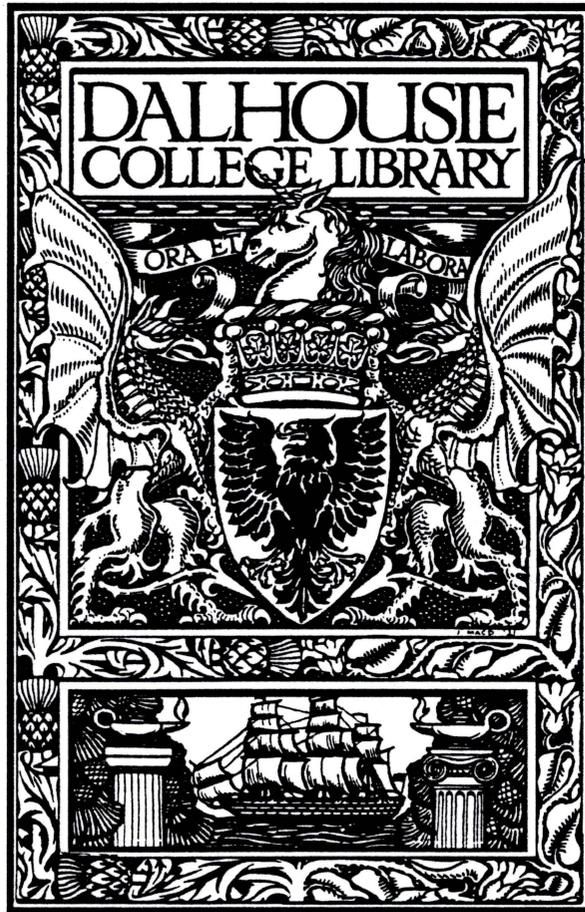


# *Vessels of Light*

A Guide to Special Collections  
in the Killam Library  
Dalhousie University Libraries







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A Guide to Special Collections  
in the Killam Library  
Dalhousie University Libraries

by Karen Smith

Dalhousie University Libraries  
Halifax, Nova Scotia  
1996

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# Dedication

*Dedicated to our generous donors  
of the past, present and future.*

# Preface

It has been observed that the quality of a university research library can be gauged by the extent and depth of its special collections. By that measure, the Dalhousie University Libraries can be counted among Canada's finest. Through the astute acquisition of collections, and with donations from private collectors since the early decades of the nineteenth century, special collections of international significance have been assembled at the Dalhousie University Libraries.

The University would never have attained such a wide range of collections without the generous support of donors. Significantly, the Libraries' initial donors were the first faculty of Dalhousie University itself. This tradition of faculty donations of important special materials continues to the present day, with such gifts as the S.E. Sprott Collection in Australian Literature and the R.L. Raymond Collection in Eighteenth Century Studies.

Similarly, when Dr. Thomas McCulloch came to Dalhousie University as President in 1838, he started a tradition of Presidents donating to the Libraries. A recent example is the Oscar Wilde Collection donated by the late President Henry Hicks.

These donations illustrate the commitment by the university community to developing important research collections. However, as this Guide illustrates, our Special Collections have been especially enriched by the donations of private collectors, members of the Board of Governors, alumni, and friends of the Libraries. Because the value of these collections derives from the personal interests and collecting savvy

of the collectors, this Guide provides some fascinating accounts of the collectors as well as the collections.

The Dalhousie University Libraries remain committed to the further development of special research collections. To achieve this objective, a multi-prong strategy has been developed. The Libraries will, of course, continue to welcome donations of significant research collections. The Libraries are also vigorously seeking donors to endowment funds in support of the special collections. To promote the use of the collections, the Libraries plan to establish an endowment to support a visiting scholar fellowship. Finally, the Libraries are increasing efforts to make the collection more widely known through the print media, such as this Guide, and through electronic means, such as the World Wide Web. We are confident this strategy will ensure the long-term growth and use of our unique special collections.

This Guide was written by Karen Smith, Special Collections Librarian. It reveals her depth of knowledge of the collections as well as her enthusiasm and commitment to the provision of access to them. Her essential contribution to this Guide is greatly appreciated. I would like also to express appreciation to Nancy Minard, Special Collections/Public Relations Assistant, and Holly Melanson, Assistant University Librarian (Collections and Development) for the effort they put into the planning, design, and production of the Guide.

*William F. Birdsall*  
*University Librarian*  
*Dalhousie University Libraries*

# Introduction

Special Collections is a rich and diverse research resource. Within its major collections are the Killam Library's oldest, largest, smallest, most unique, most beautiful, most fragile, and most significant printed works. Strong subject and author collections, as well as important individual books, prints, and maps dating from the 1480s to the present, have been collected or donated throughout Dalhousie's long history. Today, Special Collections consists of approximately 80,000 items.

This guide is presented both as a tribute to the donors of truly outstanding collections and as a means to convey to researchers the wealth of material available in Special Collections. Since it is only possible to touch on the collection highlights, researchers with specific research needs are urged to contact Special Collections staff directly.

## Access

Special Collections material may be consulted by all members of the Dalhousie academic community and the general public. All users are required to present a personal identification card. Special Collections has closed stacks, so no browsing is possible. Items requested by researchers will be retrieved by a staff member and made available for use in the supervised Reading Room. Researchers engaged in extended work may place materials on reserve and be assigned a private research carrel. Photocopying is permitted if the item is not too fragile, and if it falls within the guidelines of Canadian copyright law.

Special Collections is located on the fifth floor of the Killam Library, 6225 University Avenue. The Department is accessible by elevator from the library lobby. During the academic year the Reading Room is open 9:30 a.m. to 9:00 p.m., Monday through Thursday; 9:30 a.m. to 5:00 p.m. on Friday; 2:00 p.m. to 5:00 p.m. on Saturday; and from 2:00 p.m. to 9:00 p.m. on Sunday. In the summer the hours are 9:30 a.m. to 5:00 p.m., Monday through Friday.

Part of the Department's holdings are accessible by means of the Library's on-line catalogue, Novanet (Telnet address — novanet.dal.ca). To access the remaining material, researchers are urged to visit Special Collections in person in order to consult the card catalogue and finding aids to individual collections. Staff are pleased to respond to mail, fax, or e-mail queries.

The Special Collections and Archives Departments of the Dalhousie University Libraries welcome the opportunity to share their rich resources. Inquiries about specific titles, collections, or subjects may be addressed to:

Special Collections  
Killam Library  
Dalhousie University  
Halifax, N.S.  
B3H 4H8  
Tel: (902) 494-3615  
Fax: (902) 494-2062

Contact person:  
Karen Smith  
Special Collections Librarian  
Tel: (902) 494-8803  
E-mail: kemsmith@is.dal.ca

For specific information about the manuscript components of the Raddall, Webster, Morse, J.J. Stewart, Ballon, and Nova Scotia Authors collections, inquiries may be directed to the Dalhousie University Archives, fifth floor, Killam Library. The hours are 9:00 a.m. to 12 p.m. and 1 p.m. to 5:00 p.m., Monday through Friday.

Contact person:  
Charles Armour  
University Archivist  
Tel: (902) 494-6490  
Fax: (902) 494-2062  
E-mail: Charles.Armour@dal.ca

# Merchant of Light

*"The monuments of wit survive  
the monuments of power."*

Francis Bacon, *Essex's Device* (1595)



*Francis Bacon as a boy from Mary Sturt's  
Francis Bacon: A Biography (London, 1932)*

Francis Bacon, Baron Verulam, Viscount St. Albans (1561-1626) grew up in the rarefied outer fringe of the English court. Strongly influenced by his father, Sir Nicholas Bacon, Lord Keeper under Elizabeth I, and his scholarly, Puritan mother, Lady Ann, the young Francis aspired to a powerful position at court and the contemplative life of a philosopher determined to devise a grand scheme of intellectual reform. The untimely death of his father put both dreams into jeopardy. Francis was left without financial resources and strong patronage connections. Instead, he was forced to rely on his own abilities, audacity and wit. He rose to the challenge.

After assessing his situation, Bacon decided to launch his public career from a base in the legal profession. Admitted to the bar in 1582, he quickly distinguished himself. Two years later he entered the House of Commons where his abilities soon surfaced in the public debates and within the committees he served on. His devoted service in Parliament and the court did not go unnoticed as he was knighted in 1603 and began to be granted increasingly more senior public offices. He became solicitor general in 1607; in 1608, secretary to the Council of the Star Chamber; was created a judge in the Court of the Verge in 1612; the following year he was appointed attorney-general; in 1617, Lord Keeper; and, in 1618, Lord Chancellor.

At the peak of his power, Bacon was charged with accepting bribes, condemned and fined. He was removed from office in 1621. For the last five years of his life, Bacon turned to achieving his second dream and devising a new scheme for the organization of knowledge and scientific investigation. While conducting an experiment with snow in March 1626 he caught a chill, which led to his death on April 9, 1626.

Bacon's influence on the development of modern thought has been felt in many fields. His strong advocacy of collaborative and systematic investigation lifted science beyond isolated and haphazard experimentation. Genuine jurisprudence was established by Bacon's legal writing. As later historians followed Bacon's example, historical writings become interpretative, explanatory and balanced instead of merely chronological. His political writing urged the rational and efficient separation of church and state. Clarity and vitality were restored to the use of the English language in his literary works. In all his writings, Bacon set forth a grand vision and with equal grandness set down his views on how it should be achieved.



*Frontispiece of Francis Bacon's  
Opera Omnia (Frankfurt, 1665)*



## Collection History

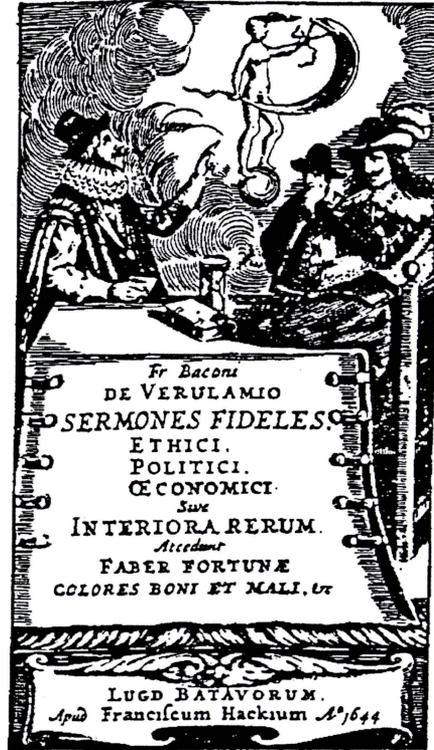
The definitive bibliography of the works of Sir Francis Bacon was compiled by Reginald W. Gibson, a long serving manager at Blackwell's in Oxford, England. His bibliography was based on his own impressive collection, which he had assembled over almost fifty years. On the urging of faculty in the departments of English and Biology, the Dalhousie University Libraries purchased the Gibson Bacon collection when it came on the market in 1971.

As with most great collections, the Gibson collection built on the strength of a previous strong collection. The working library of James Spedding, Bacon's nineteenth-century editor, was offered for sale by Bernard Quaritch, London, in 1916. Key works from that sale were purchased by Gibson. Depending on critical opinion, the value of the Spedding volumes are either enhanced or marred by Spedding's annotations.

The private libraries used to support the research and scholarship of two Bacon scholars are now available to a wide research community.



From the titlepage of Francis Bacon's  
The Confession of Faith  
(London, 1641)



Titlepage of Francis Bacon's  
Sermones Fideles (Leiden, 1644)

# Man with a Vision

*"The art of sketching is to the picturesque traveller what the art of writing is to the scholar. Each is equally necessary to fix and communicate its respective ideas."*

William Gilpin, *Three Essays on Picturesque ...*  
(London, 1792) p. 61



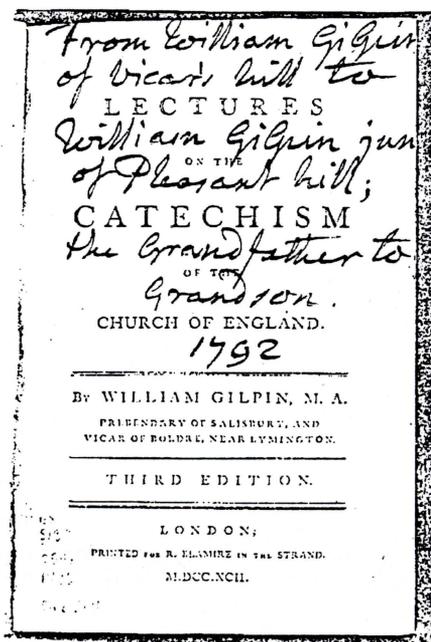
*Gilpin family bookplate*

William Gilpin (1724 - 1804) had the traditional upbringing of a member of the British upper class in the eighteenth century. Born in a castle, he was the bearer of a respected family name and recipient of an excellent education. With two degrees from Oxford, and the opportunity to use family influences to gain ready employment, William seemed destined for a successful career in the church. Indeed, after graduating with his M.A. in 1748, William took up a curacy in London. His six years at Oxford had prepared him for a profession; however, Gilpin was not convinced that the system of teaching used was the most effective. He had ideas of how to do it better and decided to put them into practice. In 1752 he moved to Cheam, Surrey, and became master of the Cheam school.

In his school, Gilpin began to institute his progressive reforms. He involved his students in devising their own discipline system, encouraged the learning of practical skills, such as gardening and business techniques, and instilled in them a sense of community service. The school was a success and established Gilpin's reputation as an excellent teacher. Unfortunately, it was not instantly a financial success. To raise the necessary funds to pay the last of his Oxford debt, Gilpin decided to write a biography of his grandfather, John Bernard Gilpin — 'Apostle of the North.' The venture was well received and launched Gilpin's parallel career as a biographer of English religious reformers. Throughout his career, Gilpin produced nine subsequent biographies.

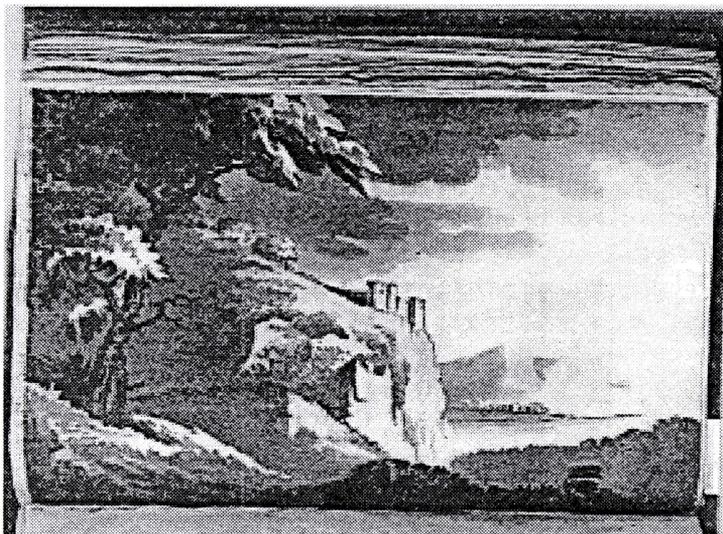
During his summer holidays, Gilpin began taking walking tours in the English countryside. He recorded his trips with sketches and a running commentary. On the urging of his friends, Gilpin published the account of his tour to the Wye River and South Wales in 1782. He presented the countryside in an exciting new way and the British audience was captivated by his images. They wanted more. Gilpin obliged with illustrated accounts of six more tours, four published during his lifetime and two posthumously. His aesthetic attitude to landscape, which he called "picturesque," had a major impact on the British imagination and helped shape a movement that defined English taste for the next fifty years.

In 1777, Gilpin retired from his strenuous teaching position and returned to the ministry. With the assistance of one of his former students, he acquired the vicarage of Boldre, Hampshire. He then directed his attention to improving conditions in his parish by promoting the establishment of a new poor house and by personally building and providing an endowment for a parish school. During this period, Gilpin also published collections of his sermons and several works intended for religious education. As with his previous writings, his religious work found an appreciative audience. In the latter part of his life, Gilpin auctioned his original drawings and used the funds to further endow his parish school. William Gilpin died in 1804 after a long and productive life. He had achieved respect and admiration for his accomplishments in five separate spheres — education, biography, art theory, religion, and philanthropy.



*William Gilpin Lectures on the Catechism of the Church of England 3rd ed. (London, 1792)*

## Collection Description



*Untitled print by William Gilpin in  
Three Essays on Picturesque ... (London, 1792)*

William Gilpin was a man with many interests and talents. A prolific author, he used the written word to present his ideas and to raise funds for his various educational projects. During a teaching, preaching and writing career that spanned over fifty years, Gilpin published approximately sixty works. Of that total, forty-five are present in the Dalhousie Gilpin Collection.

The volumes authored by William Gilpin consist of twenty-two religious/moral works; fourteen aesthetic works on his theory of picturesque beauty; eight biographies; and one volume of letters for his son, John Bernard. Due in part to their popularity — especially his much admired accounts of his summer tours through the English countryside — and the open depleted state of his financial reserves, Gilpin frequently revised and reprinted his work. The collection contains many variant printings and later editions of these revised works.

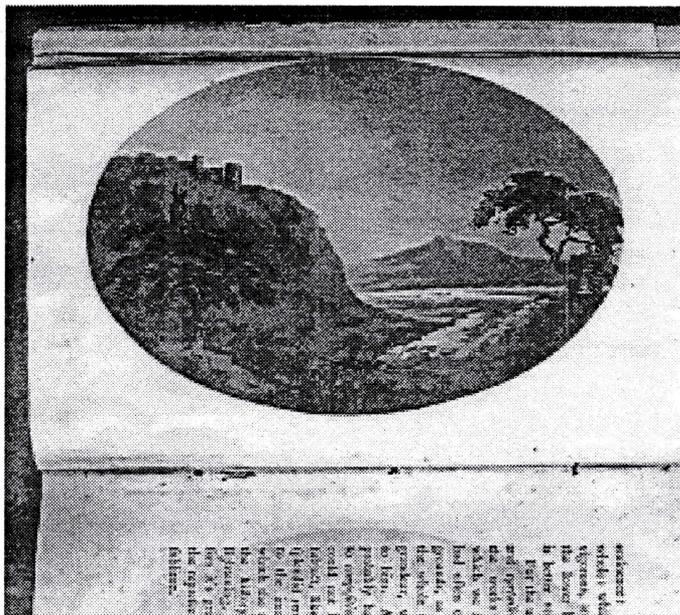
In total, the Dalhousie Gilpin Collection consists of sixty-one titles in seventy-two volumes. Other items of note are the Gilpin family Bible (1715 ed.); handwritten copies of two religious works and one fiction manuscript completed by John Bernard for his son, Rev. Edwin, a minister in Nova Scotia; the diary of Edwin Gilpin, Jr., Commissioner of Mines for Nova Scotia; and eight Nova Scotia mining studies by or related to the career of Edwin, Jr. The collection presents the works of William Gilpin and documents the varied and successful careers of his descendants in North America.

## Collection History

The major works of the influential eighteenth-century British educator and art theorist, William Gilpin, were presented to Dalhousie University in 1974 and 1991 by his direct descendent, Mrs. Betty Campbell of Halifax, Nova Scotia. Assembling and maintaining the collection was a family effort involving six generations of Gilpins in England, the United States, and Canada. Along the way, the core collection of works by William Gilpin expanded to include writings by or associated with the successful careers of three other generations of Gilpins — a diplomat, a high ranking church official, and a geologist.

The original collection was assembled by William's son, John Bernard Gilpin, British Consul to Rhode Island from 1802-1832. Many of the volumes in his collection had previously belonged to his father's sister, Catherine Gilpin Brisco. She had sent them to her nephew in Rhode Island, who later passed the collection on to his grandson, the Very Reverend Edwin Gilpin (1821-1902), Dean of the Anglican Church in Nova Scotia. Edwin Gilpin, Jr., Commissioner of Mines for Nova Scotia, inherited the collection from his father and later presented it to his granddaughter, Mrs. Betty Campbell.

A strong sense of family respect and appreciation for William Gilpin's contributions were carefully passed down through six generations living thousands of miles away from England. The Dalhousie University Libraries are honoured to be entrusted with the William Gilpin Collection and to have the opportunity to make William Gilpin's work accessible to future generations of the Gilpin family and indeed the wider research community.



*Print by William Gilpin from his Remarks on  
Forest Scenery, and Other Woodland Views ...  
Volume One (London, 1791)*

# Creator of Sam Slick

*"There's many a true word said in jest."*

T.C. Haliburton, *Sam Slick's Wise Saws* (1853)



*"The Honourable Mr. Justice [Thomas] Haliburton, MP"  
engraved by D.J. POUND for The Drawing Room Portrait  
Gallery of Eminent Personages (London, 1859)*

The rapid rise to prominence in the public life of Nova Scotia by Thomas Chandler Haliburton (1796 - 1865) was not unexpected. The son of a respected judge and the grandson of a successful lawyer, there were high expectations of the young Thomas. Haliburton did not disappoint. After his early education at the grammar school in Windsor, he moved on to King's College and graduated with his B.A. in 1815. The following year he began his studies in law at his father's office and in 1819 he was called to the bar.

The young lawyer moved his growing family to Annapolis Royal, where he set up a successful law practice and proceeded to build the local support needed to launch a political career. In 1826, he ran for and was elected to a seat in the House of Assembly. When his father died in 1829, Haliburton was appointed to his father's seat on the bench as a judge in the Inferior Court of Common Pleas. In 1841, Haliburton was elevated to the Supreme Court of Nova Scotia. In addition to his judicial duties, Haliburton also took an active part in the business life of Windsor. He was owner of six stores and wharfage, the investor in a gypsum mine, president of the Windsor Agricultural Society, and president of a company which owned the Avon River Bridge. A wealthy and respected man, Haliburton had a great deal of influence on contemporary social and political issues.

Yet, the liberal Tory in Haliburton was deeply frustrated. The strict code of conduct imposed on him as a member of the conservative ruling elite did not allow him to express his strongly held progressive views. Since he and his family would suffer serious repercussions to their personal welfare if he challenged the established ruling elite directly, Haliburton decided to anonymously create a fictional character to act as his mouthpiece. And so Sam Slick came into being.

Haliburton's slick con man and keen observer of Nova Scotian life was introduced in 1835. The high-spirited and irreverent Sam Slick first charmed readers from the pages of *The Nova Scotian*, the newspaper published by Haliburton's friend, Joseph Howe. Sam was so popular that Howe issued the twenty-one newspaper instalments in book form the following year. Audiences on both sides of the Atlantic wanted more. Haliburton yielded to public pressure and wrote two more Nova Scotia-based series of adventures for Sam; the second in 1838 and the third in 1840. Sam then left Nova Scotia to be an attaché to England in an 1843 collection but he returned to Nova Scotia as a fisheries agent in an 1853 two-volume work. With its sequel in 1855, Haliburton retired his fictional mouthpiece. Sam had served his creator well for twenty years.

Haliburton is best known as the creator of Sam Slick, the most popular comic figure in nineteenth century English literature. His effective use of colourful regional dialect, racy free-flowing dialogue, and conflicting narrative voices to create humorous situations was innovative and influenced the development of a distinctive American humour. His contributions to literature were recognized in 1858 by Oxford University when Haliburton was the first colonial writer to be awarded an honorary degree in literature.

In addition to his Sam Slick series, Haliburton also wrote four histories, the most ambitious being the first full-length history of Nova Scotia, *An Historical and Statistical Account of Nova Scotia* (1829). Other non-fiction works published by Haliburton included a number of political pamphlets and a full-length work on Canada and colonial policy, *The Bubbles of Canada* (1839).

Haliburton also wrote several successful fiction titles that did not employ Sam Slick. *The Old Judge* (1849) centres on the travels of a Windsor judge while *The Season-Ticket* (1860) is a series of conversations held by a railway season ticket holder in England. In a writing career that spanned thirty-seven years, Haliburton wrote 18 major works and established himself as a major figure in nineteenth-century English literature.

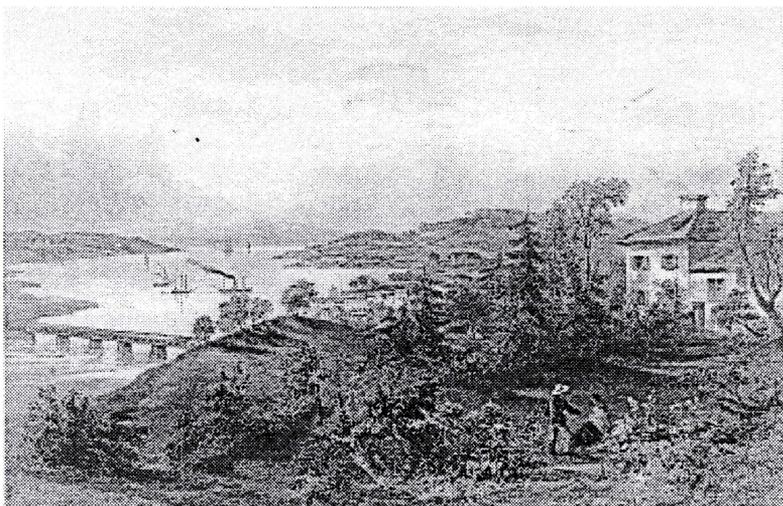
A year after he retired Sam Slick, Haliburton also retired and moved to England. Unable to completely leave public life, Haliburton was elected to the House of Commons for Launceston and served until just two months before his death in August, 1865.



Frontispiece from Thomas Haliburton's  
*The Clockmaker ...* (London, 1838) drawn by A. Hervieu.

## Collection Description

The Dalhousie Thomas Haliburton Collection is a representative collection of the British, American, and Canadian editions of the influential Nova Scotian politician, judge, and author. An author admired on both sides of the Atlantic, Haliburton's satirical writings were frequently reprinted. Indeed, his most popular work, *The Clockmaker*, was issued in over 80 editions between 1836 and 1900. Many editions exist for his 14 other major works as well.



"Windsor, Nova Scotia from the residence of Judge Haliburton, author of *Sam Slick*,"  
drawn by W.H. Bartlett for  
*Canadian Scenery Illustrated* (London, 1842)

The primary focus of Dalhousie's collection, consisting of thirty-one titles in 251 volumes, is on Haliburton's published writings. All of his works are present, many in first editions and many in variant editions. Due to his enduring popularity, the imprint dates range from 1825 to 1994. Related materials such as recent Haliburton biographies, a two-volume Haliburton family genealogy, critical assessments, and a number of incomplete bibliographies are included in the collection.

Collection highlights include two holograph letters from Haliburton to Joseph Howe and one to a British politician; fifty-two editions of *The Clockmaker*; copies of Haliburton's first attributed work, *A General Description of Nova Scotia*; and a twenty-four volume uniformly half-leather bound set of Haliburton's complete works. Many of the volumes retain their original bindings, which assists historical bibliographers and literary scholars in their research.

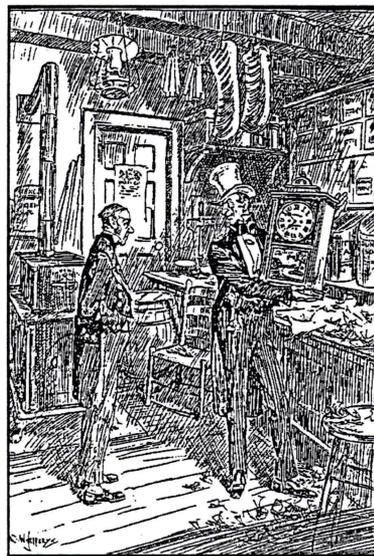
The depth and breadth of the collection supports the research of all Haliburton scholars. Indeed one recent Haliburton researcher was disappointed to find that a week of indepth study did not allow time to examine all relevant copies of *The Clockmaker*.

## Collection History

The development of a major book collection often results through the extraordinary collecting efforts of one individual. Other library collections are developed through the efforts of one librarian. The development of the T.C. Haliburton Collection does not fit either pattern. Dalhousie librarians have been actively collecting Haliburton's works for over a hundred years. The present collection reflects hours of effort and the allocation of substantial funds by many librarians over many years.

Due to his strong influence on many facets of nineteenth-century Nova Scotian life, Haliburton's works were collected by the Dalhousie libraries when initially published. The first major expansion of the core collection to include every variant edition of every work took place between 1901 and 1904. Funds from the Professor Charles Macdonald bequest were allocated for the purchase of eighteen Haliburton volumes. Other bequests were used to add to the growing collection; fifty-eight volumes were purchased with funds from the George Patterson Fund in the mid-1950s and two volumes were purchased with monies from the Alexander Ross Fund.

Donations of specific important volumes were made by individual donors throughout the years — T.B. Akins, Archibald MacMechan and Dr. K.G.T. Webster. The efforts of Dalhousie librarians between 1957 and 1975 added another thirty-nine volumes. A concentrated effort to identify volumes missing from the collection was made in 1982. Based on the results, want-lists were compiled to facilitate the purchase of another sixty-two volumes. As well, the collecting of reprints and new editions ran, and continues to run, parallel to the acquisition of long out-of-print editions.



*Drawings by C. W. Jeffreys for Sam Slick in Pictures (Toronto, 1956). Courtesy National Archives of Canada and Public Archives of Nova Scotia.*

## “The Best Kipling There Is”

“... the mere act of writing was, and always has been, a physical pleasure to me.”

Rudyard Kipling in *Something of Myself*



Rudyard Kipling

The renowned British poet, novelist, and short story writer Rudyard Kipling (1865-1936) discovered when he was seven that reading was a delight. While attending the United Services College of Westward Ho! in Devonshire, he also discovered the pleasure of writing. His talents were soon recognized by the school's headmaster, who gave the boy access to his extensive personal library. Rudyard was appointed editor of the school paper and soon became the acknowledged school bard.

At the age of sixteen, Kipling rejoined his family in India, where he obtained the position of assistant editor of the *Civil and Military Gazette* in Lahore. There Rudyard threw himself into the exacting grind of daily newspaper writing. Encouraged by the editors to contribute his own impressions of Anglo-Indian society, Rudyard produced some witty and vivid pieces. Readers responded with enthusiasm. The poems and sketches were re-issued in the form of cheap paperbacks suitable for reading on the train. Kipling's Railway Library series carried the name of Rudyard Kipling across the breadth of India. At the early age of twenty-four, Kipling was widely acclaimed the best English writer in the colony.

Kipling decided it was time to go to London and challenge the British literary circles. Within two months of his arrival, Kipling had his first poem published in *Macmillan's Magazine* and his ability was quickly noticed. William Henley, the influential editor of the *Scot's Observer*, did everything he could to promote this exciting new voice from the colony. Kipling's reputation grew. After two productive years in London, Kipling moved to Vermont with his American bride. There he wrote his popular *Jungle Books* (1894-1895) and the Newfoundland-based novel, *Captains Courageous* (1897).

From 1897 until his death, Kipling made England his base, although he continued to travel extensively. In particular, he spent his winters until 1909 in South Africa, toured Egypt, made trips to Europe before and after the Great War, and visited Canada twice. Whether on an ocean liner to Cape Town or in his study at Bateman's, his home in Sussex, Kipling was always writing. He often made notes and sketches while travelling, reworking and fine-tuning them later. With characteristic speed, Kipling produced the novel *Kim* in 1901; a book of children's stories, *The Just So Stories* in 1902; a book of poetry, *The Five Nations* in 1903; and *Puck of Pook's Hill* in 1906. In recognition of his achievements, Kipling was awarded the Nobel Prize for Literature in 1907.

Kipling watched with alarm the rise of militarism in Europe. Unable to enlist himself, Kipling arranged for his son to join the Irish Guards. Kipling threw himself into a series of recruiting speeches, patriotic appeals, and fund raising events. However, his son's death in the Battle of Loos brought an end to Kipling's imaginative use of the war in his writing. Instead, he turned to writing the official history of the Irish Guards and to serving on the Commission of War Graves.

During the twenties and up to his death in 1936, Kipling continued to write new pieces, edit for re-issue some of his early poetry, and write his autobiography. While his later work, which deals primarily with shattered dreams and tragedy, did not gain the popularity of his earlier work, Kipling retained the love and respect of the general public. One hundred years after the first publication of *The Jungle Book*, films based on this novel have introduced Kipling's imaginative world to another generation.



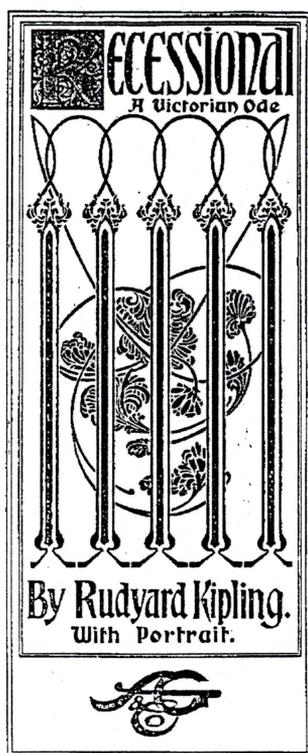
*On the Road to Mandalay*, words by Rudyard Kipling, music by Oley Speaks. Cincinnati: John Church Co., 1907



*In Black and White* by Rudyard Kipling. Allahabad: A. W. Wheeler & Co., 1890

## Collection Description

The Dalhousie Rudyard Kipling Collection was assembled by James McGregor Stewart. It was Stewart's intent to collect every version of Kipling's work from the manuscript, through the serialized form, on to each edition of the published monographs, and into the revised collected sets. Any additional material directly related to Kipling and his work was also carefully collected.



Recessional: A Victorian Ode by Rudyard Kipling.  
With a portrait of the author.  
[New York]: Alex. Grosset & Co., 1899.

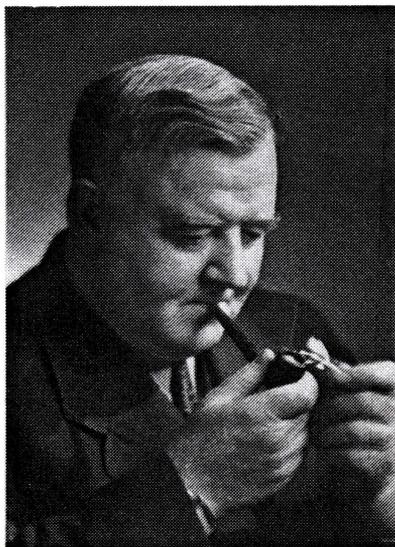
He was very successful in his quest as he collected forty-one literary manuscripts; 773 letters written by Kipling to family friends, relatives and editors; 2,600 published books and pamphlets; 2,375 newspaper issues; 1,288 periodical issues in which Kipling material appeared; eighty-three original illustrations used in Kipling's works; selected contemporary criticism; Kipling autographs, photographs and sketches; forty pieces of sheet music for Kipling's poems put to music; fifteen recordings; Kipling ephemera such as wall hangings, publicity posters and calendars.

Recent grants from the Social Sciences and Humanities Research Council of Canada have allowed for the purchase of microfilm backfiles of British and American literary journals that carried Kipling's work; three London newspapers, in which he published or had editorial influence; and microfilm business files of two Kipling publishers, Macmillan and Harper's.

A research collection of international significance and reputation, the Dalhousie Kipling Collection has been described by prominent Kipling scholar, Dr. Thomas Pinney, as "the single most comprehensive collection." British bibliographer, Barbara Rosenbaum, after spending ten years locating and describing Kipling papers for the *Index of English Literary Manuscripts* noted, after her visit to the Dalhousie Kipling Collection, that "in terms of Kipling materials as a whole — including printed matter — I would be hard-pressed to say that Dalhousie's collection is surpassed at all." Over the years, these and other researchers have been the appreciative and somewhat awed benefactors of Mr. Stewart's abilities as a collector and bibliographer, and of his generosity in presenting to a public institution his world-class collection.

## Collection History

In 1889, the year that Kipling launched his literary career in London, James McGregor Stewart, Jr. was born in Pictou, Nova Scotia. Ill as a child, James spent many hours with his father. Kipling's *Departmental Ditties*, set to psalm tunes, became their family songs. After a distinguished academic career at the Pictou Academy and Dalhousie University, Stewart joined a Halifax law firm in 1914. He quickly rose to the forefront in the field of corporate law, becoming an influential member of Nova Scotia's industrial community.



*James McGregor Stewart*

In spite of the demands on his time and energy, Stewart continued to read and study Kipling's work. In the late 1920s, Stewart started to actively collect everything he could find by or about Kipling. Most of the major purchasing was done through book dealers — James F. Drake Inc. of New York and Maggs Brothers in London. His wife, while accompanying Stewart on business trips, would comb the used book stores for interesting Kipling works. Many titles were personal gifts from family and friends.

Stewart also took on the challenge of untangling the author's complicated publishing history. During a 63-year writing career, which spanned six continents, Kipling had produced approximately 3,800 imprints. The bibliography of Kipling's works compiled by James McGregor Stewart is still considered the 'definitive Kipling bibliography.'

Stewart donated the published portion of his Kipling Collection to Dalhousie University in 1954. The manuscript portion was purchased in 1982 with a cultural property grant from the Secretary of State, Government of Canada. Through his extraordinary collecting efforts, Stewart has given Kipling scholars the opportunity to access an internationally significant research collection. By making it possible for others to study the full range of Kipling's work, Stewart fulfilled his desire to have Kipling inspire others.

# A Wit and Dandy: Oscar Wilde

*"I'll be a poet, a writer, a dramatist.  
Somehow or other I'll be famous,  
and if not famous, I'll be notorious."*

Oscar Wilde, Summer, 1878.



*Oscar Wilde from a photograph by W. & D. Downey, 1895. Frontispiece of Oscar Wilde: A Summing Up by Lord Alfred Douglas (London, 1950)*

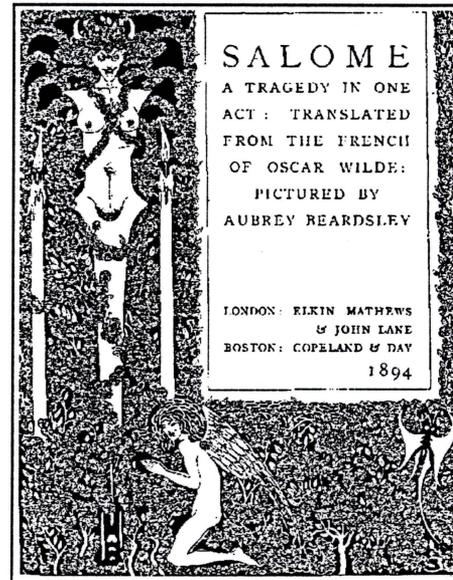
The words spoken by Oscar Wilde (1854-1900) just after his graduation from Oxford University were to be more prophetic than even he could have imagined. Within his short but brilliant career, the Anglo-Irish writer managed to establish himself as a recognized lecturer on the aesthetic movement, as a journalist and social critic, and as the successful editor of *Woman's World*, a London periodical. In all he did, Wilde's personality as a wit and dandy bubbled to the surface and drew attention to himself, his work and his ideas.

It was for his poetry that Wilde first achieved critical acclaim. While at Oxford, his poem "Ravenna" won the Newdigate Prize for poetry. After graduation, Wilde continued to publish in literary periodicals. A collection entitled simply *Poems* was published in 1881. *The Sphinx* (1894) and *The Ballad of Reading Gaol* (1898) were the major poetry titles to be published during his lifetime. In 1882 he turned his attention to spreading the word on the merits of aestheticism, as expounded by Walter Pater and John Ruskin. After a successful lecture tour through North America, Wilde returned to the London and Paris literary circles and to living the 'aesthetic' life.

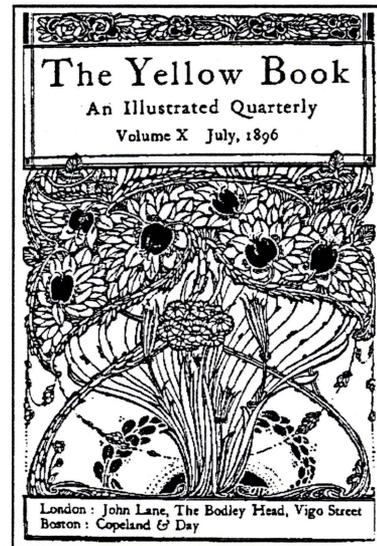
To support his young family, Wilde took on the editorship of *Woman's World* in 1887 and held the post for two years. During this period he also began to write and publish short fiction. *The Happy Prince and Other Stories* (1888) was his first collection. In 1890, his novella, *The Picture of Dorian Gray* was serialized. An expanded version of the powerful work was published in book form the following year. Indeed 1891 was a very productive year as Wilde also published another volume of short stories, *Lord Arthur Savile's Crime and other tales*; a volume of criticism, *Intentions*; and his controversial polemic, *The Soul of Man Under Socialism*. He also wrote a poetic drama, *Salome*, which caught the attention of the censors and was banned before it could be performed.

It was in writing plays that Wilde found the most successful vehicle for his creative energies and flare. In the next four years Wilde wrote four extremely popular and successful plays: *Lady Windermere's Fan* (1892); *A Woman of No Importance* (1893); *An Ideal Husband* (1895); and *The Importance of Being Earnest* (1895). At the height of his fame, Wilde's career came crashing down when he was brought to trial for sodomy, found guilty, and sentenced to two years in prison. In prison he wrote "The Ballad of Reading Gaol," which appeared in an abbreviated form in 1898 and served to close the notorious phase of his life. It also was the end of a brief but brilliant writing career. On his release from prison, Wilde fled to Paris where he died in 1900.

*Titlepage of British literary journal,  
The Yellow Book, Volume 10  
(London, 1896)*



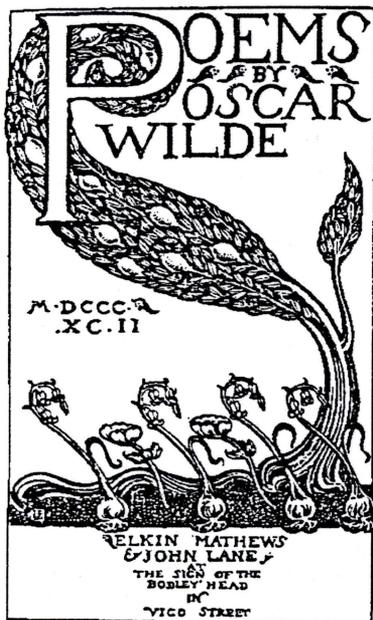
*Titlepage of Oscar Wilde's  
Salome (London, 1894)*



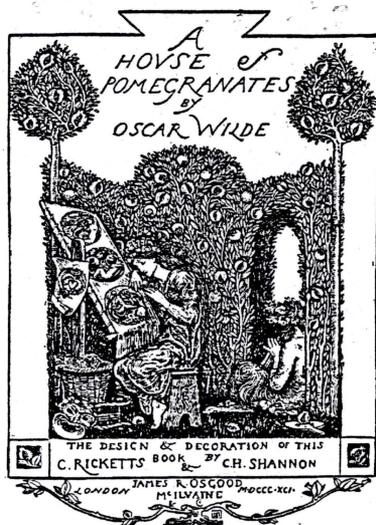
## Collection Description

The Dalhousie Oscar Wilde Collection has greatly enhanced library holdings of British turn-of-the-century literature. Strong holdings of first and limited editions of Wilde's work are present. Only five of Wilde's first editions are not included. Of those missing, there are four known copies of one title, and only two of another. Later editions, biographies, critical studies, as well as first editions of contemporaries associated with Wilde — Max Beerbohm, Aubrey Beardsley, Alfred Douglas, Frank Harris — are well represented.

Highlights of the collection include the first edition of *Poems* (1892), an autographed first edition of *The Picture of Dorian Gray* (1891), signed editions of *An Ideal Husband* (1899) and *The Importance of Being Earnest* (1899), first editions of the popular fables *The Happy Prince* (1888) and *A House of Pomegranates* (1891), and a first edition of *The Ballad of Reading Gaol* (1898). The beautifully illustrated 1904 edition of *The Harlot's House*, the controversial edition of *Salome* (1894) (illustrated by Aubrey Beardsley), and a complete run of *The Yellow Book* (1894-1897), the journal closely associated with Wilde, illustrate his "doctrine of aestheticism."



Titlepage of Oscar Wilde's *Poems* (London, 1892)



Titlepage of Oscar Wilde's  
*A House of Pomegranates* (London, 1891)

## Collection History



*Dr. Henry Hicks  
President of Dalhousie University from 1963-1980*

In 1945, while campaigning in Bear River, Nova Scotia, Liberal candidate Henry Hicks discovered a complete set of *The Works of Oscar Wilde*, an author he had long admired, in the home of a constituent. The acquisition of the set launched Dr. Hicks as a serious collector of anything by or about Oscar Wilde. Over the next 25 years, Dr. Hicks accumulated the original works of Wilde and his circle, assembling a personal library of 305 volumes.

President of Dalhousie University from 1963 to 1980, Hicks' interest in Wilde had been sparked while a Rhodes scholar at Oxford. In the time-honoured tradition of collectors, Dr. Hicks browsed through auction catalogues for first editions and bought selectively from antiquarian book-dealers. By the late 1950s, he had developed a comprehensive collection. Over the years, his collection was also supplemented by personal gifts of interesting Wilde editions.

In 1981, Dr. Hicks presented his Oscar Wilde collection to the Dalhousie University Libraries so that future students and researchers could develop an interest in and appreciation for the genius and talents of Oscar Wilde.

# Shaping a Nation: Early Map-Makers and Artists

*"The art of making maps and sea-charts, is an invention of such vast use to mankind, that perhaps there is nothing for which the World is more indebted to studious Labours of Ingenious Men."*

Herman Moll in *Atlas Manuale* (London, 1709)



*Title inset on map by V. Coronelli entitled "Canada Orientale" (Venice, ca. 1692)*

Between 1500 and 1900, the studious labours of ingenious men produced a truly remarkable array of maps and charts, many with intriguing pictorial insets, of the vast land across the Atlantic. The earliest maps, based more on fantasy than fact, steadily gave way to more accurate and detailed work. Each voyage of exploration pushed beyond that which had been previously known and enabled the map-makers to fill in another gap. British map-makers carefully reviewed the work of their French, Italian, Spanish, and Dutch counterparts and vice versa. Together they built on each other's work. Their works of art and science reflected and directed four centuries of daring expeditions, bitter colonial rivalry, rewarding economic enterprises, and tenacious settlement.

Many of the explorers kept careful written records of their voyages. Making a visual record of events, significant landforms, flora and fauna was deemed an important part of the official record. Indeed on some expeditions there was an official artist — George Back on Franklin's polar expeditions and John Sykes on Vancouver's voyages. As exploration led to land disputes, the British military spread across the continent. With little actual fighting to contend with, and having been taught the rudiments of art at the Royal Military Academy, a number of bored officers began to sketch their surroundings. To them we owe some of our earliest depictions of everyday life in the new settlements. John E. Woolford, Richard Short, J.F.W. DesBarres, George Heriot, Lt. H. Pooley, Robert Petley, W. Lyttleton, and William Moorsom were all members of the British military who left behind invaluable pictorial records of the life and land they had encountered in North America.

To encourage immigration and to meet a seemingly insatiable European demand for informative images of the emerging new dominion, professional illustrators journeyed to North America. Irishman William Eager produced some of the first commercially available city views of Halifax and St. John's. At the time of his death in 1839, Eager was working on an ambitious series of views of British North America. A few years later Eager's uncompleted project was taken up by British illustrator W.A. Bartlett. His 117 skilfully rendered topographical views in *Canadian Scenery Illustrated* (1842) reached a large and appreciative mass audience. Illustrated journals such as the *Illustrated London News* and the *London Graphic* sprang up to address the need for more visual information. "Special artists" travelled to all corners of Canada to capture each exciting new development and to document such events as a royal tour.

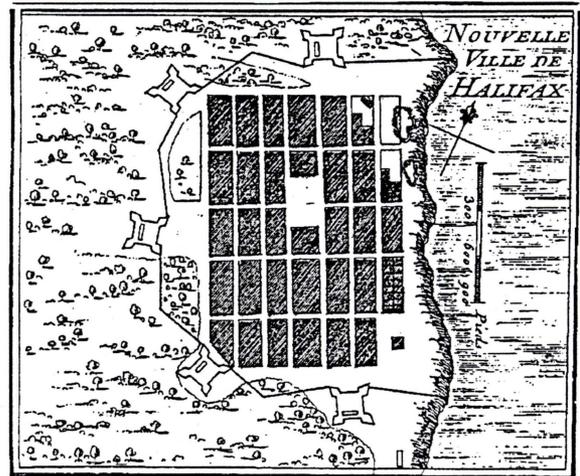
By 1869 Canadian publishers were able to launch their own illustrated journal, *The Canadian Illustrated News*. The journal provided many young Canadian artists with an outlet for their work and presented a distinctly Canadian view. Early in 1880 work began on *Picturesque Canada*, the most outstanding Canadian illustrated book of the nineteenth century. Under the direction of Ontario artist Lucius O'Brien, forty-three artists presented over 550 engraved images of the Canada they saw in the 1880s. Their work documented an important phase in the formation of Canada as a dynamic and unique society.

Running parallel to the production of mass-market illustration was the depiction of Canada by individual artists. Unique work often had limited public exposure and therefore did not have the same influence in shaping public sensibility and taste, or in fulfilling information needs. Yet these original works are nevertheless important sources of historical information. The finely detailed nautical sketches of Reynolds Beal, completed

during his 1891 trip to Atlantic Canada, carefully document fishing equipment and techniques used at the time. The 1880-81 Fundy shore sketches of Stephen Parrish capture picturesque fishing and farming scenes.

With advances in photography — in particular, Eastman's invention of the hand-held camera in 1888 — the camera and photographer began to supply the visual information needs of the general public. By 1900 the artist/illustrator was no longer the sole visual chronicle.

Canada has been well served by her visual interpreters. Our visual heritage is an important part of our cultural heritage, helping to shape our national identity. We are indebted to both the ingenious map-makers and the talented artists for recording our past for us, and to the dedicated collectors who preserved the images for future Canadians.



"Nouvelle Ville de Halifax"  
by Sr. Le Rouge (Paris, 1755)

## Collection Description

Recognizing the importance of the visual image as complementary to and sometimes even superior to the written word for conveying information, a significant collection of Canadian historical maps and prints has been developed to enrich the Libraries' Canadiana holdings.

The collection consists of 202 maps, 227 DesBarres nautical charts, and 2,302 prints and sketches. The historical maps, dating from 1556 to 1910, present an excellent overview of the exploration and development of Canada and demonstrate the advancements in map-making from relatively crude and imagination-based wood-cuts to very sophisticated and accurate printed maps. The prints in the collection present the pictorial history of Canada from 1790 to 1920. When originally published, they provided enticing images of an exciting new land. Today they provide invaluable visual documentation of all aspects of life in early Canada. The original sketches made by visiting artists provide unique and beautiful snapshots of the Maritimes in the era before photography was readily available.

Noteworthy among the maps are the first detailed maps of Canada. Drawn by Venetian G. Gastaldi and published in 1556, the 'La Nvova Francia' and 'La Terra de Hochelaga' maps helped spread the news of a vast land beyond the sea. The famous Herman Moll map of 1715 introduced the image of a beaver to Europeans. The French mapping of Jacques-Nicolas Bellin aided in opening up the interior. The British mapping of John Mitchell and Thomas Jefferys laid claim to lands for England. The precise and detailed maps of Nova Scotia harbours by Lt. Pooley aided immigration. Successive map-makers built on the work of their predecessors and laid the foundation for the detailed theme mapping of the nineteenth

century, such as J.W. Dawson's 1868 geological map of the Maritimes.

Bridging the spatial distance between the maps and prints are the 227 nautical charts of J.F.W. DesBarres. In his charts, DesBarres combined traditional mapping with pictorial insets of the coastline and harbours of the eastern seaboard of North America. DesBarres' charts are considered "the most astonishing single contribution to the pictorial description of early Canada," and are the foundation of the Library's strong Map and Print Collection.



Highlights among the prints are the 1777 series of six prints of colonial Halifax by Richard Short; the 1819 Halifax engravings of J.E. Woolford; views of Nova Scotia towns by Lt. Pooley; the Nova Scotia engravings of William Eager (1834); and the Canadian prints of William Bartlett (1842). Sketches of Maritime scenes by J.E. Woolford (1818), Stephen Parrish (1881), and Reynolds Beal (1891) provide valuable historical documentation and are original works of art with an important role in Canadian art history.

Approximately 1,500 engravings from the major illustrated journals of the nineteenth century — *Illustrated London News*, *Canadian Illustrated News*, *Harper's*, and *The Graphic* — present some of our only images of important events, people, and places during the formative years of Canada's development. The print collection also provides researchers with a resource for studying the development of print-making and publishing in nineteenth-century Canada. Each phase in printing advancement from the wood-cut to chromolithography is clearly illustrated.

The Canadian Historical Map and Print Collection is a significant resource for all researchers wishing to add a valuable dimension to their understanding of Canada's past.

## Collection History

The Collection has been developed gradually. Initially, the University considered maps and prints to be purely decorative and used them to adorn the walls of offices and public areas. With growing awareness of the importance of the maps and prints as historical documents, and of the harm caused by extended exposure to light, the maps and prints were taken off the walls, placed in protective folders, and catalogued to provide researchers with access to a significant research collection.

The first major donors of prints and maps were J.J. Stewart (1910) and William Inglis Morse (1938). Primarily interested in Nova Scotia history and publishing, J.J. Stewart collected the important 1777 Richard Short views of Halifax and the 1840s botanical engravings of Maria Morris. William Inglis Morse collected maps and prints related to the exploration and settlement of Acadia; in particular, the four volume *Atlantic Neptune* (1777-1784) by J.F.W. DesBarres, the French mapping of J.N. Bellin, and the Nova Scotia engravings and sketches of J.E. Woolford.

The next major donations to the Canadian Historical Map and Print Collection were made nearly fifty years later. Quebec pulp and paper executive, Charles de Volpi, donated 793 historical prints and eighteen early maps of Atlantic Canada to the Dalhousie University Libraries between 1977 and 1979. Haligonian John Oyler, recognizing the importance of making scarce Canadian pictorial and cartographic history available to Nova Scotians, donated 100 maps and 1,121 prints between 1980 and 1990. To add the perspective of original sketches, the Libraries purchased the 1880 Fundy shore sketches and engravings of American Stephen Parrish and the 1891 Maritime sketches of New Yorker Reynolds Beal. Grants from the Social Sciences and Humanities Research Council of Canada assisted in the 1984 purchase of the Parrish engravings and the 1993 purchase of the Beal sketches.

Through the foresight and generosity of donors who valued Canada's cartographic and pictorial history, the University Libraries now have an excellent resource for visual documentation of historical Canadian events, places and people.

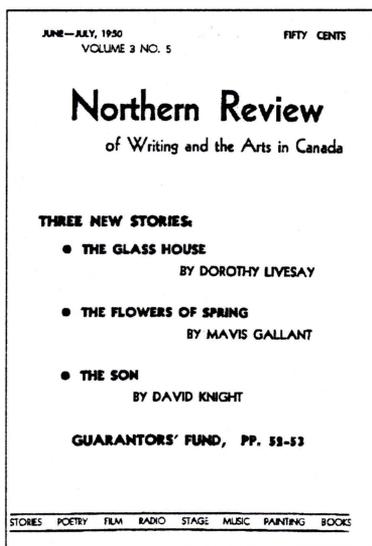
*"In Cornwallis Valley," original etching by Stephen Parrish, 1882*



# The Power of Small: Canadian Small Press

*"Only a truly Canadian printing press, one with the 'feel' of Canada and directly responsible to Canada, can give us the critical analysis of the informed discourse and dialogue which are indispensable in a sovereign society."*

from Canadian Royal Commission on Publications Report (Ottawa, 1961)



Cover of the literary journal, Northern Review of Writing and the Arts in Canada, June 1950.

The list of finalists for the 1995 Governor General's literary awards reflects the current vitality and diversity of the Canadian literary scene. Notable in the list is the number of small presses present — Coach House, Turnstone, Anansi, Coteau, NeWest, NuAge, and the list goes on. Canadian small presses are publishing high quality work that deserves to be and is being recognized. Reaching this level of respectability and high standards has been an arduous and challenging journey.

The first tentative steps toward establishing an indigenous literary publishing tradition took place in the 1920s. Graphic Publishers in Ottawa led the way in presenting the work of Canadian writers to their fellow Canadians. In less than ten years they published over fifty titles. Then the Depression struck. Graphic went bankrupt in 1932. The larger firms, which had just started to add Canadians to their rosters of primarily British and American writers, retrenched. The thirties were a bleak decade for Canadian writers and publishers. The introduction of the Governor General awards in 1936 and the CBC sponsorship of Canadian poems and short stories helped sustain Canadian writing during the Depression. With the outbreak of war in 1939, there was an urgent need for new literary outlets. The ferment of ideas, new experiences, and different perspectives found a release in quickly launched journals. *Preview*, *First Statement*, *Northern Review*, *Fiddlehead*, *Direction*, *Here and Now*, and *Contemporary Verse* fostered writers from every part of Canada. P.K. Page, A.M. Klein, Irving Layton, Miriam Waddington, Louis Dudek, Raymond Souster, and F.R. Scott emerged as strong new voices.

A number of the journals took up the task of publishing the first books of their contributors. Almost unintentionally they had become small presses. Each small press developed its own distinctive personality and many took up the causes dear to the publishers' hearts. The causes ran the gamut of everything from the promotion of one genre to championing regional perspectives. Dependent on limited financial resources, small markets, and the energies of relatively few dedicated individuals, many small presses came and went in the 1950s. The infusion of public funding with the implementation of Canada Council grants in the late 1950s provided a much needed boost. The grants enabled the small presses to look beyond mere survival.

Just as the small presses were gaining a measure of stability, a whole new group of young Canadian writers came of age. They brought energy, enthusiasm, and a willingness to push creative expression to the edge. Some of the stalwart small presses of the 1950s were totally transformed while others remained true to their original goals. New presses emerged to accommodate the surge of innovative ideas and approaches. Technological advances made it possible for even the smallest press to produce well designed and competitively priced books. By 1980 there were viable small presses in every corner of Canada, their colourful and often idiomatic names capturing their sense of place, purpose, and creativity — Breakwater, Coach House, Lancelot, Ragweed, Fiddlehead, Véhicule, Peguis, Thistledown, and blewointmentpress, to name just a few. With growing confidence and skill, Canadian small press publishers were producing quality Canadian literature that readers and critics could not ignore.

Ironically, the small presses that started out as rebels have established a tradition. It is a rich and vital publishing tradition, which has made a major contribution to the development of our national culture. Without the hard work of our dedicated small press publishers, many Canadian writers would not have been able to get a start in the writing field. Canadians owe a great deal to our small presses and should not take them for granted in this new era of retrenchment.



*The "printers' devices" of various small presses from across the country.*

## Collection Description

During twenty-five years of active collecting, Dalhousie's Canadian Small Press Collection has grown to approximately 11,000 books; 275 poetry broadsides; 150 literary journals, of which forty-five are current subscriptions; fifty audio recordings; seventy-five vertical files; and 150 publicity posters.

The decision to develop a Canadian small press collection was made just as small press publishing was experiencing a major growth spurt. By the mid-1970s, each part of Canada was represented. Many presses flourished — Breakwater in Newfoundland, Lancelot in Nova Scotia, Ragweed in Prince Edward Island, Fiddlehead in New Brunswick, Vehicule in Quebec, Oberon in Ontario, Turnstone in Manitoba, Coteau in Saskatchewan, NeWest in Alberta, and Sono Nis in British Columbia. Others flourished briefly but they too left their impression. In some cases they served as the crucial first publisher for important new voices on the Canadian literary scene. Each small press has a part to play in developing and presenting our national culture. The Dalhousie University Libraries have tried to collect them all.

The comprehensiveness of the small press collection provides researchers with the opportunity to study everything from the development of specific presses to the representation of specific themes in each region. Although the scope and depth of the collection invites survey studies, the work of the individual writer is still the keystone of the collection. Many important individual works are available in the collection, especially in the areas of poetry, drama, short story, and illustrated book, as small press publishers have been more willing to support these small market genres.

There are so many interesting and beautiful items in the collection that it is difficult to highlight only a few. Yet there are some key presses that stand out for various reasons. The quality poetry books of Coach House Press gave credibility to small press publishing. The beautifully designed books of Aliquando Press introduced elegance. The finely crafted woodcuts of Gerry Brender à Brandis in his Brandstead Press works provided beautiful visual images. The works of Lancelot Press instilled a soul in small press publishing. Theytus Books has given native peoples the opportunity to tell their story. Owl's Head Press has earned respect for region-based nature writing. A work that epitomizes all that is right about small press publishing in Canada is Alistair MacLeod's *Island* by Thistle-down Press. Great writing, design, illustration, and production all come together in one book. The collection contains the quality work of all the above presses and over 600 more Canadian small presses.

Understandably, the strength of the collection lies in the post-1970 period. Retrospective buying has been used to fill in pre-1970 gaps so major small presses before 1970 are represented. Key early presses that are well represented include Graphic Press and Abenaki Press from the 1920s, and Contact Press from the 1950s. The same vitality and creative drive that fuelled the earliest small presses is still evident in the small presses of today. Keeping up with them is both a worthwhile and challenging task.

## Collection History

The opening of the Killam Library in late 1970 provided the Dalhousie academic community with a much needed modern library facility. In the spacious new quarters, many library programmes and services were expanded and new ones implemented. Under the direction of librarian Grace Tratt, a Special Collections Department was established. In addition to providing improved access and housing for the Libraries' rare book collections, the department would develop new research collections. The development of a comprehensive collection of Canadian small press publications was selected as an area of emphasis. The collection would complement strong historical collections of Canadian history and literature, support newly established Ph.D. programmes, and build up a relatively underdeveloped collection area of great potential.

It was quickly determined that the vitality of Canadian small presses was indeed remarkable. They were springing up in every corner of the country and publishing an amazing volume and array of works. In order to provide focus to the collection, and indeed to keep it manageable, it was deemed necessary to revisit the initial goal to collect everything published by every Canadian small press. First, the decision was made to focus on creative writing. The working definition of a small press was also refined. To be considered a small press, it was decided the press must be involved in promoting new creative writers, have an interest in quality production standards, and not be solely concerned with high profit margins. A few years later the decision was made to focus on English language small presses. The clarifications in collection policy made it possible to focus resources and build a strong programme-related research collection.

The Dalhousie University Libraries are committed to collecting, making accessible, and promoting the quality work being produced by our dedicated and talented Canadian small presses. To that end, two publications based on the collection have been published by Library staff. *Check-list of Canadian Small Presses — English Language* was compiled by Grace Tratt and published in 1974. Fourteen years later, Holly Melanson compiled *Literary Presses in Canada, 1975-1985: A Checklist and Bibliography*. Promotion of the collection has also been assisted by the establishment of the Canadian Literary Collection Project (CLCP) in 1990.

The CLCP was initiated to give a focus to the development, appreciation and critical review of the Library's Canadian literary collections — the small press collection being one of the major foci. Under the auspices of the CLCP, an endowment fund was established to ensure adequate funding levels for future small press collecting. Local small press publishers and writers have been participants in the popular CLCP Public Reading Series. Their participation has given them the opportunity to present their work, to meet and share ideas. This coming together has been a positive, energetic, and even inspiring experience.

The Canadian small press collection has fulfilled initial expectations. Not only is it a dynamic and rich research collection, but it has become a catalyst for local publishers and writers, who will carry on the Canadian small press tradition. Canadian writers and readers have been well served by their dedicated and visionary small press publishers.

# A Scholar's Library

*"A library, if properly selected and studied,  
is one's best monument."*

William Inglis Morse "Preface,"  
*Catalogue of the William Inglis Morse  
Collection ... at Dalhousie University Library ...*  
(London: Curwen Press, 1938)



*William Inglis Morse*

William Inglis Morse (1874-1952), author, historian, minister, and philanthropist, was introduced to the pleasures of reading by his mother. Many pleasant evenings were spent by the farmhouse fireside in Paradise, Nova Scotia, listening to his mother read from the Bible, British literature and history, and popular American fiction. His early adventures in reading instilled in him an interest and respect for all aspects of the book that would remain with him throughout his entire life.

After a year of teaching in a rural school near his home in the Annapolis Valley, Morse decided to further his own education. The eighteen year old spent a preparation year at Horton Academy and then entered Acadia University in Wolfville. Upon completion of his BA in 1897, he enrolled in the Episcopal Theological School in Cambridge, Massachusetts. Three years later he graduated with a Bachelor of Divinity. His first position was as chaplain and English master at Westminster School in Simsbury, Connecticut. Ordained into the ministry of the Protestant Episcopal Church in 1901, he served as assistant minister at St. John's Church, Stamford, Connecticut for two years before being appointed rector at Church of the Incarnation, Lynn, Massachusetts. For the next twenty-five years, William Morse served the congregation of Lynn.

Throughout his years in the ministry, Morse pursued his literary and scholarly interests. In 1908 his first book was published, *Acadian Lays and Other Verse*. As his interest in Acadia expanded, Morse began to research the early decades of Acadian settlement in Nova Scotia. His research took him abroad to England and France. Research trips in 1921, 1923, 1924, 1926, 1927, 1931, and 1935 provided him with invaluable information and the opportunity to actually start collecting in his areas of interest. Morse published a number of entertaining travelogues chronicling his travel adventures. More importantly for future historians, he also edited and published the contents of the significant Acadian documents he had acquired. *Gravestones of Acadie* (1929), *The Land of the New Adventure* (1932), *Acadiensia Nova* (2 volumes, 1935) and *Pierre du Gua, Sieur de Monts* (1939) were all major contributions to the study of Acadian history.

Parallel to his literary and scholarly activities were Morse's activities as a collector and philanthropist, activities that were shared and supported by his wife Susan (Ensign). He took great pleasure in the hunt and also believed strongly that books should be "handed on as a heritage of the ages." Between 1926 and 1931 he collected and donated a major scholar's library, including some outstanding Canadiana, to his alma mater, Acadia University. From 1933 to 1942, he performed a similar act of generosity for Dalhousie University. In 1943, Morse was appointed Honorary Curator of Canadian Literature and History at Harvard, where he proceeded to build up yet another major library. Yale and the University of King's College were also recipients of significant individual items and/or collections related to their institution's research strengths.

In recognition of his scholarly and philanthropic work, William Morse was awarded honorary degrees from Acadia University (1926), Dalhousie University (1936) and the University of King's College (1947). Today, researchers in many disciplines throughout Nova Scotia and New England are indebted to the collector who gave away his collections.



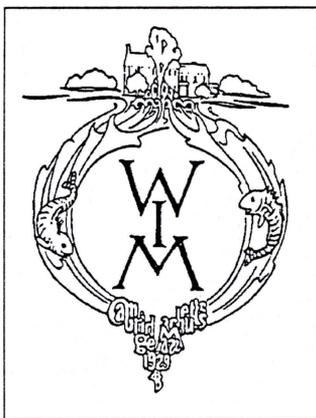
## William Inglis Morse

*Cartoon entitled, "Around the Mediterranean,"  
drawn for Morse by Fred G. Cooper, 1926*

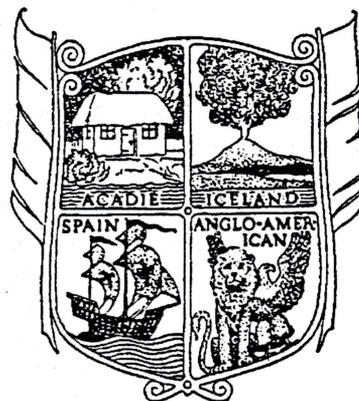
## Collection Description

In 1933, William Inglis Morse presented a 'scholar's collection' to Dalhousie University. He continued to supplement the collection annually until 1942. His completed donation consisted of 716 monographs, eighteen serial titles, a collection of 140 fine bindings, 131 engravings, twenty-nine manuscripts, 201 historical maps, two pieces of nineteenth century sheet music, and furnishings suitable for a scholar's study. Morse's daughter, Susan Hilles, made a further donation of Nova Scotia maps and prints in 1971. A catalogue of the main 1933 donation was compiled by Eugenie Archibald and published in 1937 by Curwen Press — *A Catalogue of the William Inglis Morse Collection of Books, Pictures, Maps, Manuscripts, Etc. at Dalhousie University Library, Halifax, Nova Scotia.*

The collection assembled by William Morse reflected his research interests and his ideas on what works should be available for consultation by serious scholars: The exploration and early



*William Inglis Morse bookplate  
designed by William B. Dalton in 1929*



*William Inglis Morse bookplate  
designed by Fred G. Cooper in 1932*

settlement of Acadia, the history of the Maritimes, the evolution of printing, the book arts, important classics in both the humanities and the sciences, the works of Bliss Carman and George Santayana, works about General James Wolfe, and Norse legends are the major research fields represented in the collection.

Collection highlights include the commissioned bindings of Douglas Cockerell on William Morse's own publications; the 1686 edition of Isaac Newton's *Philosophiae naturalis principia mathematica*; *Sketches in Nova Scotia for 1818* by J.E. Woolford; the original manuscripts of M. de Meulles' "Relation du Voyage a l'Acadie, 1685-1686"; a four volume set of *Atlantic Neptune* by Joseph F.W. DesBarres (London, 1778-1779); *Historiae Canadensis, sev Novae-Franciae* by Francis Du Creux (1664); and private press printings of Bliss Carman's poetry.

Over the many years since Morse presented his donation to Dalhousie University, researchers have been appreciative of his 'scholar's library.' His library is indeed an impressive monument to a generous and remarkable collector.

## Collection History

With the retirement in 1931 of two long serving university administrators — the University President, after twenty years in office, and the University Librarian, after serving for twenty-five years — the time was right for an evaluation of the University Library. Dr. Carleton Stanley, the new president, made a brief but pointed assessment of the Library soon after his appointment in 1933: “Our library is comparatively small, and poorly equipped .... For serious students and professors our collection of books is hardly worth the name University Library, and of that collection almost one third ... remain uncatalogued.” (*Annual Report, 1932-33*). Dr. Stanley, unlike his predecessor, was both an administrator and a bookman. He believed strongly that a well developed research library is an essential part of a respectable institution of higher learning.

While Dr. Stanley was assessing the collections of the University Library, William Inglis Morse was making plans to further advance higher education in his native province by donating a research collection to Dalhousie University. Dr. Stanley greeted William Morse’s initial letter in early January 1933 with “extra cordiality and appreciation.” Unlike the donor, Dr. Stanley knew exactly how much the gift proposed by William Morse would mean to his poorly equipped library. The quality, diversity, and volume of the Morse donation instantly established the base of a research collection in the fields of history, literature, philosophy, music, and theology. In accepting the gift, Dr. Stanley candidly admitted the Morse donation contained many “extremely

rare and valuable books which Dalhousie University could not, in any predictable future, purchase for itself.”

In addition to developing the Library’s collection, William Morse also had a very positive effect on the up-grading of internal Library practices. Influenced by Dr. Henry Guppy of the John Rylands Library in Manchester, England, who had sent him books on cataloguing and indexing standards, William Morse insisted his donation be properly catalogued. He also laid out specific rules for the use of the collection which required proper storage and supervised use. It was Morse’s view that “a book out of place is almost lost.” To fulfill his guidelines, the University hired new staff, placed a new emphasis on cataloguing, and established use procedures that garnered a new respect for the Library and its collection. To complete his positive impact, William Morse also provided appropriate new chairs, study tables, bookcases, and complementary pieces of art for a refurbished study hall. It was as if a fresh wind had swept through.

It was inevitable that the management and collection development advances being experienced in other North American academic libraries would eventually reach Dalhousie. The timely donation of over 1,000 significant books, manuscripts, prints, and maps by William Inglis Morse proved to be a catalyst for that change. Morse focussed the University’s attention on the Library, his donation established the base for a real research collection, and his cataloguing and use requirements advanced the technical aspects of librarianship to a higher level. William Morse and his donation made a positive and dramatic impact.



*Above, traveler’s runestick drawn by Fred G. Cooper for Morse’s Nordic Trails (1930)*

# The Literary Tradition

*"The literary impulse which was once so strong in Nova Scotia and produced the first literary movement in Canada is by no means spent ..."*

Archibald MacMechan in *Headwaters of Canadian Literature* (Toronto, 1924)



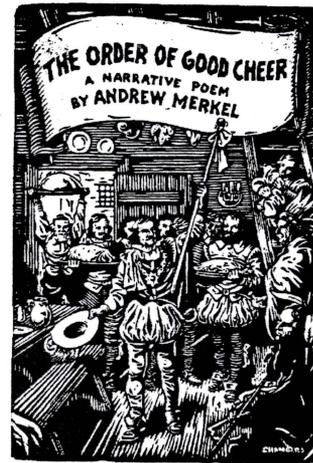
Cover of *Storied Halifax* by Archibald MacMechan (Halifax, 1924)

Nova Scotia has a long and distinguished literary tradition that reaches back almost 400 years and embraces hundreds of talented creative writers. It was the mystique of Nova Scotia's 'strange and fog bound shore' that first inspired the muse. While visiting Port Royal in 1606, Marc Lescarbot composed an epic poem and authored a masque, *Le Theatre de Neptune*. Thomas McCulloch could not resist writing about the unique personalities he lived among in Pictou. T.C. Haliburton felt compelled to expose the backwardness of the colonial government through humorous political satire. The stunning beauty of his native province was the inspiration for Joseph Howe's poetry. Each colonial writer had his or her own distinctive style. What was common to them all was a vitality and integrity that earned the respect of their readers and helped foster the next generation of Nova Scotia writers.

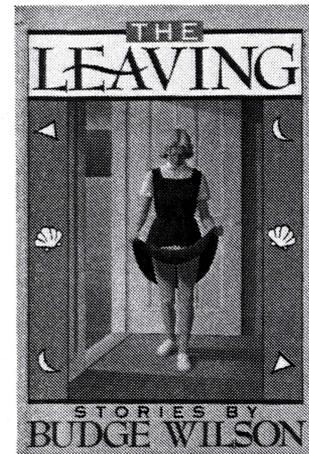
As Nova Scotia society evolved and matured after Confederation, the literature produced by Nova Scotia writers began to expand in scope and complexity. James DeMille, the energetic and multi-talented Professor of History and Rhetoric at Dalhousie for sixteen years, wrote historical and comic fiction for adults, adventure stories for children, and his highly regarded utopian fantasy, *A Strange Manuscript Found in a Copper Cylinder* (1888). Marshall Saunders wrote historical romances, but is best known for her sympathetic and vividly rendered animal stories. Poet, editor, and local historian Mary Jane Katzmann was the driving spirit behind the highly literate journal, *The Provincial: or Halifax Monthly Magazine* (1852-1853). The Valley marshlands inspired the poetic voices of Arthur Eaton, John Herbin, and the visiting Bliss Carman. Novelists Alice and Susan Jones, James Oxley, and William Fraser successfully wrote romantic and adventure tales for the popular market. By 1914, Nova Scotia writers had made major contributions to each literary genre.

Then came the Great War, the social turmoil of the 1920s, the Depression, and World War II. The harsh realities of life were impossible to ignore. Nova Scotia writing, while still reflecting a strong sense of place and a respect for the past, began to address the dramatic changes taking place in Nova Scotian society. Will R. Bird's vivid war stories, Thomas H. Raddall's penetrating novels about the social change brought by industrialization, Frank P. Day's unromanticized depiction of the fisherman's life, Ernest Buckler's poignant depiction of spiritual and creative isolation in a farming community, Charles Bruce's poetic look at the impact of war, and the mystic lyrics of Robert Norwood elevated Nova Scotia's writing to a higher level of literary achievement.

The establishment of dynamic literary small presses and literary journals in Nova Scotia and across Canada in the early 1970s provided Nova Scotia writers with new venues for their work. Perspectives and voices previously unpublished were presented for the first time. Black and First Nations writers have had their stories heard. Each literary genre has attracted new practitioners who have provided insights into the ever-evolving Nova Scotian experience. The energy and integrity that marked the work of Nova Scotia's early writers has been passed on to the current generation of Nova Scotia writers. To them falls the task of carrying on a rich and unique literary tradition.



*Cover of Andrew Merkel's The Order of Good Cheer: A Narrative Poem (Halifax, 1944)*



*Dustjacket of Budge Wilson's The Leaving (Toronto: Anansi, 1990)*

## Collection Description and History

The foundation of the Nova Scotia Creative Writers Collection was laid in the 1930s with the donation of Archibald MacMechan's literary collection. As teacher, scholar, literary critic, poet, essayist, editor, local historian, librarian, and mentor, Dr. MacMechan influenced generations of Nova Scotia writers and readers. He strongly believed Nova Scotians could draw from their experiences and produce valuable literary contributions. Dr. MacMechan led by example. Many of his themes, characters, and settings were drawn from his close observation of Nova Scotians and from his research into the province's colourful past.

In his roles as teacher, editor, and critic, Dr. MacMechan was directly involved in the development of writers, thus ensuring the material would be available for future readers and researchers. During his lifetime, he donated many volumes to Dalhousie and directed his family to present his personal library and literary papers after his death. The collection reflects the range and depth of Dr. MacMechan's interests and talents and serves as a strong and appropriate base for the Nova Scotia Creative Writers Collection.

Following Dr. MacMechan's lead, successive Dalhousie librarians have continued to collect Nova Scotia's creative writing as comprehensively as possible. Although augmented by generous donations from Nova Scotia's writers and funds from endowments, the collection has been developed primarily from general collection funds. By 1996, the collection has grown to approximately 1,700 titles and 100 literary journals. Works by all the major Nova Scotia creative writers are present in the collection. Of special interest are the writers for which there are extensive published and manuscript holdings. Some of the writers in this category are:

### **James DeMille, 1833-1880**

Forty-seven published volumes; family correspondence (1856-1880) and one notebook, five poetry and two prose manuscripts ~ Archival extent = 15 cm.

### **Archibald MacMechan, 1862-1933**

Twenty-seven published volumes; private journals, notes, correspondence (1890-1933), published and unpublished manuscripts, scrapbooks, and research notes ~ Archival extent = 6 metres

### **Robert Norwood, 1874-1932**

Nineteen published volumes; diaries (1897-1914), correspondence (1925-1932), lecture and sermon notes, manuscripts ~ Archival extent = 1.5 metres

### **Frank P. Day, 1881-1950**

Six published volumes; correspondence (1904-1939), manuscripts of work (1915-47) ~ Archival extent = 3 metres

### **Will R. Bird, 1891-1984**

Thirty published volumes; correspondence (1929-78), manuscripts of books and articles (1930-1975) ~ Archival extent = 2 metres

### **Thomas H. Raddall**

see "Recreating the Past," p. 40

### **Charles Bruce, 1906-1971**

Eleven published volumes; correspondence (1920-71), research notes (1929-71), unpublished manuscripts (1920-71) ~ Archival extent = 3 metres

**Norman Creighton**

Correspondence, CBC scripts, drafts of short stories and plays ~ Archival extent = 12 metres

**Joyce Barkhouse, 1913-**

Six published volumes; research notes, correspondence, manuscripts ~ Archival extent = 2 metres

**Budge Wilson, 1927-**

Thirteen published volumes; correspondence, manuscript drafts ~ Archival extent = 30 cm.

**Andy Wainwright, 1946-**

Seven published volumes; incoming correspondence, interview transcripts ~ Archival extent = 30 cm.

**Susan Kerslake, 1943-**

Four published volumes; correspondence, manuscripts of published and unpublished works ~ Archival extent = 60 cm.

**Harry Thurston, 1950-**

Six published volumes; business papers of literary journal *Germination* ~ Archival extent = 30 cm.

**Lesley Choyce, 1951-**

Thirty-three published volumes; correspondence, business papers of Pottersfield Press ~ Archival extent = 6 metres

*Please note that Special Collections comprehensively collects the published works of Nova Scotias creative writers while the University Archives acquires their literary papers.*

The list grows as the Archives and Special Collections Departments continue to pursue Archibald MacMechan's objective of collecting for future study the quality work being produced in Nova Scotia.

Another interesting feature of the collection is the number of inscribed editions. This is due in part to the close association many writers have had with Dalhousie University. In addition, the Libraries were able to purchase the autographed collection of Canadiana assembled by Yarmouth and Halifax bookseller, Edgar Vickery. Many of the works were by Nova Scotia writers — Clara Dennis, Grace McLeod Rogers, and Evelyn Richardson, to name just a few.

The comprehensiveness of the collection, which includes material in every genre and from each era, provides the researcher with the opportunity to study individual topics and/or authors and/or genres. The collection will also support indepth and general studies. An active acquisition programme is in place to ensure the continued growth and viability of the collection.

Nova Scotia's dynamic creative writers and literary presses are indeed doing their part carrying on Nova Scotia's literary tradition. The Dalhousie University Libraries are committed to collecting their work and making it available to future writers, readers, and students.

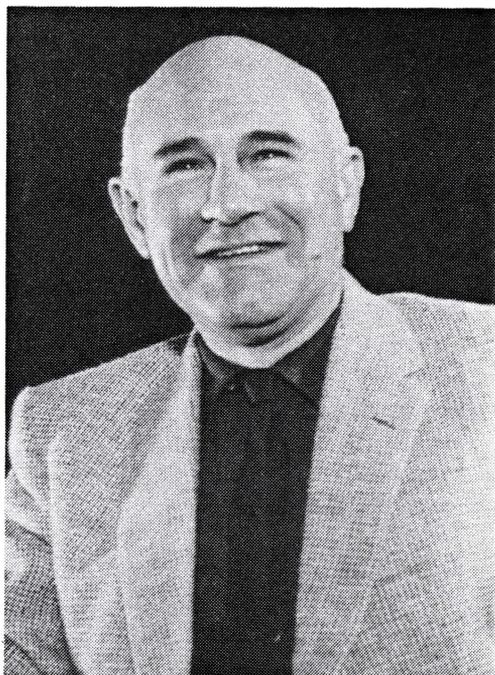


*Half title page from James DeMille's A Strange Manuscript Found in a Copper Cylinder (N.Y., 1888)*

# Recreating the Past: Thomas H. Raddall

*"I've always believed in free thought and free action."*

Thomas Raddall in an interview with J.R. Sorfleet on March 23, 1973, published in *Journal of Canadian Fiction*, Vol.2, no.4 (Fall, 1973)



*Thomas Head Raddall in 1946*

In 1913, Captain Thomas Raddall accepted a transfer from the British Army School of Musketry in Hythe, England into the Canadian Army. His posting was to Halifax, Nova Scotia. Ten-year old Thomas Jr. was delighted with the prospect of moving to a new and wild land. Nova Scotia did not disappoint. Especially captivating were the exciting tales of Nova Scotia's colourful past and a cast of historical figures. Young Raddall's fascination would prove to be a lifelong one.

In the last year of the war, Lt. Colonel Raddall was killed in action. At fifteen, his son became the man of the house. To help support his mother and sisters, Thomas left school and trained as a wireless operator. For the next three years, he worked at a series of coastal stations, aboard ships, and for a year on Sable Island. It was while he was serving on Sable Island that Raddall began to write fiction. His first story was published in the *Halifax Sunday Leader*, Dec. 11, 1921. Unhappy with the isolation of Sable Island, Thomas retrained as a book-keeper and took a job with the MacLeod pulp mill at Milton, outside of Liverpool. The hunting and fishing were great; Raddall made friends with the local people and discovered an area steeped in lore. There was more than enough inspiration for his growing interest in creative writing. Raddall married Edith Freeman in June, 1927, and settled to raise his young family on Nova Scotia's South Shore.

Raddall began to devote his evening hours to reading and writing. With the acceptance of a story by *Maclean's* in 1928, Raddall was encouraged to continue writing fiction for magazines. The respected *Blackwood's Magazine* of Edinburgh was especially receptive to his reality-based fiction and became his main publisher. Blackwood's wide distribution carried Raddall's work across Britain, Canada, and the United States. It found an appreciative audience that wanted more. Raddall was willing to oblige. By 1938 it was clear he could not keep up both his day job and his writing. Raddall

opted to try his hand at making his living as a full-time writer.

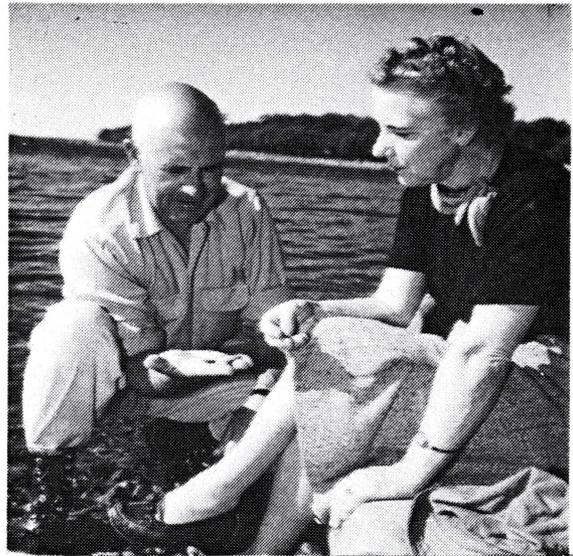
It was the British writer John Buchan who noticed Raddall's work in *Blackwood's* and suggested Raddall bring out a collection of short stories. *The Pied Piper of Dipper Creek* was issued in 1939 and was immediately successful. When the Canadian edition was issued four years later, it received a Governor General's Award for literature. Finally able to devote all his energy to writing, Raddall decided to switch from short stories to a novel. His meticulously researched history of the conflicting situation Nova Scotians found themselves in during the American Revolution was hailed as "the historical novel discovery of the year" by the New York Times Book Review. *His Majesty's Yankees* (1942) was followed by an account of the fall of Louisbourg in *Roger Sudden* (1944). *Pride's Fancy*, the adventure of a privateer, came out in 1946.

For a change, Raddall switched to writing a history of Halifax. It was a masterful piece of writing — *Halifax: Warden of the North* received the recognition it deserved with a Governor-General's Award for creative non-fiction in 1948. In just ten years of full-time writing, Thomas Raddall had established himself as a major Canadian writer.

Raddall had many more great Nova Scotia stories to tell and went on to publish seven more novels, two more short story collections, five more histories, his memoirs, and yet more short stories. He also wrote and presented approximately thirty-two radio and TV scripts, gave lectures, wrote a number of Nova Scotia tourism pamphlets, and contributed forewords and introductions to the publications of other authors. Although he officially retired from creative writing in 1968, Raddall continued writing. His memoirs, *In My Time*, were published in 1976 and he wrote a short history entitled *The Mersey Story* in 1979.

The drama of real life, whether in the past or as he saw it unfolding before him, always interested Thomas Raddall. Blessed with an inquiring and retentive mind, he absorbed the riveting tales of Nova Scotia's exciting past. He was also a perceptive observer of Nova Scotian society and the pressure modernization brought to bear on it. In his work, Raddall carefully and respectfully interpreted Nova Scotia's past and present to his fellow Nova Scotians and to the world.

Nova Scotia provided Raddall with his themes and locales throughout his writing career. In return he gave his native province a pride in its past, a strong, enduring sense of place, and a cast of truly memorable Nova Scotian heroes and heroines. We are fortunate that Thomas Raddall chose to make Nova Scotia his home and had the strength of character to use his talents to pursue a writing career.



*Thomas Raddall and his wife Edith (Freeman)*

## Collection Description

Central to Raddall's work was the principle of being true to the facts. To arrive at the facts required meticulous research — site visits to the settings of historical events, attention to details such as speech and dress, and the careful study of people with all their frailties and strengths. Getting the facts right was time consuming but also rewarding: exacting research meant his tales would ring true.

To amass the degree of factual information needed to make his historical fiction sound authentic, Raddall used a variety of techniques. As a young, lonely wireless operator aboard ship, Raddall had begun to record his observations in a journal. And so began a lifelong practice. Intensely interested in Nova Scotia's colourful past, he compiled bits of information and local lore which later appeared in his writings.

Early in his writing career, Raddall travelled to Halifax to conduct research at the Public Archives of Nova Scotia and the Dalhousie University Library. He took copious notes and assembled his material into orderly research files. It was a method he would use for each of his future projects, fiction and nonfiction alike. For some projects his research files included relevant photographs, newspaper clippings, responses received to reference letters, and the original art work used in his published work.

An important resource beyond his journal and research files was Raddall's personal library. He acquired many traditional reference tools such as *Bartlett's Familiar Quotations*, language dictionaries, the *Encyclopaedia Britannica*, Miller's *Complete Medical Guide*, and *The New Book of Etiquette*. He studied closely the writing techniques of other master story tellers. He also acquired many non-traditional reference books on such topics as antique guns, seventeenth-century costume, folk

medicine, dress design, and water-divining. Virtually every book in Raddall's library served as a reference book. He read them carefully, underlining interesting passages, writing in the margins, and making his own personal index of useful references on the back endpapers. His annotated books of history and literature were an extension of his research files.

Raddall's personal library consists of 1,256 volumes in 1,019 titles. Among the total are fifty-three periodical issues, twelve offprints, two newspapers and one map. The collection reflects Raddall's dual interests with 432 history titles and 373 literature titles. The majority of the works relate to the genres and topics Raddall specialized in — Nova Scotia history, military history, historical biography, English literature, Micmac history, nautical works, natural history, and historical fiction. The range within categories is impressive — from Kipling to Hugh MacLennan, Conrad to Maugham, regimental histories to Norse myths, nature guides to Micmac legends, the French revolution to the history of Dartmouth, N.S., biographies of everyone from Churchill to Grey Owl, folksongs to sea travelogues, and the list goes on. Raddall developed an excellent library.

Located in the University Archives, fifth floor, Killam Library, the extensive manuscript portion of the Raddall Collection is 7.5 metres. It consists of Raddall's diaries from 1919-1968; three scrapbooks; 1,498 photograph files; Raddall family memorabilia 1890 - 1972; manuscripts and accompanying research files for his published and unpublished short stories, articles, broadcast scripts, histories and novels; his general theme on such topics as Sable Island, N.S. aviation history, and Micmac culture; correspondence from 1914-1992; notebooks; and business records such as applications for film rights.

## Collection History

Young Tomas Raddall was bored by school. Much more appealing were the lively westerns from the local bookstore. Exploring local historical sites with his knowledgeable father also instilled in Thomas a love for stirring tales of a past based on real people and real places. During his family's move to Halifax and through the difficult war years, Thomas found the time to pursue his twin interests of reading fiction and learning all he could about the history of his new home.

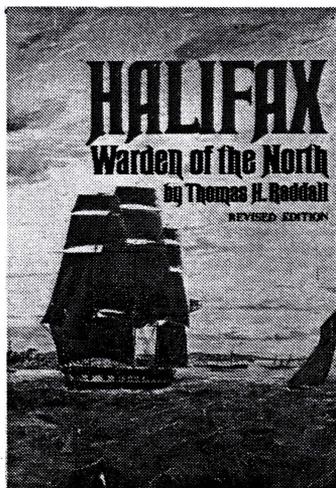
Thomas's reading tastes quickly matured beyond the penny westerns to the classic adventure novels to Stevenson, Defoe and Henty. His father helped by sending Thomas the works of Kipling and books on classical mythology. These gift books and the book prizes he won in school essay competitions formed the base of Thomas Raddall's personal book collection. While a young wireless operator, Thomas did not have the opportunity to add many volumes to his collection. With his move to a book-keeping position at a lumber mill in Milton, he had the opportunity but not the means as the pay was low and the financial pressures associated with starting a family were high.

In 1928 Thomas Raddall decided to supplement his income by writing short stories for the periodical presses. The venture was a success and within a few years Raddall had the means to start developing his library. He purchased contemporary American and British titles from book clubs, the classics in reprints from Penguin and Modern Library, long out-of-print histories at used book

stores, and current books of interest from local bookstores. Gifts from family members, friends, editors, and fellow writers added to the collection. Raddall collected the books he wanted to read and books he needed for his research, inspiration, and recreation. His library reflects the range and depth of his personal literary and historical interests. The 1,256 well-thumbed and many heavily annotated volumes in his library bear witness that Raddall read and studied them with great understanding and meticulous attention to detail. His library contains significant individual titles. Just as significant is the fact that it was the working collection of one of Atlantic Canada's greatest writers.

In addition to his personal research library, Raddall had developed a significant collection of papers and a general photograph file of almost 1,500 items that document his many research interests and all aspects of his writing career. Unlike many writers, Raddall carefully maintained complete files of all his writing and his correspondence.

Much to the disappointment of his fans, Raddall retired in the late 1960s. Popular and critical interest in his work did not abate with Raddall's retirement. In 1973, Raddall decided to share his papers with researchers. Dalhousie University was pleased to acquire Raddall's meticulous files later that year. After his death in 1994, the Raddall family presented Thomas Raddall's personal library and additional manuscripts to the Dalhousie University Libraries. Now researchers have the opportunity to study all aspects of Thomas Raddall's creative process.

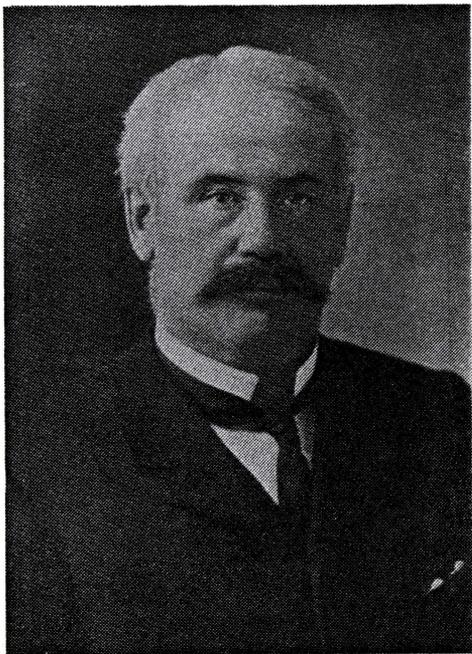


*Book Cover of Thomas Raddall's  
Halifax: Warden of the North  
Rev. Ed. (Toronto: McClelland  
and Stewart, 1971)*

# Newspaperman and Bibliophile

*"[Journalism is] the art preservative of all arts ..."*

J.J. Stewart, "Early Journalism in Nova Scotia,"  
*Nova Scotia Historical Society Collections*, 1888



*John James Stewart*

When he was 35, John James Stewart (1844 - 1907) decided to leave his Halifax law firm and become the editor of a fledgling provincial daily newspaper. His family greeted the news with skepticism and concern. J.J. Stewart had already left a good teaching position and the principalship of the Amherst Academy in order to become a lawyer. To give up law after only four years seemed such a waste. J.J. Stewart quickly proved that his decision was a good one. Within five years he had shrewdly developed his *Morning Herald* into the province's most successful newspaper.

In retrospect, J.J. Stewart's decision to become a newspaper editor should not have been a total surprise. When he was 22, J.J. Stewart had edited and put out his own handwritten temperance newspaper, *The True Templar*. He also had a deep respect for the power of the printed word; indeed, he viewed it "as the most powerful of all human forces ..." A man of strong political, social, and religious convictions, Stewart held definite opinions and possessed the writing skills required to present them effectively. The editorial page of a newspaper would and did provide J.J. Stewart with an ideal outlet.

When it was clear that his newspaper was on a solid footing, Stewart branched out into the banking business. He rose to the presidency of both the Acadia Loan Corporation and the People's Bank of Halifax. A strong Conservative, Stewart also devoted many hours to party affairs and made two unsuccessful bids for election to the provincial assembly.

In addition to his newspaper and banking work, J.J. Stewart took an active part in the social, religious, and intellectual life of Halifax. Although a member of the Masons, the Navy League, the Good Templars, and the YMCA, Stewart's primary commitments were to the North British Society and the Nova Scotia Historical Society. It was to the latter organization that he presented his landmark paper on early journalism in Nova Scotia. His carefully researched and well-written paper is still the authoritative source for information about the beginnings of the newspaper industry in Nova Scotia and Canada. J.J. Stewart clearly had a talent for historical writing.

Away from the public eye, Stewart conducted a lifelong study of the history of Nova Scotia. No aspect of Nova Scotia's past was neglected. Even material about major events which had impacted on Nova Scotia were carefully acquired and studied. The American revolution, the roots of Canadian federalism, works of major British authors, agricultural chemistry, and the depression in the West Indies were just a few of the related topics investigated by J.J. Stewart.

Unlike the other major Nova Scotia bibliophile of the period, T.B. Akins, J.J. Stewart did not concentrate on book-length works. Half of his collection of over 3,000 works is in pamphlet form and many are what would have been considered ephemeral even in his era. Due to his interest in Nova Scotia's printing history and in all aspects of Nova Scotia life, he collected everything from church bulletins of special services to the annual reports of the Micmac Missionary Society. He was especially diligent in collecting early newspapers, magazines, and almanacs, materials which provide valuable insight into all aspects of nineteenth century provincial life.



*Examples of ephemera in Stewart's pamphlet collection.*

In mid-February of 1907, J.J. Stewart was badly burned by flames from an overturned oil stove in his home. Two weeks later, Nova Scotia lost one of its most capable newspapermen and devoted boosters. Following the settlement of his estate, his widow presented his impressive historical library to Dalhousie University. Although his untimely death silenced his pen, J.J. Stewart has provided the resources for future researchers to study and write about the history of Nova Scotia.

## Collection Description

The J.J. Stewart Collection is that of a knowledgeable Nova Scotian bibliophile and a working newspaper editor. Stewart's personal library clearly illustrates that he carefully researched and kept abreast of the issues of the day. His sources were extensive and varied — almanacs, bibliographies, annual reports of philanthropic societies and government departments, histories, literature, sermons, law cases, statistics, government documents, reference works, pamphlets, and extensive runs of Nova Scotia literary journals and newspapers. The collection reflects Stewart's interest in colonial Nova Scotia, the American Revolution, the temperance movement, imperial relations, Canadian nationalism, and Nova Scotia politics.

Especially evident in his library is Stewart's appreciation for the history, literature, and development of his native province. He collected and preserved many important and unique Nova Scotia imprints. In his collection are the first Nova Scotia textbook, early Micmac gospels, unique botanical prints, the important Richard Short views of Halifax, a pre-1800 Nova Scotia literary journal, first editions of Nova Scotia's most important nineteenth-century fiction writers, nineteenth century Nova Scotia newspapers, and extensive runs of Nova Scotia religious, nautical, business and general interest almanacs dating from 1772 to 1906. The work of all the major printers and publishers working in Nova Scotia prior to 1900 is present in the Stewart Collection, making it an excellent resource for studies in the history of printing.



*"Town and Harbour of Halifax, Nova Scotia" by Richard Short, 1777*

The collection has been retained as a distinct bibliographical and intellectual unit. It contains approximately 1,200 monographs; ninety serial titles with some extensive runs; 1,000 pamphlets on Maritime topics; twenty musical scores composed and / or printed in Nova Scotia; seventy historical prints; one diary (1873); notebooks (1855 - 1872); twenty-two Stewart family letters; fourteen legal documents; and miscellaneous speeches and certificates related to Stewart's career. At the time of his death in 1907, Stewart's personal library was described as "the finest private library of the kind in the Maritime provinces." Researchers over the intervening years have confirmed that earlier judgement.

## Collection History

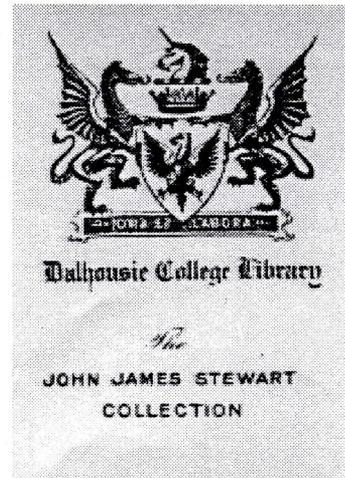
During his search for a satisfying career, J.J. Stewart became an avid reader and subsequently an avid collector. In his role as editor of a major provincial paper, Stewart also had to have his facts right. He believed strongly in research and developed a library to support both his professional work and his private interests.

Stewart amassed his collection throughout his entire adult life. Each item was carefully catalogued and assigned a unique number. Although it is clear from their condition that his books were heavily used, Stewart did not annotate his volumes. Indeed, a few bound journals and pamphlets bear the only personal mark he left on his collection — his name stamped at the bottom of the spines. His international collection, which focused on the works of Balzac, Kipling, Scott, Dickens, Carlyle, and Stevenson, was maintained as a separate collection from his major British North American Library. It is clear from the one surviving notebook about his collection that Stewart's primary interest was in the development of his British North American Library. In the notebook, he noted gaps in his holdings, trades made for specific works, and possible sources for other works. It is evident that Stewart was a knowledgeable and meticulous collector, especially of interesting Nova Scotiana.

The death of J.J. Stewart in 1907 was totally unexpected. Not unlike many very busy and healthy individuals, Stewart had made no plans for the disposition of property after his death. It took his heirs three years to sort out his estate. Almost exactly three years after his death, J.J. Stewart's family offered his historical collection to Dalhousie University. The impressive collection was gratefully accepted by the Dalhousie Senate the very next day, a unanimous and uncharacteristically rapid response as the University recognized

the immense research value of the Stewart Collection.

In 1974 the Stewart family discovered several trunks of additional J.J. Stewart papers and offered this additional material to Dalhousie. Supplementing the original gift were informative family letters, legal documents, manuscript notebooks, and textbooks used by several generations of the Stewart family. Taken together, the generous gifts of two generations of Stewart heirs provide Nova Scotians with a strong collection documenting the evolution of their history and literature, and the social and economic development of their society.



*Bookplate for the J.J. Stewart Collection*

# Ellen Ballon: A Life of Perfect Balance

*"To Ellen Ballon, a lady who, with a charm most singular, keeps in perfect balance force and grace."*

Hugh MacLennan, Dec., 1957. Inscription to Ellen Ballon on flyleaf of his book, *Thirty and Three*.



*Programme of Ballon recital*

When she was three years old, Ellen Ballon (1898 -1969) made it known that she wanted to play the piano just like her older siblings. It quickly became apparent that Ellen had a very special rapport with the piano and her supportive parents arranged for her to take piano lessons. Her progress was phenomenal. Within two years she was accepted as a student by Clara Lichtenstein at the Conservatorium of Music at McGill University. After only a month under Lichtenstein, Ellen performed her first public concert at the age of five. The following year Ellen passed with distinction the elementary examination of the Associated Board of the Royal Academy of Music and the Royal College of Music. The same year she also won the first Sir William MacDonald Scholarship offered at McGill. Her family and Montreal teachers realized it was time for Ellen to move on to more advanced instruction. New York beckoned.

In late 1906, Ellen moved to New York to study with Rafael Joseffy and Rubin Goldmark. By 1910 she was ready for her New York debut with the New York Symphony under Walter Damrosch. It was a great success and launched her performance career. One of the highlights of her young career was a 1912 guest performance for President Taft at the White House. In 1914, Ellen was honoured to be accepted as a student by Josef Hofmann in Switzerland. Worsening war conditions cut short her study and she was forced to leave Europe in 1916. Until the mid 1920s, she combined performing in New York and studying with Alberto Jonas. In 1925, Ellen returned to Europe to study with the great Wilhelm Backhaus in Vienna. Two years later, Ellen embarked on her first major European tour.

Her performances were greeted with high praise in Vienna, Berlin, Munich, the Hague, Amsterdam, and London. Ellen Ballon was an international star. The next decade was a whirlwind of recitals, concerts, and guest appearances in Canada, the United States, Great Britain, and Europe.

Ellen's busy career came to an abrupt halt in March 1938 when she broke her right ankle in a fall. After several operations and months of convalescence, Ellen was ready to re-launch her career. The outbreak of World War II intervened and Ellen once again was forced to return to North America. During the war years, Ellen assisted the war effort by giving charity concerts and working with the Red Cross. After the war, Ellen resumed her performance career. She also began to direct her energies to recording and in promoting the work of contemporary composers and musicians. Impressed by the talents of Brazilian composer Heitor Villa-Lobos, Ellen performed many of his pieces and commissioned him to write a concerto. She also sponsored a lecture series that brought renowned international musicians to speak at McGill University and set up several scholarship funds to assist young Canadian musicians.

Those who heard Ellen Ballon perform recall the excitement, energy, and perfect balance she achieved. Her lively and sensitive interpretations were noted and praised by admirers and critics alike. To her music interpretations, Ellen Ballon brought her natural talent, years of technical study and practise, and an interest in all aspects of creative expression, especially literature and art. Music lovers, writers, and artists responded to her unique blend of grace and generosity, her talents and engaging personality.

Within her circle of friends were writers Somerset Maugham, Lloyd Morris, and F.R. Scott; politicians Wilfrid Laurier and Lester Pearson; sculptors Sally Ryan and Jacob Epstein; and virtually all the major piano composers and conductors of the twentieth century. Although the piano was the mainstay of Ellen Ballon's life, it did not dominate her life to the exclusion of all else. Ellen Ballon's famous ability to balance her many interests enabled her to make many contributions to the creative work of other musicians, writers, and artists in London, New York, and Montreal.

In 1954, McGill University awarded Ellen Ballon an honorary degree in recognition of her distinguished service to music. It was an honour richly deserved by the talented and generous Canadian pianist.



Original manuscript of Piano Concerto no. 1  
by Heitor Villa-Lobos, commissioned by Ellen Ballon in 1945.

## Collection Description

Ellen Ballon's private library of books, music scores, autographs, scrapbooks, correspondence, and memorabilia reflect her passion for the piano. Her secondary interests in modern literature, art, and interesting people form a small but significant subsection in Ellen Ballon's library.

The collection consists of 540 piano scores by 195 different composers; 139 books primarily related to music and literature; seven original manuscript scores and copies of fifteen other manuscript scores; nine first edition scores composed by Chopin, Mozart and Stravinsky; nineteen scores autographed for Ellen Ballon by either the composer or arranger; correspondence to Ellen Ballon from such dignitaries as Sir Wilfrid Laurier, W. Somerset Maugham, and Yehudi Menuhin; autographs of fifteen noted composers (Gounod, Grieg, Liszt, Mahler, Offenbach, Wagner); seven volumes of scrapbooks dating from 1904 to 1965; three volumes of PR clippings and music programmes; fourteen volumes of piano exercise and harmony books; eighty-three photographs of musical colleagues such as Copland, Rubinstein, Villa-Lobos, Weissmann, and others; and thirty-nine books inscribed to Ellen Ballon.

Ellen Ballon's library is that of an accomplished and mature concert pianist. She collected works about music that aided her in perfecting her technique and gave insight into the creative intent of the composers. She collected the piano scores of 195 different composers. The complexity, variety, and range of the works indicate both Ballon's skill and her willingness to perform the works of promising young composers. Her collection of autographs, photographs, first edition scores, and autograph scores reflect her respect for the musical talents of the masters, her peers, and the rising stars of the twentieth century. A talented per-

former, Ellen Ballon was also a dedicated student of her craft, who developed her own private library to support her study.

The students of music at Dalhousie University are fortunate that Ellen Ballon's family decided to donate her private library to the Killam Library. Not only is it a valuable resource for piano students but it provided a strong core around which the newly established music collection was able to develop.

To Ellen Ballon  
who enjoys the humour  
as well as the beauty  
of life.  
Frank Scott

*"To Ellen Ballon who enjoys the  
humour as well as the beauty of life."*

*Inscription to Ellen Ballon in The Blasted Pine  
(Toronto, 1957) compiled by F.R. Scott*

For Ellen Ballon  
with all good wishes  
Aaron Copland  
Nov. 1941  
OUR NEW MUSIC

*"To Ellen Ballon with all good wishes"*

*Inscription to Ellen Ballon in Aaron Copland's  
Our New Music (New York, 1941)*

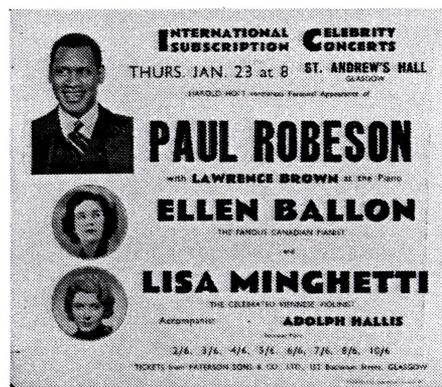
## Collection History

While she was recovering from her broken ankle in 1938, Ellen Ballon's friends tried to distract her with gifts of letters by famous composers. Ellen's interest was piqued and she started to develop the collection herself. In addition to letters, she began to collect autographed scores, photographs, and books. She also expanded her collecting beyond autographs of composers to those of artists, writers, royalty, politicians, singers, music critics, musicians, and conductors. Ellen Ballon developed a truly significant collection of original material by the foremost music stars of the twentieth century. The collection reflects her life as an internationally renowned pianist and an arts advocate.

As well as collecting autographed material, Ellen Ballon developed an impressive collection of 520 piano scores by 195 composers. She collected biographies of the piano masters, exercise and harmony books, books about all aspects of music, modern European history, modern English literature, and modern art. Her book collection of 178 volumes supported her lifelong study of piano music and her interest in the liberal arts. Ellen Ballon's focused book collection provides valuable insight into the tools she used to develop her talent and her understanding of both her music and the world around her.

At the time of Ellen Ballon's death in 1969, the Music Department at Dalhousie University was in its second year and the Dalhousie Arts Centre was under construction. The Halifax music community was delighted with the initiatives and fully supported both ventures. It was a dynamic time, a time of growth and building for the future. Although Ellen Ballon had been closely associated with the long established music programme at

McGill University, her family decided that her collection would provide a strong core around which to start building the music collection at Dalhousie University. With the support of Dr. Richard Goldbloom, Ellen Ballon's nephew and a prominent member of the Halifax music community, and the generosity of Ellen Ballon's husband, Colonel T. L. Bullock, the Ellen Ballon Music Collection was presented to Dalhousie University in 1972.



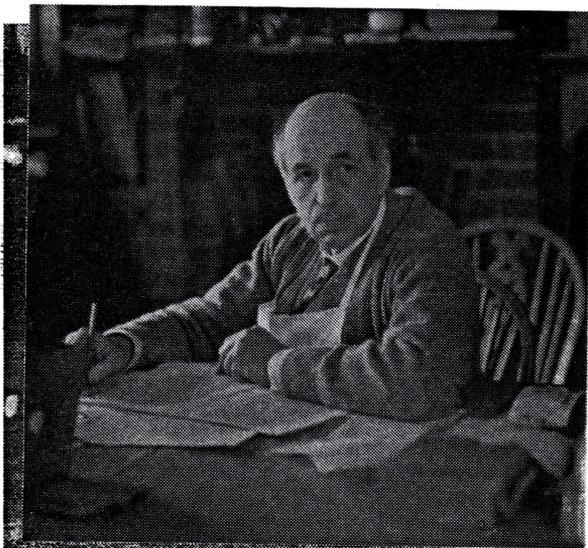
*Poster for music concert in Glasgow, Scotland featuring Ellen Ballon and Paul Robeson*

Piano students at Dalhousie and from the Halifax area are indebted to Ellen Ballon and to her family for recognizing a serious need. The scores and books from her working collection have been heavily utilized, while her autograph collection is the most significant archival music collection in Archives and Special Collections. Ellen Ballon continues to make significant contributions to music long after her death.

# In Rhythmic Curves

*"All around my drifting boat  
In rhythmic curves the sea-birds float.  
Could I but fix these perfect lines  
And use them in my book designs,  
To that extent my work would be  
In tune with nature's harmony."*

Douglas Cockerell, Paradise, N.S., 1934  
as quoted by William Inglis Morse  
in *The Chronicle*, no. 220, November 1934.



*Douglas Cockerell in his workshop  
at Letchworth, England, ca. 1935*

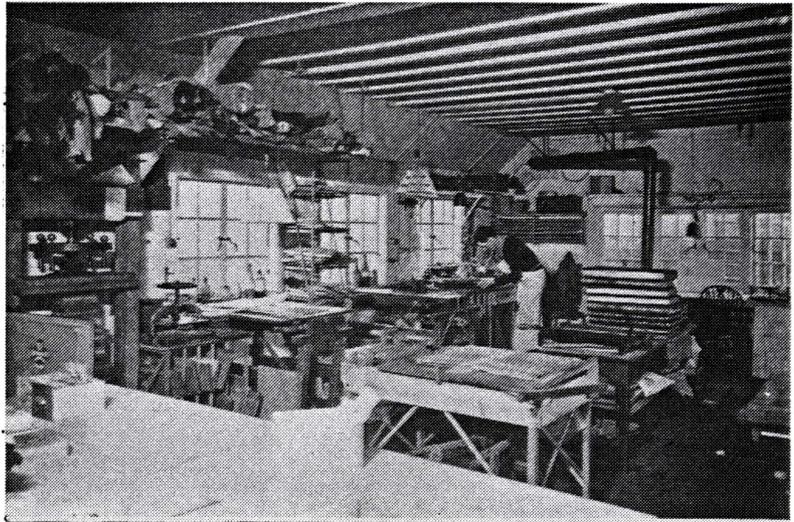
Although the above lines of whimsy composed by British master bookbinder Douglas Cockerell were for the amusement of his friend and host at the time, William Inglis Morse, they provide insight into Cockerell's artistic principles and passions. An avid sailor, Cockerell loved being on the water. He was also a keen gardener. Yet his other passion — bookbinding — was often on his mind. His artist's eye was always on the outlook for inspiration from the world around him. A simple arch, an elaborate leaf pattern, the curve of a swimming fish, and many other images and forms from nature were skilfully rendered by Cockerell in his unique and often slightly organic binding designs. As well as creating beautiful designs, Cockerell insisted on harmony between his design, the book's content, the structure of the book, and the proposed use of the volume. The high standards of craftsmanship and design that Cockerell achieved in his own work, and which he passed on to his students and apprentices, revived and revolutionized the art of modern bookbinding.

Douglas Bennett Cockerell (1870 - 1945) was born in Sydenham, England. Early indications definitely did not point to his future career as a master bookbinder, one who would revolutionize modern bookbinding and be entrusted with rebinding some of England's most precious manuscripts. Cockerell hated school. His widowed mother decided real life experience may be his best schooling. At fifteen and with £5 in his pocket, Douglas was sent out to Canada to find his way. For the six years he spent in Canada, Cockerell first worked as a farm hand, then as a wool carder, and finally as a bank clerk. In 1891 Cockerell returned home to England with lots of life experience and a very clear idea of what he did *not* want to do for a living.

Back in England, Douglas was introduced to the book arts by his brother Sydney, the private secretary to William Morris of the Kelmscott Press. In March 1893, Douglas entered a four year apprenticeship with T.J. Cobden-Sanderson at the Doves Bindery in Hammersmith. From Cobden-Sanderson, Douglas learned the importance of combining quality materials with technical skill and creativity. Based on his research of older binding styles, his own design ideas, and his innovative approach to the technical aspects of handbinding, Cockerell developed a distinctive style. His insistence on sound book structure and his unique combinations of simple forms to create eye-pleasing designs set new standards in bookbinding.

In 1897, Cockerell launched his own bindery in London and took up a teaching appointment at the London County Council Central School of Arts and Crafts. Except for the war years, Cockerell taught there continually until his retirement in 1935. As a textbook for his students, Cockerell wrote the influential manual, *Bookbinding and the Care of Books* (1901). He would publish two other major works on bookbinding — *Some Notes on Bookbinding* (1929) and *Bookbinding as a School Subject* (1939). Through his publications, Cockerell was able to persuasively present his guiding principles for sound, creative, and responsible bookbinding. Indeed, he was able to start a revolution.

Throughout his long binding and teaching career, Cockerell constantly worked to improve and adapt his materials and techniques. Among his accomplishments were the introduction of higher quality African leather, the recognition of the



*Douglas Cockerell's workshop, ca. 1937*

superiority of alum-dressed leather, the establishment of principles for reliable conservation work, and the refinement of marbling techniques leading to the production of consistently high quality endpapers.

In his essay entitled, "Fine bookbinding in England," published in *The Art of the Book* (London, 1914), Cockerell stated:

Fine binding ... implies that the craftsman has done his best with the best materials. It may be plain or decorated, but whatever work there is should be the best of which the craftsman is capable.

Douglas Cockerell was a very capable craftsman. The Dalhousie University Libraries are very fortunate to be the repository of Cockerell's collection of inspiring 'old bindings' and to own twelve original Douglas Cockerell bindings. Each of his bindings is a worthy testament to Cockerell's artistry and skill — a delight to look at, to hold, and to open.

## Collection Description

Unlike most book collections, the content of the books in the Cockerell Collection was of secondary interest to the collector. Cockerell was interested in the materials used, the binding techniques employed, the binding style, the decorative features and how they were achieved, the emergence of national characteristics, and the evolution of the craft over time. To carry out his study, Cockerell collected an amazing number and variety of bindings.

The present Cockerell Collection consists of 126 bindings in 133 titles — 121 printed volumes, four manuscripts, and one blank book. All formats are represented but the majority are folio. The earliest dated volume is 1470 and the latest, 1826. The nationalities of the bindings are English, French, German, Italian, Dutch, Scottish, Swiss, Swedish, and Irish. Approximately two thirds of the collection is bound in either red, brown, black, blue, or green morroco. Other binding materials represented are vellum, calf, pigskin, sheepskin, and fishskin. Most are full leather bindings, many with blind and/or gold tooling, silver clasps are common, a significant number bear the arms blocks of European royal families. Each volume has some interesting feature that caught the eye of the master bookbinder, Douglas Cockerell.

A vital part of the collection is the accompanying two volume descriptive catalogue of it prepared by Cockerell. The catalogue describes each binding in detail, has a photograph of each binding, provides a brief title, a full collation, and, if known, gives information about the provenance of the volumes and identifies the original binder.

Cockerell noted the works of two binders — Roger



Payne and Antoine Ruette. More often, Cockerell would attribute the influence or style. The unique catalogue with Cockerell's handwritten annotations is itself a work of binding artistry. Skilfully bound by Cockerell in full calf, with a tasteful tooled design and the trademark Cockerell marbled endpapers, the catalogue is clearly befitting of the collection it describes.

Although the volumes were not collected for their content, it would be remiss not to comment on the subject matter. There are eight incunabula volumes in the collection, three of which were formerly owned by William Morris. The majority of the

works are religious in theme — Bibles, catechisms, commentaries, prayer books, and sermons. Other subject areas represented are history, law, philosophy, literature, medicine, and the classics. Many were originally owned by senior church officials or members of European royal families. Present in the collection are a 1606 Bible, bound for the Royal Library of King James I; a 1746 Catholic prayer book formerly belonging to the Dauphin of France; Colbert's copy of *La Methode Dont les Pères se sont servis en traitant des mystères ...* (Paris, 1683); a 1763 travel account by Nicholas Louis de La Caille (Paris, 1763); the works of Saint John Chrysostom (Basileae, 1522); and the complete works of Plato (Venetiis, 1517). Between the beautifully bound covers of the Cockerell Collection books are important texts. The contents have been catalogued to provide full subject access.

When handling each volume in this unique and rare collection, one is immediately aware that the cover has important lessons to teach.

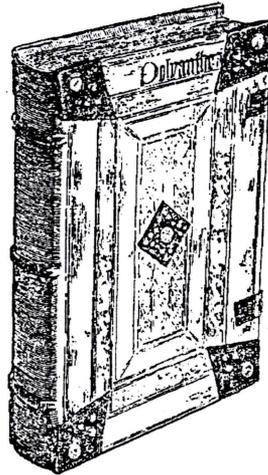
## Collection History

The Cockerell Collection of bookbindings was assembled by Douglas Cockerell between 1890 and 1935. Very early in his career, the ever-practical Cockerell had been attracted to the durable and yet beautifully crafted medieval and renaissance binding styles. To study the techniques used by the earliest bookbinders, Cockerell began to buy “old bindings.” With ingenuity and skill, Cockerell started to incorporate features of early style binding into his own work. As early as 1893, during his first year of apprenticeship at the Doves Bindery, Cockerell was making clasps for books to be included in an exhibition. Over his career Cockerell would often refer back to his research collection of old bindings. Many of the bindings in his collection were used to illustrate his influential



*Unique Cockerell binding of Morse's The Land of the New Adventure (London, 1932)*

In 1930, Cockerell was introduced to William Inglis Morse by their mutual friend, William B. Dalton, Head of the Camberwell School of Arts in London. Impressed by Cockerell's talent, Morse commissioned over 100 bindings from the Cockerell Bindery. Many of the commissioned



*Illustration of a 1512 binding used by Douglas Cockerell in his Bookbinding and the Care of Books (London, 1901)*

bookbinding manual, *Bookbinding and the Care of Books* (1901). Still later, when Cockerell was teaching bookbinding and conservation, he would occasionally use one of his old bindings, which needed repair, for demonstration purposes. Cockerell's collection of old bindings was definitely a working collection.

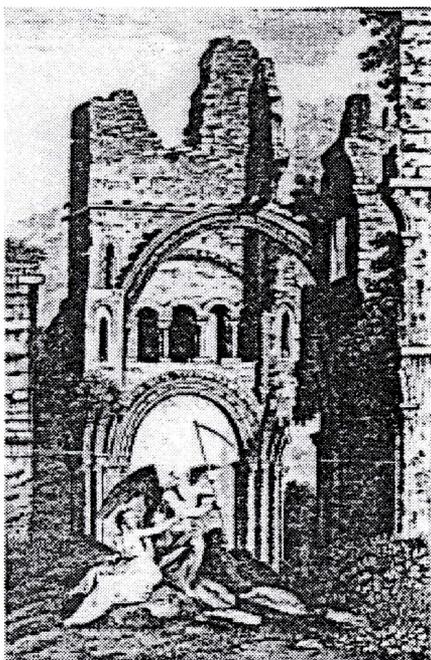
bindings were for books authored by Morse and published by Quaritch. Morse and Cockerell discovered many shared interests and developed a friendship that lasted until Cockerell's death in 1945. During the summer of 1934, Cockerell spent three weeks at Morse's summer home in Nova Scotia and over the years they exchanged warm and humorous letters. One of their favourite topics was the collecting of old and interesting books.

In 1936, Cockerell accepted an offer from Morse to purchase his collection of old bindings. With the financial assistance of the sale, Cockerell was able to expand his bindery and build himself a private workshop where he could quietly write and work on his own projects. His bindings had once again provided Cockerell with the means to advance the art of bookbinding and to develop important conservation techniques. A year after Morse purchased the collection, he presented them to Dalhousie University where the collection continues to inspire and instruct. Many items from the collection have been part of major national and regional exhibits in recent years, appreciated for their craftsmanship and beauty. We are indebted to both Douglas Cockerell and William I. Morse for preserving these fine 'old bindings.'

# Truth in the Heavens: The Eighteenth- Century Perspective

*"Curiosity is one of the permanent and certain characteristics of a vigorous intellect."*

Samuel Johnson,  
*The Rambler*, no. 103, March 12, 1751.



*Frontispiece of Francis Grose's  
The Antiquities of England and Wales,  
Vol. 1 (London, 1783)*

The words of the eighteenth-century journalist and lexicographer, Samuel Johnson, capture his era's developing confidence in man's ability to question all aspects of human nature and the world around him. The heavy reins of religion and politics were loosened and man's curiosity and intellect given freedom to roam and seek truth in the Age of Reason. Truth was sought in the heavens, in the chemistry laboratory, in travels to the Orient, in the excavations of Pompeii. A new rational approach to religion, the search for humane laws to govern men and society, literary texts expounding the virtues of reason, and the compositions of great music saw the birth of the Enlightenment. In good sense and civility, in the theatre and in the garden, the new reasoning flourished.

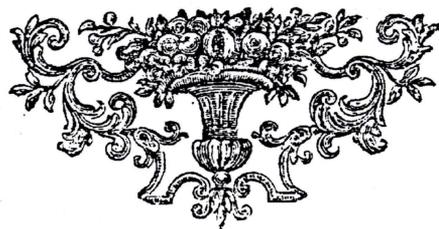
To assist in the search for truth, dictionaries and encyclopedias were compiled. Translations of the classics were published. A new system of musical notation was devised. New religious sects were created as each man sought his way to Heaven. Scientists began to systematically measure, weigh, test, and record their results. Travel accounts reported major discoveries in the natural sciences and led to systematic classification schemes for plants and animals.



*Headpiece preceding "An Essay on the Life of Pliny"  
by John Boyle, Earl of Orrery in Pliny's The Letters  
of Pliny the Younger (London, 1752)*

Casting aside superstition and theological interpretations, historians produced works that documented data to provide a balanced and interconnected view of history. Periodicals sprang up to fill the increasing demand for both fiction and non-fiction. Poets and prose writers used satire and moral tales to advance noble values.

The expanding scope of intellectual inquiry experienced in the eighteenth century made it an exciting and dynamic period. All the major works required to study every aspect of it are to be found in the Raymond Rare Book Collection.



## Collection Description

The Raymond Collection consists of 280 titles in 562 volumes. Although there are earlier imprints — indeed the earliest being a 1542 edition of *Tacitus* — the strength of the collection is in the 460 volumes from the eighteenth century.

The works of all the cultural and intellectual leaders of the eighteenth century are present: Dryden, Hume, Johnson, Pope and Swift. The influential eighteenth-century translations of the classics are well represented: Horace, Virgil, and Cicero. Of special interest are the many works of minor historians, theologians and fiction writers. Researchers broadening their study of the period are now giving more attention to these less noted writers.

A sense of the cultural life is provided by periodicals such as *The Idler* and *The Guardian*. Works on gardening, cooking, art, medicine, and educational theory, as well as popular writing (essays, sermons, almanacs, and anecdote collections), help fill in the picture of life in the eighteenth century. Natural histories, geographies, dictionaries, histories, legal writings, and religious treatises present the many new advances that were made in the eighteenth century.

The Raymond Collection has the breadth and depth to provide eighteenth-century scholars with many exciting avenues of inquiry. Professor Raymond's significant library has made an important contribution to eighteenth-century studies at Dalhousie.



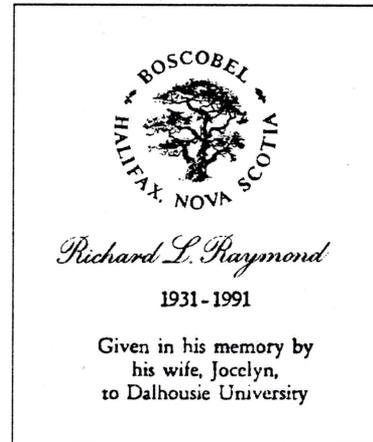
James (represented by a Woman) in Convulsions looks up to Heaven, which responds by an Angel holding a flaming Sword, threatens to destroy her; the other Angels, Minister of Peace, prevent the Execution. The Jews, in the lower part, that her repentance will be accepted. In the foreground, are the Jews, which were the cause of her Calamity; the Priests, Murderers, the King, and the Deceit of the Law prophesied, and a Sycamore, Jerusalem and the Temple reduced to Ashes.

Frontispiece of Humphrey Prideau's *The Old and New Testament Connected in the History of the Jews and Neighbouring Nations, Vol. 1* (London, 1725)

## Collection History

From 1964 to 1983, hundreds of Dalhousie University students had the privilege of being challenged by the animated and insightful lectures of Professor Richard L. Raymond. A late Renaissance and eighteenth-century literature specialist, Professor Raymond brought a wide range of talents and knowledge to the classroom. For in addition to his scholarly interests in Sir Thomas Browne and the moral exemplum in Renaissance literature, Professor Raymond was an accomplished poet, editor, gardener, flutist, art and antique collector, fine printer, wood-worker, sailor, and bibliophile. A learned and generous man of infectious good humour, who possessed a talent for witty conversation, and a joy in living and learning, Professor Raymond's contributions to the Dalhousie community were many. Among the most significant was that of his book collection, which was donated to the University Libraries by his family after his death in 1991.

While a graduate student at the University of Toronto, Professor Raymond started to collect texts in his field. With characteristic impulsiveness and enthusiasm, he purchased the entire contents of a second hand bookstore — 5,000 volumes for \$90.00. The act of sorting through the mass of dusty tomes provided important first lessons in book collecting. To satisfy his increasing interest, he haunted the Toronto used bookstores and then branched into buying from British and American catalogues. It was a practice he continued after he started his teaching career at Dalhousie. His collection of 562 volumes reflects Professor Raymond's research interests and his astute collecting abilities. Future generations of Dalhousie students and faculty now have the resources to pursue the field of study so close to Professor Raymond's heart.

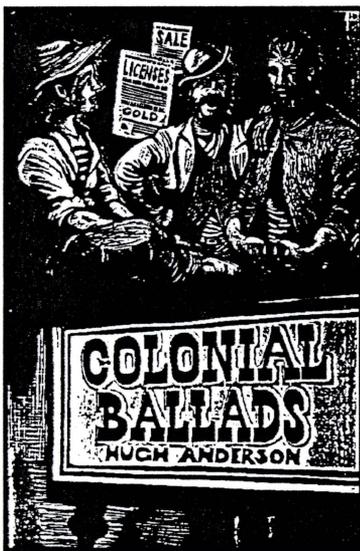


*Bookplate of Richard L. Raymond,  
featuring the royal oak associated with  
the escape of Charles II in 1651*

# Life in a New Land: Evolving Australian Literature

*"The basic Australian literary tradition is a compound of sound learning, rebelliousness, ardent faith in the common man, and an even more ardent faith in the Australian future. What better tradition could any nation want?"*

C. Hartley Grattan in *Introducing Australia*  
(New York, 1942)



*Dustjacket of Hugh Anderson's  
Colonial Ballads (Melbourne, 1962)*

The first decades after European settlement in Australia in 1788 were primarily devoted to procuring the necessities of life. The first literature described life in this extraordinary and harsh new land — memoirs, fictionalized autobiographies, and descriptive accounts of all aspects of pioneer life. Marcus Clarke's *For the Term of his Natural Life* (1874) told of life in the convict colonies, while Rolf Boldrewood painted a more romanticized view of bushranger life in his *Robbery Under Arms* (1888). Colonial poets Charles Harpur and Henry Kendall imitated the English romantic poetic style in their work as they attempted to come to terms with their new environment. As Australian writers became more comfortable in their strange new land, their writing matured and developed a distinctive Australian style and flavour.

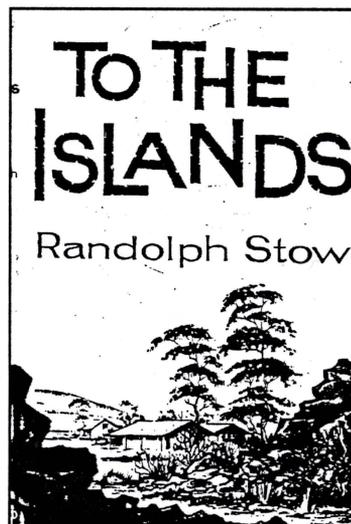
The bush ballad emerged as the first literary form in which writers interpreted the Australian experience for their fellow countrymen. In "The Man from Snowy River," Banjo Paterson depicted the rugged individualism of pioneering Australians in a vast and desolate land. The themes presented in the ballad poems carried on in the short stories of Henry Lawson and Barbara Baynton. Indigenous novels, spurred on by deepening Australian nationalism and a respect for country life, began to appear. Miles Franklin's *My Brilliant Career* was published in 1901. Joseph Furphy produced his critically acclaimed *Such is Life* in 1903. *The Fortunes of Richard Mahony* (1917-29) by H.H. Richardson carried the pioneering spirit into urban Australia with stark realism. Katherine Prichard and Aeneas Gunn began to explore the complex relationship between the European settlers and the Aborigines.

With the arrival of modern transportation and communication, Australian writers began to travel and their work began to reflect a broader

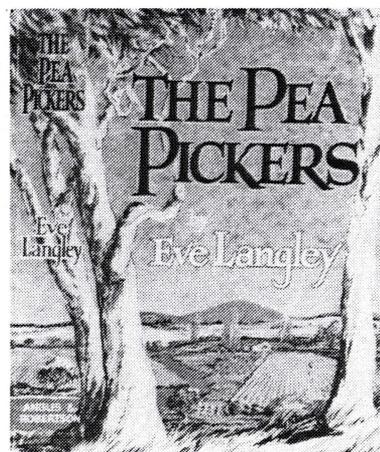
view of life. The poetry of Christopher Brennan, who had become familiar with modernist literary techniques while living in Europe, introduced a new sophistication into Australian writing. Vance Palmer, Martin Boyd, and Christina Stead also travelled abroad. While their work reflected a widening in scope and more innovation in style, subject matter was still firmly rooted in the Australian experience. Frank Davison set his stories in the cattle country of Queensland; William Hatfield used the northern interior as his backdrop. The first major novel of Xavier Herbert, *Capricornia*, focused on the lives of the Aborigines. Eleanor Dark based her psychological novels on Australian urban life in *Prelude to Christopher* (1934) and *Return to Coolami* (1936).

A developing sense of cultural independence from Great Britain and the maturing effects of World War II influenced the quality and quantity of literature being produced. The important literary journal *Meanjin* was founded in 1940. In poetry, the vivid imagery of Robert Fitzgerald and Kenneth Slessor influenced the work of internationally acclaimed authors Judith Wright, A.D. Hope, and Douglas Stewart. The metaphysical prose of Patrick White dominated the postwar literary scene. He successfully used traditional Australian themes to explore the much larger universal issues of suffering, survival and success. White's *The Tree of Man* (1955) and *Voss* (1957) had a major impact on his fellow writers and the international literary scene. Randolph Stow's *To the Islands* (1958) and Thomas Keneally's *The Chant of Jimmie Blacksmith* (1972) reflect White's influence.

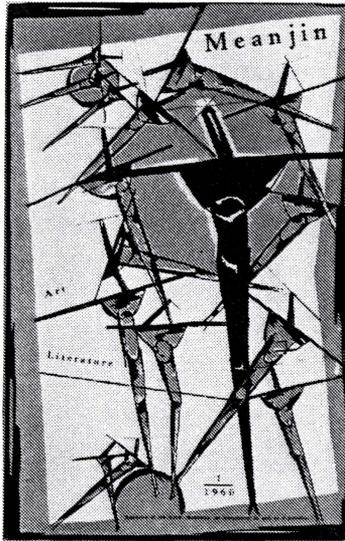
Contemporary Australian writers have skilfully incorporated international styles and concerns into their work. Readers world-wide are finally beginning to understand and appreciate the unique Australian perspective.



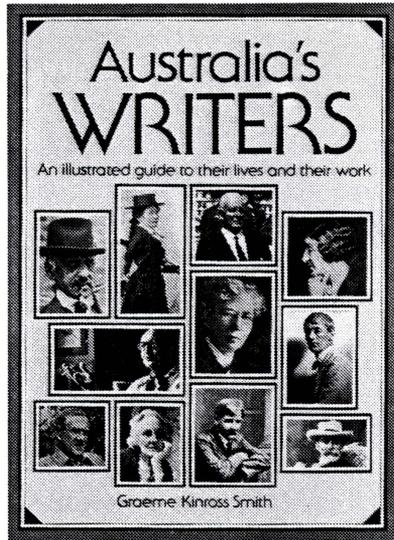
Dustjacket of Randolph Stow's  
*To the Islands* (London, 1958)



Dustjacket of Eve Langley's  
*The Pea Pickers* (Sydney, 1979)



Cover of *Australian poetry journal, Meanjin*  
Volume 19, Number 1 (Melbourne, 1960)



Dustjacket of Graeme Kinross-Smith's  
*Australian Writers* (Melbourne, 1980)

## Collection Description

All the authors and specific titles mentioned in the overview of Australia's literary tradition are present in the Spratt Australian Literature Collection. Indeed, the work of all major Australian writers and many of the minor authors of the twentieth century can now be read, enjoyed and studied at Dalhousie due to the efforts of Dr. Ernest Spratt.

The S.E. Spratt Australian Literature Collection provides the resources to acquire an in-depth appreciation for the development of Australian literature in the twentieth century. A comprehensive collection, it contains 4,500 titles in 4,800 volumes. Primary literary works and related works such as literary histories, criticism, memoirs, essays, biographies, art books and bibliographies, comprise this unique collection of Australian creativity.

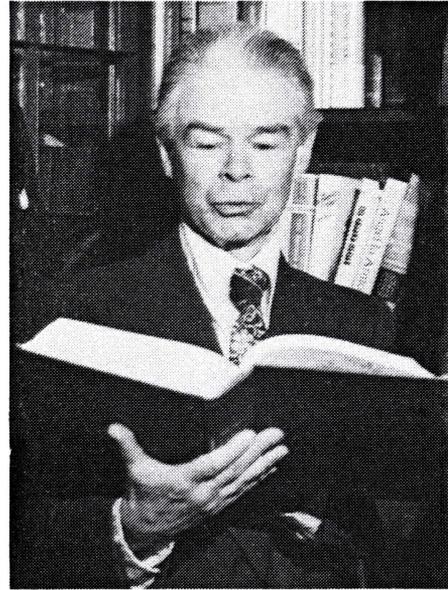
Approximately 800 items were published prior to 1960. Many signed editions; association items from the private collection of George Mackaness, historian and editor, and Kenneth Slessor, poet; and the complete files of a number of rare poetry journals are important features. Strong holdings of the major Australian literary works of all periods and representative works of many minor writers, especially poets, are present. The number of variant editions and colourful dustjackets provide useful added dimensions to the study of this nation's literature. The collection assembled by Dr. S. E. Spratt offers scholars a wide-angle view of the development of Australian writing.

## Collection History

It started out as most personal libraries do. Dr. S. Ernest Sprott purchased the works of fiction that he was interested in reading. When he moved from his native Australia, first to study and then establish his teaching career in North America, he continued to buy the Australian literature he wanted to read. Although his scholarly interests centred on John Milton during his studies at the University of Melbourne (B. Div. and M.A.), later at Columbia (Ph.D.), and during his 26 year teaching career at Dalhousie University, Dr. Sprott maintained a strong interest in the literature of his native Australia.

As Australian literature took root and flourished, Sprott's collection grew. After four decades of collecting, his library contained more than 4,000 volumes. When it became apparent that his growing collection was more than just a recreational personal library, Dr. Sprott decided to assemble a comprehensive collection. Based on extensive first hand knowledge and research, Dr. Sprott continued to select and collect the literary works that would constitute a coherent Australian literature collection — a collection that would allow the literature to be understood as a complex body of writing.

In 1984, Dr. Sprott presented his significant collection of Australian literature to Dalhousie University. Due to his efforts, Canadian literary scholars now have available to them an exciting new focus for research. Not only are they able to conduct major comparative literature studies, but they can study the emergence of a strong and vital national literary tradition.

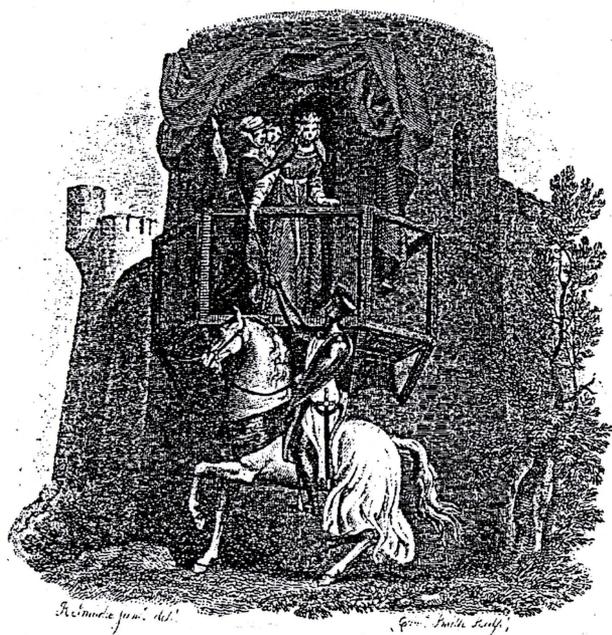


*Dr. S. Ernest Sprott, Professor Emeritus,  
English Department, Dalhousie University*

# Keeping in Touch: Dr. K.G.T. Webster and his Alma Mater

*"I have never done what I should by the Dalhousie Library, and I hope someday to help them a little."*

Letter from K.G.T. Webster to Archibald MacMechan, June 23, 1925.



Partenopex de Blois: A Romance in Four Cantos  
*Translated by William Rose (London, 1807)*

Kenneth Grant Tremayne Webster (1871 - 1942) may have followed his older brother to Dalhousie University, but once there he set his own course. Leaving it to his brother to carry on the Webster family medical tradition, Kenneth pursued his own interest. He developed a passion for mediaeval literature, due in no small part to the inspired teaching of a newly appointed professor of English, Dr. Archibald MacMechan.

Upon graduation from Dalhousie with his BA in 1892, Kenneth was accepted at Harvard University. Except for a five year period teaching at the nearby Milton Academy outside Boston, and a year of study at the University of Freiburg-im-Breisgau, Kenneth would spend the rest of his academic career at Harvard. After receiving three Harvard degrees — BA in 1893, MA in 1894, and PhD in 1902 — Kenneth Webster was offered a teaching position in the Harvard English Department. He officially retired from teaching in 1936 but continued on with his mediaeval studies research until his death in 1942.

While at Dalhousie, Kenneth Webster had been introduced to an exciting field of study that would occupy his creative and intellectual abilities for the next fifty years. He was grateful to Dalhousie and to his first English professor, Dr. MacMechan, for the introduction. As a student at Harvard and later when he was establishing his career, Kenneth Webster often sought advice and direction from Dr. MacMechan. A warm and mutually supportive relationship evolved. In their thirty-seven year correspondence, Kenneth Webster also sought news about Dalhousie friends and how things were going at his alma mater. He may have relocated to Harvard, but Dr. Webster was still concerned about the advancement of higher education in his native province and specifically at Dalhousie.

While he was quite capable of becoming totally preoccupied with the subtleties in the relationship between Lancelot and Guinevere, Dr. Webster also had a very practical mind and was a man of action. He was willing to devote his time, energy and resources to the causes he believed in. One cause he supported was the advancement of Dalhousie. In 1907 he helped to organize and served as the first president of the New England chapter of the Dalhousie Alumni Association. Under his leadership the organization raised funds to support the expansion of programmes at Dalhousie. Working with Dr. MacMechan, Webster also raised funds in memory of one of his Dalhousie classmates, Emily Harrington. The memorial took the form of appropriate book purchases and journal subscriptions to the University Library. Dr. Webster also assisted in recruiting both qualified faculty and students for Dalhousie, especially during the Great War.

In 1914, Dr. Webster made the first of numerous book donations to the Library's general collection. For his many efforts on behalf of the University and in recognition of his contributions to mediaeval studies, Dalhousie University awarded Dr. Webster an honorary degree in 1930. The award was richly deserved. It was fitting that Dr. Webster's teacher, friend, and mentor, Dr. Archibald MacMechan, would write the honorary degree citation for his former student.

Ironically, one of Kenneth Webster's most significant contributions to Dalhousie University would not have been mentioned in the 1930 citation. The decision to bequeath his personal research library to the Dalhousie University Library came later. Helping to develop the Library's medieval studies collection was Dr. Webster's very concrete and enduring legacy for future Dalhousie faculty members and students.

An over-night boat service between Yarmouth and Boston made it easy to travel between Boston and Nova Scotia. After his first wife died in 1926, Kenneth Webster frequently made the over-night trip. He enjoyed visiting his family in Yarmouth, going to auctions, talking to people, and exploring the Nova Scotia countryside. During one of his trips he discovered the historic Ross-Thompson House in Shelburne was up for sale and saw the opportunity to follow up on his interest in house restoration. He purchased the house in 1932 and started some preliminary work. As with his scholarly work, ill-health and his premature death intervened before he was able to carry out all his plans for the house. In 1949 his heirs presented the house to the province and it is now part of the Nova Scotia Museum system.

One of the publications of the Turtle Press — the private press set up by Dr. Webster's second wife, Deborah — presented the research Dr. Webster did on the history of the Ross-Thompson House. Deborah Webster also published and illustrated her late husband's *Guinevere, A Study of Her Abductions* in 1951 and worked with Roger Loomis to publish Dr. Webster's translation of *Lanzelot; a Romance of Lancelot*. With their gift of the Ross-Thompson House to the people of Nova Scotia and their efforts to ensure the publication of Dr. Webster's most important research, his family carried on Kenneth Webster's high standard of public service and scholarship.



## Collection Description

During his busy and productive career at Harvard, Dr. Kenneth G.T. Webster focused his interests on mediaeval romances, castles, and the art of war. Due to the rarity and age of the primary material being consulted, Dr. Webster's work on romances and warfare took the form of extensive notes. For his research on castles, Dr. Webster was able to augment his notes with the acquisition of available published works. For practical reasons, then, Dr. Webster's personal library consisted primarily of books on castles, only one of his fields of interest.

Dr. Webster's castle collection consists of 614 published items, five large scrapbooks of castle illustrations, ten volumes of research notes, and five research files. Guidebooks, pamphlets, directories, handbooks, society proceedings, and beautifully illustrated full-length monographs were all added to his collection and carefully noted in his handwritten file card bibliography. As well as collecting material on specific castles, Dr. Webster also collected related material on architecture, ancient monuments, archeology, military history, geography, topography, heraldry, battle accounts, and city plans. Almost all the texts include finely engraved illustrations and maps or photographs. The languages of publication are primarily Latin, English, French, or German depending, in most cases, on the location of the castle. The most comprehensive documentation is for castles in England and Germany. Scottish, French, Welsh, Swiss, and Irish castles are well represented. For some castles only a postcard was available, while others have full published histories. Dr. Webster delighted in filling in the gaps.

Highlights of the collection include Giacomo Lanteri's *De Modo Substruendi Terrena Munimenta ad Urbes ...* (Venice, 1563); George Ruxner's *Thurnierbuch das ist ...* (Frankfurt, 1579); *Wann und Wellicher Ursachen Willen das Loblich Ritterspil ...* (Augsburg, 1518); P.M. Contarini's *Corso di Guerra et Partiti de Guerreggiare e Combattere ...* (Venice, 1601); William Woolnoth's *The Ancient Castles of England and Wales* (London, 1825), and a beautifully bound set of Francis Grose's *Military Antiquities Respecting a History of the English Army* (London, 1812)

Recognizing the importance of the research conducted by learned societies to the advancement of mediaeval studies, Dr. Webster had specified that his backfiles of publications issued by twenty-one learned societies be included in his bequest to Dalhousie. The publications of such noted societies as the Chaucer Society, the Early English Text Society, and the Surtees Society were gratefully accepted by the Dalhousie University Library. The Webster family continued a number of the subscriptions until 1952. They also supplemented Dr. Webster's original bequest with four volumes of his research notes on the mediaeval romances, five volumes of notes on mediaeval journeys, two volumes of legend translations, research files on sieges and sea fights and his extensive romances and Middle Ages file card bibliography. Since all his work had been so closely intertwined, Dr. Webster's family felt his work on romances and warfare should also be donated to Dalhousie. The full range of Dr. Webster's research and collecting efforts are therefore available for consultation at Dalhousie.

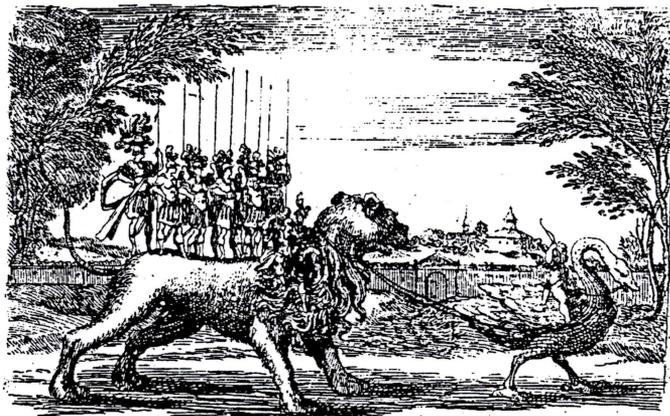
## Collection History

In 1948, Professor C.L. Bennett of the Dalhousie English Department was dispatched to Milton, Massachusetts, to pack and ship back to Halifax the personal research library of the late Dr. Kenneth Webster. Dr. Webster had generously willed his collection to Dalhousie University. The task assigned Prof. Bennett mingled regret and pleasure. It was indeed a pleasure to handle an impressive collection of beautifully illustrated texts and to anticipate their research potential. The regret lay in the knowledge that Dr. Webster died before he had the opportunity to fully utilize the collection he had so diligently assembled.

Dr. Kenneth Webster planned to publish an illustrated inventory of all pre-1400 European castles. During his long academic career at Harvard, first as a student and then as a faculty member, he specialized in determining the literary sources of mediaeval romances. During his research he developed an interest in the physical locations where the events he was studying written accounts of had taken place. His interest in castles was a natural extension of his literary research and balanced the demands of close textual analysis.

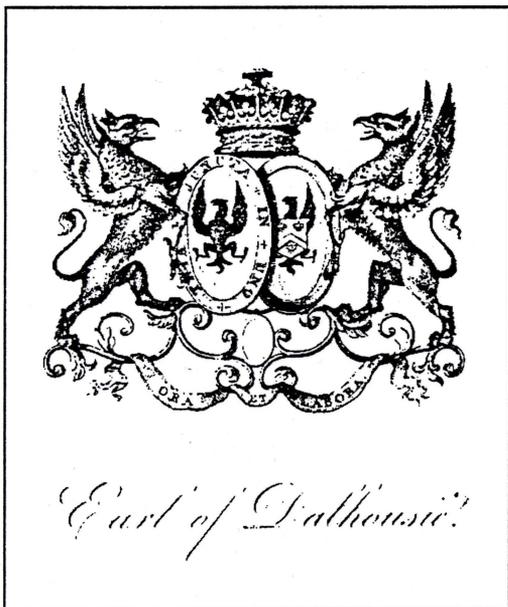
He made the first of many research trips to Europe in 1899. With each trip, Dr. Webster collected material about the castles and ruins he visited and those he wanted to visit on future trips. He was especially careful to collect a visual image of the castle visited, either a postcard, a photograph, or an illustration. To provide contextual information, Dr. Webster collected related material on everything from architecture to mediaeval warfare. The collection Dr. Webster casually initiated as a way of keeping track of literary references became a discrete and focused research collection in its own right.

Through his ongoing correspondence with his former teacher Archibald MacMechan, Webster learned of the collection needs of the Dalhousie Library. When he was able to, Dr. Webster started to donate needed material that was readily available at other locations in Boston. The first donation, made in 1914, was a series of Modern Language Association (MLA) reprints. He followed that up with a donation of twenty-three mediaeval studies works in 1931 and subscriptions to the *Scottish Text Society* and *Publications of the MLA* in 1940. Wishing to make a more substantial contribution to his first alma mater, Dr. Webster decided to bequeath his personal research library to Dalhousie. With this act of generosity, Dr. Webster made a major contribution to the advancement of mediaeval studies at Dalhousie University.



*Illustration from Traité des Tournois Joustes, Carrousel ...  
by Claude Menestrier (Lyon, 1669)*

# The General Rare Book Collection



*Bookplate of the Earl of Dalhousie, located  
in a 1749 edition of Cicero's complete works  
donated by James M. Stewart*

Over the 125 year history of the Dalhousie University Libraries, many individuals have contributed significant single or small collections of important works to the Libraries. These volumes were gathered together to form the general Rare Book Collection when the Special Collections Department was established in 1970. The selection criteria used in assembling the collection were very specific. Any works with a pre-1821 imprint date, any titles from a limited edition of 500 or less, significant inscribed and/or annotated editions, and any important association titles were transferred into the general rare book collection. Two major exclusions were adopted. First, titles fitting the above criteria, but contained in pre-existing special collections, were retained in their original collections. As well, only non-Canadian imprints were transferred since it was intended to develop a separate Canadiana collection. By 1996, even with the specific criteria and major exclusions, the general Rare Book Collection had grown to approximately 9,000 titles.

Today, the Collection contains works in all subject areas. Latin, English, French, Gaelic, Russian, and Greek are the most prevalent languages. Every time period from 1490 to 1990 is represented. Areas of strength include printing history, exploration accounts, British history and literature, Gaelic literature, early scientific texts, eighteenth-century editions of the classics, and eighteenth-century intellectual history.

Collection highlights include a magnificent complete copy of the *Nuremburg Chronicle* (1493); the Aldus edition of *Lucretius* (1515); the Hus and Pragen first edition of *Historia et Monumenta* (1558); the first collected edition of Spenser's *Works* (1616); a first edition of Camden's *Annales* (1615-1627); a fine copy of Chabert's *Voyage ... dans l'Amerique Septentrionale ...* (1753); John Rocque's 1747 atlas of London; a first edition of Johnson's *Dictionary* (1755); the first edition of Clarendon's *History of the Rebellion* (1702-4); the 20 volume Foulis Brothers edition of *Cicero* (1749) from the Earl of Dalhousie's library; and the William Shaw *English - Gaelic Dictionary* (1780).

The above description is woefully inadequate. It is impossible to make general comments about a collection comprised of so many unique and history laden works. Each volume has its own story to tell. In most cases it is the content that is significant, in others it is the binding or printing. Some volumes contain important inscriptions and annotations; others are central to Dalhousie's institutional development; while still others provide invaluable insight about their influential former owners. And the list goes on. The breadth and diversity of the general Rare Book Collection is a constant revelation. One learns to expect to find the unexpected.

One also develops a respect for the generosity and scholarship of the many learned individuals who contributed their prized possessions to the Dalhousie University Libraries. They have made the general Rare Book Collection a rich research resource which supports, and in turn is supported by, the other remarkable special collections held by the Libraries.



*Bookplate of Dr. Eliza Ritchie,  
BA 1887 (Dalhousie), PhD 1889 (Cornell)*

## Collection Description and History

Dalhousie University's first fifty years were tumultuous. Religious jealousies, petty politics, and one financial crisis after another confronted the fledgling university. The Board of Governors had a hard time finding enough money to pay their over-worked faculty. Buying books was deemed impossible. Yet both the faculty and their students recognized the need for a library collection to support their demanding classics and science curriculum. To address the problem, the dedicated faculty donated their own books. Their resolve impressed both the University Governors and the general public. Other generous donations began to be received. Thus started a tradition of support that has continued to this day.

Over the years Dalhousie Libraries have been entrusted with some truly remarkable collections. The larger special collections and their histories are individually described in this guide. Not so well known are the fascinating details behind some of the items in the Rare Book Collection. Donations of single prized items and small collections are the foundation upon which the Libraries research collections have been built. Each and every donor has been a builder.

The cornerstone of the Rare Book Collection was laid by the University's first president, the very capable and learned Dr. Thomas McCulloch. Enticed to leave his position at the respected Pictou Academy, Dr. McCulloch brought many positive attributes to his new position when he came to Dalhousie in 1838. Most importantly for the library, he brought his books. His 1621 edition of the *Iliad*, Robertson's *Complete History of England* (1785-86), Bayle's five volume *Dictionary Historical and Critical ...* (1734), Locke's 1800 edition of *Thoughts Concerning Education*, the 1731 collected early works of physicist Petrus Musschenbrock, and Nicolson's *The English,*

*Scotch, and Irish Historical Libraries* (1736) were among the volumes from McCulloch's personal library that became the core works in the Dalhousie Library. Forty-two volumes from the Pictou Academy are also part of the present Dalhousie collection. Some were brought by McCulloch, some by his son, Thomas Jr. (who followed in his father's footsteps as a faculty member at Dalhousie), while others were added in the 1980s. Among the Pictou Academy volumes are the complete works of John Locke (1812), Warton's *History of the English Poets* (1824), J.J. Burlamaqui's *The Principles of Natural and Politic Law* (1763), and William Smellie's *Philosophy of Natural History* (1790).

Dr. McCulloch's two successors as president followed his example and presented books to the library. Rev. James Ross, president 1863-1885, donated religious commentaries. Rev. John Forrest, president 1885-1911, was an historian whose impressive library reflected his interest in the history of ideas and the classics. Forrest donated many significant volumes to the Library, the most noteworthy being *The Nuremburg Chronicle* (1493), which was presented by his daughter in the mid 1920s.

Dalhousie's dedicated faculty have donated many key volumes to the Rare Book Collection, especially in the early years when general funds were not available to build up the library collection. George Lawson, Chemistry professor from 1863-1895; Charles Macdonald, Mathematics professor from 1863-1901; Classics professors Howard Murray and John Johnson; English professors James DeMille and Archibald MacMechan; and Physics professor James MacGregor all presented the Library with important works in their fields of study. Charles Macdonald was an outstanding exception in that

he also donated many English literature works from his personal library and on his death left a bequest of \$2,000 to purchase additional literature titles. Right up to the present, Dalhousie faculty have continued to generously support the development of the rare book collection. Dr. Howard Murray, Dr. H.L. Stewart, Dr. R. MacGregor Dawson, and Dr. Norman Pereira are a few of the many who have continued the tradition established by Dalhousie's first faculty members.

Grateful alumni have expressed their appreciation to Dalhousie in many ways. A number have chosen to help develop the Rare Book Collection. Judge George G. Patterson graduated with three degrees from Dalhousie and was given a fourth in the form of a well deserved honorary degree. His prize winning essay, *The History of Dalhousie College and University* (1887) was the first major history of Dalhousie. George Patterson presented the Library with significant historical and religious texts such as John Calvin's *Ioannis Calvinii* (1583). Patterson also presented Dalhousie with the Rev. James MacGregor Gaelic Collection, a complement to the collection of Scottish history given by MacGregor's greatgrandchildren. Rev. MacGregor was a noted Gaelic poet and scholar from Pictou County in the 1860s whose collection included thirty-two Gaelic titles and eleven associated English language works. A collection highlight is the elegant three volume edition of *The Poems of Ossian* (1807).

Dr. Eliza Ritchie — the first Dalhousie female graduate to go on to earn a PhD. — and her sisters presented the library with many classical texts, philosophical works, and works of English literature. The 1669 edition of Thomas Hobbes *Elementa Philosophica de Cive* was just one of many key works donated by Eliza Ritchie. Alex Ross, Marshall Saunders, and more recently, Norman Mackenzie, are other loyal alumni who

have given something back to their alma mater by donating significant rare books to the Libraries.

Some members of the Dalhousie Board of Governors have contributed valuable rare books to the Libraries. The twenty-volume complete works of *Cicero*, formerly owned by the Earl of Dalhousie were presented to the Libraries by Board chairman, James M. Stewart. Judge Walter Crowe of Sydney, N.S., alumnus and long serving Board member, contributed many volumes from his impressive private library of primarily eighteenth-century imprints. In the 1920s, Board member Dougald Macgillivray kindly supplemented the Rare Book Collection by personally purchasing current works. He sent them to the authors, asking them to inscribe the books to Dalhousie University. Thomas Hardy, George Bernard Shaw, Gladstone, Admiral Halsey, Lord Aberdeen, Charles Lindbergh, and Pope Pius XI were among the authors who obliged. Macgillivray donated almost 200 uniquely inscribed books to Dalhousie.



George Patterson.

*Bookplate of Judge George Patterson (1841-1951)  
BA 1882 and MA 1887 (Dalhousie)*

In some cases, important collections arrived long after the original collectors had passed away. One such case was the summer reading collection of noted bibliophile and first Nova Scotia Commissioner of Public Records, T.B. Akins. Almost seventy years after his death in 1890, approximately 400 volumes were transported from the Akins summer home in Falmouth by Dougald Lochhead, Dalhousie University Librarian. Among the religious, classical, and historical works were the 1618 edition of *The Historie of Guicciardin*, Adam Littleton's *Lingvæ Latinae Liber Dictionarius Quadripartitus* (1684), *Justini ex Traji Pompeii Historiis Externis, Libri XLIV* (1678), and Francois Turretini's *Institutio Theologiae Elencticae* (1680).

The impressive personal library of Senator J.S. MacLennan, also of Sydney, arrived only a few years after his death in 1939. The former editor of the *Sydney Post*, as well as an expert on the history of the Fortress Louisbourg, was well versed in classical scholarship, Renaissance Europe, and British history. His collection reflects the depth and breadth of his interests. Many significant volumes have been donated from the personal libraries of other prominent Nova Scotians. Judge J.W. Johnston, influential lawyer and politician of the mid-1840s, and James Tory, his counterpart of a century later, both presented important historical works to Dalhousie. In addition to works on naval history, Tory also presented classics of French literature.

*Bookplate of  
Thomas B. Akins  
(1809-1891),  
first Nova Scotia  
Commissioner  
of Public Records*



*Bookplate of Dougald  
Macgillivray, member of  
the Dalhousie Board of  
Governors in the 1920s*

Most of the donors to the general Rare Book Collection have been individuals who wished to advance the cause of higher education in Nova Scotia. A number of significant volumes were acquired by other means. When the Halifax Citizen's Free Library was disbanded in the late 1940s, and again when collection policies were reviewed in the 1980s, the Halifax City Regional Library transferred many eighteenth-century philosophical and historical works to Dalhousie. Funds from endowments set up to develop the Library have been used to purchase specific rare books, i.e. the O.E. Smith Fund, W.H. Dennis Fund, Charles Macdonald Fund, and the Carnegie Fund. Family members have also donated books and funds in memory of former Dalhousie students, i.e. Frank Baird (MA, 1899) and Alexander Fraser (LLB, 1892).

The above overview of the general Rare Book Collection provides just the bare framework of the collection and how it has developed. It is unfortunately not practical to provide details about all the many vital items that have been so generously contributed. Each volume is nevertheless an important part of the whole. Developed essentially through donations, the collection reflects the interests, tastes, and scholarship of generations of Nova Scotians. They have assembled an impressive collection.

