readily understood by all collectors. Our gratitude to George Kiddell is partially expressed by designating it the Library's eight millionth and second acquisition. The first edition of Wycherley's *Love in a Wood* (London, 1672), Blunt's *De Re Poetica* (London, 1694), and the peculiar *Spencer Redivivus* (London, 1687), which attempts to rewrite

Spenser's *Fairy Queen*, all enhance traditional strengths in seventeenth century literature. Michael Millgate's Tennyson collection and John Seltzer's Ernest Bramah collection, representing two very different writers, fill in gaps in our nineteenth and early twentieth century British holdings. Although Arthur Waley's literary contributions are in the form of translations from classical Chinese and Japanese literary works, they had a profound effect on modern English literature, and Peter Weinrich's collection is a welcome addition to our own in that area. Closer to our own time but equally important is the Graham Greene collection of Michael Millgate.

We take pride in our collections of Canadiana, both literary and historical, and it is particularly satisfying to add new material to long established manuscript collections. Additions to the Tyrrell Papers have been received from James Tyrrell's grandson, John D. Tyrrell; to the Edmund Walker Papers from his grandson, Wentworth Walker; to the Thoreau MacDonald Papers from the estate of Doris Heustis Mills Speirs; and to the Ernest Buckler Papers, from his friend and biographer, Claude Bissell. A new field for future research has resulted from Gordon Sparling's gift of his own papers on the history of the Canadian film industry. Margaret Atwood, Douglas LePan, Josef Skvorecky and others have added to the collections of their own papers already in the Fisher Library, and we have recently acquired the literary papers of William

French and Malcolm Ross.

Readers who have been into the Fisher Library will know that there are eight exhibition cases on the entrance level. Additional significant items are shown on the first floor. The range is wide; from books that belonged to Archbishop Thomas Cranmer (Oecolampadius's *In Propbetam Ezechielem Commentarius*, Argentorati, 1534) and Charles Dickens (Lady Mary Wortley Montagu's *Works*, London, 1803) to an eighteenth century Shavu'ot scroll; from the *Bibliotheca Marckiana* (Hagae-Comitum, 1712), an important book auction catalogue, to William Boyne's own working copy of his still definitive book, *Tokens Issued in the Seventeenth, Eighteenth, and Nineteenth Centuries, in Yorkshire* (Headingley, 1858). Quite different from all these is the 1871 Woodstock baseball broadside, the imaginative gift of John Mappin.

This exhibition shows that, due in great part to its Friends, the Fisher Library can continue to provide rich research resources in many fields. We should like to thank you all for your support and generosity.

Richard Landon, Director,
Thomas Fisher Rare Book Library

Copies of the catalogue to the exhibition "A Pride of Gifts" are available at a charge of \$20.00; they are free to Friends of the Fisher Library. Those who are unable to attend the anniversary celebration may request a copy from the Department of Development, Robarts Library.

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Elegant Editions: Aspects of Victorian Book Design

"Elegant Editions: Aspects of Victorian Book Design" will be on display at the Fisher Library from 16 January to 31 March 1995. The exhibition is drawn from the Ruari McLean Collection of Victorian Book Design and Colour Printing in the Robertson Davies Library at Massey College. Assembled by the noted British book designer and historian of printing, the McLean Collection documents the developments in colour printing, particularly in Britain, and the evolution of publishers' bookbindings. It formed the



basis of his pioneering works on the subject. Although individual items from the collection have been displayed both at Massey College and the Fisher Library, this is the first extensive exhibition based upon the collection since its arrival in Toronto in 1970.

The first quarter of the nineteenth century witnessed the revival of colour printing from relief blocks, usually wood, and the introduction of a new colour printing method from a flat or planographic surface, known as

chromolithography. Colour printing from relief blocks could be printed on the same kind of printing press as text type, while chromolithography required a special printing press. For either method, separate blocks or stones had to be prepared for each colour. These would then be printed successively on each sheet of paper, the printer taking care to assure the proper alignment or registration of each colour.

Above: Henry Shaw. Alphabets, Numerals and Devices of the Middle Ages (London, 1845).

William Savage's *Practical Hints on Decorative Printing* (London, 1818-1823) was the first major work on colour printing produced in Britain in the early nineteenth century. A printer of considerable reputation, Savage also had experimented with printing inks to produce a formula more suitable for printing in colours from wood blocks. He used his newly-developed inks, which were made without an oil base, in his book on colour printing. It contained eighteen samples of his coloured inks and thirty-three full-page colour illustrations, one of which was printed from as many as twenty-nine blocks. The work was published by subscription in two parts, in an edition of only 227 copies. In recognition of his achievements in colour printing, Savage was awarded a silver medal and a cash premium of £15.15s. by the Society of Arts in 1825. It was the only remuneration he received as he never practised colour printing in a commercial way.

While William Savage is credited with the revival of colour printing by relief methods, the pioneer in the production of relief colour prints for a commercial market was George Baxter. Baxter developed a process, patented in 1835, which used a "key" impression taken from an engraved plate over which he printed in oil-base inks from a succession of wood blocks, usually between ten and twenty. He was a painstaking craftsman and achieved a richness of colour and texture seldom surpassed. Baxter illustrated a series of works of popular natural history by Robert Mudie, the earliest appearing in 1834. The finest examples of his book illustrations appeared in a gift book, *The Pictorial Album, or, Cabinet of Paintings* (London, 1837), which reproduces eleven oil paintings. It was the only collection of this sort done by Baxter, who found it more profitable to sell his prints individually. He did, however, provide the illustrations, including a frontispiece portrait of Queen Victoria and the decorative title page, for Sir Nicholas Harris Nicolas's *History of the Orders of Knighthood of the*

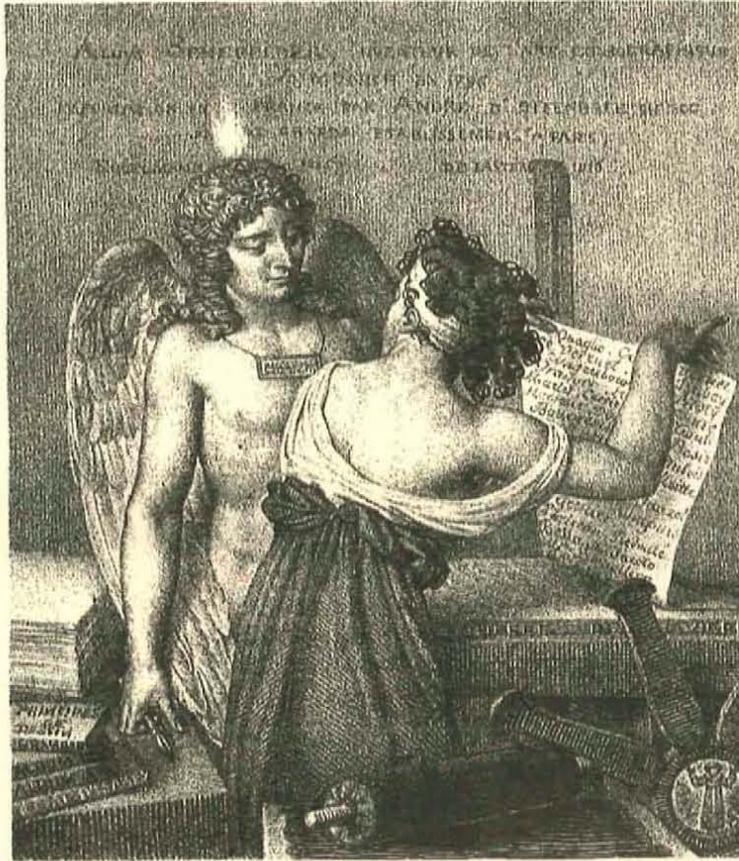


Plate from the French edition of Alois Senefelder's *Complete Course of Lithography* (1819).

British Empire (London, 1842).

The text of Nicolas's book was printed by Charles Whittingham II of the Chiswick Press who, in collaboration with the publisher William Pickering, produced some of the finest examples of Victorian printing. Many of these books were decorated with wood engraved ornaments, borders, and initials, and printed in red and black. But the impetus for colour printing on a grand scale at the Chiswick Press came when Henry Shaw, an antiquary and draughtsman, chose Whittingham as his printer and Pickering as his publisher for his books on Medieval and Elizabethan art, architecture, and costume, and the art of illumination. Shaw used every method of illustration known to him — copper engravings (which he then coloured by hand), relief wood blocks, and chromolithography — to produce his plates, while the ornamental initials and borders surrounding the text were printed in colours at the Chiswick Press. The most magnificent result of these labours was his *Dresses and Decorations of the Middle Ages* (London, 1840-43) with some initials being printed in as many as seven colours. Whittingham also produced

the most unusual example of colour printing in the nineteenth century, Oliver Byrne's edition of *The First Six Books of the Elements of Euclid* (London, 1847) in which colours (red, blue and yellow) were substituted for the letters used to designate lines and angles.

By the middle of the century, there were a number of firms producing colour book illustrations by relief methods. Some of the finest work came from the printing shop of Benjamin Fawcett in Driffield, Yorkshire. Fawcett's colour printing was distinguished by the quality of the wood engravings, his method of printing the blocks, and the brilliance of his colours, which he mixed himself using mineral colours and a non-oil base formula probably similar to Savage's. The result of Fawcett's efforts is evident in William Houghton's *British Fresh-Water Fishes* (London, 1879) and Frederick Ross's *Ruined Abbeys of Britain* (London, 1882).

One of the most successful colour printers was Edmund Evans whose name is associated with the production of children's books. Beginning with the toy books of Walter Crane, Evans printed many of the juvenile illustrations of Crane, Randolph Caldecott, and Kate Greenaway. Evans also produced some fine examples of pictorial work, based upon the drawings of Birket Foster. Other outstanding examples of Evans's colour work are James Doyle's *A Chronicle of England* (London, 1864) and William Allingham's *In Fairyland* (London, 1870), both illustrated by Richard Doyle.

At the same time that colour printing by relief methods was developing commercially, a new method of colour printing, chromolithography, was becoming established. Invented by Alois Senefelder in 1798, the lithography depended upon a chemical reaction: the aversion of oil and water. After a design is drawn directly on the stone using a greasy crayon or ink, the stone is wetted with water, then inked with a greasy ink which adheres to the areas of the stone containing the design. Lithography came into more general use in Europe after the publication of Senefelder's treatise on the subject in German in 1818, with French and English translations appearing the following year.

Senefelder did include a section on printing in colours although it was not very detailed.

One of the early practitioners of the lithographic art in England was Charles Joseph Hullmandel, a landscape painter who recognized the potential of the technique for illustrating books of topographical views. He introduced a number of innovations, including the use of tinted stones, which rendered it an ideal medium for reproducing landscape scenes. In 1824 Hullmandel published *The Art of Drawing on Stone*, a manual intended for the use of artists and draughtsmen.

The innovations made by Hullmandel provided the basis for printing colour lithographs from a succession of stones, or chromolithography. This was the medium chosen by Owen Jones, an architect and ornamental designer, to produce his works on decorative motifs. For his first major publication, *Plans, Elevations and Sections of the Albambra*, Jones actually set up his

own lithographic press. The work was issued in ten parts between 1836 and 1842, with sixty-nine of the 104 plates produced by chromolithography. Jones also used chromolithography for a series of "illuminated" gift books, many modelled on medieval designs. His greatest achievement in colour printing, however, is his *Grammar of Ornament* (London, 1856) which was printed by the firm of Day and Son. The firm also produced many of the great chromolithographic tomes issued to commemorate the Great Exhibition of 1851.

Jones collaborated with Henry Noel Humphreys, an artist and naturalist, on a number of works of colour printing. Humphreys designed and Jones printed the *Illuminated Calendar for 1845* which was patterned on the fifteenth-century Book of Hours of Anne of Brittany. Jones "executed on stone and printed in colours" the examples of illumination used to illustrate Humphreys's *Illuminated Books*

of the Middle Ages (London, 1849). Both Jones and Humphreys were interested in the covers as well as the contents of the books and produced binding designs based on historical motifs. The most elaborate of these were the "carved" wooden bindings designed by Jones and the papier mâché bindings by Humphreys made in imitation of medieval books. Jones also produced paper bindings using design motifs of other periods which were printed by chromolithography.

In addition to the books described above, the exhibition will trace developments of publishers' bookbindings in the nineteenth century, including early examples of cloth bindings, embossed leather bindings, gold-blocked leather and cloth bindings, and paper bindings.

Marie Korey, Librarian
Robertson Davies Library, Massey College



The Antiquarian Booksellers' and Auction Catalogues Collection

As the second of a series of features on lesser known collections at the Fisher Library, this article describes the collection of antiquarian booksellers' and auction catalogues, which constitutes an unique, although unfortunately little known, resource for scholars and bibliophiles.

In 1988, the Fisher Library's already extensive collection of catalogues was greatly augmented by a very large donation from the University of Western Ontario. During the last few years, considerable time and effort has gone into unpacking, sorting, and integrating this collection with our own holdings. This enormous task has now been completed, with the result that the collection in the Fisher Library is certainly the largest in Canada; other significant collections are housed at the American Antiquarian Society, the Grolier Club, and at Harvard.

Our collection now includes approximately 3000 firms, and consists of some 75,000 individual items, representing dealers from Great Britain and Europe, as well as North America, and covering the period from the early nineteenth century

to the present. We have very extensive runs of several of the most important British and American firms, including Maggs, Quaritch, Goodspeed's, American Art Association/Anderson Galleries, and Sotheby's. Significant runs of major European firms such as Joseph Baer, Gilhofer & Ranschburg, Menno Hertzberger, Karl W. Hiersemann and Hotel Drouot are also included. There is good coverage of the nineteenth century period, in particular through the well known Teisberg collection of American booksellers' catalogues, covering the period 1830-1920. Catalogues for a number of the most important Canadiana collections, such as the Gerald E. Hart sale in Boston in 1890, that of G.M. Fairchild in 1905, the Hodgins sale through the Toronto firm of D. Sutherland in 1901, and the sale of the Learmont collection at the Anderson Galleries in New York during 1917-1918 are also included. This collection also embraces the obscure, not just the well-known, and a significant proportion of items are those from dealers who issued only a handful of catalogues. The unique nature of some of this material needs emphasis. Few Canadian dealers, for example, have complete runs of even their own catalogues. The Library comprehensively collects all current catalogues, and retrospectively purchases Canadian catalogues that appear on the market.

The value of catalogues, the pleasure every collector feels on the receipt of a new list or catalogue in the mail, needs no

further comment. Their value for bibliographic research is attested to by no less an authority than G. Thomas Tanselle, who notes, in his *Guide to the Study of United States Imprints*, that 'no catalogue ... regardless of its defects, can automatically be considered worthless'; an axiom that every collector will no doubt endorse. He adds that 'The huge mass of catalogues of all kinds constitutes a vast repository of miscellaneous information ... sometimes quoting from or citing unpublished documents, frequently furnishing reproductions of title pages, and occasionally supplementing or even correcting previously published reference works'. Although Tanselle was concerned, in this instance, with printed works, the catalogues can be even more significant a resource for a study of manuscript materials, bindings, and illustrations, where bibliographic control is less comprehensive. In the case of manuscripts, for example, catalogues give details of those which either can no longer be located, or are not accessible to researchers. Often extensive quotations or even photographic reproductions, are provided. Similarly, catalogues can be invaluable in tracing the provenance of individual copies of important works. Auction catalogues, in particular, are a rich source of information, for they are frequently annotated with the names of the buyers and the prices realized.

Another indication of the research potential of catalogues is that the entire

No. 42

CATALOGUE OF RARE BOOKS

INDEX

	Page		Page		Page
American	1	Colored Titles	18	Subscriptions	37
Almanacs	1	Ar. & Illustrated Books	12	Old Newspapers	40
Printed Editions	1	Old Pamphlets	22, 44	Owners' Services	41
Bibliography	3	Sets in Fine Bindings	29	Scotia Books	44
Color Plate Books	12	Genealogy & Heraldry	31	Agenda	75



A BOMBED ENGLISH LIBRARY
A principal reason for the growing scarcity of fine English books

THE SOUTHERN LIBRARY SERVICE

CHARLES H. KNIGHT, M.P.
R. F. D., HATTIESBURG, MISS.

Catalogue of Rare Books. The Southern Library Service, Hattiesburg, Mississippi. Caption reads, "A Bombed English Library. A principal reason for the growing scarcity of fine English books".

run of Sotheby's auction catalogues has now been microfilmed. The printed guide to the microfilm collection comments on the importance of these catalogues, noting that they are 'a significant research tool for the scholar, the collector, the dealer, the art historian, and the librarian'. The fact that scholars do make use of catalogues for research, for example in imprint bibliography, is evident from a quick check of sources, such as Marie

Tremaine's *A Bibliography of Canadian Imprints, 1751-1800* (1952), where one notes that a substantial number of the titles listed were identified solely through catalogue entries, which remain the only evidence of the existence of the work.

Aside from the value of the information contained in individual catalogues, the existence of such a large and diverse collection offers great potential for study of the antiquarian book trade as a whole. These catalogues provide primary source material for such a study, supplying information on dates when booksellers were active, where they were located, the type of material they handled, their prices, which libraries were bought and sold, and so on. In an even wider context, the catalogues can provide insights into social history by offering glimpses into reading habits, for example when catalogues list the entire contents of a 'gentleman's library', or by allowing a researcher to trace prices through several centuries, as an index of what works were valued, and of interest, at different periods.

Catalogues do, of course, vary greatly in their comprehensiveness and scope. While some are merely

a random listing of whatever a particular dealer happens to have on hand, others represent years of research. In fact, catalogue entries can be the best available source of bibliographic information on a particular work; gathering together in one spot all previous research on the topic, and providing references and sources. There have always been dealers whose knowledge of books is legendary, but who have not imparted that knowledge in print,

except in the carefully prepared entries in their catalogues.

Despite their importance, however, catalogues are not used to their full potential by researchers, primarily because of problems of access. Certainly, the catalogues, as a whole, are difficult to use effectively, although individual numbers are sometimes provided with good indexes. The bulk of the collection, at present, is accessible only through a card file, which lists holdings by firm, with some limited subject access (by area of specialization and collectors' names). Some parts of the collection, however, notably the early Canadian dealers, have been fully catalogued, and records for this material are available on UTLINK. Similarly, individual catalogues with significant research potential (such as the 1992 Christie's catalogue on the 36 line Bible) are incorporated into other collections, such as the Duff Collection on the history of the book. A very interesting approach to the problem of access has recently been taken in Philadelphia, where nine institutions have launched a cooperative project to catalogue and create holdings records of auction and dealers' catalogues, which will be mounted as an on-line database in RLIN (Research Libraries Information Network). Keyword searching is available on all words in the title, making it possible for researchers, for the first time, to locate citations to individual works, and even editions of works.

Perhaps the most telling testimony to the value of catalogues is that in recent years, collections of them have, in turn, begun to appear as items for sale in dealers' catalogues. Our collection at the Fisher Library will continue to grow, and will continue to be a rich treasure trove of information for those patient enough, and resourceful enough, to make use of it.

Anne Dondertman, Librarian,
Thomas Fisher Rare Book Library



Events 1994/1995

Tuesday 8 November 1994

The Scientific Analysis of the 36 Line Bible
Dr. William Stoneman, Scheide Librarian at Princeton.

Tuesday 22 November 1994

10th Anniversary of the Friends!

Join us to celebrate the 10th anniversary of the Friends of the Thomas Fisher Rare Book Library, with an exhibition and catalogue of gifts from our Friends.

Thursday 19 January 1995

Elegant Editions: Aspects of Victorian Book Design

Reception to open a special exhibition of books from Massey College's celebrated Ruari McLean Collection.

Thursday 23 February 1995

Garden Books

Professor Douglas Chambers, Trinity College, University of Toronto, a scholar in the history of gardens.

Wednesday 15 March 1995

The Canadian Antiquarian Book Trade and Institutional Buyers

David Mason, well known Canadian Antiquarian Bookseller.



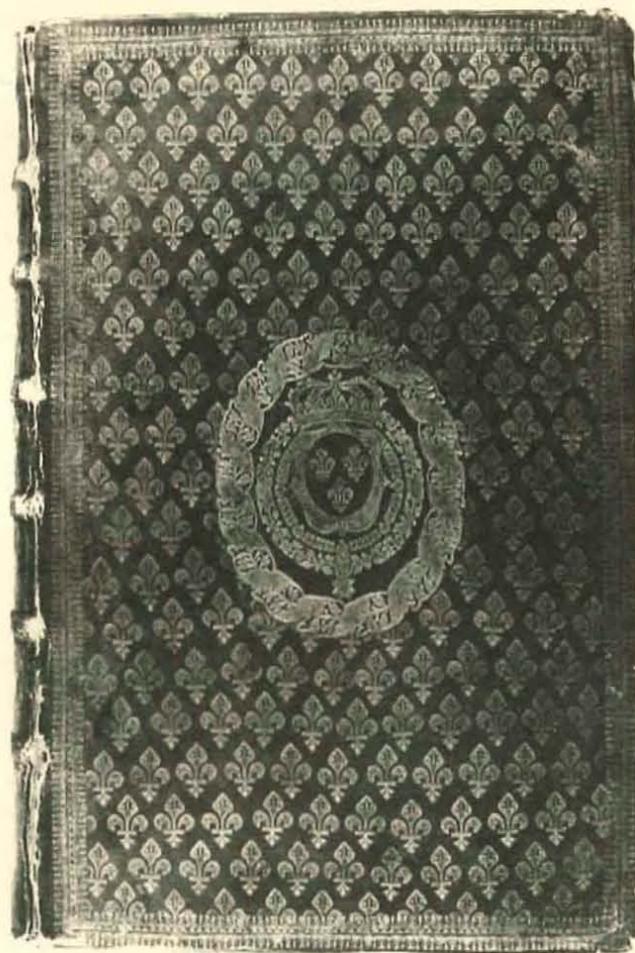
“Ownership of Books”

The recent exhibition at the Fisher Library on provenance displayed some of the more interesting examples from the library's rich store of books that have associations with historical and literary figures, or eminent collectors. The exhibition sought to demonstrate how the interest and value of an individual copy of a book may be significantly enhanced when something of its past history can be traced. The several ways in which ownership is recorded in books were highlighted, ranging from a humble signature on an end paper, to the ostentatious display of a personal coat of arms or monogram on the covers of the book.

A conspicuous part of the exhibition consisted of armorial bindings, including examples bearing the arms of monarchs and dignitaries of several European countries, particularly those of Great Britain and France. The practice of displaying ownership on the covers of books probably originated in France, where it became popular at the beginning of the sixteenth century, while in England it came into vogue during the reign of Elizabeth I (1558-1603). The Queen herself had the device of her mother, Anne Boleyn, stamped on many of her own bindings. Leading bibliophiles among her courtiers, such as Robert Dudley, Earl of Leicester, Sir William Pickering, and Cecil Lord Burghley, soon followed the monarch's lead. Throughout the seventeenth century the heraldic decoration of covers was widespread, but towards the end of the century it began to be superseded by the bookplate. Armorial bindings did, however, remain popular among the wealthy classes, particularly the nobility of eighteenth-century France.

Among the royal armorial bindings displayed were copies that may have once belonged to, or were associated with, the British monarchs James I, Charles I, Charles II, George II, George III, George IV, and Elizabeth II, while the French monarchy was represented by Louis XIV, Louis XV, and Louis-Philippe. Copies of books associated with Alexander II of Russia, Philippe V and Ferdinand VI of Spain, and Ferdinand II of the Two Sicilies

were also displayed. Two of the royal association copies had some Canadian interest. Richard Whitbourne's *A discourse and discovery of New-found-land* (London, 1620), dedicated to James I, bears the monarch's arms on the front cover. This copy subsequently belonged to Sir William Pepperell, the American commander of the colonial expeditionary force against the French garrison at Louisbourg, Cape Breton in 1745. Also shown was a copy of Claude Duplessis' *Traité sur la coutume de Paris* (Paris, 1702), sumptuously bound and decorated with the arms of Louis XIV. The volume came to Canada at the end of



Arms of Louis XIV on the binding of Claude Duplessis' *Traité sur la coutume de Paris de Paris* (1702).

the eighteenth century, and belonged to a long succession of prominent Canadian judges and lawyers.

Evidence of ownership found inside the covers of a book is frequently in the form of a bookplate. It is believed that the bookplate originated in Germany in the late fifteenth century. It was another hundred years before bookplates caught on in England, where, since the late seventeenth century, they have become

the most common display of ownership. Some of the earliest English bookplates, dating from the second half of the sixteenth century, were in fact plain printed book labels, bearing the name of the owner. In the eighteenth and nineteenth centuries bookplates became more decorative, with the engraved armorial bookplate enjoying a long popularity, while in the twentieth century the pictorial bookplate predominates. Various types of bookplates were displayed, including fifty Canadian examples.

The least pretentious mark of ownership is the manuscript inscription on the end papers, half title or title page. In its simplest form, the inscription consists of the owner's autograph, sometimes accompanied by the date and place of acquisition, and the price paid. Other marks of ownership are less explicit, and may be in the form of initials, monogram, or personal epigram (Ben Jonson, for example, inscribed his books "Tanquam explorator"). More cryptic methods of marking ownership are also encountered. Famous previous owners of books in the exhibition included Archbishop Thomas Cranmer, the playwright William Congreve, and the politician and political writer Edmund Burke.

The most interesting kind of inscription is a presentation one from the author to a famous recipient. Several examples of presentation copies were included in the exhibition, one of the more exciting being the copy of *Horologium oscillatorium* given by its author, Christiaan Huyghens, to Sir Christopher Wren. Another example was the copy of Sir Alexander Mackenzie's voyages across Canada to the Pacific coast presented by him to the Hudson's Bay Company. Presentation copies may also reveal the author of an anonymous work, or provide a precise date of publication, as in the case of the copy of the anonymously published *Daira*, which its author, La Pouplinière, gave to Jean-Jacques Rousseau. Rousseau's own manuscript notes provide information concerning the size of the press run.

From the textual viewpoint, an association copy, particularly an author's copy of one of his own works, will often contain manuscript annotations and corrections, which may add to our knowledge of the

textual or publishing history of that book. One of the books displayed was a copy of Galileo's *Il sagggiatore*, containing an illuminating note in Galileo's hand, which supplies valuable information about the editing of his text.

Investigation into provenance provides the historian of the book with valuable data for the study of the social context of the book. Much information can also be gleaned about the acquisition and dispersal of books, the important role played by the book trade in these processes, and the vital link between collectors and institutions. A good deal, too, can be learned about the economics of collecting - the

sudden and strange fluctuations governing the market in general, and the prices paid for individual copies in particular.

The examination of individual collections reveals much about the changes and development in the notions of "taste" and connoisseurship that have guided collectors in forming their libraries. At the same time it is interesting to note the enduring appeal of certain categories of books, such as incunabula and other examples of early printing, Shakespeare, illuminated manuscripts, and fine bindings, to name but a few. The changing social background of the collector at different periods can also

be discerned: the privileged courtier class of Elizabethan England; the rich aristocratic collectors of Europe during the seventeenth and eighteenth centuries; the lesser nobility and commoners of the nineteenth century; and the wealthy industrialists of the twentieth century.

*Philip Oldfield, Librarian
Thomas Fisher Rare Book Library*

Copies of the catalogue to the exhibition are available free at the Fisher Library or may be requested from the Department of Development, Robarts Library.



Exhibitions 1994/95

22 November - 22 December
Gifts from Our Friends

16 January - 31 March
Massey College Ruari McLean
Collection

17 April - 16 June
Canadian Private Presses



New Greeting Cards!

Look for the Library's new greeting
and Christmas cards.

All card designs are reproductions
from material in the
Thomas Fisher Rare Book Library.

Parking

For Friends attending evening meetings, underground parking is now available just north of the Robarts Library and on the east side of St. George Street. There is a flat rate of \$4.00 after 5:00 pm.

Editor's Note

This issue was edited by Gayle Garlock and designed by Veronica Fisher, with photographs by Philip Ower. Comments and/or suggestions should be sent to Gayle Garlock, Director, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416 978-7655).

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

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