The
H·A·L·C·Y·O·N
THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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Colonial Harmonist: A Manuscript Tunebook in the Faculty of Music Library

The early years of the nineteenth century in what is now Canada saw the first productions of tunebooks, printed compilations of (mainly) sacred part-songs for use in singing schools and in (mainly Protestant) church services. The tunebook collection of the Faculty of Music Library has recently received a unique addition, a manuscript copy of a proposed second edition of Mark Burnham's *Colonial Harmonist* dated 1836 (the first edition appeared in 1832).


COLONIAL HARMONIST.

MOST APPROVED TUNES, ANTHEMS, AND CHANTS.

DESIGNED FOR ALL DENOMINATIONS OF CHRISTIANS.

SELECTED AND ARRANGED BY MARK BURNHAM.

Second Revised Edition, With Additions and Improvements

PORT HOPE, C. W.

PUBLISHED BY THE COMPILER.

1836

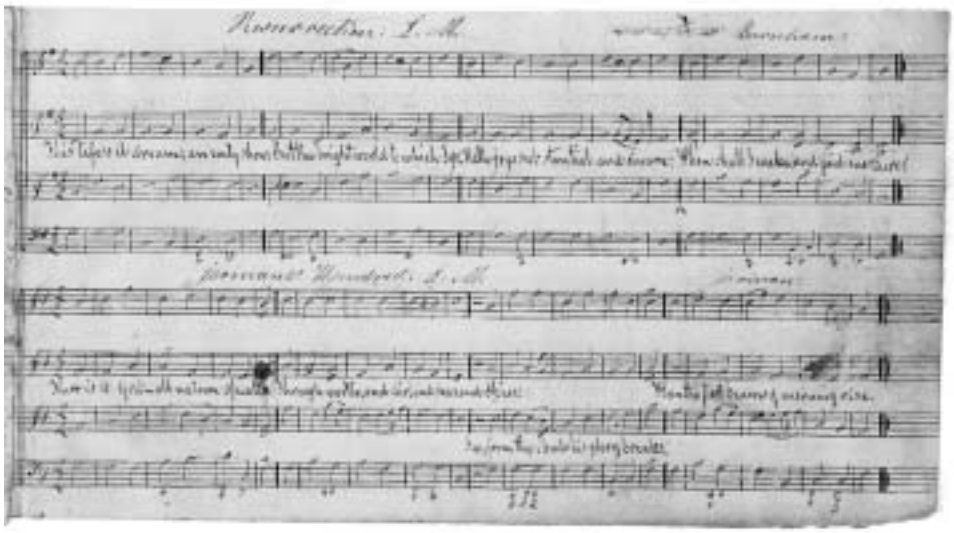

Figure 1, top: Title-page from the manuscript "mock-up" of Colonial Harmonist. Figure 2, bottom: Page 37 of the "mock-up". The two tunes are Mark Burnham's "Resurrection" and a contemporary English tune, "Jarmon's Hundred".

Music has an established place in Rare Books and Special Collections traceable to the keen musical interest of Hugh Hornby Langton, chief librarian, 1892–1922. He and his wife, Ethel Street, were avid amateur performers and insatiable concertgoers. After his retirement, Langton donated valuable items from his personal music collection (e.g. the early nineteenth-century edition of the Mozart *Oeuvres complettes*) to the Library.

Currently the Music Library's holdings include scores and memorabilia of legendary performers (the tenor Edward Johnson, the violinist Kathleen Parlow), papers and musical manuscripts of Toronto composers (Udo Kasemets, Lothar Klein, Rob McConnell), and organizational collections (New Music Concerts, Orff Canada), as well as substantial European strengths (French classical opera scores, early histories and music theory texts) – and virtually every major early tunebook of Britain, the United States, and Canada.

A tunebook is so called because it gives the musical notation – the harmonized tunes – for a hundred or more psalms, hymns, and simple anthems, underlaid with the first verse of the text. For the remaining verses, if they had not already committed them to memory, users were expected to consult a smaller-format word-book. The tunebook, following a style established in Britain and colonial America in the previous century, was characteristically oblong in shape, and therefore dubbed an "open-ender" or "longboy". The open pages could thus be shared by two singers. If the two were unattached, young, and of opposite sexes, after a few months of attendance at singing school they might find themselves attached, or so an amusing comment by the fictional Sam Slick in Thomas Haliburton's *The Clockmaker* (1840) suggests. The book's contents normally began with a dozen or so pages of hints for beginners, on voice production and on how to read musical notation. In the layout of the tunes, the

"air", or principal melody, was almost invariably in the tenor voice. Harmonizations were generally in four parts, sometimes in three.

The texts of the little pieces are often traditional versified psalms from either the early Protestant psalters of England and Scotland, or the eighteenth-century revised versions of Tate and Brady or Isaac Watts. But more frequently by the early 1800s one finds reflective hymns by the Wesleys or Cowper or John Newton. Thus in *Colonial Harmonist* one recognizes "O God our help in ages past", the versification of Psalm 90, alongside Cowper's "There is a fountain fill'd with blood". Similarly the tunes themselves range in origin from sturdy Reformation staples like "Old Hundred", to adaptations of Mozart and Beethoven and popular new compositions by English and American hymnodists such as Thomas Clark, Thomas Hastings, or Lowell Mason. The compiler (Burnham was no exception) usually included a few tunes of his own.

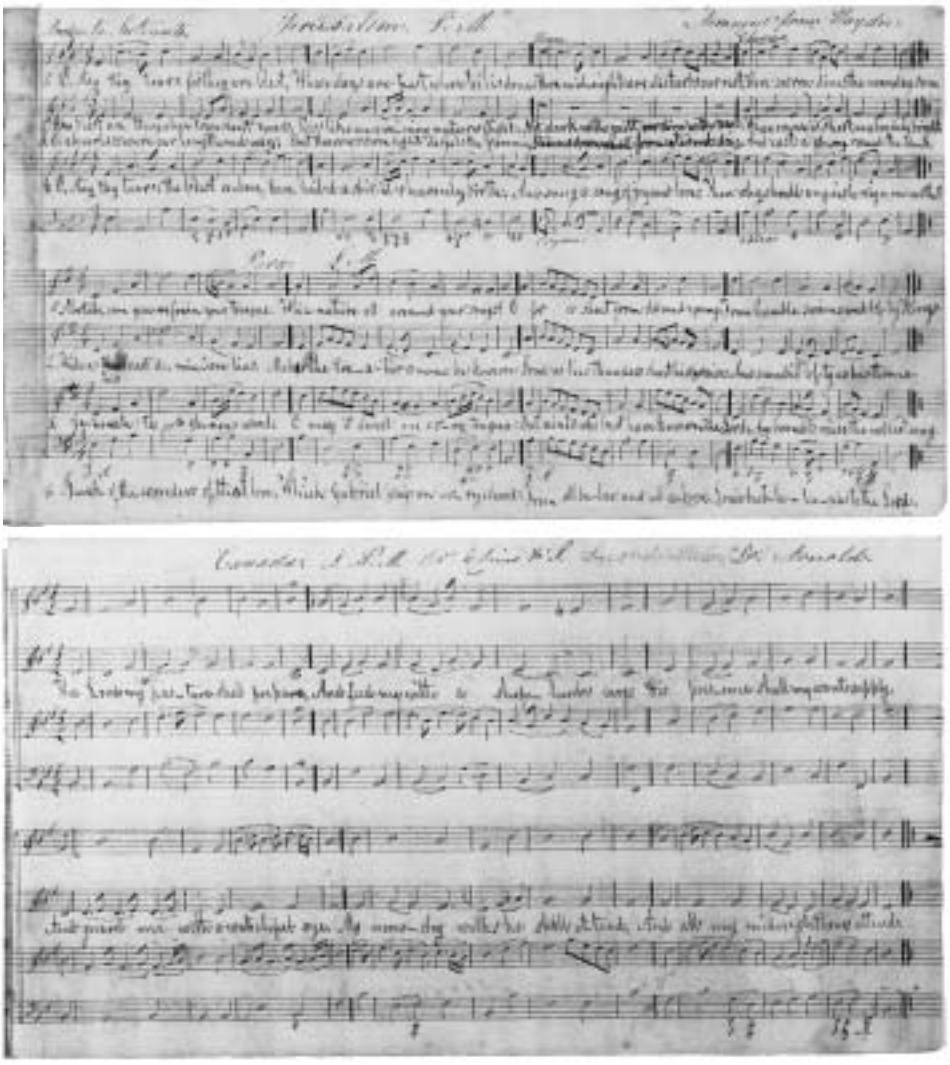

Figure 3, top: "Mock-up," page 51. The upper tune, "Jerusalem", is an adaptation of the air "In Verdure Clad", from Joseph Haydn oratoria The Creation. *Exceptionally, the text for all verses appears, rather than just the first.*
Figure 4, bottom: "Mock-up", page 127B. The tune entitled "Canada" also appeared in the 1832 published version of Colonial Harmonist. *It is by the English composer, William Arnold, and the original title was "Daniel Street".*

British North America's first tunebook was *Union Harmony*, published in 1801 at Saint John, New Brunswick, by a Loyalist, Stephen Humbert. No copies of the original publication survive, but there were three subsequent editions, differing widely in content, the latest dated 1840. By then other tunebooks had appeared in Montreal, Quebec City, Saint John, Pictou, and Toronto. Copies of all major examples, from Humbert on, are among the Faculty of Music Library's Canadiana holdings. These include Burnham's tunebook, published by him in 1832 at the Lake Ontario village of Port Hope, ninety kilometres east of Toronto. It was until recently regarded as the only edition of the work, and copies are quite rare. While researching the compiler's career and the contents of his book in the summer of 2000, we read in the Cobourg Public Library archives a paper about the genealogy of the Burnham family, early immigrants from New Hampshire to Upper Canada, written by Anne Burnham; she and her husband Paul, a descendant of Mark's older brother Asa Burnham, still operate the farm between Port Hope and Cobourg established by the family in the 1830s. When Anne consented to an interview at her home, she asked if we would be interested to see a copy of *Colonial Harmonist* which the Burnhams had just acquired. She produced a book in the original binding, most of whose pages had been cut out and replaced by pasted-in hand-written tunes. The original printed title-page bore the ink notation "Second Revised Edition, With Additions and Improvements", and the date 1832 was changed in ink to "1836". (See *Figure 1.*)

A serendipitous scene: at the same time as our researches in Toronto libraries and archives, a neighbour had bought the manuscript in a local yard sale in Port Hope, noticed the name "Burnham", and offered it to Anne. With Anne's help we later verified the provenance of this volume. The previous owner had inherited it from her mother, who in turn had received it as part of a bequest from Mark's two surviving grandchildren, the elderly Misses Burnham, whose caregiver she had been in the 1950s. The volume appeared in remarkably good condition: the ink, on both sides of the rather thin paper, was hardly faded, and the glue holding the pages in place was solid and firm.

What was this manuscript? Comparison with the 1832 edition revealed contents as follows: 251 tunes, of which 111 are found in the first edition and 140 are new; and twenty-eight anthems, seven from the first edition and twenty-one new. The catholicity of the original *Colonial Harmonist* (Burnham's allegiance to the Anglican faith notwithstanding, he addressed his work to "all denominations of Christians") is maintained and even broadened in the 1836 version. The latter includes four examples of "fuguing tunes", a popular United States type not represented in the former. Also appearing are

new tunes which were gaining popularity, such as Lowell Mason's "Missionary Hymn", to the text beginning "From Greenland's icy mountains". The printed how-to introduction from 1832 is included, but with several ink revisions. In sum, the volume can be described as a "mock-up" for a projected second edition which never appeared. Consultations with leading tunebook researchers in the United States (Karl Kroeger of the University of Colorado and Nym Cooke of the College of the Holy Cross) reveal that such hand-written models were customarily discarded after the musical typesetting was complete. Hence the rarity of surviving examples, and hence, too, the likelihood that where an example does survive the edition did not materialize.

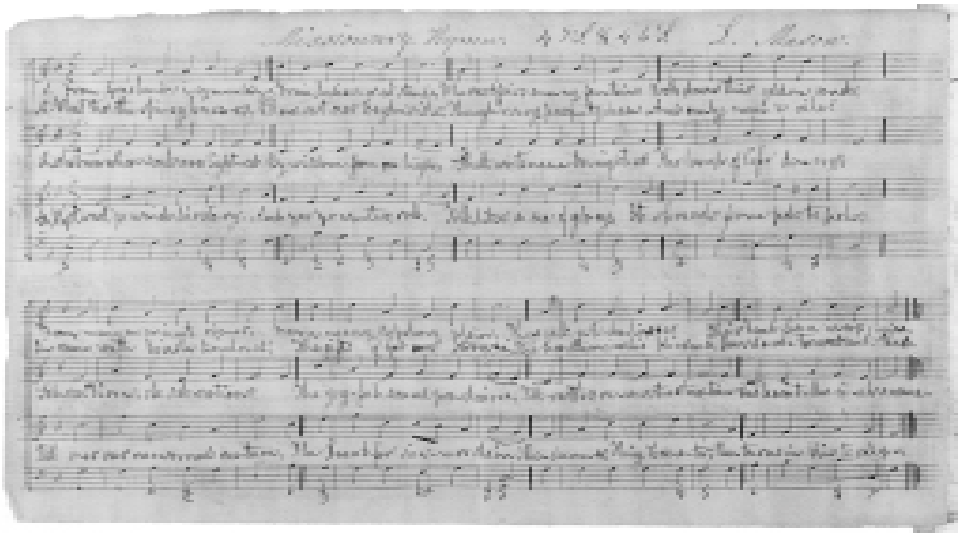

Figure 5: "Mock-up," page 178. Lowell Mason's "Missionary Hymn" became one of the most popular tunes of the century. Burnham did not include it in his 1832 collection.

Mark Burnham (1791-1864) was the youngest in a family of four brothers and one sister who came to Upper Canada from the United States between 1797 and 1812 and are remembered as prosperous pioneers in Port Hope and neighbouring towns. Among Mark's jack-of-all-trades accomplishments, he was a choir director, and led the music at the opening ceremonies of Upper Canada Academy in Cobourg (later Victoria College) in 1836. He may also have operated a local singing school, for whose members *Colonial Harmonist* would form a logical "market". The work contains six tunes composed by him, three of which are retained in the 1836 "mock-up". From these, and from the harmonizations elsewhere in the collection, one gains a good impression of his musical taste and competence, though information as to his training is so far lacking. As to why he evidently abandoned the ambitious "second edition", solid evidence is also lacking. One may surmise, meanwhile, that the appearance (or rumoured preparation) of rival publications, especially Alexander Davidson's enormously successful *Sacred Harmony* (Toronto, 1838, with subsequent editions up to 1860), was a deterrent.

The "mock-up" however retains special interest. No similar manuscript in this field of study is known to exist in Canada, and on inquiry we learn there are only a few in the United States. The acquisition from the Burnham family earlier this year was made possible through the generosity of the Friends of the Fisher Library and the Faculty of Music.

John Beckwith,
Professor Emeritus, Faculty of Music
with the assistance of Kathleen McMorrow,
head librarian, Faculty of Music Library

Exhibition at the Toronto Reference Library

"Ink paper lead, board leather thread", an exhibition of hand-printed books and fine bindings by The Loving Society of Letterpress Printers and the Binders of Infinite Love, 18 January to 17 March 2002, at The Canada Trust Exhibition Gallery, Toronto Reference Library, 789 Yonge Street, Toronto. The opening reception is Friday, 18 January, 7:00 - 9:00 pm. David Mason will launch the exhibition at 7:15. The catalogue will be designed by Stan Bevington and printed at Coach House Printing.

The exhibition shows the work of eight private presses and two bookbinders. Several of these private press printers also work as printmakers and illustrators; they will be exhibiting wood engravings and woodcuts as well as books and broadsides. The bindings will range from traditional full leather with gold tooling to innovative book works. The Toronto Public Library has an extensive collection of contemporary private press work; friends are invited to visit the Special Collections Centre to read the TRL's copies of the titles displayed in the Gallery downstairs.

Anne Sutherland of Special Collections at the TRL is writing an essay for the catalogue and is the liaison person for the exhibition. You can reach her by telephone at (416) 393-7158, or by email at *asutherland@TPL.toronto.on.ca*.

Margaret Lock

In 1999 the Fisher Library received thirty cartons containing the personal papers of the poet and broadcaster Mona Gould, who died in March of that year at the age of 91. Principally remembered for her poetry and radio programs during the 1950s, Mona Gould was a great character, whose fascinating personality is captured in these fond personal reflections by her granddaughter, Maria Gould. Maria has spent the past year sorting and arranging her grandmother's papers.

Editor

The Relics of a Mythology

Everyone who knew my grandmother, Mona Gould, has a story about her uneasy relationship with the material world. There was the time during the depression when her brother bought four precious steaks and presented them to her to cook for her husband and son. She boiled them. There was the way she used to fix the radio when reception was bad by inserting a saltine into the back of it. We've since wondered if she got the idea because her radio programme in the fifties was sponsored by Christie Biscuits. In one publicity photo she appeared with a handful of crackers fanned out like playing cards. Whatever the reason, it worked. There was her unique method of spring cleaning, which consisted of slopping white paint on every surface in her apartment, trapping dust and cat hair and leaving bubbles of paint which would pop at the most inopportune moment on a sleeve or skirt.

By the time of her death in March 1999, she had divested herself of most of her possessions: her jewellery, ("It's more fun to see you wear it, dear!") her furniture and her pictures. Her move to a nursing home was as smooth and unprepossessing as her death, six weeks later. She was cremated without ceremony, according to her wishes. But she left behind boxes and boxes of papers – thirty-eight of them – and I have become their keeper.

For the past year, I have spent every Friday at the Fisher Rare Book Library, sorting through the chaos she left behind: the record of an eighty-one year career as a writer, the material remains of her relationship with the insubstantial world of language. I spend the day in a study carrel, surrounded by my grandmother's familiar smell: sweet perfume mixed with dust, and some metallic undertone, perhaps accumulated cat hair or silver in want of polishing. There are old TV guides in the boxes, horoscope columns and recipes, old bills and entire copies of *The New York Times*. There are also letters from E.J. Pratt, and B.K. Sandwell of *Saturday Night,* from the novelist Paul Scott and the children's writer Edward Ardizzone. There are scripts from her radio days in the fifties – "Strike the symbol, ring the bell, it's time for Mona Gould's *Carousel,* that sprightly little fashion magazine of the air!" – into which she would slip the odd few lines by T.S. Eliot, interspersed with her own light verse. One thick file contains fan letters from housewives from all over south-western Ontario: "Your voice is so beautiful it brings the tears to my eyes," reads one. There are the more carefully preserved radio scripts from her weekly programme: "Be My Guest", on which she interviewed Eleanor Roosevelt, Louis Armstrong, the Andrews Sisters and any other luminaries who happened to come through town. There are her columns, "Listen", and "Today We Saw ..." for newspapers in London and Paris, Ontario. There are articles and poems which appeared in *Saturday Night,* the *Montrealer, Chatelaine,* and a column, "Women Only," in *New Liberty Magazine.*

Mona Gould at work.

There are reviews of her three books, and numerous requests to reprint her poem "This Was My Brother", which continues to be anthologized in school books to this day.

The photographs and manuscripts sometimes emerge from the boxes in chains, joined together by old pieces of gum and dried-out wads of masking tape. Some of the newsprint clippings are folded into tiny, unredeemable clumps and shoved into the corners of envelopes along with under-exposed photographs and generous portions of cat hair. There are such archivally lethal objects as half sucked lolly-pops and open jars of Vaseline which rest perilously close to – yet never quite touch – the most fragile manuscripts. There are hundreds of rocks and shells and pressed flowers and the odd broken glass. It's not uncommon for me to address her spirit out loud in my little enclosure: *Okay Mona, no folding today. You fold it, I toss it, you hear? Oh no, Mona! Not the masking tape again ...*

She published almost everything she wrote, from the age of eleven. During the fifties, she supported an ailing husband, put a son through art college and sent him for a year to Europe, all on the proceeds of writing and broadcasting. She was famous, in her time, and she loved being famous. By the time I was born, that fame was dissolving, tragically and to her, mysteriously; so far she had moved with the times and expected her notoriety to last forever. However, the feminism of the 1960s was brutal in forgetting its roots, and Toronto's burgeoning literary scene, enchanted with newness, had no time for her heartfelt and slightly saccharine lyrics.

We were much in each other's company in my early childhood, and I grew up in a kind of Sunset Boulevard world of her reminiscences, a world in which loss after loss was cushioned by her ever-more-extravagant recollections of the past. I learned to tip grandly, to nod wisely, to hold my Scotch, all before the age of ten. On some level, I never quite believed her

stories. I knew there was a kind of Mona-world, with its own interior logic and rules: a fictional world, in other words, and I never questioned that it could co-exist with the real one. I became her mute, accepting listener, and she poured her stories out to me, training me, coaching me, carefully moulding me into the kind of person who would someday remind the world of who she had been.

She succeeded. Now, thirty-odd years later, I have taken on the task of sorting through the material relics of her life. And I find the one thing I could never have expected. Her life was every bit as exciting as she made it out to be. I am peeling away the layers of age, of her personal mythology. In any given day, I might find the child intoxicated with the status of writer (which she claimed for herself at the age of eleven when she won her first poetry competition), the young mother, very much devoted to her husband and to her son, yet determined not to have her poetry crowded out by mundane tasks. She succeeded, in the midst of all the domesticity that was expected of her, to produce a book of poems and numerous essays for local publications. The woman for whom war brought terrible loss and at the same time autonomy and validation. The financially successful broadcaster. The lonely, lost widow I met when I was born, and finally, the elder who somehow created a new purpose in life after the age of eighty.

During the last ten years of her life, she wrote hundreds and hundreds of poems in black magic marker on 11" by 17" sheets. She would drape them over all the furniture in her apartment until it became impossible to sit down anywhere, and then she would roll a batch of them with string and stick them in a box. As she lost her sight, the handwriting became larger and less legible. "I've discovered the secret of poetry," she told me, not long before she died. "I write enough for a book every day. Some of it is crap, some of it is good, and I don't care any more." She continued to write every day, until the day before her death.

Maria Gould

A Michael Wilcox Binding for the Fisher Library

In the fall of 1998 The Fisher Library mounted a stunning retrospective exhibition of designer bookbindings by Michael Wilcox. Selected by Michael and gathered from across North America the display was both a treasure trove and a delight for scholars and collectors alike. The accompanying catalogue written by Michael offered many additional insights into Michael's approach and techniques.

Many of our Friends attended the events associated with the exhibition and at one of these occasions a good Friend of the Fisher Library, Jay Yedvab, made a most generous offer to commission a binding of the exhibition catalogue by Michael. We immediately welcomed such a proposal and asked Michael to place us on his list. Since then we all have been waiting eagerly to see what Michael would create. The binding when it arrived in June of 2001 surpassed all of our expectations. Any Friends who have seen the Designer Bookbinders exhibition this fall will have had a chance to look at the binding which was placed on display for the duration of this exhibition.

For all interested in the binding, the full text of Michael Wilcox's written description that accompanied the binding follows:

In Retrospect

A bookbinding by Michael Wilcox

Michael Wilcox and Richard Landon. In Retrospect: designer bookbindings by Michael Wilcox. *[Exhibition catalogue.] Toronto: University of Toronto, 1998.*

Description

BINDING: 181 x 254 mm, hollow-back, in full green goatskin (Harmatan), with designs made up using coloured leather onlays and gold tooling, inside leather joints, plain Ingres board liners and endpapers, t.e.g. (unburnished), headbands worked in green and blue silks and attached by line tie-downs, and sewing on five recessed cords (hemp).

BOX: drop-back, yellow buckram covered, with green velveteen linings and leather label titled in gold.

Binder's statement

Four tools were made especially for this binding: a cloissoné-style book-edge (used to form the flowers' petals on the covers), a cloissoné-style circle (for the flower centres), a thorn, and a text tool (inside turn-ins). The remaining decorative tools (2 rose-type leaves, a bee, and a swallow) had been made for previous bindings.

The "exposed sewing" pattern on the spine is intended as a light-hearted reference to some of the modern ideas now found in fine bindings. The pattern also helps to form a pillar of shelves and books that stands at the centre of a short [sic] (sort) of bramble patch – cycles of leaves into books and books into leaves – spreading over the covers. The two birds – both called blackbirds, but very different kinds – represent my two homes. As a bookbinder, I have worked on both sides of the Atlantic and, like the birds that must risk pricks and stings in order to reach the fruits they desire, I have sometimes had to struggle in order to find nourishment within the world of books. But the swallow that flits between the texts on the turn-ins is a reminder of other times, the many happy hours I have spent studying the contents of my commissioners' treasured volumes.

Michael Wilcox

June, 2001

Printed Ephemera at the Fisher Library

This past summer Mary Garvie Yohn and I had the opportunity to look at many, many examples of printed ephemera of all shapes and themes from the Fisher collections, while putting together the exhibition now on display. In working with collections of printed ephemera one is always torn between two impulses — the desire to group together items of like subject interest, and the need to assemble items within form and genre categories that cut across subject boundaries. This conflict is as true for the librarian/archivist as it is for the researcher or collector. There are those who wish to build a comprehensive collection, such as Joseph Brabant's "Alice" collection, which includes all materials of whatever format as long as it has a connection with Lewis Carroll and, in particular, with the Alice books. In addition to the major published works, Brabant collected posters, playing cards, calendars, greeting cards, all forms of advertising, tea sets, videos and every other format, printed or otherwise, as long as it elaborated on the theme of Alice. On the other hand some collectors of ephemera avidly accumulate, for example, trade cards or matchbox covers or letterheads or postcards regardless of the subject portrayed by the individual item.

As a librarian or curator responsible for organizing and describing a collection of ephemera it is difficult to know how to classify items in the most useful way. The physical item can only be in one location, and the amount of indexing that has traditionally been applied to ephemera collections has been minimal, at least in part because of the enormous quantity of material involved, which makes it almost impossible to describe and index items on an individual basis. It has been pointed out that the card file that would result from fully indexing a collection such as the renowned John Johnson Collection of ephemera at the Bodleian Library would be almost as large as the collection itself. The custodians of the Johnson collection have always taken a pragmatic approach to organization, so that certain classes of material, such as watch papers, valentines, trade cards, and cigarette cards are kept together as separate sub-collections, while other items are placed within broad thematic groupings such as Agriculture, Games and Pastimes, Elections, and Taxation.

The Fisher exhibition, *Printed Ephemera : Memories of a Vanished Past* afforded the opportunity to approach the topic from the viewpoint of both subject and genre. In the printed catalogue, which follows the thematic divisions of the eight exhibition cases, genre terms are shown in bold throughout the text in order to highlight the physical format of items within each case. In the exhibition itself, some of the cases are primarily topical in their focus, while others are mainly highlighting particular formats. For example, the items in case five are united by the common theme of the First World War. Although formats range from songbooks to stationery to posters to maps, everything in the case relates in some way to World War I, being produced at the time for either domestic consumption or for the use of soldiers at the front. On the other hand the case entitled Broadsides Poetry highlights a single genre of ephemeral printing, the literary broadside, by displaying a selection of Canadian occasional verse printed in broadside form.

Above: Recipe booklet in the shape of an apple issued by the Marketing Service of the Dominion Dept. of Agriculture, ca. 1949. On display in case three.

The broadside, indeed, is the most common form of non-book or job printing. It was one of the first products to emerge from Gutenberg's printing press, in the form of indulgences and sheet almanacs. In the Canadian context, Fleming and Alston note in their introduction to *Early Canadian Printing* that when the whole production of the press is documented through an examination of printers' records, as opposed to surviving examples, we find a very large majority of the items to be single leaf imprints. Through the intervening centuries single leaf, or broadside, products of the press probably account for the bulk of printing from most general printshops. If we think, for example, of the myriad types of printed advertising to which we are exposed in our daily lives, we realize that much of it consists of single sheets, from handbills and flyers to posters and billboards. A great deal of this enormous output was, and is, ephemeral, being produced to fill an immediate need and not intended to be preserved. A glance through the exhibition catalogue produces a list of the following types of broadsides — advertising flyers, ballots, billheads and letterheads, blotters, bookmarks, broadside ballads, calendars, carriers' addresses, certificates, cheques, coupons, dance cards, handbills, labels, matchbox covers, note and greeting cards, playing cards, pledge and membership cards, postcards, posters, prints, printed forms, proclamations, programmes, songsheets and sheet music, stamps, and tickets.

It is not possible to discuss each of these forms in detail but I would like to give a brief overview of several of them in order to give a sense of the range of material included in the exhibition. Among the earliest products of the pioneer presses in Canada are the official notices of the governing body, represented in this exhibition by a 1792 proclamation regarding land settlement, and a 1794 act giving magistrates the power to limit the number of liquor licenses which could be granted to tavern keepers. The first of these was printed for John Graves Simcoe by Samuel Neilson in Quebec, and we know from the printer's records that one thousand copies were issued in English and three hundred in French. These were evidently intended to be posted in public places but must also have been circulated widely by hand or through the mail, in addition to being printed in the official newspaper, the *Quebec Gazette*. Shortly afterwards Upper Canada had its own press, and the 1794 Act for regulating the manner of licensing public houses was printed for Simcoe at Newark in 1794, probably by Louis Roy. Newark, or Niagara, was chosen by Simcoe as the seat of government upon his arrival as Upper Canada's first lieuten-

Left: One of a group of temperance songbooks, ca. 1912. On display in case 3. Centre and right: Two examples of promotional brochures intended to attract potential settlers to Canada West (ca. 1920) and to northern Ontario (1886). On display in case 2.

ant-governor in 1792 and was the only printing centre in the province between 1793 and 1798. This act was one of the less than twenty imprints produced by Louis Roy before he was succeeded as official printer by Gideon Tiffany.

Printed forms, or printed blanks as they are also commonly known, constitute another large category of ephemera. These are single sheet forms of variable size and purpose, made up of printed text, but also including ruled or blank sections intended to be completed in manuscript. Cheques, invoices and other types of business forms are common examples on display along with other types of stationery in case six, but a number of other items in the exhibition are also representative of the form. For example, the exhibition includes two certificates issued at Niagara Falls in the mid-nineteenth century. Each of these includes a printed statement testifying to the feat of having passed behind "the great falling sheet of water" to termination rock, and were intended to be completed in manuscript with the individual's name and the date, and taken away as a souvenir of the visit. The forms on display in the case on temperance are a later twentieth-century example, consisting of Liquor Control Board of Ontario order forms, as well as liquor permit forms and permit books, all of which were meant to be completed in manuscript with a list of the items for purchase, along with one's name and address.

Posters are another common example of the broadside form, and are on display in the Maclean Hunter Reading Room exhibition area. Included here are two splendid examples, in full colour, of Shell posters dating from the 1930s. Shell commissioned important British artists to design these "lorry" posters, intended to be displayed on the sides and backs of transport trucks. The two examples shown, advertising Winter Shell, were designed by Edward McKnight Kauffer and Edgar Ainsworth. The Canadian World War I posters on display are also fine examples of colour printing. Several of these advertise Victory Bonds, which were sold by the Canadian government to help finance the war. The other is J.E.H. MacDonald's well known image of "Canada and the Call, 1914" advertising an "Exhibition of Pictures given by Canadian artists in aid of the Patriotic Fund", a fundraising organization established to give aid to soldiers' families. The poster was designed by MacDonald and chromolithographed by the Toronto firm of Rolph, Clark. On 5 December Robert Stacey will speak to the Friends of Fisher on the subject of posters at the Alexander C. Pathy Lecture on the Book Arts.

One of our aims in mounting this exhibition was to make visible the full production of the press, shifting the focus from book production to other classes of material, much of which is now represented only by scattered remnants. John Johnson describes this material as "everything which would ordinarily go into the waste paper basket after use, everything printed which is not actually a book". In his introduction to the transcript of the ledgers of the eighteenth-century London printing house of Bowyer, Keith Maslen notes that hymn sheets, for example, of which Bowyer printed a total of 104 between 1710 and 1757, are now represented in the extant record by only one copy of one sheet. It is our hope that this exhibition will serve as a reminder of how much has been lost, while stimulating further study of the legacy that remains to us. Ephemera can teach us much about print culture, but also about the social and economic life which provides its wider cultural context. On a more immediate level, it is our hope as well that the exhibition will stimulate your own "memories of a vanished past".

Printed Ephemera continues until 21 December.

Anne Dondertman
Thomas Fisher Rare Book Library

New Greeting Cards!

Look for the Library's new Christmas cards.

Cards and exhibition catalogues can be purchased at the photocopy booth on the third floor of the Robarts Library. Cards are sold at most fall meetings of the Friends of the Fisher Library.

Above left: "Winter Village". Cover design by A.Y. Jackson for Canadaink, *no. 32, December 1927*
Above right: "Winter Scene". Cover design by A.Y. Jackson for Canadaink, *no. 16, December 1923*

Editor's Note

This issue was edited by Phillip Oldfield, 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, Phillip Oldfield from the Fisher Library, and Maureen Morin from the Information Commons.

Mark your calendar for upcoming events . . .

Exhibitions 2001~2002

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

12 November – 21 December
Printed Ephemera: Memories from a Vanished Past
Exhibition opening Wednesday 14 November

28 January – April 26
Mirabilia Urbis Romae: Guidebooks to Rome
Exhibition opening Thursday 31 January

Planned Events 2001~2002

All lectures begin at 8:00 p.m.

Wednesday 5 December
The Alexander C. Pathy Lecture on the Book Arts
"Feed My Eyes: The Faith of Postering"
Robert Stacey, author of *The Canadian Poster Book: 100 Years of Canadian Posters*.

Tuesday 12 February
The David Nicholls Memorial Lecture
"National Collections, Global Collecting"
Alice Prochaska, University Librarian at Yale.

Thursday 21 March
The Gryphon Lecture on the History of the Book
"The Most Miserable Muslin"
Sue Allen, Historian of Nineteenth-Century Cloth Bookbindings.

The H·A·L·C·Y·O·N
University of Toronto Library
Toronto, Ontario M5S 1A5