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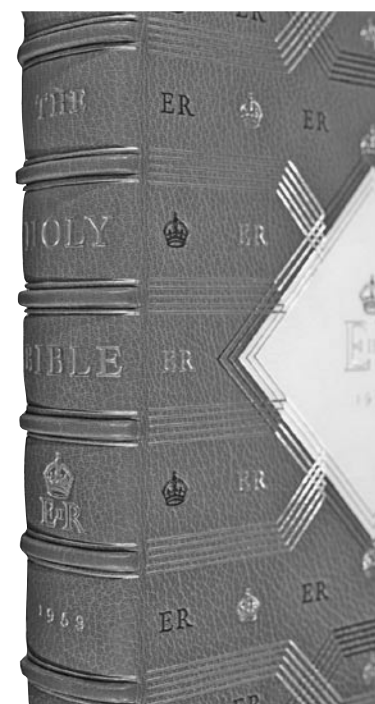
THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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On 17 June of this year, Her Majesty Queen Elizabeth II will officially celebrate her eightieth birthday with the Trooping of the Colour ceremony, a fly-past over Buckingham Palace, and a gun salute fired at noon. In this country few will probably be aware of the festivities, but many would still acknowledge the tireless efforts of this royal octogenarian on behalf of her country and the Commonwealth. In the holdings of the Fisher Library is a handsome souvenir of the Queen's reign, the so-called "Coronation Bible," printed at the Oxford University Press under the direction of Charles Batey in 1953.

Batey had worked at the Press since 1929, and assumed the role of Printer to the University in 1946. One of his great passions in that capacity was to preserve and make better known the ancient types that had been used at the venerable Press throughout its history. The crisp, clean font chosen for the Coronation Bible is a credit to his expertise in this field. The composition of the Bible actually began in February of 1952, shortly after the death of King George VI; among its many distinguishing characteristics is the fact that the entire book was the work of a single compositor. While the vast majority of the Bibles in this edition were printed on regular paper and expressly intended for pulpit use, an additional twenty-five were printed on Oxford India paper, of which Fisher's copy is number seventeen. It is, in fact, the copy that was given to the Right Honourable Vincent Massey, eighteenth Governor-General of Canada, who represented the nation at the Coronation. The Queen took her Oath on copy number one. The choice of India paper for the limited edition was not merely aesthetic; it was linked to the logistics of the coronation ceremony itself. It was believed that a Bible printed on standard issue paper would prove



## The Coronation Bible

too bulky to be used gracefully, while the India paper, which has the light texture of onion skin, could be more easily manoeuvred between the throne and the altar.

The Bible, which includes the Apocrypha, is most memorable, however, for its striking binding. It was designed by the accomplished engraver and artist, Lynton Lamb (1907-1977), who, having worked as a book illustrator for such legendary firms as the Shakespeare Head, Fulcrum, Golden Cockerel, and Penguin Presses, finally arrived at the London office

of Oxford University Press in 1930. There he studied bookbinding under Douglas Cockerell and was charged with the task of redesigning the bindings for Bibles and prayer books, of each of which there were over fifty versions in print at the time. Lamb soon proved to be so adept at this task that he took over the bookbinding section and eventually taught the trade at Oxford's Amen House. It should not be surprising, therefore, that the commission to design the ornate binding for this Coronation Bible should have been given

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to him. Lamb eventually went on to be Head of Lithography at the Slade School of Fine Art (1950-71) and a lecturer at the Painting School of the Royal College of Art (1956-70). In 1974 he was appointed a Royal Designer for Industry.

In preparing the design of the Bible, Lamb was concerned that decoration should follow structure. He wrote in 1953, "if one has taken a great deal of care over sewing the sheets to the cords, rounding the back, and making the boards true, one does not want to break down these effects by a contrary scheme of decoration. In this instance, the design of interlacing lines springs from the six cords on which the sheets are sewn; and while the gold lines are turned this way and that to catch the light, their pattern and that of the crowns and ciphers in blind and gold tooling powdered over the ground emphasizes the flatness and rectangularity of the boards."<sup>1</sup> As with the selection of the paper, the colour of the binding was also determined by the role that the book would play within the corona-

tion ritual. The Archbishop of Canterbury, Geoffrey Fisher, decided that the Bible should have a predominantly red colour (rather than the more traditional black) in keeping with the splendour of the other royal regalia. The Bible, therefore, boasts a fine scarlet levant morocco cover to which Lamb himself introduced a large cream-coloured lozenge with the royal cipher, E II R, surmounted by a crown, in the centre. (The Queen's copy has the royal arms.) The intention here was to attract the eye with a striking contrast, given that the book would itself be the focus of attention at one of the most pivotal moments in the liturgy.

The actual binding was entrusted to the firm of Sangorski and Sutcliffe which had been in operation since 1896. Like Lamb, founders Francis Sangorski and George Sutcliffe had learned their craft under the tutelage of Douglas Cockerell. Their products were well-known for their sumptuous nature, with bindings often sporting gilt and precious stones. Although both men had died by the time the Coronation Bible was produced,

their legacy lived on and was well-represented in the person of Edgar Turner, the Finisher, whose responsibility it was to bind the book and then polish the leather, lettering, and embellishments.

So admired was the binding of this Coronation Bible that it even has its imitators. The book in which the winners of the Norwich Union London Grand Prix (the world's longest continually held international mile race, held annually at London's Crystal Palace), inscribe their names is a copy. Imitated, perhaps, but never duplicated. For it is by bringing paper, print, and binding so perfectly and thoughtfully together that one produces a precious jewel of a book, fit for a Queen.

*The Bible, which forms part of the Fisher's Hart House collection, will be on display in the library's Autumn 2006 exhibition.*

*P.J. Carefoote*

*Thomas Fisher Rare Book Library*

<sup>1</sup> Lynton Lamb, "The Binding of the Coronation Bible," *The Book Collector* 2 (1953): 139.



## Donors of Gifts-in-Kind to the Thomas Fisher Rare Book Library in 2005

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## Petrarch's 'Songbook' – the *Canzoniere* in facsimile at the Thomas Fisher Library

The *Canzoniere*, or 'songbook' of the late medieval poet Francesco Petrarca (1304-1374) is the most influential work of its kind in western European culture; its only rivals are the *Odes* of Horace and the *Sonnets* of Shakespeare. Petrarch's great collection of canzoni, sonnets, and other shorter forms has energized lyric poetry since versions of it began to circulate in the 1350s. Exploiting themes drawn from the Roman elegists to St. Augustine and the Bible, the poet spent forty years drafting, re-drafting, and compiling the 366 passionate lyrics that compose the collection as he left it when he died. Among Petrarch's heirs are not only his many Italian imitators, but Ronsard, Sidney, Spenser, Shakespeare, and the nineteenth-century and modern poets still fascinated by his chosen form, the sonnet. A full-colour photographic facsimile of this great book has now arrived at the Thomas Fisher Library, the first in nearly 100 years, and one of only two facsimiles ever produced. The purchase was funded by the Emilio and Emma Goggio Italian Studies Collection Fund, established by the Goggio family in memory of Professor Goggio, a distinguished chair of the Italian department from 1946 to 1956, and his wife Emma.

Because Latin was the language of serious writing in his time Petrarch called his collection 'Rerum vulgarium fragmenta' – bits of stuff in the language of everyday life. That's the title of the final manuscript (MS Vatican Latinus 3195) that he ordered his brilliant young scribe, Giovanni Malpaghini, to begin copying in April, 1367 (see figure 1). But for reasons never

known that impetuous young gentleman ran away, and Petrarch spent the remaining years of his life working on the manuscript by himself. The facsimile volume, published by Antenore of Padua, a press with a historic record of supporting academic Petrarch studies, is sumptuous, clearly intended for the luxury market. Bound in crimson velvet, encased in a clear plexiglass box, with an accompanying volume of scholarly commentary and a folder of digitally enhanced images of selected pages, it joins a stellar collection of Petrarch resources at the various libraries of the University of Toronto, ensuring that in the future as in the past it will be possible for scholars here to do leading-edge research on this major literary figure.

Why should a facsimile be so significant, when a text edited to the highest modern standards might perhaps serve a student's purpose? Petrarch's case is a special one, for several reasons. First, we know more about the genesis, history, and construction of the *Canzoniere* manuscript (the 'everyday' title has been historically favoured over the more solemn Latin) than of any other medieval literary manuscript. Its features testify to decades of constant, and sometimes doubting, reflection on the possibility of the very book the poet was composing. Furthermore, MS Vat. Lat. 3195 has a mate in the Vatican Library: Lat. 3196, twenty leaves of 'abbozzi' or drafts of the poems later included in the master collection, and the relation between the two manuscripts is a constant subject of scholarly scrutiny.

Second, Petrarch's manuscript is the archetype of the 'poet's book' in both the literary and the material sense, and thus knowing what it actually looked like is important. In his time a public intellectual of obvious ambition – and indeed, success – Petrarch nevertheless self-consciously adopted the posture of 'exclusus,' whether as the beseeching poet ever repudiated by his beloved Laura, or as the learned Latinist, withdrawn in scholarly seclusion. To such a construction of the self the scene of writing is central, and in his poems and his letters Petrarch constantly draws our attention to it. He does so as a man who, like every other medieval author, spent a lot of his time making and copying manuscripts. Petrarch himself was an experienced scribe, and he points repeatedly to the thematic possibilities of the material conditions in which his own writings were created, developing an absorbing fiction of the way the poet is empowered by those conditions, which he treats with deliberate irony in the 'scattered rhymes' (*rime sparse*) of the opening sonnet. In subsequent poems he assiduously pursues the topic of the making of the book, portraying himself as crying out with paper and with ink ("io gridai con carta et con inchiostro") (23.99) and equating his flagging pen with his own spiritual exhaustion (313.4). Wounded by Love's arrow (2) he contemplates his work in a state of confusion: 'Wherever I am spurred by Love I must / Urge on these doleful rhymes, which are / The rag-tag creatures of my troubled mind. / Which should be last, ah me! and which come first?' he writes, in a *canzone* (127) that confirms the very making of the book as a symbol of the psychic and moral disorder which the malady of love (an affliction taken very seriously by doctors in classical and late medieval times) has created in the poet.

Finally, there is the fragile state of the manuscript today. MS Vat. Lat. 3195 is a sturdy parchment book, carefully written out, but as one who has worked closely with the Vatican's Petrarch manuscripts, I can attest to the changes the centuries have wrought. Petrarch himself began the work of attrition – quite literally, in fact, since after the departure of Giovanni Malpaghini he frequently rubbed out and replaced words, and in at least one case a whole poem, as he continued to revise and polish (see figure 2). Late in life he added small numbers beside some poems near the end, indicating he intended to put them in a new order. And there are several blank parchment leaves in the middle of the volume that indicate he may have been thinking of adding yet more poems, which would of course have disrupted the elegant two-part division into 'poems in the life of Laura' and 'poems after her death' that he had earlier devised.

So despite its original intention as a 'final version,' MS Vat. Lat. 3195 ended up, like much

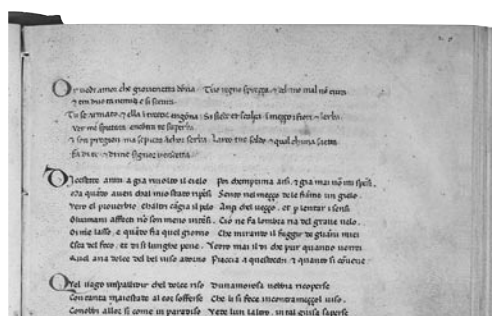
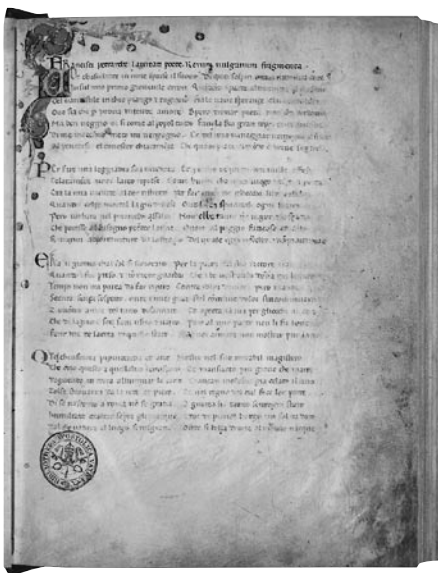


Figure 1 (left): Folio 1r of the facsimile of MS Vat. Lat. 3195, with Petrarch's opening sonnet 'Voi ch'ascoltate in rime sparse il suono,' and illustrating the effects of time on the manuscript.

Figure 2 (above): Petrarch's insertion of the sonnet 'Or vedi amor' over the erasure of the ballata 'Donna mi vene' on folio 26r.

else Petrarch wrote, as a ‘work-in-progress.’ And unlike the manuscript of drafts, which was published in 1642, it was almost forgotten. The last mention of it as Petrarch’s own copy was by G.M. Crescimbeni in 1711. Though the manuscript passed into the Vatican as early as 1600, it was only ‘re-discovered’ as Petrarch’s part-autograph in the late nineteenth century, and since then it has been heavily studied by scholars whose work has also worn away the script. For all these reasons, a facsimile edition is an important scholarly tool, as we can see when we compare the new version in full colour with the black and white facsimile edited by Marco Vattasso in 1908, also in the collection of the Thomas Fisher Library. Textual readings are present in Vattasso that are no longer visible in the original, or on the beautiful pages of today. Nor can digital restoration resolve these problems, since judging by the separate album of digitally restored pages it is clear that current technology is not yet up to the challenge of restoring medieval script.

The accompanying volume of commentary is itself a major contribution. American Petrarch scholars such as Ernest Hatch Wilkins are widely respected by their Italian colleagues, and the commentary project in fact originated in revisionary work by the University of Indiana scholar H. Wayne Storey. A presiding angel was the late Father Leonard Boyle, eminent palaeographer and longtime professor at the Pontifical Institute of Mediaeval Studies at the University of Toronto’s St. Michael’s College, who was Prefect of the Vatican Library when the project began. “Leonard was a friend of mine,” Storey tells me, “and certainly one of the important figures in the process of approving and guiding the project through the initial phases of its seven-year work plan. Without his initial appraisal and approval, we would have gone nowhere.” Storey and his Italian colleagues Furio Brugnolo, Stefano Zamponi, and Gino Belloni have produced a virtual autopsy of the making of the *Canzoniere* that will reward study for many years. And visitors to the Thomas Fisher Library will have a chance to see – if only at second-hand – how Petrarch developed the book that for him, and for succeeding centuries, has stood as the consummate example of the lyric poet’s self-examination.

*Germaine Warkentin*

*Germaine Warkentin, Professor Emeritus of English at the University of Toronto, has published frequently on Petrarch and on other topics in Renaissance and early Canadian literature and history.*



## The Tale of an Unusual Haggadah

Several years ago, Rabbi Bernard Baskin, a bookdealer in Hamilton, brought to my attention a most unusual, rare Haggadah. The Haggadah, entitled *Mi-Mitsrayim ve-‘ad benah* (From Egypt until this place), was published in 1931, shortly after the riots in Hebron and Jerusalem in 1929 and the Passfield White Paper, restricting Jewish immigration, in 1930. It draws many parallels between the time of the Exodus and the situation of the Jews in Palestine at the time. While following the outline of traditional haggadot, it does not contain the traditional text for recitation at the seder on the first nights of Passover, but rather a satirical commentary on the state of the Jewish community in Mandate Palestine, poking fun at both the British authorities and the Jewish leadership in Palestine.

The cover illustration is especially clever in its design and contains numerous allusions to the contemporary situation. In the centre we see Pharaoh sitting on his throne. A mini-Moses stands on his lap, shouting “Let my people go.” When the picture is inverted, we see Pharaoh again, but this time with the face of Lord Passfield, author of the White Paper. On his lap stands a mini-Chaim Weizmann, chief spokesman of the Jewish community to the British authorities, shouting “Let my people in!” The comment in the box reads, “The demands are reversed, but the situation is the same.” Two favourite traditional methods of Jewish interpretation are *gematria*, which assigns numerical values to letters and compares words with the same numerical values, and *notarikon*, in which each letter of a word is said to represent another word beginning with that letter. Both of these methods are utilized in this illustration. One comment along the sides of the illustration indicates that Pharaoh and “King” Passfield are numerically equivalent, indicating similarity in character and malicious intent. At the top above Pharaoh, the letters of **PeSaH** (Passover) are parsed to stand for **Pharaoh**, **Sarisim** (eunuchs) and **Hartumim** (magicians), all members of Pharaoh’s entourage. Above Passfield, the same word is parsed to stand for **Passfield** (Lord Passfield, Sidney Webb), **Simpson** (John

Hope Simpson, author of the Second White Paper), and **Husseinim** (Haj Amin al-Husseini, Mufti of Jerusalem), three major opponents to Jewish immigration to Palestine.

In the body of the Haggadah, each of the elements of the service, recited at the beginning (*kadesh urkhats, karpas, yakhats*, and so forth), is given a political meaning, as are all the other elements of the text. For instance, “*Korekh* [the “binding” of matzah and bitter herbs]: One binds together the Shaw [*shav*: worthless, in vain] and the [Hope-]Simpson Report and the Passfield White Paper....” Similarly, the *matsot* in front of the leader are replaced by White Papers. The *mah nishtanah* (Four Questions, beginning, “What Makes This Night Different From All Other Nights?”) asks, “What makes this time different from all other times?” The reply: “At all other times one promises and fulfills; this time one only promises; at all other times one makes sweet and bitter promises; this time only bitter ones....”

The author of this Haggadah, whose name is given as the pseudonym, *Yoshev be-seter* (He who dwells in secrecy), turned out to be Avraham Lev, the editor of a satirical newspaper entitled *Me-Hodu ve-‘ad Kush* (From India to Ethiopia, a quote from Esther 1:1), a Jew obviously steeped in the Jewish tradition and very familiar with its sources, as well as with the Yiddish language, to which he alludes frequently.

The rarity of this item (only one other location in North America, two in Israel), as well as its intrinsic interest, impelled me to buy it for the Fisher Library. The fact that it originated in Mandate Palestine and constantly referred to the local political situation at that time, led me to bring it to the attention of Professor Derek Penslar, a specialist in Zionist and Israeli history, in the hope that he would be motivated to research its background and historical context. Professor Penslar was indeed intrigued by this text and rose to the challenge. And the rest, as they say, is history.

*Barry Walfish*  
*Thomas Fisher Rare Book Library*

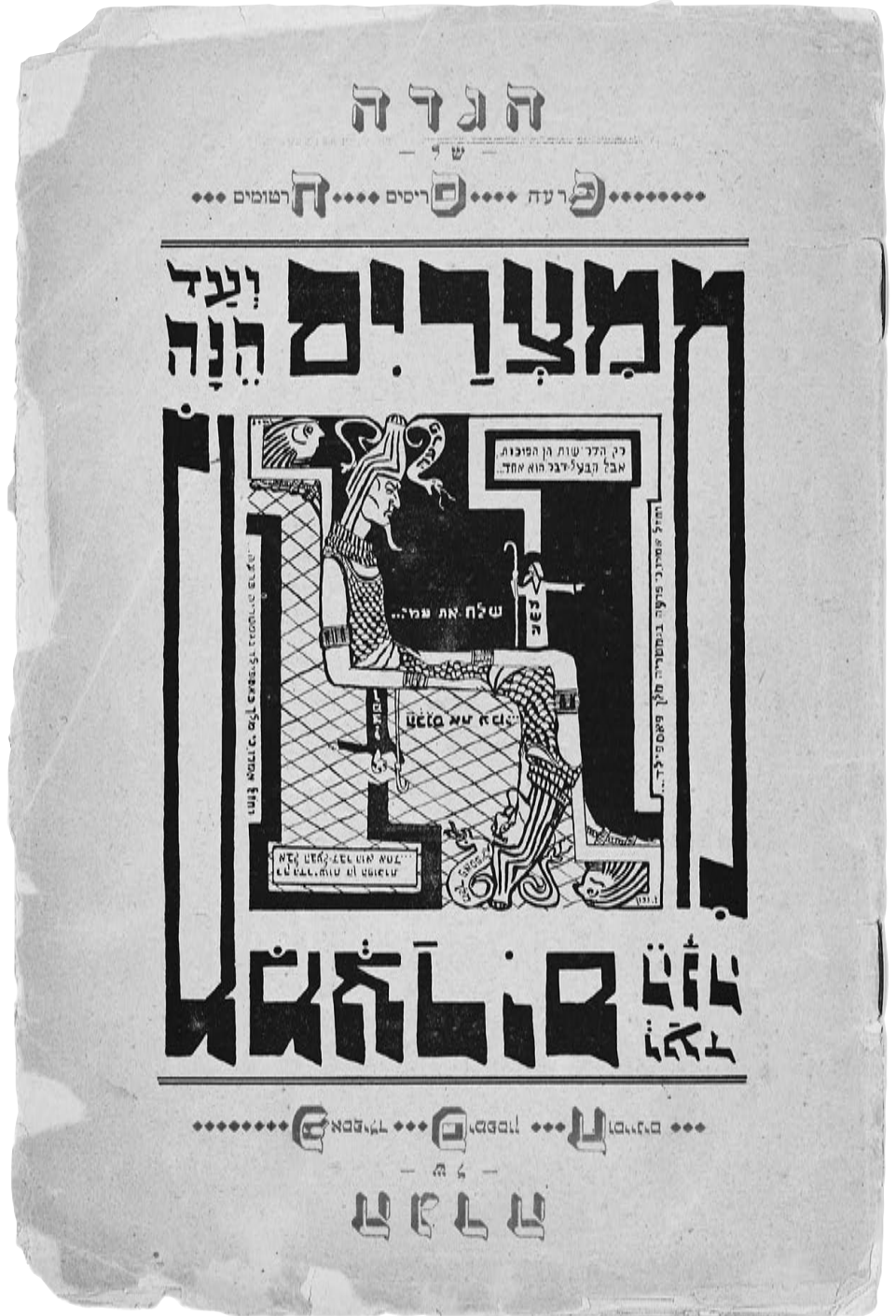
**Professor Penslar writes:**

After Barry Walfish alerted me to the Haggadah's presence, he and I read it together. The text intrigued me for its striking combination of familiarity with Jewish textual traditions and blatant secularism. I asked Barry to purchase microformed copies of Lev's humorous journal, *Me-Hodu ve-ad Kush*; I eagerly read it upon its arrival and found it to be chock full of the same sort of learned yet deeply politicized parodies of sacred Jewish texts. Moreover, I found in the U of T Library a slightly earlier Hebrew parody, a brilliant but caustic send-up of the Talmud published in Palestine just before the outbreak of World War I. By chance, it was placed alongside another talmudic parody, this one from the mid-nineteenth century. I realized that the Haggadah that Barry had come across was part of a genre that originated in the Hebrew Enlightenment in nineteenth-century Eastern Europe and was exported to Ottoman and Mandate Palestine. The big remaining question was whether the texts I had found were the sole representatives of this genre or if they were but two of many.

I decided to press forward and hunt down Hebrew satirical literature from early twentieth-century Palestine. By luck, I found in Jerusalem's Central Zionist Archive a box with about a dozen Hebrew satirical journals from the Mandate period. In the meantime, a research assistant was combing the Hebrew press from the Mandate period and found abundant satiric material, including parodies of the Hebrew Bible, Haggadah, Talmud, and even the liturgy for the High Holy Days. My research on this subject led to a paper at a conference at the U of T sponsored by the Halbert Exchange Program and eventually to an article in a special issue of the journal *Jewish History* devoted to papers from the Halbert conference. The article will also be published in my forthcoming book *Israel in History: The Jewish State in Comparative Perspective* (Routledge).

All this thanks to a bizarre, rare Hebrew text that was purchased for the Fisher Library. I am very grateful to the Library and to Barry for making it all possible.

Derek Penslar  
Department of History  
Director of the Jewish Studies Program



Anyone wishing to read Professor Penslar's article may find it in *Jewish History* 20 (2006): 19-40 (also available online through Scholars Portal; off-campus use is restricted to the University of Toronto community; see [my.access](#) for details).





## Canada Revenue Agency Updates Guidelines for Gifts-in-Kind

*The following is a brief overview of recent changes to Canada Revenue Agency guidelines as they pertain to Gifts-in-Kind. Fisher donors who wish to make gifts of recently acquired material should take note, and address questions to Richard Landon [ed.].*

Canada Revenue Agency has recently updated the guidelines that donors and registered charities are to use in assessing the value of Gifts-in-Kind for receipting purposes. These updates are based on legislative proposals introduced on July 18, 2005 which expand on the concept of “deemed fair market value,” a term introduced with government’s attempt to curtail donation tax shelter schemes (arrangements in which a donor profits by making a gift).

The Canada Revenue Agency publication “Gifts and Income Tax” (P113 (E) Rev. 05) was updated on January 1, 2006 to include these new guidelines. The following excerpt is from the section entitled “Deemed fair market value”. The full document is available at the following website: [http://www.cra-arc.gc.ca/E/pub/tg/p113/p113-e.html#P157\\_17621](http://www.cra-arc.gc.ca/E/pub/tg/p113/p113-e.html#P157_17621)

“...the fair market value of the property gifted will be deemed to be the lesser of the property’s:

- fair market value otherwise determined; and
- its cost (or adjusted cost base if it is capital property), at the time the gift was made.

This limitation applies to property that was acquired under a gifting arrangement.

Unless the gift is made as a consequence of the taxpayer’s death, this rule also applies if the property was acquired:

- less than three years before the day the gift was made; or
- less than 10 years before the day the gift was made if it is reasonable to conclude that when the property was acquired, the taxpayer expected to make a gift of it.

The limitation does not apply on certain gifts, for example, inventory, real property located in Canada, certified cultural property, and publicly traded stocks or securities.

By introducing these new guidelines, Canada Revenue Agency has compelled all registered charities to seek additional information from their donors to confirm that the appropriate value is used on a tax receipt issued for a Gift-in-Kind. Donors are similarly responsible for ensuring these new guidelines are followed. Donors are strongly encouraged to review the above noted publication and, where they feel appropriate, to seek independent financial and legal advice prior to making a Gift-in-Kind.

*Linda Pearson  
Director, Gift Planning  
Division of University Advancement*



## “Many and Varied”

The first line of the brochure on the Fisher Library reads in part: “The collections are many and varied, reflecting the wide diversity of teaching and research conducted at the University of Toronto ...” The donors of 2005 certainly helped us maintain that diversity. Of course works of Canadian interest were received, but we also were given primers in northern Russian languages, a superb collection of First World War posters, an Ashendene Press edition of Thucydides, and a collection of miniature books meant to be placed in a doll’s house.

The children of the late Professor John Hare first donated their father’s extensive collection of stereopticons of Canadian sites, which donation was followed by an even more extensive collection of books and pamphlets and a rich assembly of official forms printed in Canada and completed in pen and ink. The books reflect Professor Hare’s varied interests in Canadian history, Quebec imprints, French literature, and works by composer C. W. Gluck. But it is the forms that have especially excited our Canadiana specialist, Sandra Alston, because of their historical interest. One of the earliest is a summons issued to Samuel Sills of Quebec to appear at the Court of Common Pleas to answer charges laid by Messrs. Patterson and Grant in July 1793. Another documents that Isidor Pascal Bernié was fined for refusing to work on the road leading to James McCollum’s mill (Quebec, 1798). We see daily life in fascinating detail: applications by former militia men for land grants, the licensing of a butcher shop, a receipt for payment of college fees, newspaper subscriptions, hotel bills, burial certificates, bills of sale, and affidavits of lands surveyed. The manuscripts include personal letters, a marriage contract drawn up in 1746, a family song book, recipe books, and family records. This is a collection that increases our knowledge of life in early Quebec and will be of great interest to historians of the period.

Among many others who contributed to the same field I would like to mention Sheldon Godfrey, who donated many issues of the Montreal periodical *The Harp* which were added to issues already in our col-

lection, and Mrs. Shelagh Goldschmidt, who donated a number of Canadian and European imprints not found in our collections.

Leah Burke offered her late husband’s collection of materials on the Spanish Civil War as an addition to our existing collection. At first glance, the books seemed to be duplicates, but when they were opened, we immediately noted that they were extensively annotated and that Mr. Burke had identified persons who were unnamed in other versions. He had even added obituaries, news stories, and extra illustrations. Once again we were reminded of the wisdom of the old adage “not to judge a book by its cover.” We are most grateful to Mrs. Burke for passing on to us her beloved husband’s precious legacy.



Above: From the *Nenets language primer for the second grade* (Leningrad, 1983)

Below: A selection of miniature books from *The Borrower’s Press*



While all of our gifts could be considered important for researchers in book history and print culture, there are several that stand out. From the Estate of Mary Ryrie, widow of Jack Ryrie, a Toronto printer, Lisa Balfour Bowen turned over a collection of bottle labels, crests, monograms, and cigar bands that will be of interest to students of print culture. She also donated a collection of Canadian and British World War I posters in superb condition that will be featured in a future exhibition.

Mrs. Barbara Ann Hynes collects a variety of objects in miniature form: paintings, needlepoint, furniture, and books. Last year she gave us a collection of some fifty miniature books issued by the Borrower’s Press of Maine in limited editions. Included are children’s books, books on sewing, cooking, birds, and flowers as well as reprints of the Gettysburg address, Mark Twain’s *The Notorious Jumping Frog of Calaveras County* and Shakespeare’s *Love Sonnets*. Meant to adorn a doll’s house, they will be beautiful additions to our Small Books Collection.

A handsome edition of Thucydides’ *History of the Peloponnesian War*, in the famous translation of Benjamin Jowett, issued in a limited run of only 280 copies by St. John Hornby at his private Ashendene Press in 1930 came from Ruth Loukidelis. Hornby’s books are a delight to the eye and we thank Mrs. Loukidelis for this addition to our small but growing collection of Ashendene Press books.

The gift of Mrs. Bluma Appel of the first edition of George Sale’s English translation of the Koran (London, 1734) is an important addition to our holdings of eighteenth-century English imprints. This Koran is Sale’s chief work, the one for which he is best remembered. His story is an interesting one. Born circa 1697, he took up the study of Arabic at quite an early age and learned the language so well that he was asked by the Society for the Promotion of Christian Knowledge in 1726 to act as one of the correctors of the Arabic New Testament. (Many, Voltaire and Gibbon among them, thought that he had spent decades living with Arabs, when indeed he never left England). Sale’s Koran is a remarkably accurate

translation according to the *Dictionary of National Biography*, and far surpasses the one by Alexander Ross from the French of André Du Ryer in 1649. The publication of his translation was delayed because “the work was carried on at leisure times only, amidst the necessary avocations of a troublesome profession” (he was a solicitor).

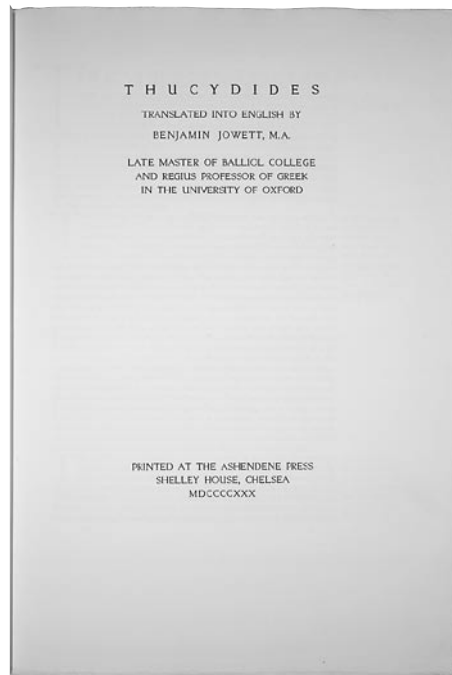
Readers of this annual report realize that not all our books are rare or old; often we accept materials because they require a certain amount of security either due to format or subject matter. Oflate we have seen an increase in the number of donations that in an earlier time would have been called erotica but to us seem quite tame. Keith Walden donated a collection of 1950s paperbacks featuring titles such as “East of Evil,” “The Color of Lust,” and “The Pleasure Girls.” Our gay pulp fiction collection now has a competitor.

Early in the new year, two staff members from the Department of Mathematics, Abraham Igelfeld and James Lorimer, dropped in with their *étrennes*, each carrying an eighteenth-century edition of Euclid’s *Elements*. Our Euclid holdings are already quite extensive, but did not include either of these editions.

Shortly before his death, the late Dr. Peter Lewin donated a collection of first appearances of articles on a variety of medical topics. After his passing, his daughter generously added to the gift by allowing us to select volumes from his extensive collection on art, archeology, and travel.

Ronald Peters’ donation of early travel books, from lowly Baedekers to the important large paper copy of George Cartwright’s *Journal of a Residence on the Coast of Labrador* (Newark, 1793) has considerably enhanced our holdings of travel and guidebooks. Cartwright spent nearly sixteen years on the coast of Labrador and the work was commended by Coleridge as being written with care and fidelity, painting a true image of pioneer life there. Another work, Adam Hodgson’s *Letters from North America* (London, 1824) discusses the possible Asiatic origins of the North American Indians and compares the prospects for potential immigrants to the United States and Canada for anyone intending to emigrate to the new world. Other works donated by Mr. Peters include Sir William Hooke’s work on Iceland, John Campbell’s journal of his nine months in South Africa and William Kinsey’s *Portugal Illustrated*.

While Luana Peters included travel books in her gift, the main focus of her collecting has been books on books and fine printing and this year was no exception. The outstanding items in her gift were two extra-illustrated books. The first was Blanchard Jerrold’s own copy of *The Life and Remains of Douglas Jerrold*



Title page of the Ashendene Press Thucydides

(London, 1859). The story of the elder Jerrold fills four and a half columns in the *Dictionary of National Biography*: a child actor, taught to read and write by a member of his father’s acting company; an avid reader who taught himself Latin, French and Italian; a midshipman during the Napoleonic War; apprentice to a printer; occasional poet; playwright; and partner in a Sunday newspaper. Forced to leave England due to money problems, he moved to Paris, continuing to write for *Blackwood’s Magazine*. With the appearance of *Punch*, he found more work, becoming a constant contributor until ten days before his death. Aside from being the biography of a fascinating individual, this volume will shed light on a number of disciplines: stage history, the Napoleonic war, printing, and book history. Ms. Peters’ other extra-illustrated gift is William MacMichael’s *The Gold Headed Cane*. This first edition has been considerably augmented (causing the original one volume to be extended to two) and all the text leaves have been enlarged from a small to a royal 8mo. This story of a cane successively carried by a series of famous British doctors and then presented by the widow of Dr. Matthew Baillie to the College of Physicians, includes portraits of the people mentioned in the work, scenes of events in London and abroad, as well as details of the lives of the men who carried it. Beautifully bound by Rivière and Son, this work will appeal to medical and art historians, as well as provide researchers in book history and print culture with an example of extra-illustration taken to the extreme.

Our holdings in Classical and European literature benefited from the generosity of Thomas Schweitzer from whom we received a collection of works by classical authors including Heliodorus, Callimachus, and Cicero and others printed in the sixteenth and seventeenth centuries. Mr. Schweitzer also included works by Italian and French masters, many beautifully bound and illustrated.

At the same time we received from John Steinsky more editions of classical authors not yet held by this Library as well as numerous additions to our Czech and Slovak holdings.

Professor Simon Langlois, Madeleine Cyr, and Ralph Stanton continued to augment in a significant manner our French literature holdings and from Dr. Robert Brandeis, noted in past columns for his donations of Penguin imprints, we received an eighteenth-century English translation of Pierre Bayle’s *Dictionnaire historique et critique*.

While it is usually not my task to write about manuscripts received, I have been asked to write about two collections. The first came from the Estate of Richard Outram. It consists of two distinct parts, mirroring the life and work of this great Canadian poet and printer. For many years, Outram, a stagehand at the Canadian Broadcasting Corporation, and his wife Barbara Howard, an accomplished artist and bookbinder in her own right, ran a small private press, The Gauntlet Press. The first part of the donation features selected items from his extensive library: these include works by poets he admired or those who might have influenced him in some way, either by the way they wrote or by the physical appearance of their work: Auden, Eliot, Pound, Blake, Thomas, and Moore. Among his effects were several images by David Jones, including an original mock-up of a cover page and an undated lithograph, which will be added to the Library’s already important Jones Collection. The manuscript material again reflects his double life. An accomplished, if not popularly recognized poet, Outram kept meticulous records of his output, where items were submitted and the results, including press clippings of reviews. Samples of possible binding materials, proofs, tear sheets, correspondence, royalty statements, etc., are included. Many unpublished poems were also found. The businessman Outram kept full records of his readings, reviews written by him, and all materials related to them. Personal documents include items pertaining to all aspects of his career and the life he shared with Barbara Howard. The remainder of the collection is devoted to her: love letters, copies of her books, woodblocks, and original drawings. Our thanks to the executors of the Outram Estate, Peter Newman and Susan Keene, for their generosity. Students of Canadian literature,



fine art, and the book arts will find much of interest in these boxes.

Kurt Loeb, serving with the Canadian Army, was in Berlin soon after the Russians “liberated” the city. Looking around the partially burned out Reichskanzlei, he came across two bound books of correspondence that had been overlooked by the liberators. They turned out to be personal letters addressed to Otto Meissner and his replies. Meissner (1880-1953) was a native of Alsace and began his career in the German Railroad administration. Drafted in World War I, after 1918, he was part of the military government in Ukraine. He was appointed chief of the Presidential Chancellery in 1920, state secretary in 1923 and minister in 1937. He served under Hindenberg and Hitler. Tried after World War II, he was acquitted because he helped so many opponents of the Nazi regime. These two relics of a long war contain a variety of correspondence. Many are from friends asking for favours: a son has been expelled from the Navy for theft; could Meissner get Hitler to pardon him? Priests in Alsace have been arrested; could Meissner arrange for them to be released? The German ambassador in Moscow asks for some help for a well-to-do young man who has fallen on hard times. The most chilling are the ones that ask for family or servants to be considered Aryan. A lieutenant in Traunstein asks that his father-in-law be reclassified, so his son could be drafted into the army as a full Aryan, instead of being used as a labourer. A seventy-year-old woman in Berlin wants her Jewish maid to be classified as Aryan so she could keep her as a servant. She is too frail to cope with all the household chores. Companies send him Christmas presents in hopes of getting his business; authors send him books to be passed on to Hitler. Mine owners want supplies so they can continue to supply the Reich with coal or minerals. Meissner sends birthday and Christmas greetings to various high ranking military officers. Their wives’ birthdays and their anniversaries are not forgotten. As with the Hare manuscripts, these letters shed light on daily life, but one lived under a dictatorship where not all humans were considered equal.

To all our donors, whether mentioned above, unmentioned for lack of space, or anonymous (but we know who you are) my thanks. We are truly impressed by the beauty and quality of the treasures collected by our friends. Many of these donations were arranged and listed by my graduate student assistant, Amy Dolmer; to her my thanks for all the work and best wishes in her career as a librarian.

Luba Frastacky  
Thomas Fisher Rare Book Library



## Manuscripts in 2005

Hats off to the many donors who have made 2005 another phenomenal year of growth for our manuscript collections. Here are some highlights of this year’s manuscript donations.

### Literary Authors

Margaret Atwood donated manuscripts in various stages of development: *Writing with Intent*, *Moving Targets*, *Curious Pursuits*, and *The Penelopiad*. Her gift also included essays, reviews, handwritten manuscripts, personal and professional correspondence, a variety of audio-visual material, and an original watercolour for Marion Engel.

Jan Garden Castro donated manuscripts, correspondence, and papers relating to Margaret Atwood and the researching, writing, and publication of *Margaret Atwood: Vision and Forms*, a collection of critical essays on Atwood’s work co-edited with Kathryn Van Spankeren.

George Fetherling donated manuscript material for his new novella, *Tales of Two Cities*, as well as editorial and personal correspondence.

Mary Gilliam donated a collection of material related to the British writer and poet Kenneth Hopkins (1914-1988). It includes correspondence Hopkins wrote in the 1960s to Franklin Gilliam, who, at the time, was proprietor of the Brick Row Book Shop in Austin, Texas, (which also published a number of Hopkins’ chapbooks), as well as a number of original Hopkins manuscripts from the late 1920s and early 1930s.

Maureen Scott Harris donated material for *Drowning Lessons*, *Family Pastimes*, *Domestic Pieces*, *Only the Woman in the Poem*, lectures, readings, submissions, and other work.

Dennis Lee donated a complete archive of his work from 1998 to the present, which includes material pertaining to his books *Bubblegum Delicious* (2000), *The Cat and the Wizard* (2001), *Garbage Delight* (2002), *Pasticcio di Alligatore* (2002), *Un* (2003), and *So Cool* (2004); his editing activities; his tenure as Toronto Poet Laureate; his relations with his successor as Poet Laureate, Pier Giorgio Di Cicco; literary correspondence; letters from children; critical reactions from children and young adults to his poetry; and other material related to his life and work, such as an extensive collection of commemorative material pertaining to the Queen’s Jubilee Luncheon.

Onah McFee, Toronto novelist and short story writer, donated material related to her most famous work of fiction, *Sandbars*, a novel set in Ottawa in the 1930s. Upon publication

in 1977, *Sandbars* was immediately considered a Canadian classic and was awarded the Best First Novel Award. Also included are McFee’s correspondence with Margaret Laurence and Dennis Lee.

Jack McLeod donated manuscripts, correspondence, and other material relating to his fourth novel, *Elevation*; his third unpublished novel, *Uproar*; correspondence with agents, editors, academics, authors, and others; family correspondence; book reviews; and journal articles.

The gift of Alberto Manguel includes original draft manuscripts, galleys, and page proofs for: *A Reading Diary* (2004), *The Penguin Book of Christmas Stories* (2005), and his many articles, reviews, and other projects for a variety of publications. Also included are translations of his work, published clippings (by and about Manguel), personal and business correspondence (October 1999-July 2005), material related to his work on various literary juries (including the Man Booker International Prize 2005), drawings, and bound galleys and page-proofs of books sent to him for review.

Karen Mulhallen donated further accruals of *Descant* editorial and administrative files.

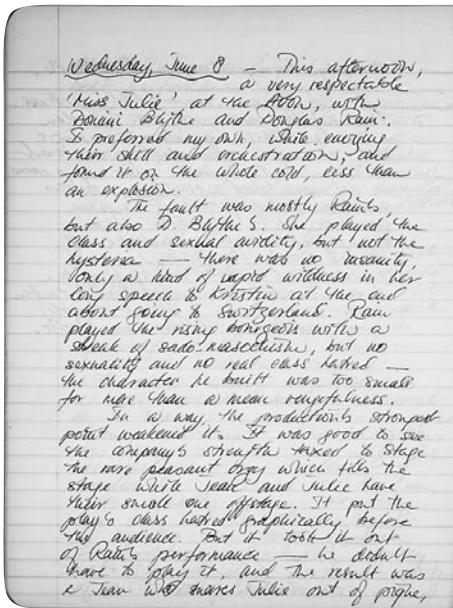
Eric Ormsby donated correspondence (personal, publishing, and editorial), drafts for articles, talks, unpublished works, discarded poems, photographs, printed appearances, holograph notebooks, letters to Dorothy Ormsby (former wife), 1966, and notes pertaining to his Islamic Studies projects and translations.

Erika Ritter donated drafts and correspondence relating to her many plays, essays, books, and other projects, such as *The Hidden Life of Humans*, *Good Intentions*, and *The Great Big Book of Guys*.

David Solway donated extensive correspondence with authors, critics, publishers, editors, and friends; revisions of the essays “On Being a Jew” and “Platform” for his yet to be published collection *Peregrines*; new poems and revisions for *Scattered Rhymes*, *The Pallikari of Nesmine Rifat*, *Demilunes*, and *Climbing for Light*; and material for a new book, *Terror and Antisemitism in Our Time*. Solway was awarded the Grand Prix du Livre du Montréal in 2004 for *Franklin’s Passage*.

### Theatre and Drama

The papers of Ronald Bryden were donated to the Library this year by his daughters Pier Bryden and Diana Fitzgerald Bryden. Born in Port of Spain, Trinidad, in 1927 and educated at Ridley College, Trinity College (University of Toronto), and Cambridge University, he spent his professional life writing and teaching about theatre as a drama critic at *The Observer*, as dramaturge at the Royal Shakespeare



Page from journal of Ronald Bryden, 1977

Company, England, as professor and director of the Graduate Centre for Study of Drama at the University of Toronto, on the Boards of the Stratford and Shaw Festivals and the Canadian Stage Company, on the editorial Board of *Modern Drama*, and finally as literary advisor for the Shaw Festival. He was the author of two collections of essays, *The Unfinished Hero* and *Shaw and his Contemporaries*, and many essays and reviews. He died in 2004. This collection covers a wide range of professional activities: from early scripts co-written as an undergraduate student at Trinity College in the 1940s, to his published work as journalist and critic in London during the 1960s and early 1970s, through his time at the University of Toronto. The collection also contains some of Bryden's original research on the history of theatre, as well as journals that detail the productions he viewed in London, Toronto, Stratford, Ont., and Niagara-on-the-Lake (Shaw Festival).

Frances Dafoe donated original colour sketches of costume designs for shows she designed: *West Side Story* (1984) and *Kiss Me Kate* (1985) for the Banff Festival of the Arts and *The Heart's a Wonder* for The Irish Play Society in 1971.

The Trinidad Theatre Workshop material includes records pertaining to its day-to-day functioning and its programs and performances, both in Trinidad and worldwide.

### Book Arts

The Barbarian Press material includes manuscripts, illustrations, page proof sheets, correspondence, and other editorial material for Barbarian Press books released between 2002 and 2005, including: *Endgrain Editions Three: Peter Lazarov* (2002), John Keats's *Eve of Saint Agnes* (2003), *Hoi Barbaroi: A*

*Quarter Century at Barbarian Press* (2004), *Emily: Opposites Attract* (2004), Carlo Toselli's *What is Time?* (2004), and John Loney's *Gallipoli* (2005). It also contains material for smaller, miscellaneous Barbarian Press projects, including catalogues, wedding invitations, and broadsheets.



Proof sheet, Endgrain Editions Three, Barbarian Press

### Science and Medicine

The Associated Medical Services, celebrating their seventieth anniversary, deposited a large accrual of papers with the Library in 2005, updating the already extensive collection. Our sincere thanks to Dr. William E. Seidelman and Sheila M. McDougall for all of their support. Readers interested in learning more about AMS are referred to Dr. Seidelman's introduction to the Catalogue of the recent exhibition, *Ars medica: Medical Illustration Through the Ages*, which commemorated the anniversary of AMS, or the organization's website: <http://www.ams-inc.on.ca>.

### Organizations

The papers of the Canadian Economics Association, the organization of academic economists in Canada, were deposited with the Fisher Library this year. The Association is dedicated to the advancement of economic knowledge through the promotion of study, research, and publication, and the encouragement of free and informed discussion of economic questions. The CEA publishes the foremost economics journal in Canada, the

*Canadian Journal of Economics*, and organizes an annual conference.

The minutes of the Toronto Theosophical Society were deposited with the Library by Roger Miller. The Society was founded in 1891 and was the last to be chartered by H.P. Blavatsky, the founder of the modern Theosophical movement. Theosophy is the study of the esoteric meaning that lies hidden in all of the world's great philosophies and religions. The present incarnation of the Society hosts guest lecturers and study groups that explore philosophy, religion, spiritual practice, esoteric studies, and occultism.

### Art/Artists

Stephen Gilbert donated thirty-one original anatomical drawings he created for a revision of *Pictorial Human Embryology*.

Johanna Katz donated material assembled by the late Leon Katz, consisting largely of photographs of artists and writers, many of them signed. Her gift also contains background material Katz collected on the various individuals represented in his Memento Books, which were previously donated to the Library. Photographs of Henry Moore's work, material from the Arts & Letters Club of Toronto during the 1970s, and professional material (photographs, correspondence, patents, and printed matter) from Leon Katz's career as owner and president of Canada X-Ray Ltd are also included. Personal material includes letters from Katz's parents written in the 1930s and a journal kept by Katz from 1958-1961. Also included are letters from anonymous collectors solicited by Katz in advertisements in various magazines for a study he hoped to do on the psychology of collecting.

### Family Papers

Eileen Clairmonte donated material relating to China from the late nineteenth and early twentieth centuries. The bulk of the collection consists of photographs taken by Robert John Davidson, a Quaker missionary in Western China over thirty-five years, beginning in the 1890s. These photographs provide rare glimpses of life in China at the turn of the



Duck incubation by sunshine. Chung King, China



*Bronze Vimy medal, 1936, gift of Rosemary Partridge*

twentieth century. Also included are missionary travel itineraries and photographs of the Davidson family.

Rosemary Partridge (nee Annesley) donated material from a number of important British and Canadian families, primarily Plimsoll, Crispo, Edwards, Annesley, Gilmour, Leckie, and Miles, which she had collected and maintained over the years. Rosemary Partridge is the daughter of John Smyth Annesley, whose original documents comprise a large share of the material in this collection. Also included is an extensive collection of nineteenth-century seafaring material, including ship logs, diaries, and British Naval documents, as well as photographs and correspondence from the First World War.

### History/Politics

The Champlain Society accrual contains Administrative Files, 1951-2004, including production files for publications on the Welland Canals, the 49th Parallel, the Donnelly documents, Moravians, Hale Amherst correspondence, Laverdure's manuscripts for Petitot, as well as files created by John K. Armour, Honorary Treasurer of the Society, and other material pertaining to the activities of the Society during the period.

Professor Peter Potichnyi donated papers dealing with the Ukrainian insurgency and counter-insurgency, augmenting the already extensive collection of Potichnyi papers held by the library.

I would like to express my sincere thanks to Noreen O'Rinn, Amy Dolmer and Archivist John Shoemith for all of their good work this year with our manuscript collections. Thanks especially to John Shoemith for making our manuscript collection finding aids accessible online. Thanks also to FIS students Dorothea Funk and Christine McCullough for their work on the Elizabeth and Edgar Collard papers. Best wishes to our many donors and researchers for the coming year.

*Jennifer Toews  
Thomas Fisher Rare Book Library*



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We thank all members who wish to remain anonymous.

## Mark your calendar for upcoming events...



### Exhibitions 2006-2007

**23 May – 1 September 2006**

*"Pungent Personalities": Arts & Letters Club  
Drawings by Arthur Lismer, 1922-1943*

**3 October – 21 December, 2006**

*Extra mures / intra mures: A Collaborative  
Exhibition of Rare Books and Special  
Collections at the University of Toronto.*  
Exhibition opening:  
Tuesday 3 October 2006

**30 January – 27 April, 2007**

*Hopeful Travellers: Italian Explorers,  
Missionaries, Merchants, and Adventurers  
in the World, from the Middle Ages to  
Modern Times.*

Exhibition opening:  
Tuesday 30 January 2007



### Planned Events 2006-2007

All lectures begin at 8:00 p.m.  
(unless otherwise noted)

**Monday 25 September 2006**

*The John Seltzer and Mark Seltzer  
Memorial Lecture*

*Treasures and Curiosities from the Royal  
Library, Windsor Castle*

Oliver Everett, former Librarian, Royal  
Library at Windsor Castle

**Monday 6 November 2006**

*Special Lecture*

**PLEASE NOTE: THIS LECTURE  
BEGINS AT 5:00 PM**

*Through the Pages of the Past: The Jewish  
Book in its Historical Context*

David M. Stern, Ruth Meltzer Professor  
of Classical Hebrew Literature at the  
University of Pennsylvania

*Co-sponsored by the Jewish Studies Program,  
University of Toronto, as part of the Frank  
Talmage Memorial Lecture series*

**Monday 27 November 2006**

*The Alexander C. Pathy*

*Lecture on the Book Arts*

*"Thy Shadows Will Outlast the Stone":  
Wenceslaus Hollar and the Art of the Book*  
Anne Thackray is an art historian who has  
done extensive research on the work of  
Wenceslaus Hollar. The Thomas Fisher Rare  
Book Library has one of the world's largest  
collections of his etchings and engravings.

**Mid February 2007**

*The David Nicholls Memorial Lecture*

*Medieval Manuscript Leaves and Otto Ege*

A.S.G. Edwards, Professor of English,  
University of Victoria

**Tuesday 27 March 2007**

*The Gryphon Lecture on*

*the History of the Book*

*Preserving the Oldest Library  
in Christendom: The St. Catherine's  
Monastery Project on Mount Sinai*

Nicholas Pickwood, bookbinder and  
restorer, consultant to Saint Catherine's  
Monastery at Mount Sinai

## Editor's Note

This issue was edited by Barry Walfish and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to Barry Walfish, Thomas Fisher Rare Book Library, Toronto, Ontario M5S 1A5 (416) 946-3176.

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

the Library, activities of the Friends, and other short articles about the Library's collections.

Members of the editorial board of *The Halcyon* are Anne Dondertman, Philip Oldfield, and Barry Walfish, Fisher Library, Karen Turko, Robarts Library, and Maureen Morin, Information Commons.

For more information about the Fisher Library, please visit the web site at [www.library.utoronto.ca/fisher/](http://www.library.utoronto.ca/fisher/)

*The*

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