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The Literary Manuscripts of Lorna Goodison

The Thomas Fisher Rare Book Library has recently acquired the manuscripts of Lorna Goodison, the distinguished Jamaican writer. This is a very significant collection, and, along with our already substantial holdings in the field, establishes the University of Toronto as a major centre for the study of West Indian and postcolonial literature and history, and of contemporary poetry in English.

There is, in fact, a longstanding connection between the West Indies and Canada going back to the eighteenth century, renewed over the past fifty years by the large number of citizens of West Indian heritage who have come to live in Canada, particularly in Toronto. This has been more formally acknowledged in a collaborative agreement between the University of Toronto and the University of the West Indies, signed in 1993, which provides for a wide range of activities bringing together scholars from the two universities. The Louise Bennett Graduate Exchange fellowship in Literature and Drama, established by the West Indian community in Toronto in honour of the renowned Jamaican storyteller and folklorist "Miss Lou", represents a tangible expression of this collaboration. Without such initiatives, and the interest they have generated, we would not have acquired this collection.

There are other literary links, also going back to earlier days. In 1952, the Guyanese poet A.J. Seymour—editor of one of the most important publications of the day, the journal *Kyk-Over-Al* (named after a fort at the confluence of two rivers in Georgetown)—argued for a new kind of independence for the West Indies, an *imaginative* independence. To make his point, he quoted from the introduction to a new anthology of Canadian literature, edited by the poet and critic A.J.M. Smith. It was one of the first collections in the Commonwealth to break free from models



Lorna Goodison at 1963 Interlit Conference, Erlangen. Photo by Bernd Böbner.

of imperial achievement, rejecting what Smith called "the colonial attitude of mind, a spirit that gratefully accepts a place of subordination, that looks elsewhere for its standards of excellence... setting the great good place not in its future but somewhere outside its own borders, somewhere beyond its possibilities". Seymour called for West Indians to join with Canadians in freeing themselves from those colonial habits.

This was the period when it was still possible to say, as did the West Indian Nobel Laureate, Derek Walcott, that there is no West Indian literature. Some were saying the same thing about Canadian literature. All this was about to change; and as it did, Canadians and West Indians felt a common sense of cultural and artistic liberation, and nourished literary traditions that are now at the forefront of contemporary writing in English.

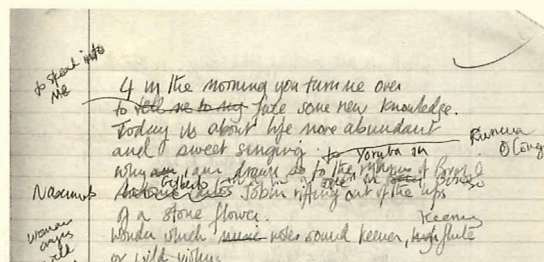
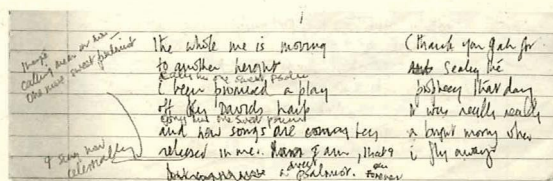
Born in Jamaica in 1947, Lorna Goodison is one of those who made this happen. She is also one of the most distinguished poets of our time. Her work

appears in the *Norton Anthology of World Masterpieces*, among the works of about a dozen living writers including Gabriel Garcia Marquez and Derek Walcott, Wole Soyinka and Nadine Gordimer, Alice Munro and Anita Desai; and she is represented in major international anthologies of contemporary poetry such as the *HarperCollins World Reader* and the *Vintage Book of Contemporary World Poetry*. She has published widely in literary journals and magazines such as *Saturday Night* and *MS Magazine*; and her paintings—for she began her artistic career as a painter—have been exhibited throughout the Americas and in Europe. Her work has been translated into several languages, and she has performed at festivals around the world. But she has also read in schools, hospitals, prisons, community centres... to children, workers, people whose lives are not often shaped by poetry.

Her books of poetry include *Tamarind Season* (Kingston: Institute of Jamaica, 1980), *I Am Becoming My Mother* (London: New Beacon Press, 1986), *Heartease* (London: New Beacon Press, 1988); *Selected Poems* (Ann Arbor: University of Michigan Press, 1992); and *To Us, All Flowers Are Roses* (Chicago: University of Illinois Press, 1995). She has a new book of poems, *Turn Thanks*, forthcoming from the University of Illinois Press early in 1999. And she has also published a very popular collection of short stories, *Baby Mother and the King of Swords* (Longman, 1990).

Lorna Goodison is no stranger to Toronto, having read here a number of times, most recently at the Harbourfront International Authors Festival, and she was a Commonwealth Fellow with the Women's Studies Programme at the University of Toronto in 1990-91. The collection acquired by the Fisher Library includes all of her papers, along with an important

Right: Poems in progress from Lorna's notebook, n.d., 1992.
Far right: Song for my son, from Lorna's journal, 1982.



archive of pamphlets and posters from the period. There are over twenty notebooks and journals, several of them with pen and ink drawings, together with a very large number of separate holograph and typescript sheets. There are many versions of individual poems and stories, and a great deal of unpublished material, much of it remarkably fine. For scholars of both contemporary poetry and post-colonial literature, this is an exceptionally important collection.

Lorna Goodison began writing in the 1960s, at a time when Jamaica became independent. She was deeply influenced by the popular and political culture of this period, and her notebooks are rich with reference to the words and events that have shaped not only her own writing but the region itself. She grew up with the founders of Jamaican music, from rock steady to reggae; and her poetry, like the music of Bob Marley, catches the powerful imaginings of Rastafari. But like many of her contemporaries, she is also steeped in the canonical traditions of English literature, and her manuscripts provide evidence of her extensive reading in British and European writers from Wordsworth to Yeats, and from Anna Akhmatova to the great Sufi poet, Jalaludin Rumi. She seems to know much of this tradition by heart, as she does the Bible; but her writing reflects both her old world heritages, African and European, as well as her home in the Americas.

Most of all, it emerges from the experience of what it is fashionable to call hybridity. But she gives it a human face; and a walk. "Great grandmother was a guinea woman," begins one of her best known early poems,

**wide eyes turning
the corners of her face
could see behind her,
her cheeks dusted with
a fine rash of jet-bead warts
that itched when the rain set up.**

**Great grandmother's waistline
the span of a headman's hand,
slender and tall like a cane stalk
with a guinea woman's antelope**

**quick walk
and when she paused,
her gaze would look to sea
her profile fine like some ob-
verse impression
on a guinea coin from royal
memory.**

Lorna Goodison writes of ordinary experiences, especially the ordinary experiences of women, and makes them extraordinary. At the beginning of the *History of the University of the West Indies*, written by Philip Sherlock (historian, poet and its second Vice-Chancellor) and Rex Nettleford (founder of the National Dance Theatre Company of Jamaica and its current Vice-Chancellor), there is a litany of the elements of West Indian life that could well be a catalogue of what is to be found in Lorna Goodison's manuscripts. And there is also a tribute to the poet herself.

The chief characters in our story appear only incidentally. They are the West Indian folk... Captured, sold, stripped of all the ties of affection and blood relationship, of the rights of personality and all the possessions that human beings hold dear, torn from their language groups, religious shrines, holy places, cut off from a past rich in tradition, separated from the guardianship of their ancestors and doomed to perpetual servitude in distant lands, subject to the whims of "owners" and "masters" who purchased them and gave them the legal standing of pieces of property, they endured... But their spirit remained unbroken... They created a score of creole languages, fashioned new religions out of fragments of memory blended

with Catholic rites, established new forms of family and social relationships, and preserved a passion for freedom and justice. Among them were some who found out musical tunes, recited verses, crystallised a life-time of reflection into vivid folk-sayings, expressed their creativity in dance and sculpture and prepared the seed bed from which, in our time, has come the rich flowering of an indigenous culture.

Among the shapers of West Indian history the women stand tall... The women, like the men, were units of labour; in addition, they suffered as women, the terrible burden of sexual exploitation; they were at the centre of the slave community because they were essential for its preservation. Freedom did not put an end to the sexual or economic exploitation of women. Against this background the women, and the mothers especially, stand out for their courage and resilience in meeting the challenge of deprivation and change. Any West Indian knows of peasant women like the bone-thin elderly woman in the Duncans market in Trelawny, who, week after week, year after year, out of her meagre earnings sent her son Amos Foster to Scotland as a medical student and kept him there until he qualified and returned home; or like Lorna Goodison's mother [and here the authors quote from one of her most famous poems, "For My Mother (May I Inherit Half her Strength)"]

**who sat at the first thing I
learned to read: "Singer" and she
breast-fed my brother while she**

sewed; and she taught us to read while she sewed and she sat in judgment over all our disputes as she sewed.

She could work miracles, she would make a garment from a square of cloth in a span that defied time. Or feed twenty people on a stew made from fallen-from-the-head cabbage leaves and cho-cho and a palmful of meat...

"We too have known mothers like Lorna's," continue Sherlock and Nettleford, "who met even the challenge of her husband's death with

that walk, straight-backed, that she gave to us and buried him dry-eyed.

Then days later, realizing that she did not have to be brave "just this once", she cried.

For her hands, grown coarse with raising nine children for her body for twenty years permanently fat for the time she pawned her machine for my sister's Senior Cambridge fees and for the pain she bore with the eyes of a queen and she cried also because she loved him.

This collection of manuscripts covers an exceptional period in West Indian cultural and political history, and it is filled with details of the life and thoughts and feelings of one of its most intelligent and imaginative witnesses. Lorna Goodison is still based in Jamaica, but for the past few years she has taught at the University of Michigan. She has kindly agreed to come to Toronto to help us celebrate this acquisition.

*J. Edward Chamberlin
English and Comparative Literature*



In Retrospect: Designer Bookbindings by Michael Wilcox



From October 20th to December 22nd this year the Thomas Fisher Rare Book Library has the privilege of presenting an exhibition of the designer bookbindings of Michael Wilcox. It is an especially appropriate occasion for a number of reasons. Michael Wilcox is a Canadian working in a field which extends around the world and in which he is ranked among the top practitioners of this exacting art and craft. Our collections hold examples of historically important bookbindings from many countries, ranging over more than five hundred years and it is a pleasure to be able to explore more recent styles. We also have a long and fruitful association with Michael, dating from the time in the early 1970s when he worked on our Hannah Collection in the History of Medicine, performing necessary repairs and rebinding many volumes. This event will enable many people to look at and appreciate works that are seldom seen on public view.

This is a co-operative exhibition, drawing on the collections of seventeen institutions and individuals in Canada and the United States, and demonstrates the extensive appeal these objects have for connoisseurs all over this continent.

Michael Wilcox practises his art and craft in the tiny studio behind his home near Woodview, Ontario, which he established in 1970. The earliest binding in the show (apart from his student project), is dated 1972, and the twenty-one bindings shown display the changes and developments of his style right up to 1998, with a binding just completed. These twenty-two bindings are, of course, only a

selection of his work, and many more are to be found in both private and public hands around North America. Each binding was chosen by Michael to represent a technique or accomplishment which he feels has special interest or significance. The bindings are accompanied by preliminary drawings and sketches and by the tools he created for many of them.

A catalogue which illustrates all the bindings, except the last, with Michael's description of each, accompanies the exhibition. It also contains a "Memoir" by Michael recounting his schooling and apprenticeship in England, his time at the Royal Ontario Museum, and his career as a designer bookbinder. Preceding the "Memoir" is my essay on the history of designer bookbinding.

Many people have worked on this exhibition and they are acknowledged in the catalogue. A special thanks is due to our lenders, without whom all this would not have been possible.

The following have graciously lent books for this exhibition:

Travis Beck • The Bridwell Library, Southern Methodist University • Andrea M. Bronfman • Countess Aline Dobrzensky de Dobrzenicz • Arnold B. Gardner • The Grolier Club • Bruce W. Hubbard • Richard Landon • Lilly Library, Indiana University • David Mason • National Library of Canada • Jeremy M. Norman • Eric Robertson • Justin G. Schiller • Shelagh & Franklyn Smith • The Thomas Fisher Rare Book Library • Michael Wilcox

*Richard Landon, Director
Thomas Fisher Rare Book Library*

*Above: Detail from The Song of Songs.
Below: Impressions of tools created by
Michael Wilcox.*



Thomas Willis's *De Anima Brutorum* (1672)

A notable addition to the Fisher Library's medical collections is a fine copy of the first edition of Thomas Willis' *De Anima Brutorum*, published at Oxford in 1672.

Thomas Willis (1621-1675) was one of the foremost medical figures of the seventeenth century. The greater part of his life was spent at Oxford, where he studied and practised medicine, before moving to London in 1667. His years at Oxford coincided with the golden age of scientific enlightenment in England. At the University he was associated with a group of brilliant "virtuosi" that included Christopher Wren, Richard Lower, John Locke, Thomas Millington, Richard Hooke, and Robert Boyle, who collectively were at the forefront of the movement that led to the foundation of the Royal Society in 1660.

With the assistance of Wren, Millington and Lower, Willis undertook a systematic description of the anatomy of the brain and nervous system. Conversant with William Harvey's discoveries on the circulation of the blood, Willis applied the new doctrine to circulation in the brain. The result of this research was *Cerebri Anatome*, published at Oxford in 1665. In this work Willis provides an accurate and thorough description of the vascular interconnections at the base of the brain, known since to every student of anatomy as "the circle of Willis", beautifully illustrated in the book by Wren's engraving. Although Willis was not the first to describe the circle, he was the first to illustrate it clearly and the first to provide a comprehensive description of its physiological significance. In the same work Willis also described and reclassified the cranial nerves, including the spinal accessory nerve, which he discovered. *Cerebri Anatome* established Willis's reputation as an anatomist, and earned him the accolade of "founder of neurology", a word he coined to describe "the doctrine or teaching of the nerves". The pioneering work performed by Willis in *Cerebri Anatome* was continued in his *Pathologiae Cerebri*, which examined the pathology of the brain.

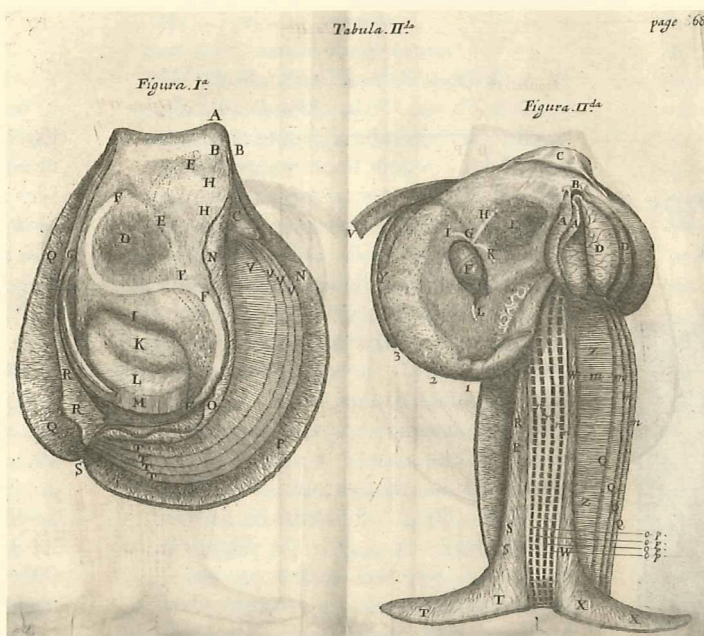
De Anima Brutorum, regarded by Willis as his finest work, was concerned with the mental processes of the brain and their derangement. It is a significant book in several respects, both textually and bibliographically. The first part of the work consists of a comparison between the nervous systems of animals and humans. Willis postulates that the bodily functions, of both humans and animals, are governed by a "corporeal soul", consisting of two parts: a "vital soul" which is a "flame" in the blood, nourished by sulphurous matter

The second part of *De Anima Brutorum* is notable for its clinical accounts of a number of psychological and physiological disorders, including apoplexy, paralysis, delirium, melancholia and vertigo. In a section on palsy, Willis provides the first clinical description of the condition later known as "myasthenia gravis". Willis's contributions to this branch of medicine have earned *De Anima Brutorum* a significant place in the history of psychiatry.

De Anima Brutorum was among the very first books to be issued by the newly reformed Oxford University Press in its inaugural year. Reform of the press was largely the responsibility of Willis's brother-in-law, Dr. John Fell (1625-1686), Dean of Christ Church, and subsequent Bishop of Oxford, begun during his tenure as Vice-Chancellor of the University (1666-1669). In reforming the University's press, Fell sought to create an enterprise that was both learned and profitable, fulfilling the vision of his predecessor, William Laud. To this end, in November 1671 Fell formed a four-man partnership to supervise printing at the University. At the same time, he established premises for the press on the lower floors of the Sheldonian Theatre, which had formally opened in 1669, and furnished it with the best available types, specially

imported from Holland. These were the first of the celebrated "Fell" types, which were henceforth to impart to Oxford publications such typographical distinction.

In a prospectus dated January 1672, *De Anima Brutorum* is one of eight titles mentioned as being in press. By April 1672 the work was published, a handsome quarto of some 600 pages. There were, in fact, two issues of the Oxford edition, one on large paper and with a variant setting of the dedication. Later the same year, the sheets of the ordinary issue were supplied with a cancel title page, bearing a London imprint. Also in 1672, a cheaper octavo edition of *De Anima Brutorum* was



Above: Engraving illustrating the anatomy of the oyster.

from food, and nitrous particles from the air; and a "sensitive soul", which is the animal spirit diffused through the brain and nervous system. While this corporeal soul is common to all animals, in humans it is under the control of a rational soul, which distinguishes humankind from the rest of the animal kingdom. Willis demonstrates how earthworms breathe, and how fish and oysters ingest nitrous particles from the water through their gills. The first part of *De Anima Brutorum* also incorporates additions to the descriptions of the brain and nervous system made in *Cerebri Anatome*, most importantly, that of the internal capsule of the brain, which Willis was the first to describe.

published in London. This edition is manifest in three distinct issues, distinguishable by their imprint. In 1674 a duodecimo edition was published in Amsterdam, while the text was included in the various editions of Willis's collected works published in the ensuing decades. An English translation, undertaken by Samuel Pordage, appeared in 1683 entitled, *The Soul of Brutes*.

The work is adorned with eight engraved plates, widely admired in their day. There are splendid illustrations of the anatomy of the earthworm, crayfish, and the oyster, engraved in copper by David Loggan. Other plates depict the silkworm, a sheep's brain and the human brain. The illustration of the oyster is believed to be the first depiction of an oyster in a book, and was frequently reproduced.

Willis dedicated *De Anima Brutorum* to Gilbert Sheldon, Archbishop of Canterbury (1598-1677) — an apposite choice for several reasons. Willis's appointment in 1660 to the prestigious Sedleian Professorship at Oxford was due in no small part to Sheldon's patronage — a fact gratefully acknowledged by Willis in the dedication. Furthermore, the Archbishop, a sufferer of apoplexy, was attended by Willis, who discusses his illustrious patient's affliction in the second part of *De Anima Brutorum*. Oxford University, too, had good reason to be indebted to Sheldon, who had financed the construction of the Theatre which bears his name, and where the refurbished University Press was housed until 1713.

The first edition of *De Anima Brutorum* is a relatively rare book. The copy acquired by the Fisher Library is of the ordinary issue, and is a welcome addition to the Library's growing holdings of the works of Thomas Willis.

Philip Oldfield
Thomas Fisher Rare Book Library



'Art on the Wing': a Tale of Two Collectors, Four Libraries

For the bird-lover, whether in the field or in the armchair, illustrated bird books have always been essential to the mind and the soul. Accurate and detailed images are needed when in the field, but the more beautiful and aesthetic works are needed also, simply for the enjoyment of birds. Collectors of the great illustrated books of the past centuries have been deeply interested in ornithological illustrations. Since it has been estimated that, from the sixteenth to the mid-twentieth century, there have been about six hundred artists in the world involved in the field of bird illustration, the great problem for the curator of this exhibition was where to start and how to narrow the focus. Although one often starts from home base, and from the birds with which many of us are familiar, it was important also for this exhibition to show how bird illustration started and what graphic techniques were used, and to give some emphasis to the great period of illustrated bird books from about 1830 to the end of the nineteenth century. So the exhibition became centred on British, American and Canadian illustrated bird books from the eighteenth to the twentieth centuries, but with a natural emphasis on birds of the Americas, and specifically North America, to create some continuity in viewing changing artistic styles.

Below left: Frontispiece from George Edwards' A Natural History of Birds (1743-7) vol. I.

Below right: The Song Sparrow from Ernest Thompson Seton's Bird Portraits (1901).

In finding books for the exhibition I discovered that the Fisher Library has benefited considerably from the book collections of two great bibliophiles in the area of ornithology, both connected with the Royal Ontario Museum (ROM). They were James Henry Fleming (1872-1940) and James L. Baillie (1904-1970). J.H. Fleming was a distinguished amateur ornithologist who was at the centre of ornithological work in Toronto for many years. He corresponded with major scientists all over the world and represented Canada at several international ornithological congresses. He amassed an immense collection of over 32,000 bird specimens and a library of 2214 books and 10,000 periodical volumes and pamphlets, all of which he housed in a specially built addition to his home at 267 Rusholme Road in Toronto. On his death in 1940, most of his specimens and his books went to the ROM and formed the nucleus of its great ornithology collection. Since Fleming had an interest in bird species from all over the world, his book collection reflected this and included many rare European and British works from the eighteenth, nineteenth and early twentieth centuries. Over the years a certain number of the rare books were transferred to the University of Toronto's Rare Book Library for safekeeping and these became the property of the Thomas Fisher Rare Book Library under the separation agreement between the University and the ROM in 1968. Thus the Fisher Library acquired the first two volumes of George Edwards's *A Natural History of Uncommon Birds* (1743-51), an important early work

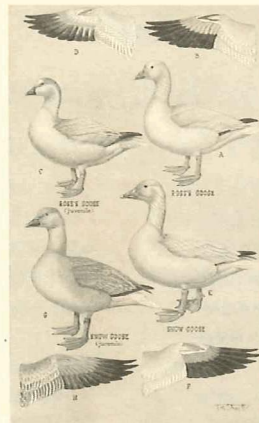
with descriptions of many American birds, and an unusual allegorical frontispiece representing Edwards at work drawing his birds, and Alexander Wilson's *American Ornithology* (1808-14) in eight volumes, the first work on American birds published in North America. Fleming was a true bibliophile and both books, like others in



his collection, have interesting bibliographical comments and prices on their endpapers. The Fisher Library also acquired Mark Catesby's great work *The Natural History of Carolina, Florida and the Bahama Islands*, published in two folio volumes in 1731-43, the most important eighteenth century ornithological work relating to America. This copy was owned by Charles Fothergill and acquired by the ROM from his descendants in 1938. Several of the other items in Fleming's collection at the ROM will also be featured in the exhibition. Fleming had a rich collection of early British ornithological

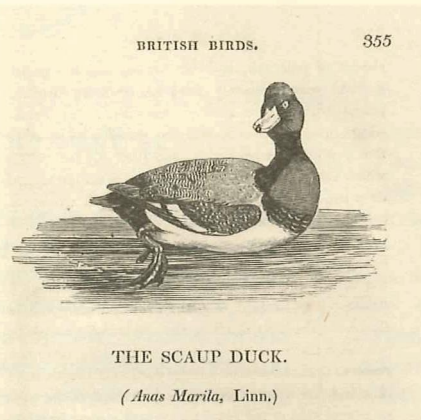
periodicals such as *The Ibis* (1859-), and a unique collection of British and European offprints entitled *Miscellanea Ornithologica* in 163 volumes. Both of these works have hand-coloured and later chromolithographed illustrations of birds by some of the leading artists of the day such as Joseph Wolf and John Gerrard Keulemans. From the later period, volume 1 of Fleming's copy of *Audubon's Ornithological Biography* (1831), which includes the prospectus for his elephant folio of *Birds of America*, will be displayed, as well as Thomas Nuttall's *A Manual of the Ornithology of the United States and Canada* (1832-34), illustrated with wood engravings, which was the first inexpensive work on birds for the American public.

The Fisher Library, on the other hand, has some great rarities acquired from other sources. One of the most outstanding is John Gould's *Monograph of the Trochilidae or Hummingbirds* (1849-61) in five imperial folio volumes. The three hundred and sixty lithographed and hand-coloured plates are exquisite renditions of these tiny but flamboyant American birds. Because many of them have iridescent colours, Gould had to develop a new method to illustrate them, and his colourist, William Matthew Hart, used gold leaf over-painted with transparent oils and varnish to achieve this effect. Gould was the dominant entrepreneur in the major period of hand-coloured lithographed bird books and published many other monographs at mid-century. Another superb example is his *Monograph of the Ramphastidae or Family of Toucans* (1833-34) with several splendid plates by Edward Lear. The Fisher Library also has important works from the early period of wood engraving, including a first edition of Thomas Bewick's *History of British Birds*



Above left: A plate by Terry Shortt from Francis H. Kortright's *The Ducks, Geese and Swans of North America* (1942).

Above right: An illustration from Thomas Bewick's *A History of British Birds* 7th ed. (1832) vol. 2.



(1797-1804), which introduced a new technique for bird illustration that had a major impact on later publishing trends in the field. The Victorian Natural History Collection provides several other examples of wood-engraved illustrated books as well as Philip Gosse's *Illustrations of the Birds of Jamaica* (1849), with his exquisite hand coloured lithographs. To round out the early period, which is arranged by printing technique — engraving, lithography and wood engraving — a few significant books will be borrowed from the Ruari McLean Collection in Massey College Library, both to illustrate the first chromolithography used for a bird book in 1853 and to provide examples of magnificent colour printing methods from wood blocks by Benjamin Fawcett as found in H.G. and H.B. Adams's *The Smaller British Birds* (1874).

The Fisher Library was also fortunate recently to acquire a set of Audubon's royal octavo edition of *The Birds of America* (1840-44) in seven volumes (described in detail by Margery Pearson in *Halcyon* no. 16, November 1995), which will be a highlight of the exhibition. Two of our new note cards this year are copies of the Eastern Bluebird and Snowy Owl from this set. Not only is Audubon's smaller work an interesting set of illustrations in its own right but the size is definitely more manageable for an exhibition in the Fisher Library! It is unfortunate that the University Library's copy of Audubon's great double-elephant folio was lost in the fire of 1890, but those interested in the latter will have a chance to see the Toronto Reference Library's copy on display at the ROM in the fall of 1998 as part of a travelling exhibition: 'Audubon's Wilderness Palette: The Birds of Canada'. David Lank, perhaps

Canada's foremost authority on wildlife art and books, and a Friend of the Fisher Library, is the curator for this exhibition and author of the excellent catalogue.

In the later period of American and Canadian bird books, most material is from the James Little Baillie Collection in the Fisher Library — a very rich resource indeed. Jim Baillie (1904-1970) was born in Toronto, became interested in bird-watching as a boy, and by the early 1920s was appointed registrar in the Ornithology Department of the ROM, later becoming Assistant Curator of Ornithology. He wrote numerous scientific papers, but is perhaps

best known for his work in popularizing ornithology through his newspaper column in the *Toronto Telegram* and by many lectures. Baillie also encouraged local bird artists and facilitated loans of bird skins from the Museum's collection. On Baillie, I can do no better than to quote from Rachel Grover's catalogue for her 1981 exhibition, *Some Canadian Ornithologists*:

"Jim Baillie left a legacy about which few people know — the James L. Baillie Collection of books and manuscripts in the Thomas Fisher Rare Book Library. In a tribute written after Baillie's death, Dr. C.D.H. Clarke refers to his having a 'rare sense of the museum collection as a huge collection of documents that would never cease yielding new information'. This scholarly approach led Baillie to preserve and organize his own records and research material for possible use by others in the future ... One of the most amazing accumulations in Baillie's research papers is a vast biographical dictionary of naturalists, almost eight linear feet of shelf space, consisting of files on naturalists from all over the world ... Baillie's correspondence files, twelve feet in extent, maintained in the same kind of order, in many ways complement this dictionary of biography ... In addition to maintaining all these files Baillie had a number of special projects which he hoped to complete 'some day'. One such was his projected biography of Charles Fothergill, Ontario's first great naturalist. He kept coming across traces of this elusive figure, and, finally... he made it part of his life's work to track down Fothergill's descendants and to locate as many of his

manuscripts as possible. As a result of his perseverance nearly all of these manuscripts are now in the Thomas Fisher Rare Book Library... The Baillie book collection which has been deposited in the Fisher Rare Book Library contains over nine hundred volumes. It is clearly an ornithologist's working library with the well thumbed copies of the standard works one might expect ... [and] many rare and valuable books ... The works of all Canada's early ornithologists are represented, often in all their various editions. Only a dedicated collector could have assembled such a collection and even a wealthy bibliophile would have difficulty in putting together a similar library today. Baillie also created a large and impressive American ornithological collection ... [and] periodical collection which ranges from long established and well known journals, like the Auk and Wilson's Bulletin, to mimeographed news-sheets currently issued by Ontario's field naturalists' groups."

Significant books in the American and Canadian cases from the Baillie Collection will include Henry George Vennor's *Our Birds of Prey* (1876) with its interesting photographic prints by William Notman, Walter Raine's *Bird-Nesting in North-West Canada* (1892) with chromolithographed plates by Hunter, Rose and Company of Toronto, and an original water-colour sketch of a red-breasted nuthatch by Charles Fothergill from the Fothergill Papers. Baillie's collection also provided the first edition of Roger Tory Peterson's famous *Field Guide to the Birds* (1934), which has set the standard for illustrated field guides for the rest of this century, Edward H. Forbush's *Birds of Massachusetts* (1925-29), which has many illustrations by both Louis Agassiz Fuertes, and the Canadian, Allan Brooks, two of North America's best bird illustrators, and Francis H. Kortright's *The Ducks, Geese and Swans of North America* (1942) with excellent colour plates by Terry Shortt.

Art on the Wing: British, American and Canadian Illustrated Bird Books from the Eighteenth to the Twentieth Century, on exhibition from January 25 to April 9, 1998, promises to be a delight to bird-watchers and bibliophiles alike, and is a tribute to several great collectors and libraries in the Toronto area.

Joan Winearls, Guest Curator
Thomas Fisher Rare Book Library



In Memoriam: Margery Lane Pearson

Staff in the Thomas Fisher Rare Book Library were deeply saddened by the death of Margery Pearson on May 12th, 1998, after a courageous seven month struggle with pancreatic cancer. The sadness was shared by staff throughout the library system and by many in the University community who had the opportunity to know and work with Margery.

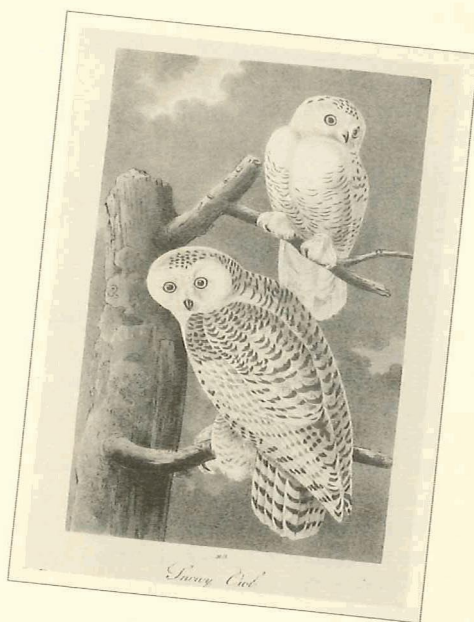
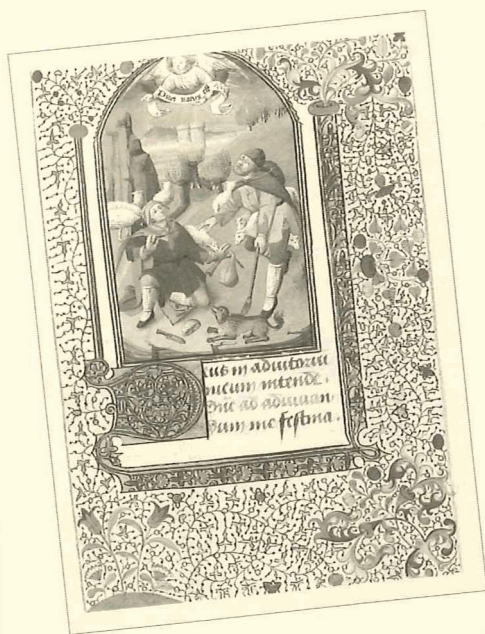
Margery's career in the University of Toronto Library began in 1966 when she joined the Serials Department after completing a degree in Library Science from the University of Toronto's School of Library Science. She had graduated in 1964 from Huron College at the University of Western Ontario with an honours English degree and a gold medal for academic achievement, and had spent a brief period working as an editorial assistant at the University of Toronto Press before deciding on a library career. In 1971 she transferred from the Serials Department to what was then the Rare Books and Special Collections Department, temporarily housed off campus on Charles St. As this department evolved and expanded into the present Fisher Library, Margery played an important and ever increasing role, eventually becoming involved in every aspect of the Library's functions, both scholarly and administrative. And she still catalogued all the serials.

Margery continued to enjoy academic challenges throughout her career, obtaining a Master's degree in Library Science in 1973 after several years of part time study, and later taking a number of courses at the Toronto School of Theology. She created several exhibitions for the Fisher Library, including one on William Morris, and collaborated on many others. She took an enthusiastic interest in a wide variety of the Library's collections. Friends of the Fisher Library may remember her articles in *Halcyon* on topics as diverse as the Robert Kenny Collection of radical and socialist works and the royal octavo edition of Audubon's *Birds of America*. One of her more recent projects was arranging for the transfer of a huge collection of Lewis Carroll donated to the Fisher Library in 1997. It was a collection which greatly appealed to her and which she had hoped to begin cataloguing last winter.

Margery also enthusiastically embraced the new world of electronic information, taking many courses on computer applications and developing an expertise which was the envy of her colleagues. She worked on many library-wide committees and helped implement the DRA system for on-line cataloguing. Endlessly patient in answering the questions and solving the problems of the less computer literate of her co-workers, she became the computer resource person and general trouble shooter for the Fisher Library. One of her last achievements was overseeing the implementation of a local network for the Fisher Library in the fall of 1997.

An indefatigable commuter, journeying in from the farthest reaches of Mississauga each day, and a dauntingly early riser, Margery was always the first to arrive at the Library. By 9 am she would have already accomplished what seemed to her tardier colleagues like a full day's work. Her energy and enthusiasm enlivened her co-workers and her quick wit and wonderful storytelling skill made coffee breaks unforgettable. Her achievements seem impossible to summarize, yet those who were fortunate enough to know and work with Margery will remember most of all her kindness, her ready sympathy, and her caring and compassionate spirit.

To honour Margery and commemorate her contributions to the Fisher Library, it has been decided to give her name to the Library's collection of works by William Morris. Margery was especially interested in Morris and took pleasure in cataloguing all newly acquired Morris material. A fund to build the collection has been established and will enable the Library to acquire additional Morris items. It is hoped that the Margery Pearson Collection of William Morris will become an outstanding collection and a suitable memorial for a remarkable librarian and a beloved colleague.



New Greeting Cards!

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

Cards and exhibition catalogues can be purchased at the Sales/Souvenirs Desk on the second floor of the Robarts Library. Cards are sold at most fall meetings of the Friends of the Fisher Library.

Left: Annunciation to the Shepherds. From an illuminated fifteenth century Book of Hours, made for "Seur Jacqueline de Viefuille, religieuse de l'hostel Dieu de Paris".

Right: Snowy Owl. From J.J. Audubon Birds of America, vol. I. New York, J.J. Audubon, 1841.

Editor's Note

This issue was edited by Gayle Garlock and Anne Jocz, and designed by Maureen Morin. Comments and/or suggestions should be sent to Gayle Garlock, Director, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416) 978-7655.

The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in November and June. *Halcyon* includes short articles on recent noteworthy gifts and acquisitions of the Fisher Rare Book Library, recent exhibitions in the Fisher Library, activities of the Friends and other short articles of interest to the Friends.

Members of the editorial board of *Halcyon* are Gayle Garlock, Editor, Anne Jocz from the Fisher Library, and Maureen Morin from the Information Commons.

Erratum

Our apologies to the following members whom we failed to list in the 1998 membership list: E. Ballard, A.M. Hutchison, L. Levenstein, K. Lochnan, P. Lockwood, M. Lund, G. MacCready, E. Matthews, J. Peppal, R. Stacey, T. Schwietzer, W. Stoneman, A. Taylor, Michael R. Thompson, H. Underwood.

The

H·A·L·C·Y·O·N

University of Toronto Library
Toronto, Ontario M5S 1A5

Mark your calendar for upcoming events . . .

Exhibitions 1998 ~ 1999

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

19 October ~ 23 December

In Retrospect: The Art and Craft of Michael Wilcox
Exhibition opening Tuesday 20 October

25 January ~ 9 April

Art on the Wing: British, American and Canadian Illustrated Bird Books from the 18th to the 20th Centuries
Exhibition opening Thursday 28 January

Planned Events 1998 ~ 1999

All lectures begin at 8:00 p.m.

Thursday 11 February

"Three Centuries of Bird Illustrations."
Joan Winearls, bird book collector, avid birder and former librarian will discuss the changing techniques and trends in bird illustration.

Wednesday 10 March

The Gryphon Lecture on the History of the Book

"Rare Books and Mysterious Prices."
William Reese, leading Americana rare book dealer, will address how a dealer prices rare books.



In Memoriam: Mark Seltzer

Mark Seltzer, a long-time Friend of the Thomas Fisher Rare Book Library, died on 17th July, together with his wife Marilyn Chan, while they were kayaking in Pond Inlet. Mark first came to the Fisher Library with his parents, John and Dorene Seltzer, around the time that John was donating his David Garnett collection in 1985. John also collected books of epitaphs and the literature of travel, and these books were inherited by Mark after John's death in 1994. Mark then established an antiquarian book business specializing in travel books and run largely through the Internet, and we looked forward to a long and close relationship with him. At a Memorial Service at Hart House on 5th August, attended by many people, several speakers emphasized Mark and Marilyn's love of travel and adventure, and the richness of their lives together. Mark left his collections of epitaphs and travel books to the Fisher Library and they will serve as a memorial to him and to his love of books. We will miss him very much.