MEETINGS WITH BOOKS
Special Collections in the 21st Century

Edited by
Jillian Tomm and Richard Virr

A publication of McGill University Library and Archives
MEETINGS WITH BOOKS

Special Collections in the 21st Century

With a Tribute to Raymond Klibansky

Illustrated Survey of Special Collections at McGill University Library and Archives

Edited by Jillian Tomm and Richard Virr

A publication of McGill University Library and Archives
# Contents

**Preface** ix  
**Editors’ Introduction and Acknowledgements** xi  
**Foreword:** xviii  
The Library—Mirror of the World: Exploring McGill’s Collections  
*Richard Virr*  
**Contributors** xxv  
**Essays**

## Section 1: A tribute to Raymond Klibansky

<table>
<thead>
<tr>
<th>Essay</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remembering Raymond Klibansky (1905–2005)</td>
<td>3</td>
</tr>
<tr>
<td><em>Georges Leroux</em></td>
<td></td>
</tr>
<tr>
<td>Raymond Klibansky: Scholar, Mentor, Friend</td>
<td>23</td>
</tr>
<tr>
<td><em>Désirée Park</em></td>
<td></td>
</tr>
<tr>
<td>Authenticity and Emotion: Remembering Professor Klibansky as a Bibliophile</td>
<td>39</td>
</tr>
<tr>
<td><em>Gerald Beasley</em></td>
<td></td>
</tr>
<tr>
<td>A Reader’s Paradise</td>
<td>53</td>
</tr>
<tr>
<td><em>Ethel Groffier</em></td>
<td></td>
</tr>
</tbody>
</table>

## Section 2: Fostering the search: research, teaching and learning with library special collections

**Educators**

<table>
<thead>
<tr>
<th>Essay</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching Book History to Undergraduates Using Libraries and Online Resources</td>
<td>77</td>
</tr>
<tr>
<td><em>Leslie Howsam</em></td>
<td></td>
</tr>
<tr>
<td>Special Collections in the Digital Age: Observations of an Educator</td>
<td>91</td>
</tr>
<tr>
<td><em>Fiona A. Black with the assistance of Nicole Bloudoff</em></td>
<td></td>
</tr>
<tr>
<td>The Past is Not Over: Special Collections in the Digital Age</td>
<td>109</td>
</tr>
<tr>
<td><em>Julie E. Cumming</em></td>
<td></td>
</tr>
<tr>
<td>Thinking Bigger: Reflections on the Digital</td>
<td>125</td>
</tr>
<tr>
<td><em>Stéfan Sinclair</em></td>
<td></td>
</tr>
</tbody>
</table>
ILLUSTRATED VIGNETTES

Short texts, or vignettes, highlighting items, themes, or collections from McGill Library and Archives, are distributed throughout the volume. They serve to illustrate variety and connections across historical collections at McGill in particular, and to stimulate ideas of potential research directions supported by special collections libraries generally.

Material highlighted includes:

1. Raymond Klibansky Collection
2. Islamic Manuscripts
3. Music and the Mid-Twentieth-Century European Diaspora
4. Canadian Literary Papers
5. David Hume Collection
6. Soviet Children’s Books
#7 John William Dawson Fonds 32
#8 Canadian Olympic Collection 34
#9 Historical Guidebooks 36
#10 John Peters Humphrey Fonds 44
#11 Blackader-Lauterman Collection of Architecture and Art 46
#12 Persian Manuscripts 48
#13 Feather Book 50
#14 Norman Bethune Collection 64
#15 Lawrence Lande Collection of Canadiana 66
#16 Sir William Osler Collection 68
#17 Popular French Sheet Music, 1840-1980 70
#18 Woodblock Collection 72
#19 Canadian Literary Libraries 82
#20 Redpath Tracts 84
#21 Map Collection 86
#22 Chapbooks 88
#23 Frank Dawson Adams Collection 98
#24 Japanese Canadian History and Archives Committee Fonds 100
#25 Paris Medical Theses Collection 102
#26 William Colgate History of Printing Collection 104
#27 John Bland Canadian Architecture Collection 106
#28 Lawrence Lande William Blake Collection 116
#29 Early Music Performance and Contemporary Composition in Montreal 118
#30 Norman H. Friedman Arthur Szyk Collection 120
#31 Islamic Lithographs 122
#32 Masson Papers 134
#33 Bibliotheca Osleriana 136
#34 Napoleon Collection 138
#35 English Language Theatre 140
#36 Blacker-Wood Collection in Zoology and Ornithology 142
#37 Burney Collection 152
#38 Thomas Mussen Collection 154
#39 Sheila R. Bourke Collection of Children’s Literature 156
<table>
<thead>
<tr>
<th>#</th>
<th>Collection</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>#40</td>
<td>J. Patrick Lee Voltaire Collection</td>
<td>158</td>
</tr>
<tr>
<td>#41</td>
<td>Osler Library Almanac Collection</td>
<td>168</td>
</tr>
<tr>
<td>#42</td>
<td>Islamic Early Printed Books</td>
<td>170</td>
</tr>
<tr>
<td>#43</td>
<td>Popular Archives of Pointe-Sainte-Charles Collection</td>
<td>172</td>
</tr>
<tr>
<td>#44</td>
<td>Arabic Calligraphy</td>
<td>174</td>
</tr>
<tr>
<td>#45</td>
<td>Anatomical Atlases</td>
<td>176</td>
</tr>
<tr>
<td>#46</td>
<td>Saul Shapiro Collection of Anglo-American Judaica</td>
<td>188</td>
</tr>
<tr>
<td>#47</td>
<td>Max Stern Collection</td>
<td>190</td>
</tr>
<tr>
<td>#48</td>
<td>Wilder Penfield Archive</td>
<td>192</td>
</tr>
<tr>
<td>#49</td>
<td>McGill Remembers Collection</td>
<td>194</td>
</tr>
<tr>
<td>#50</td>
<td>Jean-Jacques Rousseau Collection</td>
<td>204</td>
</tr>
<tr>
<td>#51</td>
<td>Joe Fishstein Collection of Yiddish Poetry</td>
<td>206</td>
</tr>
<tr>
<td>#52</td>
<td>Rosalynde Stearn Puppet Collection</td>
<td>208</td>
</tr>
<tr>
<td>#53</td>
<td>Gest Chinese Research Library Fonds</td>
<td>210</td>
</tr>
<tr>
<td>#54</td>
<td>Wainwright Collection</td>
<td>212</td>
</tr>
</tbody>
</table>
There has been much questioning, over the last decades, about the future of libraries and of books. Discussion develops along several avenues, for example how the e-book might affect reading habits and understanding, if trends in preferences for access to online journals for convenience and timeliness cross all disciplines, or what will become of material books and libraries. As institutions struggle with such questions, and how to plan for the future, almost unanimous consensus has emerged around the appreciation of rare books and special collections—of whatever kind and wherever they may be found—as ever-more central to the identity of their holding libraries. It is, for libraries, an age not only of transition to the new, but also of recognition that historical special collections are a cornerstone to their value and relevance.

It is now possible to broaden the reach of our holdings, to provide access at a global scale to digital collections of unique and rare materials. On account of this, the privilege and responsibility of curating those physical materials, and providing continuing access to them, is all the greater. We have learned the lesson of book history that books and other documents can be read materially as well as textually, and as a profession we have renewed dedication to the long-term curation of our collective heritage through dual attention to in-house curation and the creation of enduring digital representations of the objects in our care.

The contributions of this volume articulate well the fluid exchange that can and does exist between the technological poles of the past and future, and also the creative sparks that are triggered by their combined use. They point to an exciting and far-reaching time for the humanities and for historical research more generally.

Professor Raymond Klibansky, to whom a section of this work is devoted, was keenly aware during his long career throughout the twentieth century of the need for careful curation of local materials—arguing strenuously, for example, for the preservation of heritage libraries during the Second World War—but he was equally aware of the need to share historical materials, as well as scholarship about them, as broadly as possible. Looking simultaneously backwards and forwards across time, traditions, and technologies for insight into
questions about the human experience, he would have been pleased with the new surge of attention to special collections at the heart of research and of research libraries.

We are tremendously pleased to have had as our special guest Alberto Manguel, who epitomizes for many of us The Reader—the lover of books in all their facets: material, textual, and contextual. That the driving curiosity about which Mr. Manguel speaks is very much alive at all levels of university life is clear from the entirety of this volume, with contributions from senior researchers and librarians as well as young instructors and graduate students. We are proud to be able to serve this essential human curiosity, and a variety of the kinds of sources found in McGill Library and Archives that effectively feed this drive to know are also highlighted here.

Lastly, I would like to pay tribute to Dr. Ellen Aitken, who was Dean of the Faculty of Religious Studies from 2007–2014, and who moderated some of our discussions on the symposium day. Everything about that essential spark of wondering and searching, of learning carefully, reflectively, is a gift that was, from her arrival at McGill in 2004, shared and renewed with hundreds of students from all across Canada and from around the world. We would like, with this volume, to honour her memory and her love of learning.

Colleen Cook, PhD
Trenholme Dean of Libraries
Editors’ Introduction

On March 20, 2013, McGill University held a one-day symposium titled “Meetings with Books: Raymond Klibansky, Special Collections and the Library in the 21st Century.” The aims of the symposium were three-fold: to discuss the question “It is all on the Web, so why bother? Special Collections in the Digital Age”; to celebrate the memory of Raymond Klibansky as a mentor, scholar, collector, and donor of his significant and valuable research library to McGill; and to bring the narrative gifts of author Alberto Manguel to ignite inspiration as only he is able.

The symposium coincided with an exhibition at the Bibliothèque et Archives nationales du Québec (BAnQ) titled “Raymond Klibansky (1905–2005): La bibliothèque d’un philosophe,” held from November 13, 2012 to August 25, 2013. The exhibition highlighted central areas of Klibansky’s scholarship and life through images, documents, and especially books from his own library, which now resides at McGill. The exhibition told the story of his youth and early scholarship in Germany, his war work in England during the 1930s and 1940s, and his subsequent academic career based in Montreal at McGill, from where he played a leading role in the global philosophical community.

The day was an opportunity to consider why historical book collections might matter and how they connect, or might be connected, with current forms and directions in teaching, research, and learning. But it was also something of an impromptu explosion of fellowship among readers—readers who, like Raymond Klibansky and Alberto Manguel, find unending delight in the “other” who is revealed, and can become an intimate, through the written page; readers who are drawn to the variety and play of ideas that proliferate, meld, and collide across seemingly isolated planes. These readers met with shared interest in, and sometimes concern for, our relationship with the book in the heaving contemporary landscape of the written word.

Speakers brought a wealth of perspectives from across the humanities and from special collection librarianship to bear on upon the question of the role of special collections in the digital age. Alberto Manguel powerfully evoked the drive that compels the explorer—be he or she scholar or otherwise—to great labours, and to sometimes reach beyond accepted boundaries of questioning or suggestion. And the personal
tributes inspired by Klibansky paid fitting testimony to a man who embodied so much of this perpetual search, the search to know, the search for what it means to be human.

The essays of this volume were contributed from presenters and participants in the discussion of the day, and are presented in three sections: 1) a tribute to Raymond Klibansky; 2) reflections on research, teaching and learning with library special collections from the viewpoints of scholar-educators, librarians, and graduate students; and 3) Alberto Manguel’s essay on curiosity, introduced by Tom Mole.

Material context for the discussion is provided through several means. A special foreword by Richard Virr presents a historical survey of key collections and themes found in McGill’s rare book holdings. The foreword frames, in addition, the dynamic relationship that McGill’s special collections have long had with McGill research and researchers. Concrete examples also underpin several of the essays. And interspersed throughout the volume are short texts—“vignettes”—which illustrate variety and connections across historical collections at McGill in particular, and suggest the great richness of source material for still-potential research held in special collections libraries generally. These vignettes are selective rather than comprehensive, but include a great many of McGill’s collection strengths and point in many cases to additional holdings that complement or enrich the research value of the highlighted material. We hope they will provoke a sense of possibility or curiosity, and perhaps cause surprise. An asterisk (*) following a collection name or theme signals a topic covered by another vignette in the volume. McGill-produced publications and web resources pertaining to vignette topics are collected in pages 232–246, arranged by vignette title. More information about these and other collections is available on the McGill Library and Archives website, and in our reading rooms.

The first essay section of the volume, inspired by Klibansky, ranges from reflections about Klibansky and the very idea of the university, to the power of books to throw open new worlds and of their authors to become our friends. Georges Leroux leads off this section with a biographical sketch, tracing the remarkable environment of Klibansky’s early years in Germany’s Weimar Republic to his forced displacement to England in the 1930s and subsequent roles as an educator and mentor in Montreal and beyond. Leroux then offers a more personal view of learning from Klibansky, and of the environment created by him and the international community of scholars at the Université de Montréal.
in the 1960s. Désirée Park also speaks from her long acquaintance with Klibansky as a teacher, mentor and friend, underlining the deep humanism at the core of Klibansky’s character. Gerald Beasley brings to the fore Klibansky’s vast cultural reach and deep respect for scholarly dialogue from all periods, and reminds us, importantly, of the continuing vulnerability of the idea of the university that Klibansky so cherished. Each of the contributors to this section evokes the great joy that Klibansky took in discovering and “being” with books; none do so more than Ethel Groffier, Klibansky’s wife and research companion in the last years of his life. Groffier describes her entry, with Klibansky as guide, to a world “more populated” by the characters of history, several of whom she traces here through interconnected trails.

The second and most extensive section of the volume offers reflections by researchers who are also educators; by librarians who are constantly engaged in the encounter between library special collections and users of the material at all levels; and by doctoral students who have delved deeply into individual special collections for their research. Leslie Howsam, Fiona Black, Julie Cumming and Stéfan Sinclair reflect, to begin with, on the role of special collections in teaching and learning from a variety of disciplines. There is consensus among them as to the potential of digital access not only to broaden the range of users of historical materials, but also to increase the scope of how historical materials can be mined for information, and what kinds of questions get asked. They also agree that the difference between the digital representation of an object (be it a book, a print, or what have you) and the object itself is an important space where discovery and new questions arise, and that while many questions answered by the one can also be answered by the other, the two are never equivalent.

Leslie Howsam comments on the potential for book history as a framework for teaching cultural and intellectual history, and notes that only now, thanks to the online accessibility of so much historical material, is such an approach really feasible in the context of undergraduate teaching. She cautions, though, that students’ comfort with the digital world does not necessarily translate into an ability to locate online or effectively use virtual historical materials, and notes the change in understanding that takes place when students have an opportunity, after hearing or reading about the history of books, to take the material historical artifacts in their own hands.

Fiona A. Black argues for librarians in this new era to take an active and entrepreneurial approach to outreach and technology, but
underscores that it is the scholarship and service of librarians that remain the essential elements necessary to effectively select and build valuable research collections and help researchers effectively use them, regardless of format. She notes that “the [virtual] availability of those materials can obscure, however, the professional labour underpinning their very presence in the collections that have been digitized” (p. 92).

Both Black and Julie E. Cumming stress that without careful selection and organization, without tracing where texts and objects came from and the authority of the information about them—work done over centuries by librarians and scholars—it would be far from a simple matter to find and draw meaning from the materials used online or elsewhere. And, as Cumming points out, this isn’t a nicety of the ivory tower; historical information contributes to decisions made in nearly every sector of society.

Cumming also highlights some of the ways that digital technologies go beyond the “more and faster” of the virtual realm to open up new research avenues with respect to images and texts, and eloquently demonstrates how the expansion from Latin text abbreviations in an online rendering of a sixteenth-century antiphonal makes accessible a multifaceted historical object—with illustration, music, and text—to an immensely increased audience of users and students.

Coming from a different starting place, digital humanist Stéfan Sinclair effectively answers some of the objections that have been thrown up against the digital humanities, articulating some of the ways that digital representations offer additional and complementary ways of questioning, of looking. Eschewing a single-minded focus on quantitative approaches to humanities scholarship, and acknowledging the limits of computational techniques (as any other technique), Sinclair points out that given what can now be done, to ignore computational techniques “becomes a deliberate move to exclude other potential materials and perspectives” (p. 126). Although each scholar cannot be expert in all possible methods, the richness that can be found in drawing from multiple approaches, individually or collaboratively, is abundantly clear. He illustrates some of his thinking with reference to library metadata for the Raymond Klibansky Collection, and calls for libraries “to play a greater role in embedding exploratory and analytic tools directly into their digital collections (along with developing the expertise to help guide users), or otherwise risk investing in building beautiful monuments that remain underacknowledged and undervalued” (p.132).
Following these reflections, special collections librarians Ann Marie Holland, Anna Dysert, and Christopher Lyons provide illuminating examples of ways that libraries can and are taking an active role in user engagement, and the myriad ways that learning happens with material items and their digital surrogates. Ann Marie Holland describes a student-focused faculty-library collaboration model that involves all stages of mounting a physical exhibition as well as the translation of exhibition concepts and materials to a digital presentation format. Beyond specific knowledge of historical items and materials, or technical and curatorial practice, such projects offer an excellent forum for learning about the translation of scholarly information for a broader public, and the norms of curatorial and academic socialization.

Anna Dysert and Christopher Lyons demonstrate how a subject-specialized library like the Osler Library of the History of Medicine can support programs far afield of its own specialty. Materials spanning several centuries are used to teach across the humanities in primary source criticism and analysis, and on specific topics as diverse as food history and German literature. In addition, the subject link with medicine provides a valuable source for ongoing reflection about the profession, its development, and the role of the doctor in society.

Graduate student research that draws heavily from special collections is the focus of the final two essays of this section. Doctoral students Gregory Bouchard and Jillian Tomm provide examples of what they learned and how they learned from individual special collections. Tomm touches on ways that book collections teach us about their collectors, and points to specific ways in which virtual and material exploration offer different points of departure for investigation. Gregory Bouchard paints a fascinating story of a man (re)creating himself as an author for his contemporaries in the eighteenth-century. He shows us how decisions about book publication format were not independent of, but essentially tied up with, the marketability and audience of Scottish Philosopher David Hume’s work.

Alberto Manguel, the keynote speaker of the symposium, is introduced by Tom Mole. Mr. Manguel’s agility and range over literature past and present is traced for us by Mole, as is Manguel’s simultaneous attention to text, form, and context, all of which form part of his pleasure of discovery. This introduction brings us full circle back to the intellectual and human passions of Raymond Klibansky. Manguel is, as Klibansky was, such a perceptive observer and communicator of
the tales and twists of the human story and its various layers, joinings, and sheerings-off.

It is with a view to create, respond to, and share such passions that our instructors teach, that our librarians collect and curate, and that our researchers, developers, and writers offer their work. Mr. Manguel’s essay on curiosity offers such a gift of creativity. It takes us into a world of striving to know as an act of human vitality, and where by following great searchers religious, mythological, or literary, we consider why we search, where that search leads us, and who that search makes us.

This volume stands as an argument for the relevance of special collections for contemporary research, teaching, and creation, and for greater investment in special collections to support those ends both now and in the future. As scholars have noticed, the role of those whose labour facilitates the development of and increased access to special collections is central to the humanities project, and it is a role that libraries are proud and keen to play. We are in difficult times for reasons of change, of economy, and sometimes ideology—but seldom were we not. The project of nurturing the spirit of human experience, expression, and exchange is not a luxury. It is at the heart of a healthy society, as it is at the heart of a healthy individual. To quote some of the discussion of the day, it is “what makes us tick.”

Acknowledgements

The preparation of this volume was the work, of course, of many. We would like, first and foremost, to thank Ethel Groffier, who made the symposium happen and who generously offered her time, her feedback, and financial support for every stage of the project.

It is impossible to overstate the assistance to the editors of Dr. Susann Allnutt, whose comments on every text of the volume were simply invaluable. Her readiness to read, and read again, whatever was asked of her, as well as her promptness and thoroughness, contributed enormously to the final state of the book, and to its very completion.

Our colleagues across all sectors of McGill University Library and Archives responded enthusiastically with text contributions and ideas as well as answers to our various queries and corrections of our errors. It has been a joy to learn more about various aspects of our collections
and to feel the strength of our community of librarians, archivists, and other colleagues.

Steven Spodek has given constantly of his time and effort to ensure that both the symposium and this volume could see the light of day, and Merika Ramundo has repeatedly helped to make the project visible to the community at key moments.

We are indebted also to student help on several aspects. Many thanks to Annika Robbins and Anna H. Park for their excellent assistance with copy-proofing, and to Anna again for her help with indexing and other volume backmatter; we are also much indebted to K. Joan Harrison who painstakingly documented main McGill publications and online resources connected with the collections highlighted by the short vignette texts.

The Digitization Initiatives team of McGill Library has been our essential partner in the publication of this volume. The team as a whole made it possible to produce the book as an organic development from its various components, and provided exceptional expertise with respect to how to do so effectively. From layout to imaging, to the production of dual print and e-versions, they have been the engine of our output. Special thanks are extended to Amy Buckland and Sarah Severson for their ready advice, good will and openness to experiment, and Gregory Houston for his excellent craftsmanship and advice with respect to imaging items for the collection. And finally, we lay our hats at the feet of Joel Natanblut, who patiently lead us through every aspect of the book’s presentation, through trial after trial, revision after revision, offering his expertise with constant delicacy, and forbearing us in our follies. His input is incalculable, as is our gratitude.

We have had the best of help, and the most generous of helpers. It could never be more true to say that where this volume does not meet expectations, the editors alone carry the responsibility.

Jillian Tomm and Richard Virr
Libraries are mirrors; they reflect and record the history of their creator, be it an educational institution, a professional body, a civil community, a religious society, a political party, or a community group, to name only a few. Special collections, which often reach far back into an institution’s life, are an important part of this reflection. Thus it is at McGill, and it seems useful to begin our reflections and discussions with a consideration of special collections here at McGill University Library and Archives.

But what it is that we mean by “special collections.” Of course the term is library jargon, but it does have a meaning—an organized body of materials on a specific topic or theme which normally does not circulate. Their main purpose is to support research and advanced teaching. These “special collections” may include “rare books,” but the terms are not synonymous, and criteria such as age, monetary value, or scarcity need not play a predominant role.

What then are McGill’s “special collections”? They are many and varied, and are found not only in Rare Books and Special Collections, the Osler Library of the History of Medicine, and McGill University Archives, but also in the Marvin Duchow Music Library, the Nahum Gelber Law Library, and other locations; I could spend much of the day in listing them. Instead, however, I want to limit my comments to four broad subject areas, saying something about their history at McGill, and something of the items which constitute them and which have particularly appealed to me over the years.

Canadiana

McGill has a long history of developing and maintaining research collections devoted to the study of Canada. One of the very first gifts to the library was a manuscript French–Ottawa dictionary from the 1740s. This was presented by Mrs. Ramsay of the Montreal printing family in 1859. The Montreal lawyer Frederick Griffin (1798–1877)
bequeathed his library of over three thousand titles to McGill in 1877; the collection included, in addition to general literature, significant Canadian material such as the first two copies of the Jesuit Relations from the seventeenth century to enter the collection. In 1890, the vast library of the Montreal businessman Gerald E. Hart (1849–1936) was sold at auction in Boston. The Board of Governors of the university voted the special sum of $1,000 to allow the library to bid at this sale. Hart’s collection included medieval manuscripts, early printed books, and various special editions. Isabella Stewart Gardner, founder of the Boston museum of the same name, was a major buyer at the sale, but what McGill wanted was Canadia, and the library bought extensively for its collection. At the sale of the library of Louis-Rodrique Masson (1833–1903) in 1904, McGill bought all but three of the manuscripts dealing with the fur trade and the Northwest Company. By the beginning of the twentieth century, McGill Library was already well established as a major repository for Canadian historical manuscripts.

The mid-twentieth century saw major developments in the Canadiana collections. In 1956, manuscript plans of New France by Jehan Bourdon dated 1635–1642 were acquired, including plans for Quebec City, Trois-Rivières and Montreal. Also in these years the Canadiana collections formed by Lawrence M. Lande were received, and the bibliography The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University was published here in Montreal in 1965 (see vig. #15). During the same period Rodolphe Joubert donated to the library his collection consisting of over three thousand books, pamphlets and periodicals, almost entirely in French, covering a wide spectrum of historical source material. And, in 1971 and 1972, McGill alumnus Dr. William Howard Pugsley donated a collection of fifty early Canadian maps, dating from 1556 to 1857, which tell the story of the discovery and exploration of North America (see vig. #21). These are just a few of the collections that make McGill Library and Archives a centre for the study of Canada and its mixed cultural heritage.

History of Science

Medicine

Both the oldest library and the oldest faculty at McGill are based in medicine, and both were established in 1829. In the Osler Library of the History of Medicine, the university has one of the leading collections in this subject.
Sir William Osler (1849–1919) is one of the Anglo-American world’s most famous physicians, (see especially vig. #16 and vig. #33). Toward the end of his life, he was made a baronet in recognition of his contributions to medical study, among which are the creation of the first residency program for physicians and the incorporation of bedside training into medical curricula in the United States. He left his collection of rare and significant medical and scientific volumes to the Faculty of Medicine at McGill University, and this *Bibliotheca Osleriana*, which encompasses nearly eight thousand items, represents the most significant moments and thinkers of medical and scientific history from Hippocrates, the father of medicine, to Rontgen, the first to produce x-rays. The *Bibliotheca* reflects its collector’s abiding love of books and profound belief in the refinement of human nature through learning, as well as his idea of the university as the natural place for such a collection to reside.

**Natural history**

Dr. Casey Albert Wood, a McGill graduate, had a very successful career in the United States as an ophthalmologist, and it was he who in 1920 founded the Blacker-Wood Collection as an ornithology library with a supporting collection in vertebrate zoology (see vig. #36). The focus of the library gradually came to incorporate all aspects of zoology except entomology. From 1920 until his death in 1942, Dr. Wood had the principal responsibility for acquiring materials for the collection, and under his guidance, the Blacker-Wood Collection in Zoology and Ornithology became one of North America’s strongest research collections in the subject. Among its holdings are: the Ivanow collection of Persian, Arabic, and Urdu manuscripts; the Gurney reprints on crustacea; the archives of the Montreal Natural History Society; three hundred manuscripts on zoology; over three thousand folders of letters from nineteenth- and twentieth-century naturalists; and over ten thousand paintings and drawings of animals. The collection now also includes the Feather Book (1618) of Dionisio Minaggio, the gardener of the Duke of Milan, made entirely from the skins and feathers of birds (see vig. #13).

**Geology**

This is another area of special importance for McGill. The fifth principal of the university, Sir William Dawson (1820–1899), was an eminent and internationally known geologist and man of science (see vig. #7). His scientific correspondence and manuscripts are held by the University Archives, his geological specimens are in the
Redpath Museum, and Rare Books and Special Collections hold much of his scientific library. The collection underlines the links that existed, in terms of ways of learning, between libraries, archives, and museums—links which have loosened over the last century but which are part of current discussion about what the twenty-first century and the digital age of virtual re-connection might make possible.

Several members of the Geological Survey of Canada corresponded with Dawson, and among the archival papers at McGill are those of William Logan (1845–1846), the founder of the Survey. The special McGill interest in geology also attracted the attention of Frank Dawson Adams (1859–1942), who also worked for the Survey. He had studied at McGill and later returned to teach, becoming dean of the Faculty of Applied Science (1908–1922). Adams bequeathed over fifteen hundred volumes to the library (see vig. #23), several of them highly prized early European works on geology and mineralogy. Adams, like Dawson, shaped the university as a scientific institution, and part of that vision for both of them was the central place of strong research collections.

**History of ideas**

The history of ideas is again one of those broad themes that allows us to bring together subjects that in modern thought are segregated into clearly defined and discrete areas but which have historically been a part of a continuum.

Two events in the 1890s announced major developments for McGill Library—the appointment of Charles H. Gould as the university librarian and the opening of the Redpath Library Building, both in 1893. These events were followed, in 1895, by the appointment of the classical scholar William Peterson as principal. Collection development was becoming a priority, as we have already seen with the Gerald Hart sale in 1890. Shortly thereafter, in 1898, Sir William Macdonald arranged for McGill Library to buy the collection of German classical philologist Otto Ribbeck (1827–1898) for the sum of $50,000. This acquisition was the first of many that would endow the library with a rich body of German humanistic scholarship, the undisputed leader in that area at the time. It was on this solid foundation that the current strengths of the collection in the history of ideas have been built—namely, the Western philosophical tradition from the late Middle Ages to the modern era.

These strengths find focus in the Scottish philosopher David Hume (1711–1776), the Danish philosopher Søren Kierkegaard (1813–
1855), and the McGill professor Raymond Klibansky (1905–2005), who provides the raison d’être for today’s symposium. The origins of McGill’s interest in David Hume (see vig. #5) can be traced to a discovery made by Klibansky in 1946 while exploring the cupboards on the third floor of the McGill Faculty Club, where he was living. Much to his surprise, he discovered in one of the cupboards a nine-volume set of the Olivetus edition of Cicero’s works (Paris, 1740–1741), with the bookplate of David Hume.¹ Hume had proposed this edition, and presumably this copy, to his publisher William Strahan as a model for a new edition of his own Essays and Treatises, and later for his History of England. The discovery of this volume at McGill provided the impetus for the formation of a collection of early editions of Hume’s writings. Professor Klibansky later located two more works from Hume’s library in the McGill Library, and another title was added by purchase.² In 1950, at the sale of the library of Lucius Wilmerding at the Parke Bernet Galleries in New York City, the library acquired a volume containing letters from David Hume to the Comtesse de Boufflers. There are also letters from Jean-Jacques Rousseau and others for a total of fifty-nine letters. This group of letters was the basis for Private Correspondence of David Hume with Several Distinguished Persons, Between the Years 1761 and 1776: Now First Published from the Originals, published by H. Colburn in London in 1820. Over the following years, Professor Klibansky, with Professors J. W. A. Hickson and Charles W. Colby, and in cooperation with then university librarian Richard Pennington, assembled a collection of eighteenth-century editions of Hume’s writings and related material.

In the following decades, the library continued to make additions to the Hume collection on a regular basis, and the collection now ranks with that of the National Library of Scotland as a centre for Hume studies. It is an important part of the library’s strength in the Enlightenment and its precursors and successors. In addition to Hume, there are strong holdings for Jean-Jacques Rousseau (see vig. #50), and from the end of the century, Immanuel Kant. And now, I am glad to announce, for Voltaire as well. The acquisition of the collection of the eminent American Voltaire scholar, J. Patrick Lee (see vig. #40), means that the depth and breadth of McGill’s eighteenth-century holdings have reached a new level of scholarly excellence. It should also be noted that Professor Klibansky’s own library of over seven thousand titles is now part of the library’s special collections in the history of ideas (see vig. #1).
The library’s interest in Søren Kierkegaard dates from the late 1970s and early 1980s, and the work of Professor Alastair McKinnon at McGill. The acquisition of the Kierkegaard collection of the Danish scholar Gregor Malantschuk provided the library with a comprehensive collection of early editions of the philosopher’s works, and also a partial but substantial reconstruction of his library. The latter provides important insights into the scholarly world of the early nineteenth-century; interestingly Kierkegaard had editions of Rousseau but no Hume or Voltaire.

**Literature**

And finally, I’d like to turn our attention to some literary collections of which there are many in the library, but only four of which will hold our attention today.

The eighteenth-century English novelist Frances (Fanny) Burney (1752–1840) has long been the subject of study at McGill. Burney published four novels: *Evelina* (1778), *Cecelia* (1782), *Camilla* (1796) and *The Wanderer* (1814); she was one of Queen Charlotte’s ladies from 1785 to 1790. In 1793, she married General Alexandre D’Arblay and returned with him to Paris in 1802, remaining there until 1812. McGill professor Joyce Hemlow began work on Burney in the late 1940s, and the Burney Centre, established in 1960, continues to support teaching and research in eighteenth-century studies. Burney’s novel and diaries—for she was a formidable diarist—provide invaluable insights to life in the late eighteenth and early nineteenth centuries. The library now has a significant research collection that has begun to extend beyond Fanny Burney herself to include her father, the musician and historian of music Charles Burney (1726–1814), and her siblings (see vig. #37). What is of specific interest here is how a particular subject, in this case Burney herself, can be developed into collections which can support multiple research projects and open new perspectives. It is worth noting that David Hume tried, on two occasions, to get Charles Burney an appointment as a royal musician, that Charles also knew Rousseau, and that both Fanny and her father were great intimates of the famous Dr. Samuel Johnson and his circle.

The second of the four collections I’d like to underline is the Rosalynde Stearn Puppet Collection (see vig. #52), which was received at McGill in 1952. Its holdings support research in the commedia dell’arte, and in popular culture in the nineteenth and early twentieth century. The puppet collection also provides a significant added
dimension to the library’s English and French theatre from the late seventeenth century through the first half of the twentieth century. Closely connected is the Hobhouse collection of plays, with its many contemporary notes and clippings, including one on the first performance of the Beggar’s Opera in 1728.

The papers and library of the McGill-educated literary scholar and biographer of Henry James, Leon Edel (1907–1997), make up the third collection I wish to mention. Edel’s papers provide an opportunity for exploration into the art of biography as practiced in the second half of the twentieth century, and also provide an important point of entry for the study of modern Canadian literature. Although his academic career was in the United States, Edel maintained active contacts with the literary community in Canada (see vig. #7).

And finally, if all this begins to seem somewhat serious, the library also has major collections of harlequin romances (a very Canadian publishing enterprise), cowboy fiction, and Quebec French detective fiction as it appeared in popular weekly instalments from the late 1940s through the early 1960s. Such literatures are steeped in the strongest of our social mores—they invite questions and thought about our changing social and cultural environments and customs, and also simply remind us of them.

In conclusion, libraries, if they are not to be mausolea, must be reflections of the interests and priorities of the community which they serve. They must provide opportunities for research and study about peoples, places, and times, but they must also provide the opportunity for new insights into and serendipitous discoveries about our common humanity. To do this they must have both depth and breadth of coverage.

In fact the collections discussed here, as well as the many others held at McGill, do reflect the intellectual life of the university and the world in which it exists and acts. They very much are a mirror of our world. It is in such “special collections” that today’s discussions and reflections will be rooted.

Notes
2. Theophrastus’s Characters (Lyon, 1612), Anacreon (London, 1695) and Observations sur l’histoire de France by M. l’abbé de Mably (Geneva, 1765).
Contributors

KEYNOTE ADDRESS

Alberto Manguel was born in Buenos Aires in 1948, and counts as a pivotal experience in his adolescence reading out loud to the blind Jorge Luis Borges. He contributes regularly to several Canadian publications, as well as to the Times Literary Supplement, the New York Times, the Three Penny Review, La Repubbica in Italy and El País in Spain. In 1992, Manguel’s A History of Reading won the Médicis Prize in France. Manguel was awarded a Guggenheim Fellowship and honorary doctorates from the universities of Liège in Belgium and Anglia Ruskin in Cambridge (UK). He is a member of the Academia Argentina de Letras, a fellow of the Royal Society of Literature (UK) and a Commandeur de l’Ordre des Arts et des Lettres (France).

Tom Mole is Reader in English Literature and Director of the Centre for the History of the Book at the University of Edinburgh. He was previously Associate Professor and William Dawson Scholar at McGill University, where he led the Interacting with Print research group. He is the author of Byron’s Romantic Celebrity (2007), the editor of Romanticism and Celebrity Culture (2009), and the co-editor of The Broadview Reader in Book History (2014).

ESSAYS

Gerald Beasley is Vice-Provost and Chief Librarian at the University of Alberta. He previously served in leadership positions at the Canadian Centre for Architecture, Montreal; Avery Library, Columbia University, New York; and Concordia University, Montreal. He has also been president of the Canadian Association of Research Libraries (2013-15).

Fiona Black is a book historian, educator and university administrator at Dalhousie University and a former public reference librarian with special collections experience. Her principal SSHRC-funded work investigates the role of technologies in exploring the labour history of the eighteenth- and nineteenth-century book trades in Canada.

Nicole Bloudoff is a new graduate from the Dalhousie Master of Library and Information Studies program, where she also worked
as a research assistant for Dr. Black. Recently, Nicole completed a research study regarding digital curation education in Canada, and its implications for MLIS education. She and Dr. Black continue to collaborate on this exciting topic.

**Gregory Bouchard** studies the history of print and other media during the Scottish Enlightenment. He recently completed his PhD at McGill University, where he studied the publishing history of David Hume's philosophical works.

**Julie E. Cumming** is Associate Dean, Research and Administration and Associate Professor at McGill’s Schulich School of Music. Professor Cumming’s major area of expertise is late medieval and Renaissance polyphony, with a monograph titled *The Motet in the Age of Du Fay* (Cambridge University Press, 1999). Current work focuses on fifteenth-century and sixteenth-century compositional process, and she is the principal investigator of a Digging into Data grant: “ELVIS: Electronic Locator of Vertical Interval Successions.”

**Anna Dysert** is the liaison librarian at the Osler Library of the History of Medicine, McGill University, where she supports teaching and research in history and social studies of medicine, and oversees the Osler Library archival collections. She has an MLIS from McGill’s School of Information Studies and an MA in medieval studies and book history from the University of Toronto. She is also a PhD candidate in history at McGill University, specializing in premodern manuscripts and their role in the production and transmission of medical knowledge.

**Ethel Groffier**, having previously taught law at McGill University, is currently Emeritus Researcher at the Paul-André Crépeau Centre for Private and Comparative Law. She has published several works on law, as well as a number of titles focused on the eighteenth century, including *Criez et qu’on crie! Voltaire et la justice pénale* (PUL, 2011). Her upcoming title, *Réflexions sur l’université*, is in press.

**Ann Marie Holland** is a liaison librarian at McGill University’s Rare Books and Special Collections, where she supports teaching and research with responsibilities in Canadiana, the history of books and printing, and a range of French imprints. She has an MLIS from McGill’s School of Information Studies and an MA in French language and literature from McGill University, specializing in works of the French Enlightenment—their production, distribution and reception.
LESLIE HOWSAM is University Professor of History at the University of Windsor and senior research fellow in the Centre for Digital Humanities at Ryerson University. She is editor of the Cambridge Companion to the History of the Book (Cambridge University Press, 2015) and author of Past into Print: The Publishing of History in Britain 1850-1950 (The British Library, 2009).

GEORGES LEROUX is Professor Emeritus in the Department of Philosophy at the Université du Québec à Montréal, where he taught Greek philosophy and classics between 1969 and 2006. He is internationally known as a classicist and translator. He wrote several books and essays and in 2011 he was awarded the Governor General Award, category non-fiction. He is a member of the Académie des Lettres du Québec and a fellow of the Royal Society of Canada.

CHRISTOPHER LYONS is Head Librarian of the Osler Library of the History of Medicine, McGill University. Past President of the Archivists and Librarians in the History of the Health Sciences, he was formerly editor of its quarterly publication The Watermark, and will be guest editing an upcoming issue of The Papers of the Bibliographic Society of Canada, featuring articles about the Osler Library’s collections.

DÉSIRÉE PARK is Emerita Professor of Philosophy at Concordia University and Member of Common Room at Wolfson College, University of Oxford. Texts include Complementary Notions: A Critical Study of Berkeley’s Theory of Concepts, and Contemporary Issues: The Pluralist Society. A paper entitled “The Philosophical Foundations of The Quebec Act: 1774” is available on the author’s website (www.thedesireeparkwebpage.ca). Her current work focuses on the analysis of concepts such as choice, the autonomous agent, and the rôle of the citizen in a pluralist society.

STÉFAN SINCLAIR is Associate Professor of Digital Humanities at McGill University. His primary area of research is in the design, development, usage, and theorization of tools for the digital humanities, especially for text analysis and visualization. He serves as President of the Association for Computers and the Humanities (ACH).

EDITORS

JILLIAN TOMM is Assistant Head Librarian of Rare Books and Special Collections at McGill University. At the time of the symposium she was
a doctoral candidate at McGill’s School of Information Studies. Her dissertation focused on McGill’s Raymond Klibansky Collection.

Richard Virr joined McGill in 1984 as Curator of Manuscripts in Rare Books and Special Collections, and since 2006 has been Chief Curator. He is also a Faculty Lecturer in the School of Information Studies. His research interests include collection history and early printed books, in particular fifteenth-century printed books in early Canadian collections. He has also contributed to the bibliography of eighteenth-century French editions of David Hume. He holds a PhD in church history.

VIGNETTES

The illustrated vignettes distributed throughout the volume are, in many cases, collaborative efforts between current library and archives staff and our many predecessors. We are very grateful to them and to the users and other specialists who continually help us effectively curate the collections.

Involved in the direct preparation of vignette texts for this volume are, from McGill University Library and Archives:

[GB] Gordon Burr (McGill University Archives)
[MC] Megan Chellew (Collection Services)
[DC] David Curtis (Marvin Duchow Music Library)
[AD] Anna Dysert (Osler Library of the History of Medicine)
[JG] Jennifer Garland (Rare Books and Special Collections)
[AMH] Ann Marie Holland (Rare Books and Special Collections)
[SK] Svetlana Kochkina (Nahum Gelber Law Library)
[CLe] Cynthia Leive (Marvin Duchow Music Library)
[RL] Raynald Lepage (Rare Books and Special Collections)
[Cly] Christopher Lyons (Osler Library of the History of Medicine)
[BM] Brian McMillan (Marvin Duchow Music Library)
[AMN] Andrea Miller-Nesbitt (Schulich Library of Science & Engineering)
[SR] Sharon Rankin (Marvin Duchow Music Library)
[AS] Anaïs Salamon (Islamic Studies Library)
[SSm] Sonia Smith (Nahum Gelber Law Library)
[SES] Sean E. Swanick (Islamic Studies Library)
[JT] Jillian Tomm (Rare Books and Special Collections)
[RV] Richard Virr (Rare Books and Special Collections)
[MZ] Macy Zheng (Humanities and Social Sciences Library)

with the assistance of (position at the time of contribution)

[PA] Parvaneh Abbaspour (Graduate student, McGill School of Information Studies)
[EB] Elise Breton (McGill Library Intern, École nationale supérieure des sciences de l’information et des bibliothèques)
[LC] Léa Constantin (McGill Library Intern, École nationale supérieure des sciences de l’information et des bibliothèques)
[DCo] Duncan Cowie (Archivist, McGill Neuro History Project)
[TG] Toby Gelfand (Department of History and the Faculty of Medicine, University of Ottawa)
A tribute to Raymond Klibansky
Raymond Klibansky was a scholar of great reputation in the field of medieval and Renaissance studies, but this is just one of many descriptions one could give of his merits and academic endeavours. Among the reasons to honour his accomplishments, we can draw attention to the fact that he is also remembered today as an editor of John Locke’s *Letter on Toleration* and as an interpreter of Locke’s thought, of which he was an apostle during the Cold War. He was, moreover, and for several generations of students, a model of the humanistic scholar, engaged in unceasing dialogue with the history of art, literature and science. His work was immense, as we can easily grasp from a quick look at his bibliography. In this short presentation, I will recall a few elements of his life, and then concentrate on some memories of my experience as his student and fellow classicist.

**Biographical Sketch**

Raymond Klibansky was born in Paris on October 15, 1905, first child of a Jewish family from Frankfurt. He was brought up in two languages, German and French, and his name was chosen in honour of the French statesman Raymond Poincaré. Young Raymond lived a happy childhood with his family: Rosa and Hermann Klibansky, and a younger sister, Sonja. His primary school was in Paris’ tenth arrondissement, where he seems to have been a good pupil with excellent marks in all literary matters. In August 1914, the declaration of war forced the family to move back to Germany and young Raymond entered the Goethe Gymnasium of Frankfurt, a top-ranking high school. The education he was offered there was traditional and, as he remembered it, authoritarian. For the most part it centred on literature, with a strong program of Greek and Latin authors, history, and German poetry. In his memoirs he recalls that the school was respectful of its Jewish students, who were not forced to attend on Saturdays.

In 1920, when he was fifteen, Klibansky asked his father to let him transfer to the Odenwaldschule, a progressive school founded near the city of Stuttgart by psychologist and humanist Paul Geheeb (1870–1961). (We can read the personal handwritten remarks of Paul
Geheeb on the report card of the young Klibansky, undoubtedly a gifted pupil. Highly esteemed by writers and intellectuals like Thomas Mann and Ernst Cassirer, who had their children schooled there, Odenwald favoured a liberal and humanistic approach to education. The motto of the school was the famous verse of Pindar from the second Olympic ode: “Become who you are.” Weimar culture was centred on the knowledge of German poetry and philosophy—Hölderlin and Goethe, Hegel and Schelling—but also the main Greek and Roman authors, including the philosophers, from Plato to Epictetus. In our conversations, Klibansky remembered fondly this pedagogy of freedom, regarded by the students as a strong countermodel to the authoritarian trend of imperial Germany.

Klibansky’s university years began at age eighteen in Heidelberg, a city that was to remain the intellectual and spiritual heart of his entire life. Heidelberg was then at the centre of Weimar culture, now at its peak, and many major figures of philosophy and literature were among his teachers: Heinrich Rickert (1863–1936) and Karl Jaspers (1883–1969) were both his professors, and were for him models of republican ideals, contrasting with the Kulturpessimismus of the early fascist thinkers. The philosophical spectrum of those years was very open, and young Klibansky does not seem to owe much to the Kantianism of Rickert, nor to the existential psychology (Lebensphilosophie) of Jaspers. Although Jaspers remained for him the figure of freedom of thought, Klibansky did not engage in philosophical existentialism. We know from his university registration cards that he participated in the seminars of archaeologist Ludwig Curtius (1874–1954) and philologist Otto Regenbogen (1871–1966), both of whom guided him and confirmed his decision to pursue classical scholarship.

After Jaspers recommended him for a fellowship in Kiel, Klibansky went to study there under the guidance of sociologist Ferdinand Tönnies (1855–1936), from May to October 1924. The author of a classic masterpiece on the distinction between society and community, Tönnies was then an academic star, but Klibansky did not stay long with him; he soon returned to Heidelberg to resume doctoral studies under the supervision of philosopher and classicist Ernst Hoffmann (1880–1952). This was the beginning of a long and fruitful collaboration, as we can gather from their common work on the fifteenth-century German philosopher and theologian Nicholas of Cusa (1401–1464).

As a student of Jaspers’s thought, Klibansky was mostly interested in the doctrine of freedom, its concrete nature: the notion of Dasein, the
idea of a responsibility toward history. We know very little about the conversations between Jaspers and Klibansky, however, either during Klibansky’s years of study, or between 1931 and 1933 when, after Klibansky had been named Privatdozent (an untenured professor), they were both on the staff of the Philosophy Faculty. Jaspers was also interested in the history of philosophy—it was he who introduced the famous theory of the axial period (roughly the period from 800 to 200 BCE), during which he linked the progressive developments of philosophy and religion. Like Klibansky, who left Germany in August 1933, Jaspers was forced to leave the university because his wife, Gertrud Mayer, was Jewish. In 1986, the Senate of Heidelberg University held a ceremony to rehabilitate the Jewish professors who had lost their academic position following the 1933 racial laws. It is moving to read the names of Jaspers and Klibansky, together in alphabetical order, on the marble plate affixed for the occasion.

The education of Raymond Klibansky, his Bildungsroman, was dominated by great Heidelberg figures, many of whom he could meet on a daily basis. These were times of animated discussions on political matters and the future of German culture. The optimistic scheme of Hegelian philosophy was no longer possible—who could pretend to dictate the course of history? What was the responsibility of the intellectual? Even if he was never a disciple of the poet Stefan George (1868–1933), whose influence was now at its zenith, Klibansky acknowledged his importance as a literary icon and model of human values. But he did not join in the circle of friends around George, and remained critical of the poet’s romantic nostalgia that many today accuse of flirting with pre-fascist ideology. Indeed, George did promote a new Reich, based on a mixture of spiritual values and political utopia, and he did call for a new Führer. His lyrical poetry was read by many as ambiguous in its relationship to the rise of National Socialism. But who was this charismatic leader, this Führer, called by George to guide the German people? George himself, for sure, thought the young Klibansky. Heidelberg was far away from Berlin; little critical theory or marxist thought had any influence there.

Among Klibansky’s friends during this study period we must mention Walter Solmitz (1905–1962), who was with Klibansky at Odenwald, then Heidelberg, and again later in Hamburg when both were students of Ernst Cassirer; and Karl Wolfskehl (1869–1948), a poet very close to the Stefan George circle. Both were Jewish and were also forced into emigration. Hannah Arendt was also a student of Jaspers in those years,
but Klibansky did not have a high opinion of her and they were never friends. Mrs. Marianne Weber (1870–1954), widow of the sociologist Max Weber, welcomed Klibansky into her home and did much to help him join in the literary and philosophical salons, which were numerous in Heidelberg. There is something to say, also, about the influence of the Weberian critique of subjectivity on the young Klibansky, who was always conscious of the ideal of objectivity in the human sciences. He often quoted the argument in favour of the neutrality of science, and the critique of personal charisma and convictions. If a new, non-Hegelian philosophy of culture was to emerge, it would have to be along the lines drawn by Weber: respectful of history, rational, and with an opening for diversity. This Weberian experience can be considered as something of a first sign of Klibansky’s later endeavours toward tolerance.

Klibansky was notoriously precocious, a fact acknowledged by his early masters, Karl Jaspers and Ernst Cassirer. Who else could have gained the support of Cassirer for an edition of an otherwise unknown text of the Renaissance to be included in the book prepared by Cassirer to honour historian and theorist of art and culture Aby Warburg, in 1927? The young man who had just arrived in Hamburg, at the age of twenty-one, on leave from Heidelberg, did just that: in a period of not more than a few months in 1926–1927, following the invitation of Cassirer to join him in Hamburg, he was able to complete a full critical edition of French humanist Charles de Bovelles’s (1479–1567) Liber de Sapiente, which had not been printed since the sixteenth century. How was that possible? Cassirer must have been stunned when he read this piece of superb scholarship, the first publication of a very gifted young scholar. Raymond Klibansky’s first publication is, then, his edition of Bovelles’s text, also known simply as De sapiente (On the Wise Man). The inspiration for this great work on the place of man in the world came from Nicholas of Cusa. Drawing from the theme of the microcosm/macrocosm represented in many fashions in Renaissance art—for example in the system of planets or representations of human temperaments—Bovelles presents an image of man as the mirror of the universe: “pierced with all sorts of arrows and radiations of specific forms emanating from the world,” this intermediary being (man) becomes a polymorphous creature. One can easily recognize here the astrological doctrine of influences and temperaments, which was to interest Klibansky when he met Warburg Library scholars Fritz Saxl (1890–1948) and Erwin Panofsky (1892–1968). Bovelles writes a hymn to the perfection of human nature—sublime and perfect, the very nexus of every being.
in the world. How did Klibansky start working on this text, which had remained unedited so long? Had it been discussed in the Heidelberg seminar of Hoffmann on Nicholas of Cusa? It seems highly improbable that he would have completed all the work during his year in Hamburg. But the invitation of Cassirer is in itself perhaps more important: it informs us of the deep intellectual friendship and shared perspectives between them at this early phase of Klibansky’s research. It is this interest in the place of man in culture that provided the main impulse to the project of a new edition of the works of Cusa, which was to absorb much of Klibansky’s attention both before and after the war.

For the most part, Klibansky’s work had reached maturity while he was still in Germany, before he was forced to flee the Nazi regime in 1933. His thesis, with the title *Cusanus Studien*, was partially published in 1929 (*Ein Proklosfund und seine Bedeutung*) and presented an important study on Proclus, the main Greek Neoplatonic source of Cusa. The exceptional reputation that he gained as such a young scholar, and in such a short period, is indeed remarkable. Not only Cassirer admired his work; Panofsky and Saxl also noticed his talent and were keen to collaborate with him. The study on *Saturn and Melancholy*, prepared during those early years, but published only in 1964 because of the war, is just another example of magnificent scholarship that grew out of his Weimar Bildung.

After the war, when Klibansky settled in Montreal, his work resumed its pace, although it was of a different nature. The experience of war had influenced him deeply and, at the age of forty, he embarked upon a whole new intellectual adventure, which we can sum up as a humanistic commitment toward peace and toleration. Thus he turned to modern liberal thinkers such as John Locke and David Hume, who kept him busy until his later years. But that did not mean that he left aside his work on Nicholas of Cusa; his bibliography proves just the opposite—he maintained a rhythm of publication that enabled him to carry on the program elaborated during his youth. And I have not yet mentioned his biggest project, the *Corpus Platonicum Medii Aevi*, a monumental enterprise undertaken to revise the until then unilateral vision of an Aristotelian Middle Ages. Klibansky, in his mid-thirties, had already convened the best scholars in the field—one need only mention Jan Hendrik Waszink (1908–1990) and Carlotta Labowsky (1905–1991), who worked with him on the Latin versions of the *Timaeus* and the *Parmenides* of Plato—to achieve this series of editions and translations unanimously considered today as pioneering work.
Remembering Klibansky

This short overview of Raymond Klibansky’s scholarly life gives only a glimpse of his research as a historian and classicist. I first met him in the fall of 1964, when I was his student in a class on the medieval tradition of Platonic thought. I was registered at the Institute of Medieval Studies, run by the Dominican fathers in Montreal, and now alas extinct. The program of this institute was multidisciplinary; we were offered excellent training in Greek and Latin, as well as an introduction to the subtle techniques of critical edition and modern hermeneutics. The librarian of the institute, Father Raymond Giguère, was himself a trained paleographer, and I was privileged to have as my research supervisor Father Matthieu de Durand, a specialist on the Greek church fathers (mostly the so-called Cappadocians).

How did Klibansky join that Christian club? He was presented to us as a specialist of late Platonic thought, spanning over many traditions: Jewish, Christian, and Islamic. I had several seminars with him, all of them concerned with that theme. My decision to study later Greek thought was at that time almost definitive, but I owe him the final impulse. He persuaded me that the Neoplatonic tradition was a fruitful subject, and following his advice I embarked on the study of Plotinus. My first course with him consisted of a series of readings on the Platonism of Saint Augustine: the *Confessions*, the *Academica*, and the *City of God*. The second was devoted to the history of Plato’s *Timaeus*, from the translation by Calcidius in the fourth century to the commentaries of the medieval School of Chartres. Only later did I discover that Klibansky had written his *Habilitation* (post-doctoral) dissertation of 1928 on Bernard and Thierry of Chartres, a text he refers to in his 1939 book, *The Continuity of the Platonic Tradition*, but which remains unpublished. The third course was an introduction to the Renaissance philosophy of science: from Nicholas of Cusa on the infinite, to Roger Bacon’s commentaries on Aristotle’s *Physics* and *Organon*. This course attracted all the students who attended his extra-curricular evening meetings on the history of science, in which, unfortunately, I never participated. But my good friend Raymond Fredette (who was to become a Galileo scholar) was there, and he told me of the importance of these meetings for the students, as well as for Klibansky’s colleagues.

In those days, the prestige of our masters was enormous: they had less in common with any university professor today than with figures like Hegel or Humboldt. All of them were European or schooled in Europe, which for us was a tremendous predicament, in the context of growing
Quebec nationalism. And all of them, including Professor Paul Ricoeur, who was a guest professor in the Faculty of Philosophy at the Université de Montréal, and Henri-Irénée Marrou, from the Sorbonne, brought to us the ideal of European scholarship. How can that be described? The main elements were of course philological precision and the love of books. Like these others, Klibansky always had a new book to announce. But when we met him in his office at McGill, in the Leacock building, he invariably laid his hand on his Nicholas of Cusa edition of 1514 (one of the items highlighted in the 2012–2013 exhibition at Bibliothèque et Archives nationales du Québec). It was like a sign of his very profound link to the past.

We were students in an institute led by the Dominican fathers, but it was not a religious institute. The Christian tradition was of course of utmost importance, but we had courses on medieval Jewish thought, with the learned rabbi Dr. Chaim Denburg, and also on Islamic thought, with Professor Jean Jolivet, another visitor from France, and with professors from McGill University’s Institute of Islamic Studies. This is an important point: Raymond Klibansky was universally known in those years as a champion of tolerance (his edition of Locke’s Letter had just been published in Paris) and he was, as a teacher, a very enthusiastic advocate of transcultural studies. He never missed an occasion to stress the importance of studying the cross-influences among traditions. I remember one day in particular when we were studying a text of Peter Abelard: Klibansky engaged in a long digression on the knowledge of Islamic thought in the Middle Ages, then commented on Peter the Venerable to make sure we did not confuse the two Peters, and then went on to remember his dear Ramon Lull, a very interesting cross-denominational thinker from Catalonia. This I recall because I kept all my notebooks from his lectures and from our meetings. I must say that I had no inkling, during my studies, of the importance of Klibansky as a world-class figure. He was like our other teachers (of whom I have mentioned only a few), a towering figure and model of scholarship, and that was it. About all of his other occupations and personal combats for freedom we were unaware. It was only much later that I came to appreciate the enormous importance of his role as an international philosopher, mainly through his activities with the Institut international de philosophie / International Institute of Philosophy.

We knew, of course, of Raymond Klibansky’s personal library. How could we avoid looking at it when we were seated in his office? Nothing could have given us greater pleasure than, when finding him busy on
the telephone for a while, being given permission to wander through
the numerous aisles of his library. But that never happened, at least not
to me. When asked about this or that topic, however, he would stand
up and select some book for us to note and consider reading. As can
be seen in Anne Marie Tougas’s documentary film about Klibansky,
De la philosophie à la vie, a large table in the library was covered with
papers, letters, and prospecti from publishers and antiquarian dealers
from all over the world. He also collected stamps, not for himself but
for friends, and would ask us if we did so too. Of course he oftentimes
referred to European libraries he had worked in, mainly the Bodleian,
but also several Italian and German libraries that he knew intimately,
like the Herzog August Library in Wolfenbüttel. Our library could
not be compared with these, but nonetheless the Dominicans of Saint
Albert maintained a very good collection, and I have many memories
of Raymond Klibansky searching for a book in the big wooden cabinet
in the centre of the main reading room. Some of us had a key to the
library and a personal desk on the second floor where we could keep
our books and chat over our work during the evenings, and quite often
we would find Klibansky discussing with some white-robed medievalist in
the library after hours.

Klibansky’s scholarship was indeed awesome, and his lectures were
filled with this love of knowledge that he presented to us as a goal
worthy of lifelong devotion. He was himself the model of the Platonic
philosopher, but first and foremost he was the philomathes described by
Plato in the Republic. He loved nothing more than to explore the past
to find new meanings in our historical experience, mainly focusing on
the great Platonic tradition spanning from Plotinus and Proclus to his
personal icon, Nicholas of Cusa. When, at a later date, I started working
on the manuscript tradition of Dexippus, a later Greek commentator of
Aristotle and important witness of the teaching of Plotinus, I was very
surprised to find that he knew nearly all the manuscripts that I was
deciphering, and could comment on many difficult passages, quoting
discussions with Father Paul Henry and Professor Pierre Hadot, the
distinguished Plotinus scholars who had introduced me to that text and
with whom I did research in Paris in the early 1970s.

Klibansky’s teaching consisted in reading great texts, slowly, very
slowly, and with special attention to their style and rhetorical features:
if these texts—for example Plato’s Timaeus—were to convey meaning
to us, he insisted that we should make an effort to experience them as
if they were addressed to us that very morning. Needless to say, all his
students loved him dearly. He sat very quietly in front of us, with his papers and books, and his speech was calm and nearly confidential. Father Benoît Lacroix, who was a dear friend of his, liked to imitate his tone, his suave declamation.

Among his preferred topics, I would like to recall some major questions: Why is history able to produce good and evil at the same time? Why do religions seem unable to lead to peace? Why does the claim of the unicity of truth seem incompatible with dialogue and tolerance? And, most importantly, why have the demands of philosophical reason for dialogue and respect historically met with such poor results? These were the questions of this great scholar. Raymond Klibansky had found the expression of these questions in a work of Nicholas of Cusa, *De pace fidei* (*On the Peace of Faith*), a work that was for him the centre of his intellectual endeavour and that he edited with Father H. Bascour: why should we work toward knowledge if it is not to gain good and peace? This text is to be put on a par with Locke’s *Letter* as a source of Klibansky’s personal faith and political devotion to freedom.

I must now conclude my brief homage to this great figure. When in 1991 I was invited to record interviews with Klibansky to be broadcast by Radio Canada, I admired the generosity and simplicity of his conversation. He was reluctant to write an autobiography, and we owe to Dr. Ethel Groffier, his wife, the transformation of the typescript of these interviews into published conversations on his life and thought. I am happy and proud of having contributed to this effort. I have concentrated here on his scholarship, but this is most certainly not the aspect of his life that he would have chosen as the focus of our symposium. In our conversations, he considered himself a man of action, of courage, and for that we would have to open another chapter: Klibansky the champion of tolerance and freedom in a world of violence and intolerance. But this I will leave to others to do; my personal homage is to the man who contributed to my own education and who gave us this great library that we can share today.

**Notes**

“In those days, the prestige of our masters was enormous: they had less in common with any university professor today than with figures like Hegel or Humboldt. All of them were European or schooled in Europe, which for us was a tremendous predicament, in the context of growing Quebec nationalism.”

—Georges Leroux
Raymond Klibansky Collection

What: A personal library that reflects a life amidst several important intellectual circles of the twentieth century, a deep engagement with the political and social turbulence of the time, and a love of books as connections with ideas and thinkers of the past.

Why: Intellectual history; Philosophy; Collecting and collectors.

Where: Rare Books and Special Collections.

The Raymond Klibansky Collection was the personal library of Klibansky (1905–2005). A student of philosophy in the German Weimar Republic in the 1920s, Klibansky’s mentors included philosopher Ernst Cassirer, art historian and cultural theorist Aby Warburg, and literary scholar Friedrich Gundolf. Klibansky was among the refugee scholars who contributed to the British war effort during World War II, and in 1946 joined those

who enriched North America’s intellectual life, becoming Frothingham Professor of Logic and Metaphysics at McGill University. For the next three decades Klibansky taught at McGill and lectured at the Université de Montreal, remaining active on the international stage through societies such as the International Institute of Philosophy (IIP), based in Paris, of which he was president from 1966 to 1969. In addition to giving his own library to McGill, Klibansky was at the origin of McGill’s David Hume Collection®, which dates from his early discovery of titles from Hume’s own library at McGill.

The collection numbers over seven thousand titles and includes books printed from the fifteenth to the twenty-first centuries. The texts reflect all of Klibansky’s main research interests and provide support for the kind of interdisciplinary approaches he favoured for understanding philosophical ideas and their significance within their own time. Approximately half of the books deal with topics in Western philosophy and religion, both ancient and modern, and include several historically significant texts in the history of philosophy. Among these are the first printing of Nicholas of Cusa’s complete Works in Paris (1514), and the 1578 bilingual Latin-Greek text of Plato’s Works established by Jean de Serres and Henri Estienne, likely printed in Geneva. The Estienne Plato edition remained the authoritative text for the next two centuries and established the page references still used today. Klibansky’s copy of Cusa’s Works, shown here, includes his marginal annotations.

Hundreds of titles in nineteenth- and early twentieth-century German scholarship make up an important aspect of the collection, most particularly in philology, philosophy, and Greek literature. Notable also are the hundred-some titles in early twentieth-century German literature, including a large number of works by Stefan George, an enormously influential poet ranking only with Rilke in his time. Contemporary publications in history, political science, and economics reflect, too, Klibansky’s lived social and political experience during the early decades of the century, and several hundred inscriptions, mostly from authors, bear witness to the range of his networks and to his participation in key intellectual circles throughout the twentieth century.

The Klibansky Collection forms part of McGill’s particular strength in European intellectual history, which runs throughout the general rare book holdings and is reflected in other named collections such as the Gregor Malantschuk Søren Kierkegaard Collection, the David Hume Collection®, Jean-Jacques Rousseau Collection®, and the J. Patrick Lee Voltaire Collection®.
Islamic Manuscripts

What: A modest but rich variety of manuscript writings, many illustrated with dazzling gold and colour, offering a glimpse of the famously strong book traditions of the Muslim world.


Where: Rare Books and Special Collections; Osler Library of the History of Medicine.

Islamic manuscripts proliferated after the codification of the Qur‘ān (7th c. CE) and the burgeoning of hadith literature. The Arabic word al-kitāb literally means “the book” but often simply refers to the Qur‘ān, or to scripture in a general sense. From its beginning, Islamic civilization embraced the concept of ahl al-kitāb, the people of the book, encompassing Christians and others who possessed a scripture, and the oft-quoted observation that “of making many books there was no end in medieval Islam” is hardly an exaggeration—the number of existing manuscripts in Arabic script is generally estimated to be in the millions.

McGill University has an impressive holding of some 670 Islamic manuscripts written in Arabic, Persian, Ottoman-Turkish, and Urdu. Spread across several McGill collections, most of these were gathered by scholars devoted to the pursuit of new sources and witnesses for standard texts, including the Ismaili scholar Wladimir Ivanow (1886–1970), Casey Wood (1856–1942), William Osler (1849–1919), and Max Meyerhof (1874–1945). Overall, the collections cover the traditional subjects of Islamic civilization: law (usūl al-fiqh), Qur‘ānic exegesis (tafṣīr), tradition (ḥadīth), and theology (kalām), as well as works of a scientific nature such as ornithology, ophthalmology, and medicine. Most of McGill’s Islamic manuscripts date from the fifteenth to nineteenth centuries, but some of the earliest Qur‘ānic fragments may be as early as the ninth or tenth century.

One of the more beautiful manuscripts held by McGill is a copy of the famous Dalā‘īl al-khayrāt, a text that rivals the Qur‘ān in popularity. The original work is attributed to the Moroccan Sufi Muḥammad ibn Sulaymān al-Jazā‘īli (d. 1465). This copy of the Dalā‘īl, dated 1196 AH (1781–82 CE) and written in vocalized naskh script, contains gilding and floral designs throughout. The text itself is an ode to the Prophet Muḥammad, complete with prayers for specific days (which are documented in the margins) and special prayers for the Ḥaǧj, the annual pilgrimage. In addition, the Dalā‘īl has illustrations of the holy cities of Islam, Mecca and Medina.
Islamic manuscripts, along with holdings in, especially, Islamic lithographs*, Persian manuscripts*, and Arabic calligraphy*, present a range of aesthetic characteristics that relate to while differing from the Western Christian book arts traditions. They help us learn more about historical and artistic traditions in regions from which they originate, but we can also see more clearly, through them, cross-cultural influences with European book arts.

The largest holdings are found in the rare collections of the Islamic Studies Library and the Blacker-Wood Collection in Zoology and Ornithology*, both of which are located within Rare Books and Special Collections; and in the Osler Library of the History of Medicine, which includes those manuscripts found in the Bibliotheca Osleriana* and those presented to the library by Casey A. Wood.

Music and the Mid-Twentieth-Century European Diaspora

**What:** Interviews, musician biographies, and other North American and European historical documents form the nucleus of a growing number of archival collections devoted to the “greatest” generation of twentieth-century musicians.

**Why:** History of twentieth century music; Musician interviews; Jewish musicians.

**Where:** Marvin Duchow Music Library Special Collections.

The extent of the contribution of the mid-twentieth-century European diaspora to North American musical life is starting to be measured and better understood. Much of the evidence for this lies in the personal papers of these musicians, which have been increasingly acquired by research institutions in the last decades, and in the work of researchers who have been interested in them.
In *Growing with Canada: The Émigré Tradition in Canadian Music* (2009), musicologist Paul Helmer examined, through interviews and archival research, the impact of refugee musicians on Canada’s cultural heritage. Helmer identified 121 musicians who left Europe between 1933 and 1948 and eventually settled in Canada. Of these, he personally interviewed 73 musicians thereby recording first-hand accounts of their lives and musical contributions. The archive of his work, held at McGill, also includes a colour copy of “Behind Barbed Wire,” Hans Kaufman’s unpublished compilation of original poems, drawings, essays, and other documents detailing experiences in Canadian and Quebec internment camps.

Artists’ papers include those of composer Julius Schloss. Born in Germany, Schloss studied with New Viennese School composer Alban Berg and had become one of his copyists and editors when, after Kristallnacht in 1938, he was arrested and sent to Dachau. Upon his release, Schloss booked one of the last passages on an Italian cruise ship and headed to Shanghai. Among other precious musical documents that Schloss took with him into exile was the “secret programme” to Berg’s *Lyric Suite*, which decodes musical elements Berg used to refer to his personal life throughout the famous string quartet.

Some of the most interesting parts of Schloss’s archive are his sketches and compositions from the late Shanghai period. Given a book of Chinese folksongs by Sang Tong, one of his pupils at the Shanghai Conservatory, Schloss integrated Chinese melodies and Chinese influenced percussion into a new twelve-tone serial composition, *Two Rhapsodies*, for violin and orchestra. These resources eloquently illustrate the ways in which Chinese and European musicians interacted and influenced each other during this tremendous period of upheaval.

Schloss eventually immigrated to the United States and was in constant contact with fellow pianist Karl Steiner, who settled in Canada after his years in Shanghai. Steiner taught at McGill University where he promoted New Viennese School composers, frequently performing and recording their music. He ensured that Schloss’s papers found a permanent home at McGill.

The expression of this mid-century European diaspora in North America, and in Canada in particular, is reflected in many McGill holdings, and across all disciplines. Individual special collections of note include the Max Stern Collection* in art and art history, and the Raymond Klibansky Collection* in philosophy and the history of ideas.
Canadian Literary Papers

**What:** Personal and professional papers, including correspondence and unpublished manuscripts, of authors and others involved in the production and critique of literature in Canada.

**Why:** Canadian literature and literary networks.

**Where:** Rare Books and Special Collections.

Canadian literature, or literatures, is a topic of ongoing definition and discussion as to identity and character. In such a complex landscape, one of the ways that individual authors can be better understood, both within their own immediate contexts and in relation to others, is through their personal and professional papers. Over the years, McGill has acquired a diverse and eclectic collection of Canadian literary papers from the nineteenth and twentieth centuries that can add to this discussion, mostly representing the anglophone tradition.

Among the nineteenth-century authors whose papers and manuscripts are held at McGill are the poet Charles Sangster (1822–1893), the novelist William McLennan (1856–1904), and the newspaper poet from Trois Rivières, James Denoon (1802–1890?). The papers of author and editor Henry J. Morgan (1842–1913) include correspondence as well as an interleaved and annotated copy of his *Bibliotheca Canadensis* (1867), a key early reference source on authors and other figures in Canada letters. The papers of William Douw Lighthall (1857–1954) include many of his own manuscripts and long series of correspondence with Confederation poets Charles G. D. Roberts, Archibald Lampman, Duncan Campbell Scott, and William W. Campbell, among others.

The Stephen Leacock (1869–1944) papers include original manuscripts and typescripts as well as some correspondence. The Hugh MacLennan (1907–1990) papers likewise include correspondence and two unpublished novels, and the papers of MacLennan's wife, Dorothy Duncan (1903–1957), include manuscripts and a lengthy correspondence with him. Other names of some significance in the collection include John Glassco, Leslie Gordon Barnard, and Joseph E. McDougall. McDougall was responsible for one of the early Canadian radio soap operas, *Miss Trent's Children* (beginning in 1938), a cast photo of which is shown here.

From the second half of the twentieth century are papers of many authors from Montreal and from elsewhere in Canada. Poets Raymond Souster
(1921–2012) and Artie Gold (1947–2007) are two such (the latter from Montreal), as is the Montreal novelist Edward O. Phillips (1931–). Other names include Milton Acorn, Patrick Anderson, Cathy Arthur, George Bowering, Christopher Dewdney, Ann Diamond, Deborah Eibel, Judith Fitzgerald, Michael Harris, Steven Heighton, Penn Kemp, Bryan McCarthy, Colin McDougall, Malcolm Miller, Stephen Morrissey, Ken Norris, Julien Samuel, Stephen Scobie, Sharon Thesen, William Weintraub, and Bruce Whiteman. Also in the collection are the records of the Muses’ Company and The Porcupine’s Quill presses.

Finally, the papers of the Henry James biographer Leon Edel (1907–1997) include much Canadian material. Edel maintained close contacts in Canada after graduating from McGill with a master’s in literature in 1928, and corresponded with many authors.

Literary papers offer one angle through which to approach the history and current state of Canadian culture and identity. This corpus, combined with published holdings and archival material in other areas, from political to scientific, helps build a sense of how the various intertwined threads of Canadian culture have emerged and developed.
In the early sixties, Georges Leroux and I had the good fortune to be students of Raymond Klibansky at the same time. At least we overlapped, he at the Institut d’études médiévales of the Université de Montréal and I at McGill University.

In September 1961, Raymond Klibansky appeared in the “Staff Seminar” of the Philosophy Department of McGill University, fresh from a sabbatical year. At the time, I knew that Professor Klibansky was a major scholar and philosopher, but I did not know that he was a humanitarian of the first order, nor that he was an inspiring teacher and wise mentor; eventually he became a neighbor and friend. (For the record, that September I was an MA student recently arrived at McGill.)

The locations of books

One way to depict Raymond Klibansky (or as the students referred to him, “Klib”—obviously he was never addressed this way), is to trace the travels of his library as it migrated around the McGill campus.

There was first his office and library in Duggan House, at the corner of McTavish Street and Pine Avenue. There he had a beautiful view of the city and the mountain, and even the St. Lawrence River. There too he permitted me to read some of his rare books, in particular works of the Cambridge Platonists because I was writing a thesis on the philosophy of George Berkeley, who was influenced by them. This was a great privilege and one that I fully appreciated.

Later, when I became a research assistant, the Duggan House office was the scene of work on the Corpus Platonicum, including the Timaeus, as well as the collection that Klibansky edited called Philosophy in the Mid-Century, and the first edition of Saturn and Melancholy, published in 1964.

There too Klibansky worked on the Latin text and translations of John Locke’s Epistola De Tolerantia. Subsequently there were many translations of Locke’s Letter, including English, French, Italian, German, and other European languages, plus Hebrew, Arabic, Japanese, and so on.
When the Leacock Building was completed, Raymond Klibansky and his library migrated down McTavish Street and arrived in a splendid office overlooking the reservoir and the mountain. This office included a large second room with a seminar table which allowed Klibansky to give a class surrounded by a good many of the books that provided references for the subject in question. And so, on October 3, 1966, he began a series of lectures on the Platonic tradition.

This class attracted not only graduate students from McGill, but also a number from the Université de Montréal and, I believe, several former students. True to Klibansky’s approach, we were given a clear and indeed fascinating account of some relevant pre-Socratic thought to show, of course, how Plato came to pose some of his particular questions. The *Letters* of Plato were discussed, as were Plato’s *Timaeus* and *Parmenides*, and subsequent interpretations were presented, including some by Philo Judaeus (Philo of Alexandria), Saint Augustine, and Saint Thomas Aquinas, to name only a few. I mention this technique of presentation because it points up Klibansky’s approach to the history of philosophy, and one which I came to value—that is, that the study of the history of philosophy is not a collection and recitation of supposed facts, but a consideration of selected philosophical questions in chronological order (and the chronology is important, because we tend to read history backwards and therefore to overlook the values and perspectives of the actors in their own time).

At McGill Klibansky also gave, for many years, a course in mediaeval philosophy that was very popular with students from other disciplines. Students in the sciences, music, and other liberal arts subjects as well as philosophy were intrigued by the richness of the subject. Like all gifted lecturers, Klibansky left the students with a determination to run to the main library to find the books that he had mentioned in class before anyone else got to them. (This was, of course, a time before electronic copies, and often the library had only one copy or, if you were lucky, two copies.)

The Leacock office saw the continued production of Locke’s *Letter* in yet more translations. During this time too, the four volumes of *Contemporary Philosophy* were produced. The usual problems of organizing contributors to any one book were accentuated by the many languages of those writing.

On one occasion, Klibansky’s patience and care as the editor of *Contemporary Philosophy* were well illustrated. In my rôle as research assistant, I recall spending an entire morning with him in his office.
trying to understand what one contributor could possibly have meant by the English that appeared on the page. It was a curious exercise in noticing that strings of properly spelled words in grammatical order need not mean anything. Finally, after some hours, Klibansky drafted a polite letter to the contributor asking for the original text (which could easily be translated here). As far as I know, no one’s feelings were hurt, and Klibansky got the text.

Klibansky’s reputation as a lecturer and teacher was well known. From a quite different quarter, I early had evidence of this. When working on my MA thesis on George Berkeley, I discovered a disagreement in the translation of a key Latin term, one version by A. A. Luce and a different one by Thomas Jessop. Since Luce and Jessop were the editors of Berkeley’s collected Works, this was a serious matter. I preferred the Jessop version, and Klibansky advised me to write to Jessop to ask why he chose it. He replied very fully and kindly, and congratulated me on my good fortune in having Klibansky as my teacher.

A propos of Klibansky and libraries, there was an occasion some years later when he wanted an early edition of Locke’s Letter on Toleration checked as to its publication date. At the time, I was in the Netherlands and the copy was in the University of Leiden Library. I duly went to the library and looked up the Locke reference. While there, just out of curiosity, I decided to look up Klibansky’s works. On the library card (we were still using paper) was written “Klibansky, Raymond” and it carried the message, “Seihe Klibansky, Raymundus.” Sure enough his first publication, on Carolus Bovillus’s Liber de Sapiente, published in 1927, was listed, with the scrupulous recording of the Latin version of his name. (This gave me yet another reason to appreciate the precision of Dutch librarians.)

The humanitarian

As a research assistant, I knew about Klibansky’s correspondence concerning the Institut international de philosophie / International Institute of Philosophy, whose main office was in Paris. In the course of typing some letters to the Paris office, I also knew that Klibansky made use of the fact that he was at the time President of the IIP to exercise his influence on behalf of scholars who were out of favor with their totalitarian governments, especially during the Cold War.

There was, for instance, the case of the Polish philosopher Leszek Kolakowski, who was a Professor in the University of Warsaw, and who had offended the Polish government. Klibansky’s proposal was to
invite Kolakowski to McGill as a Visiting Professor. This was accepted by the powers in Poland, but they said that Mrs. Kolakowska and their daughter must remain in Poland. Klibansky replied that this condition was quite unreasonable, contrary to all McGill traditions, and so on. In effect, Raymond Klibansky, as well as the President of the Institut international de philosophie, had spoken; and since the authorities in Poland wished to appear reasonable to the world, they gave in.

The result was that Professor Kolakowski and his wife and daughter arrived in Montreal and continued to live in the West (later, the Kolakowski’s lived in Oxford, and after the Polish government changed, he again lectured in Poland.)

A Czech opposition to the Soviet Communist government had been more or less continuous since the end of the Second World War. In February 1977, the Charter 77 event organized by Klibansky included a protest presented to the Czechoslovak Consulate here in Montreal. The protest concerned the arrest of the Czech philosopher Jan Patočka, and Klibansky’s idea was that all four universities in Montreal should be represented in the delegation. For this purpose, Georges Leroux represented the Université du Québec à Montréal, Vianney Décarie the Université de Montréal; from McGill University there were Raymond Klibansky, Alastair McKinnon, and Charles Taylor; and I represented Concordia University. The letter of protest was handed in after a studied delay by the rather aggressive minions at the consulate and then we all went away. At the time it was well known that the Czech government was very harsh, and indeed Jan Patočka died not long afterwards, following a police interrogation when he was ill.

An incidental feature that reflects the threatening climate of the period was the inevitable camera recording any visitors to the Czech Consulate in Montreal. If the archives of the secret police still exist, somewhere there is a record of Taylor and I openly speculating about the likely location of the hidden camera that was no doubt recording the whole scene.

At Wolfson College, Oxford

A part of Klibansky’s library was removed to Wolfson College in Oxford in 1981 when he was elected a Fellow of the College. Once again Klibansky’s gifts as a teacher were evident in his generous discussions with the Wolfson students. Although he did not give any classes, his experience and broad sympathies made him especially valuable to the College Admissions Committee, notably for the students in science.
On a simple human note, he often would seek out a lone student in the dining hall and begin a conversation in the student’s own native language.

Living in a flat in college, Klibansky also kept a benevolent eye on the non-human population, namely on the ducks and swans that lived in the Wolfson Harbour. This was a sheltered part of the River Cherwell on whose banks Wolfson College stands. From his flat, Klibansky had a good view of the harbour. When the resident pair of swans nested, in due course he would report on the number of newly hatched cygnets, occasionally sadly noting that another one had disappeared. In any event, both ducks and swans were well fed from his flat.

When Klibansky was well into his nineties, the humanitarian aspect of his character continued to flourish. The fact is that he thought it his duty to help those oppressed by tyrannical governments, and a lively correspondence to this end was a feature of his days. In the Bodleian Library, the Taylor Institution Library, and at Wolfson, he also combined his love of learning with a very sociable personality and enjoyed great popularity.

As the historical record will show, Raymond Klibansky was a scholar and philosopher whose bountiful gifts were used to resist tyrannies, and to promote reason and a well-founded principle of toleration. Yet what the record can never capture is the atmosphere of his philosophy classes, filled with wit and learning, and seasoned by an unfailing goodwill towards his students. And so, finally, it is fair to notice that Raymond Klibansky did not fail to use his talents to enlighten, and his influence to do good.
David Hume Collection

What: Published works and manuscripts forming one of the world's finest research collections on David Hume.

Why: Intellectual history; Philosophy; Scottish Enlightenment.

Where: Rare Books and Special Collections.

The David Hume Collection has its origins in the chance discovery by Professor Raymond Klibansky of Hume's own copy of the Olivetus edition of Cicero's works (Paris, 1740–1741) in a cupboard of McGill's Faculty Club in 1946. Following this discovery, Professor Klibansky, with Professors J. W. A. Hickson and Charles W. Colby, and in cooperation with then university librarian Richard Pennington, began to assemble a collection of eighteenth-century editions of Hume's writings and related material. Thus the foundations of the present collection were laid.

The collection was further broadened by manuscript material. Of particular note is the acquisition, in 1950, of a bound volume containing letters from David Hume to the Comtesse de Boufflers, as well as letters from Jean-Jacques Rousseau and others to, mainly, the Comtesse, for a total of fifty-nine letters. This group of correspondence had formed the basis for the anonymously edited *Private Correspondence of David Hume with Several Distinguished Persons, Between the Years 1761 and 1776* (1820). Shown here is part of a letter from Hume to the Comtesse in which he refers to Rousseau as "our savage Philosopher." The Comtesse, a friend of both Hume and Rousseau, played mediator on occasion in their disputes.

In the 1980s and 1990s, Professor David Fate Norton played an active part in further developing the Hume Collection, and since the beginning of the present century it has again received consistent attention. The recent period has been particularly important for the addition of eighteenth- and early nineteenth-century French and Italian translations of Hume's works, and studies of philosophy in which Hume figures. It has also seen the acquisition of a fair number of late nineteenth- and early twentieth-century German theses on Hume, some manuscript commonplace books in which Hume appears, and various adaptations of Hume's work for a popular audience.

The result is a comprehensive collection of eighteenth-century editions of Hume's works, as well as responses to it in English, French, German, and Italian. There are many pirated and unrecorded editions, variant editions,
and significant nineteenth-century and early twentieth-century editions and commentaries. Volumes from Hume’s own library also make up part of the collection.

The Hume Collection forms part of McGill’s extensive holdings of Enlightenment authors, as seen notably in the Jean-Jacques Rousseau Collection® and the J. Patrick Lee Voltaire Collection®, but which also includes the works of many other figures of the Scottish Enlightenment. More broadly, it sits among several important collections in the history of ideas from the late fifteenth century through to the nineteenth century; the Raymond Klibansky Collection®, the holdings of Immanuel Kant, and the Gregor Malantschuk Søren Kierkegaard Collection, to name only three, testify to the library’s strengths in this area.

A letter of David Hume to the Comtesse de Boufflers, signed London, 22 September, 1763.
RBSC (David Hume Collection), MS 4a.
Soviet Children’s Books

What: A visually stunning sample of how literature and art were combined to communicate the early Soviet vision to its youth.

Why: Soviet literature and art; Children’s literature; Book illustration.

Where: Rare Books and Special Collections.

Among the many radical changes in the Soviet Union after the 1917 revolution, the transformation of children’s books offers one of the most vivid reminders of the vast ambitions of the new social order. An idealistic
educational policy was created to build this new Soviet society. Children’s books were considered the “forgotten weapon,” and bourgeois fairytales were replaced by stories of proletariat reality.

Agitprop, a contraction of the words “agitatsiia” (agitation) and “propaganda,” was an omni-present activity in post-Revolutionary Soviet Union. Books were one art form of many intended to promote sanctioned communist social values and views.

During the early Soviet period numerous state publishing houses were dedicated to publishing children’s literature, and could draw at once from the legacy of nineteenth-century Russian literature and the new Russian futurism. Artists and authors were commissioned to create illustrated stories about workers, women in industry, young pioneers, technology, transportation, food, everyday objects, and animals. There was a marked increase in the number of titles published annually, and throughout this body of literature one finds the powerful visual impact of boldly designed books.

McGill Library’s collection of over four hundred Soviet children’s books published in the 1920s and 1930s are remarkable for their original aesthetic quality, linguistic variety, and thematic diversity. Because more than a hundred nationalities lived within the fifteen former republics of the USSR, the variety of languages in which children’s books were published is vast. Although Russian was the official language of the Union, children’s books published in Ukrainian, Uzbek, Tartar, Kazakh, Azerbaidzhani, Armenian, Georgian, Latvian, Lithuanian, Estonian, Nanaian, and other languages are represented in the McGill collection.

The cover shown here is from one of nearly fifty collaborations between Samuil Marshak (1887–1964), recognized as a poet, satirist, and an outstanding translator of English literature, and Vladimir Vasil’evich Lebedev (1891–1967), who distinguished himself both as a painter and as a graphic artist. In his early work, Lebedev often combined cubist techniques with the elements of folk “lubok.” The works of Marshak and Lebedev were great favourites, going through many editions, and several of their titles can be studied in McGill’s collections.

This collection is part of a broad range of materials for children, including the Sheila R. Bourke Collection of Children’s Literature* and the general Rare Books and Special Collections Children’s Collection, and offers a vibrant subgroup for study in the context of book illustration: Additional material pertinent to study of the Soviet era includes items in literature and theatre (including puppetry), history (including war pamphlets), art and architecture, Judaica, and other topics.

For this collection, see our: Web resources, p. 245
John William Dawson Fonds

What: A rich set of correspondence and records documenting the career of an internationally renowned scientist and a key moment of the development of science at McGill.

Why: History of science (Canada); History of McGill.

Where: McGill University Archives.

Sir John William Dawson (1820–1899) was a geologist, educator and Principal of McGill University (1855–1893). His archival fonds is part of McGill Library and Archives’ research strength in nineteenth-century Canadian science. Geology was the most important scientific discipline of the time and Dawson was an internationally renowned scholar with more than two hundred publications relating to geology and paleobotany. His correspondence of five thousand letters on scientific subjects with other scholars in the field, such as Sir Charles Lyell, reflects early scientific networking in Canada on an impressive scale. His research interest in rocks and fossils led to the construction of the Redpath Museum in 1882 as a natural history museum, and his own collections formed its first holdings.

During his years as principal of McGill, Dawson established the university’s academic reputation in the fields of science and medicine, and placed the institution on firm financial footing. His administrative records reflect his efforts to raise the profile of science within the institution through initiatives such as the creation of the Faculty of Applied Science, as well as the construction of the Redpath Library and dedicated buildings for the teaching of physics and engineering. He also played a role in establishing a research mission for the Redpath Museum as a voice for higher education in natural history.

A number of other nineteenth-century fonds provide source material in related areas of scientific research, travel and exploration, and observations of Aboriginal cultures. There are, notably, archival papers of former members of the Geological Survey, the first Canadian governmental scientific organization. These records were generated by teams from the Geological Survey as they explored and mapped Canada while searching for minerals. The fonds of geologist William Logan (1798–1875), founder of the Geological Survey, contains his journals and correspondence, including exchanges with Dawson. That of chemist Thomas Sterry Hunt (1826–1892), who was hired by Dawson in 1846 for the Survey and who later pursued an academic career at Laval, McGill, and the Massachusetts
Institute of Technology, includes a great deal of his correspondence on geological research theories and problems. The fonds of John William Dawson’s son, geologist George Mercer Dawson (1849–1901), director of the Survey from 1895 until his death in 1901, offers an extraordinary set of scientific research notes in journals and diaries that not only document his scientific findings on physical geology but also provide rich ethnographic documentation about the culture of Aboriginal peoples in the nineteenth-century Canadian West, particularly British Columbia.

Complementary published material in McGill Library includes the Sir [John] William Dawson Pamphlet Collection, consisting of over 1,750 off-prints and pamphlets on scientific subjects acquired in 1901 with the rest of his library; most of John William Dawson’s own publications; and the library of geologist Frank Dawson Adams*.

Sir John William Dawson
From a photograph by Notman and Sandham, Montreal, ca.1855.
McGill University Archives, no. PR027190.

For this collection, see our:
Publications, p. 240–241
Web resources, p. 241
Canadian Olympic Collection

What: An extensive collection of source and secondary documents, including unique items, relating to the Olympic Movement and Canada’s participation in it.

Why: History of sport; Olympic Movement; Canadian athleticism.

Where: Rare Books and Special Collections.

The Dream = Le rêve—this was the catch phrase used for the lottery set up by the Government of Canada to help fund the Montreal 1976

RBSC (Canadian Olympic Collection), OL 1932 Ha.
Olympic Games, and it befits well McGill’s Canadian Olympic Collection. From the rebirth of the Olympic Games in 1894 through to 1996, this collection, gathered by the Canadian Olympic Association (now the Canadian Olympic Committee) at Olympic House in Montreal, provides opportunities to study the complex nature of the Olympic Games, including popular culture aspects and the role that politics have played in their history through the twentieth century.

Canada has hosted the Olympic Games three times, to date: the Montreal 1976 Summer Games, the Calgary 1988 Winter Games, and the Vancouver 2010 Winter Games. The 1976 Montreal Games and the 1988 Calgary Games are particularly well represented here through source materials that include bid attempts, official progress reports, rules, signage design, venues, artistic events, athletes’ personal registration forms, manuscripts, and press releases. Books about the history of the Olympic Games, athletes, and the International Olympic Committee compose the remainder of the collection, offering views of the Olympic Movement as a whole from various perspectives.

The booklet pictured here documents the Canadian Olympic trials held in Hamilton prior to the 1932 Los Angeles Summer Games, the first Games at which national flags and anthems were part of a victory podium. The Hamilton trials determined the final Canadian team only weeks before the Games began on July 30th; several athletes are pictured in the booklet, many of whom made up the final time, and some of whom did not. Held during the Great Depression, the program of these trials has interest for local history as a snapshot of local business and civic development through its large amount of advertising and promotion, and in its listing of officials such as physicians, timers, and even ticket sellers.

The Canadian Olympic Collection also extends to Canadian participation in two other international sports events: the Pan American Games and the Commonwealth Games. This material provided the foundation upon which a much larger corpus has now been built, thanks especially to two major acquisitions: the Fernand Landry Olympic Collection adds much to the history of the Olympics and sport through Landry’s interest in high performance physical activity; and the Richard W. Pound Collection provides unique insight to the Canadian Olympic Committee and the International Olympic Committee, on account of Pound’s central roles in both of those organizations. These add significantly to the history of the Olympic Movement. Along with holdings on topics from mountaineering to fishing, golf, or baseball, the published, archival, and realia materials at McGill offer a wealth of resources for the study of sport in Canada.

For this collection, see our: Web resources, p. 235
Historical Guidebooks

**What:** As evolving windows on the world, these historical guidebooks track changing interests and habits of earlier travellers, as well as shifting geographical boundaries.

**Why:** Travel history; Social history; Geography.

**Where:** Rare Books and Special Collections.

Since antiquity, guidebooks have existed in some form or another to aid the traveller, the visitor, the invader, or the simply curious to circulate in a location and learn about the sites and history of a region. Guidebooks as we know them today took root in the 1820s when middle-class incomes provided the means of leisure and travel. That the genre remains alive and well in our times is clear if we only recall the Michelin or Fodor’s guides, or the popular Lonely Planet series.

Historical guidebook holdings in McGill collections number well over fifteen hundred titles. The earliest among them that we would readily recognize as a guidebook is Johann Heinrich von Pflaumern’s *Mercurius italicus*, published in Ulm, Germany, in 1650. The focus of these holdings is predominantly European, with particular attention to nineteenth-century Great Britain. Titles such as *The Oxford University and City Guide*, published at Oxford in 1818, and *The Picture of Glasgow, and Strangers’ Guide*, printed in Glasgow the same year, offer just one of the many possible comparative dimensions. There are also long runs of the great serial guidebooks such as Murray’s and Baedeker’s, both of which were launched in the 1830s. First editions of the Baedeker guidebooks to the United States and Canada are among them, published in 1893 and 1894, respectively.

Early American guidebooks quite often cover parts of Canada, mostly through northward travel along the Eastern Seaboard to Quebec and Montreal, and the various routes leading to Niagara Falls. Gideon Davison’s *Fashionable Tour*, published in Saratoga in 1822, was the first guidebook to appear in North America. Quebec is on its itinerary, and McGill holds the second (1825) and subsequent editions. Early runs of competing guidebooks include Dwight’s *Northern Traveller* (the frontispiece of the 1825 edition is featured here); Gilpin’s *Northern Tour*; and Vanderwater’s *Pocket Manual for Travellers*.

Canadian guidebooks can be traced back to George Bourne’s *Picture of Quebec*, which appeared in 1829, and its three editions can be found here. The first guidebook on the entire region of Canada, *The Canadian Guide...
Book, was printed and published in Montreal by Armour & Ramsay in 1849, sporting an impressive large fold-out map. Many new titles appeared in the later nineteenth and early twentieth centuries, usually including extra material such as itineraries, assorted city plans, and advertisements.

Extensions to the corpus of guidebooks include travel narratives, city directories, railway routes, and emigrant guides, many of which can be found in the Lawrence Lande Collection of Canadiana. A variety of other printed sources also enrich the study of guidebooks—among them souvenir albums and other tourist trade ephemera, settlement brochures, and items from the Map Collection—and McGill’s manuscript holdings offer a more intimate record of travel and exploration.
I have a feeling that throughout this symposium we will circle around various themes and get closer to them as we progress. Two of the themes that come to my mind are authenticity and emotion. When we think about rare books and their relationship to the world today, I think those two words will increasingly come back to our minds. The ideas they evoke are not absent from a library outside its rare book collection. However, it is inside the rare book room that they are found in their most concentrated form.

Many of us knew Professor Klibansky. Many of you knew him much better than I did. But to use one of his own figures of speech: nobody in this room, whether they knew him or not, is more than a couple of handshakes away from meeting him.

In giving my short talk, I hope I am not only remembering a great man but also representing other librarians, archivists, curators, historians of the book, and bibliophiles, all of whom had a very natural and special connection with Professor Klibansky. In a way, therefore, I am attempting to carry a bowl that is already brimful successfully to the end of my presentation. On their behalf as well as my own, I have no hesitation in stating that the Raymond Klibansky Collection is one of McGill University’s most important acquisitions. I congratulate McGill.

A great Canadian collection

I am going to call Professor Klibansky’s library a great Canadian collection, although I am aware of the large number of books that are of European origin, ranging from the fifteenth to the twenty-first century. Quite rightly, it is the antiquarian books from Europe that have received the most attention in North America to date. I am also aware that if you go to the exhibition at the Grande Bibliothèque you will be able to see a video interview with Professor Klibansky in which he talks of his time as a Privatdozent at Heidelberg University. He does so in a way that clearly indicates how the Heidelberg he knew remained at the heart of his work.
Nevertheless, I will insist on calling it a great Canadian collection. In order to understand why, I believe we first have to realize just how shocking it is that Professor Klibansky has to describe, in a video interview fifty years later, what he called “the annihilation of the university”—of the whole idea of a university—by Hitler’s infamous questionnaire in April 1933. The questionnaire required university professors to inform the German state about their own religion and that of their ancestors. It was the honest response to this questionnaire that led Professor Klibansky to leave Heidelberg, seeking safety in exile and eventually finding a new home in Montreal.

Do we ever accidentally fall into the belief that universities actually are impregnable, and that the rights and freedoms they enshrine are somehow beyond attack? If so, I think we make a mistake, and if nothing else, the events in Montreal in 2012 offer a new perspective for those who care to examine them in that context.1 Professor Klibansky would have understood very well. He knew from personal experience that universities are far more fragile than we would like to believe. One of the reasons I assert that his is a great Canadian collection is because Professor Klibansky’s library stands as a testament to fragility—and to the possibility of surviving that fragility.

The university is often regarded as a safe harbour for people and books. But, as Professor Klibansky knew, there is no such thing as a safe harbour unless we work actively to shore up the banks, to staff the lighthouses, to be ever on the lookout. I think Professor Klibansky knew this very well. I like the fact that one of the books he owned, now in the exhibition, is *Vom lebendigen Geist der Universität und vom Studieren* by Karl Jaspers, with whom he worked so closely, and historian Fritz Ernst. This book on the spirit of the university, by two witnesses of the vulnerability of these institutions under Nazi rule, is dated 1946, the year Klibansky left Europe. The fact that his library came to McGill is, among other things no doubt, a tribute to Canada and the Canadian universities that enshrine the values he first found in Heidelberg.

**Reconnecting**

Another reason for my confidence that Klibansky’s library is one of the greatest collections in Montreal is because the library is not just a collection of books but also a way to connect, or reconnect, with its former owner.

I was introduced to Professor Klibansky in 1998 or 1999, by art historian Dr. Myra Nan Rosenfeld, with whom I was working at the
time on a proposed exhibition of Renaissance architectural books at Montreal's Canadian Centre for Architecture (CCA). I subsequently visited his apartment on several occasions, and had the honour of receiving him at the CCA and showing him some of its treasures. I would have had more to say now if we had executed the plan we had to visit some of the German libraries, in Wolfenbüttel and elsewhere, that hold early architectural manuscripts. As it was, I went to New York in 2004, and at the time of Professor Klibansky's passing I was at Columbia University.

Let me give you an idea of what it was like to see Professor Klibansky with his books. His eyes would light up! It seemed to me that he completed himself by holding a book. I do not know how else to say it. It just seemed the most natural thing in the world for him to have a book in hand and to be showing it to someone who would appreciate it. The book might have been published in the last six months—with a handwritten inscription from a former student or a fellow academic—or it might equally have been a fifteenth-century edition of Plato or Aristotle. Both would be handled with just the same amount of grace and care. I observed no discrimination in terms of the importance—the authenticity—granted to the printed word by the book's owner.

We used to talk about architecture and architectural history. The broader humanist tradition that had a great interest for Professor Klibansky also brought the architectural treatise from the single surviving ancient Roman example, written by Vitruvius, into the Renaissance period. A natural point of contact and correspondence between us therefore became the early manuscript tradition of Vitruvian texts—especially because it was connected to his study of Nicholas of Cusa. Nicholas of Cusa wrote a treatise on weights and weightscales which was appended to the printed edition of Vitruvius issued in Strasbourg in 1543. More importantly, Professor Klibansky had identified his hand in the annotations to an early Vitruvian manuscript.

Now, of course, I wish I had had the time for more conversations. For example, I only realized by visiting the exhibition that Professor Klibansky was the editor of Charles de Bovelles's Liber de sapiente. Bovelles was a pupil of French humanist Jacques Lefèvre d'Étaples, and the CCA owns a very rare 1516 edition of Euclid edited by Lefèvre d'Étaples. It is bound with a 1511 edition of Vitruvius which has contemporary marginal annotations indicating the text was circulating among contemporary Northern European humanists. Bound in the same volume is the 1525 first edition of Albrecht Dürer’s book on
measurement, *Underweysung der Messung*. So we arrive at a point where I believe we can be sure Professor Klibansky would have been interested. Albrecht Dürer was the artist of the print *Melancholia I*, one of the touchstones of Professor Klibansky’s academic work.

I did not know all of these connections. I was unable to make them while Professor Klibansky was alive. So here I am now being given the great privilege, because his library has been preserved, of being able to continue my conversation with him even in his absence. I hope similar conversations will be important for those who come to use this library, as well as for those into whose charge it is entrusted—the librarians, curators, archivists, and others who care for the same things as Professor Klibansky did.

**Notes**

1. Editors’ note: A series of student protests erupted in 2012 around the issue of university tuition.
“Do we ever accidentally fall into the belief that universities actually are impregnable, and that the rights and freedoms they enshrine are somehow beyond attack? . . . [Klibansky] knew from personal experience that universities are far more fragile than we would like to believe.”

— Gerald Beasley
John Peters Humphrey Fonds

What: A major collection of personal and professional papers of a leader in the international development of human rights recognition and protection.

Why: Human rights; Twentieth-century history; History of McGill.

Where: McGill University Archives.

The John Peters Humphrey Fonds is a cornerstone of McGill’s twentieth-century holdings of faculty members’ papers. A key aspect of the acquisition policy of the University Archives is the procurement of faculty fonds with strong research and teaching interest to McGill academics, and the Humphrey fonds has amply demonstrated these values through its

John Peters Humphrey
McGill University Archives, no. PR002268.
frequent use in human rights research, both by those at the university and beyond it.

Humphrey (1905–1995) was a lawyer, internationally recognized in the field, the author of numerous publications, and a tireless advocate both in Canada and elsewhere for the cause of human rights. A McGill law professor and acting dean, Humphrey took a leave from the university in 1946 to head the Human Rights Division at the United Nations. In this position Humphrey wrote the first drafts of the Universal Declaration of Human Rights (UDHR). The UDHR, approved in 1948, is the foundation document for international recognition of the importance of human rights in the post-World War II era.

As the first human rights document with international recognition, it has immense historical value and importance. The fonds houses Humphrey's drafts for the Declaration, his many diaries, correspondence files, photographs, and speeches documenting his time at the United Nations as the director of the Human Rights Division, as well as his later career after returning to McGill as a professor in 1966.

The subject of human rights and international law also has links to fonds from other McGill Faculty of Law members. The fonds of Frank R. Scott, for example, a major Canadian poet, influential political figure (founder of the national Co-operative Commonwealth Federation and its successor the New Democratic Party), and dean of law, has subject files on civil liberties and human rights chiefly relating to the Quebec context. The fonds of Percy E. Corbett, an international law scholar with a career both at McGill and Yale, contains addresses, book reviews, articles, and notes on international relations; and that of Maxwell Cohen, another specialist in international law who headed McGill’s Air and Space Institute, includes speeches, correspondence, essays, and addresses related to international activities and civil liberties.

Special library collections of secondary material pertaining to the careers and interests of John Peters Humphrey and F.R. Scott provide another layer of interest: the John P. Humphrey United Nations Collection contains UN documents owned by Humphrey and purchased with a bequest from him; and F.R. Scott’s book collection, one of the Canadian Literary Libraries* at McGill, offers a personal look at his interests in literature, politics, and beyond.
Blackader-Lauterman Collection of Architecture and Art

What: A remarkable collection of rare and beautiful historical and contemporary works on architecture and art.

Why: Art history; History of architecture; Catalogues raisonnés and treatises.

Where: Rare Books and Special Collections.

The origin of this collection dates to the early 1920s, when an endowment was made in memory of Captain Gordon Home Blackader, B.Arch 1906. Established by his family and friends, the Blackader Library was created to build a working collection of architecture and art books.

The original collection is described in Catalogue of Books on Architecture and the Fine Arts in the Gordon Home Blackader Library and in the Library of McGill University (1921), arranged by the late Professor Ramsay Traquair of the McGill School of Architecture. It was significantly expanded in the 1940s by the family of Montreal sculptor Dinah Lauterman, with an endowment in memory of her, and has since been expanded through purchases and donations.

The Blackader-Lauterman Collection now exists partly as a regular circulating collection for students, and partly as a rare book collection, and this part includes monographs ranging in date from the early-sixteenth to the mid-nineteenth century, with selected contemporary works. Particular strength is found in iconography, catalogues raisonnés, modernism and the avant-garde, and Renaissance architectural treatises. Among this last group are works by Leon Battista Alberti (15th c), Sebastiano Serlio (15th–16th c), Antonio Labacco, Andrea Palladio, and Vignola (all from the 16th c.), and Vitruvius Pollio (1st c. BCE), who was such an inspiration to them.

Pictured here is an edition of Vitruvius's famous De Architectura published in Venice in 1511, during the flourishing of the Renaissance architectural period. It was the first edition of the work to include illustrations other than diagrams; the woodcut seen here on the right, one of over 130 in the volume, shows men working one of Vitruvius's lifting machines.

Also collected in Blackader-Lauterman are architecture and planning monographs, treatises on painting and the arts, and material related to Canadian art. The collection of nineteenth- and twentieth-century journals
includes important Canadian and European titles: *Canadian Architect and Builder, Canadian Homes and Gardens, Construction, The Builder, Camera Work* (Stieglitz), and *Verve* (Tériade).

The Blackader-Lauterman Collection complements other holdings related to architecture and art, including the John Bland Canadian Architecture Collection®, the Max Stern Collection®, and the Lawrence Lande William Blake Collection®, as well as those related to caricature, printing, and illustration, such as the Napoleon Collection®, the William Colgate History of Printing Collection®, the Woodblock Collection®, and the Children’s Collection. And, finally, the Prints Collection offers a great many scenes and images for study, including several large size early editions of Giovanni Battista Piranesi’s architectural etchings.

Images from Book 10 of the first illustrated edition of Vitruvius’s *De Architectura*. RBSC (Blackader-Lauterman), folio NA2517 V7 1511b.
Persian Manuscripts

**What:** A collection of manuscripts and illustration offering some of the most beautiful examples of medieval and more recent Persian book arts.

**Why:** Illuminated manuscripts; History of illustration; History of the book.

**Where:** Rare Books and Special Collections; Osler History of Medicine Library.

Persian culture and society produced some of the most magnificent illustrated and illuminated manuscripts and paintings in the Muslim world. It was with the Mongol invasion in 1258/9 CE that Persian book arts truly
began to flourish. Patrons of the arts, the Mongols encouraged new artistic styles by instigating strong trade routes from the Far East and Central Asia, thus establishing new syncretic elements in the arts of the book.

McGill’s Persian manuscript holdings consist of more than three hundred volumes and over eighty fragments, primarily individual leaves. Many are illustrated (figurative decoration) or illuminated (nonfigurative decoration). The collection ranges in time from the mid-fourteenth century to the early twentieth century, and in place from Iran and Turan (Central Asia), to India, mainly Kashmir. As a whole, the collection offers a glimpse into the evolution and diversity of Persian book arts, especially those under the Il-Khanid (13th–14th c.), Timurid (14th–15th c.) and Qajar (18th–20th c.) ruling houses.

Shown here is an example of Persian miniature painting from a leaf of the Demotte or Great Mongol *Shahnameh*. The *Shahnameh* (Story of the King) is an epic poem of fifty-two thousand rhyming couplets by one of the greatest and most beloved Persian poets, Firdawsi (or Ferdowsi; mid-10th–11th c.). It is perhaps the most celebrated work from the Il-Khanid dynasty and exists in numerous illustrated citations of which this example, produced in Tabriz ca. 1335, is one of the finest. It is a royal manuscript, probably having been commissioned for the last Il-Khanid ruler, Abū Sa‘īd (1316–1335).

This image depicts Bahram Gur, a fifth-century king of Persia, at a peasant’s house. Bahram Gur is seated with a nimbus (aureola) above his head, akin to early Christian iconography. Particularly noteworthy is the Chinese influence in the depiction of the three human figures. Just as spectacular is the elaborate colouring that has survived for five hundred years.

Leaves from this manuscript were spread throughout the Western world in the early twentieth century when the book was dismantled by its owner George Demotte. The action is regrettable as only fifty-seven leaves are now known to exist.

McGill’s collections of Persian manuscripts are housed in two locations: Rare Books and Special Collections (RBSC), and the Osler Library of the History of Medicine. Within RBSC, the Islamic Studies Library Rare Books Collection holds the largest group, while smaller numbers are found in the Blacker-Wood Collection of Zoology and Ornithology, as well as in the general RBSC collection. Together with the Islamic manuscripts and Arabic calligraphy holdings, the Persian manuscripts provide the student, researcher, and general enthusiast with a vast array of Islamic materials to study and examine.

For this collection, see our:
Publications, p. 244
Web resources, p. 244
Feather Book

What: A visual feast of birds, theatre characters, and other social, cultural, and rural scenes from early seventeenth-century Italy, all made of feathers.

Why: Art history; Natural history; Cultural history,

Where: Rare Books and Special Collections.

Through the sixteenth century, ornithology, along with other sciences, became a more specialized and developed area of study. Several illustrated books resulted from the more systematic study of birds, but none quite like The Feather Book—or Il Bestiario Barocco. The book dates from the early seventeenth century, and is unique. Created by Dionisio Minaggio, Chief Gardener of the State of Milan, it is part ornithological record, part cultural record, and part art for art’s sake. Whether Minaggio was commissioned for the work, or if the idea was his, is not clear.

The Feather Book is chiefly a book of bird illustrations made using feathers and, to a small degree, other bird parts. Over a hundred plates feature birds, mostly representing species native to regions around Milan. But the book is also an important source for the history of culture, arts and society, namely through its thematically grouped plates on Hunters (sixteen plates), Comedians (fourteen plates), Musicians (eight plates), and Tradesmen (four plates).

The plates of the Comedians have received the greatest research attention. They represent not only key characters of the Italian theatre genre of commedia dell’arte, very popular at the time in both Italy and France, but also, it is believed, specific actors. The plates are an excellent source for costume study, made all the more interesting by the textures reproduced in feathers, and constitute a novel kind of portraiture of some of the leading performers of the day.

Equally fascinating are the plates on Tradesmen. Pictured here, for example, is a scene of a tooth being pulled. The curious scene offers a view of a handsomely dressed tooth-puller, suggesting a reasonably profitable trade, and the apparently dizzying pain of the patient. From art to cultural or scientific history, the book offers much for study and enjoyment.

The feather book was acquired by McGill librarian Gerhard Lomer around 1920, near the time that the Blacker-Wood Collection of Zoology and
Ornithology® was established, and it is now part of that sub-collection, a cornerstone of McGill’s considerable holdings in library and archival material for the historical study of natural history.

From Il Bestiario Barocco: il libro di piume = The Feather Book, created by Dionisio Minaggio near Milan, 1618. RBSC (Blacker-Wood), folio ORHQ M66 cutter, plate no.153.
A Reader’s Paradise

Ethel Groffier

It was in the Rare Books and Special Collections of McGill Library that I got to know Raymond Klibansky. In the late eighties, when I was teaching at McGill’s Faculty of Law, I became interested in legal lexicography. The methodology of that discipline and the delight of studying the origin and ramifications of notions and words impressed upon me the need to broaden my horizons beyond the strict confines of the law. I started to search for someone who could show me the way.

Around that time, I read an article about Klibansky in the *McGill Reporter* and realized that this Renaissance man might well be the person I should talk to. I also noticed that he was the charming and quite handsome gentleman living next door to my office building who greeted me politely when we passed one another on the street.

I wrote him a fan letter. He invited me to come and see him in his office. In the course of the conversation I learnt that he was writing an article on the “hidden treasures” of McGill. He intended to draw attention to the many important documents preserved in various collections of the library that had remained unnoticed. I boldly suggested that I could perhaps be of help. I could carry boxes, do a bit of typing, even a bit of research.

“Would you accompany me to the Underworld?” he asked, referring to the unfortunate—and dangerous, given the risk of flooding—basement location of the treasures in question. (They have since been moved.) I did not hide my enthusiasm. I entered a magic place. There were mediaeval manuscripts, autograph letters in the very hand of David Hume or General Montcalm, boxes full of precious documents of the papal chancery from the fifteenth and the sixteenth centuries. One of them, finely illuminated, was addressed in 1517 by Pope Leo X to Cardinal Domenico Grimani and signed in large letters by Pietro Bembo, the humanist scholar, linguist, poet, cardinal, and friend of Aldo Manuzio, the great Venetian printer and publisher of Renaissance Italy. Manuzio published Bembo’s first work, an account of his Greek studies, *De Aetna*, in a new typeface derived from Roman inscriptions, henceforth called Bembo. He also published Bembo’s dialogues about love, *Gli Asolani*, dedicated to Lucrezia Borgia. Bembo
developed a passionate interest in the language of the people. Holding as his models Petrarch and Boccaccio, he discussed verse composition in his Prose della volgar lingua. He promoted Tuscan over the other dialects spoken in Italy in the hope it would become the common language of the country. His beautiful love letters to Lucrezia are a model of elegant prose. In 1503, as he had to leave Ferrara for some time, he wrote:

Not because I am able to tell you what tender bitterness enfolds me at this parting do I write to you, light of my life, but only to entreat you to cherish yourself most dearly, and, lest my life perish, also your health, which would seem to be a little affected. That line which you had in part written upon my heart is now wholly engraved deep within, and it will admit nothing but the thought of you, so well have you deserved it. Alas, now I must depart. I kiss that tender hand which has slain me.⁴

Klibansky took the trouble of situating for me every book and document within its historical context, and of whetting my appetite to know more. I wondered then about his generosity. Philology, art history, even philosophy, were alien to my legal training. Teaching a barbarian after so many hundreds of philosophy students might have amused him, perhaps. I heard him later explaining some poetry to his concierge. He was a born pedagogue and he was kind. In any case, he woke me up to the history of books and the intellectual network that produced them.

In particular, I became interested in the life of David Hume. The impressive Hume collection that Klibansky greatly contributed to developing,⁵ one of the very best in the world, contains no less than fifty autograph letters from the philosopher. Among them are thirty-seven to the Comtesse de Boufflers, bound together in dark blue morocco (MS 4). They tell the story of the relationship between the noble lady and the philosopher, and of her attempts to arbitrate the quarrel between Jean-Jacques Rousseau, another of her friends, and Hume. Investigating the history of the volume led to its previous owners. Among them, I was fascinated by Andrée-Daniel Laffon de Ladebat, a French aristocrat, financier, philanthropist, and author of a Discours sur la nécessité et les moyens de détruire l’esclavage dans les colonies. He survived the Revolution but was deported under the Directoire because of his strong critique of the regime. He wrote a diary of his deportation, which shows why such punishment in the most inhuman conditions was called the “dry Guillotine.”⁶

The history of some books rivals the best thrillers. The Treatise of the Three Impostors⁷ intrigued me so much that I spent several days in the
Bibliothèque Nationale in Paris in the summer of 1988 marvelling at the myth ascribing to Frederick II, Holy Roman Emperor of the thirteenth century, a work written at the very end of the sixteenth century. The “imposters” of the title are, of course, Moses, Jesus, and Muhammad. McGill’s eighteenth-century copy was published after the materialist philosophers around Baron d’Holbach had used the treatise for a campaign against the obscurantism of the church of their time.

Another manuscript attracted Klibansky’s interest: bound in five big volumes, A Tour of Italy, Germany and Switzerland in 1796 and 1797 by James Forbes gives an interesting picture of the impact of the French Revolution on a number of European countries, in particular Italy. Forbes was the last foreigner to visit Venice before it surrendered to Napoleon’s army. A keen observer and an excellent draftsman, his descriptions have a visual quality revealing the painter’s eye. A current visitor of the main building of the Hertzog August Bibliothek in Wolfenbüttel, for instance, could orient himself with no difficulty after having read Forbes’s depiction of the place. Before this travel, Forbes had lived in India, and brought back thousands of manuscript pages with notes on its natural history, archaeology, and religious and social life. He used this material for the four splendidly illustrated volumes of his Oriental Memoirs. During another European tour, he narrates his experiences in France at the time Bonaparte became Napoleon, not without an undertone of British condescension:

The generality of the nation, I believe, care very little whether an imperial diadem, a royal crown, or a national cockade, adorn their chief magistrate, provided they may but enjoy their fêtes and spectacles, which constitute the principal delight of this extraordinary people.

Thanks to Klibansky, my world became more populated. The history courses of my school days were stronger—at least quantitatively—than
what is taught nowadays. Yet they had left me with the impression that the fall of Rome was the beginning of a dark age lasting until the Italian Renaissance, firmly fixed in the fourteenth century. There was Charlemagne, of course, Saint Louis and the Crusades, but the intellectual landscape was barren. Now, suddenly, light shone on the twelfth century. I discovered what is customary to call “the renaissance of the twelfth century.” But Klibansky disliked those labels: “The conception of a rebirth...may convey a fundamentally wrong impression if it severs the connection of an age with those times which preceded it.” He had written his *Habilitationsschrift* on the School of Chartres, and had hoped to write an essay in which he would show that “the influence of the chancellors of Chartres, especially of Thierry, can be traced in the architectural design of the cathedral, and that a parallelism exists between the philosophical ideas of the school and the artistic symbolism of the building.” The thesis remained unpublished and the essay unwritten because of the war.

He gave me to read the *Metalogicon* by John of Salisbury, whom he considered “the greatest writer” in the time of the School of Chartres. A fascinating character! After lengthy studies in France under such masters as Peter Abelard, Thierry of Chartres, William of Conches, and Gilbert de la Porée, and after several more years at the papal court, John became secretary to the archbishop of Canterbury. The last archbishop he so served was his friend Thomas Becket, whose murder by King Henry’s knights he witnessed on December 29, 1170. Eventually he was elevated to the episcopate of Chartres by the king of France, Louis VII. I found John’s strong personality and witty eloquence endearing. His fight against tendencies to abandon the study of the liberal arts for more lucrative pursuits seemed singularly familiar. There were then, as there are now, heated controversies about education. He strongly disliked those who advocated a shortening of the academic course, and his opinion of their leader whom he dubbed Cornificius was colourful:

> I would openly identify Cornificius and call him by his own name, I would reveal to the public his bloated gluttony, puffed-up pride, obscene mouth, rapacious greed, irresponsible conduct, loathsome habits (which nauseate all about him), foul lust, dissipated appetite, evil life, and ill repute, were it not that I am restrained by reverence for his Christian name.

John of Salisbury is also the author of a deeply original political treatise, *Policraticus, The Statesman’s Book*, where he expresses his love...
of liberty with a remarkable independence: “Liberty means judging everything freely in accordance with one’s individual judgment…”\textsuperscript{17} He does not hesitate to claim that “it is a lawful and glorious act to slay public tyrants.”\textsuperscript{18} It is open to discussion whether he should be taken for a genuine theorist of tyrannicide\textsuperscript{19} but he has been cited as such by a variety of jurists and politicians, including Fidel Castro.\textsuperscript{20}

It was a pleasure and an education to see Klibansky among books and manuscripts. He cared about their history, their appearance—I am tempted to say, their health. Every one of them was an individual. Library books were treated with great respect. So were Klibansky’s own books, which received, in addition, the special affection due a member of the family. He used to examine his books and stroke their backs affectionately. He was a collector and hunted for rare volumes in catalogues, and also in an endless number of shops during his many travels. But the desire of possession, the search for a particular edition, binding or provenance, came after the content. Some of his books became close friends. He could have said, like Richard de Bury, bishop of Durham, one of the first English bibliophiles, “In books I find the dead as if they were alive.”\textsuperscript{21} So great was the interest Klibansky took in the concerns of his favourite authors that I sometimes imagined that I saw David Hume, Nicholas de Cusa, or poor Giordano Bruno sitting in the living room. Bruno, a Dominican friar, philosopher, mathematician, and astronomer, developed a cosmology more advanced than Copernicus’s. He believed that the universe was infinite and that the stars were other suns around which orbited other planets. He also embraced too enthusiastically some of Cardinal Nicholas of Cusa’s ideas wrongly interpreted as pantheistic, to use an anachronistic but practical description. Needless to say, Bruno became suspect to the church. He was burned at the stake on February 17, 1600. Kibansky marked the four hundredth anniversary of this crime with a seminar in his house and an article in the Montreal daily \textit{Le Devoir}.\textsuperscript{22}

Nicholas of Cusa’s writings were one of Klibansky’s main subjects of interest but the man also captivated him. From his early twenties on, Cusa searched for ancient manuscripts buried in the archives of German monasteries. One of his most brilliant finds was a volume containing twenty comedies by Plautus, twelve of them previously unknown. He was one of the most passionate and luckiest researchers of the first half of the fifteenth century.\textsuperscript{23} During his many travels he always found time to visit libraries. In 1437–38, he was a member of the delegation sent to Constantinople to escort the Byzantine emperor and
the patriarch of the Eastern Orthodox Church to the Council of Ferrara in an attempt to bring it into union with the Western Catholic Church (the reunion was successful, though only briefly), and Cusa took advantage of the journey to acquire several Greek manuscripts. He also befriended the humanist Bessarion, then metropolitan bishop of Nicea, who formed part of the delegation of the Emperor John Palaeologus. Bessarion remained in Italy and donated his collection of Greek codices to the Senate of Venice, thereby protecting much of the Greek heritage from destruction after the fall of Constantinople. The library became the nucleus of the Biblioteca Marciana, one of Klibansky’s favourite haunts.

Shortly after the fall of Constantinople in 1453, the Pope and most dignitaries of the church thought of mounting a crusade against the Turks. Cusa would have opted for dialogue. His visionary work, *De pace fidei*, written that same year, imagined a summit meeting in Heaven of representatives of all nations and religions. The conference comes to the conclusion that there can be *una religio in varietate rituum*, a single faith manifested in different rites. Of course, pre-eminence is given to Christianity, but the respect shown for other religions and the spirit of tolerance are remarkable for the time. Scholarship, love of books, interest in Greek antiquity, tolerance—no wonder the cardinal became one of Klibansky’s faithful companions.

If there were friends, there were also enemies; few in number, but not easily forgiven. From the window of his office in Heidelberg, young Klibansky could see the place where John Wenck of Herrenberg used to work. Wenck, a contemporary of Cusa, was a theologian violently
opposed to the views of the cardinal, whom he accused of heresy. It was not this opposition that irritated Klibansky, but the tone of the accusations. Cusa’s theses were called pernicious, poisonous, noxious, heinous, and most abominable and Wenck’s conclusion was emphatic:

I do not know whether in my whole lifetime I have ever seen a writer as heinous as this one when it comes to the issue of the divinity and the trinity of the Persons, the issue of the universe of things, the issue of the incarnation of Christ, the issue of the theological virtues, and the issue of the church.

George of Trebizond, a Greek scholar and contemporary of Cusa, was another case. His hurried and faulty translations of Plato and Aristotle, as well as his attacks on Plato, were a lightning rod for Klibansky’s wrath, although in this case he made allowances for the man’s financial and family problems.

It was fascinating to watch him tracing the provenance of a manuscript back to the probable originating scriptorium. The Codex Vaticanus Reginensis lat. 1575, for example (a text in the Platonic tradition that he discovered hidden in an Apuleius manuscript of the Vatican Library), was given to that library by a nephew of Cardinal Decio Azzolini, dear friend—or more, if rumours are to be believed—of Christina of Sweden. The erudite queen, retired in Rome after her conversion to Catholicism, bequeathed her library to the cardinal. She had acquired the manuscript from a Dutch scholar, Gerard Vossius. Continuing backward from owner to owner, with a few missing links, the manuscript can be traced to the thirteenth century when it turns up in Richard de Fournival’s Biblionomia, written around 1260. This famous book is a catalogue of the ideal library of that somewhat sulphuric canon of Notre Dame d’Amiens, also author of Bestiaire d’amour, a work not exactly compatible with his religious habit. How the manuscript got onto one of the tables where books were displayed in the garden-library of the good canon belongs to the realm of hypotheses. As to his Bestiaire, it has been called “one of the most cynical and misogynistic analyses of love that had yet appeared in any European vernacular.”

The comparisons with animals are sometimes rather crude:

If I could have acted like The Dog, which is of such nature that, after vomiting, it can return to its vomit and re-eat it, I would happily have swallowed down my pleading a hundred times, after it flew out through my teeth.

What would Klibansky have said of the digitization development that is transforming libraries and research in a way difficult to imagine
fifteen years ago? Would he have embraced it? The attitude consisting in dismissing books because “it is on the web, so why bother?” would have been anathema to him. But I do not think that he would have been horrified by digitization as such. He enjoyed the PHI and TLG CD-ROMs immensely as research tools. They did not, however, replace his own cherished volumes of Plotinus or Apuleius. He would have appreciated the ease of dissemination of books offered by the Internet because he knew the importance of certain texts in the general education of a people. He believed that the lack of availability for German students of texts presenting the State as a means and not an end had some influence on the political developments between the First and Second World Wars. This prompted him to initiate the publication, by the Institut international de philosophie / International Institute of Philosophy, of texts promoting tolerance in inexpensive editions and various languages.

At the same time, he would have been conscious of a fundamental difference between the book as a physical object, and as a text on the screen. “Just as a certain text is never expressed identically in different tongues, books and electronic memories, like electronic memories and the memories we hold in our mind, are different creatures and possess different natures, even when the text they carry is the same.” Moreover no matter how extensive digitization becomes, the retrieval of texts is dependent on the search engine. Will the students of the future know only the editions that Google or its successors will provide them with?

Part of what renders rare or old books magic is the subtle presence of generations of readers. “Every new reader is affected by what he or she imagines the book to have been in previous hands. . . . A book brings its own history to the reader.” This is all the more so with books of known provenance. One does not read David Hume’s copy of Cicero’s De officiis the way one would read a Loeb classical edition of unknown provenance. The Opticks of Newton, annotated by him in view of a further edition, gives a sense of awe. This kind of emotion must be preserved. As Professor Michael Van Dussen pointed out during the symposium, the platform is anything but neutral. The digital resources are enormously useful because they allow types of research that would be very difficult, if not impossible, with printed matter: quantitative analysis, detection of forgeries, etc. But they will never replace the original manuscript or book, with its feel, its smell, the material of its binding—all elements that tease the imagination and transport the reader into the past, distant or close, and give him the sense of being a
A Reader's Paradise

link in a chain of people for whom culture matters. Klibansky, who had researched manuscripts and books in libraries all over the world, knew that better than anyone. As to McGill Library, he firmly believed that it was the heart of the university.

NOTES

6. Laffon de Ladebat’s Journal de ma déportation à la Guyane française was published (in Paris by the Librairie P. Ollendorf), only in 1912 (and several times afterwards), but to my knowledge, there is no critical edition.
7. Traité des trois Imposteurs (Amsterdam: s.n., 1776) [McGill call number (RBD Main) BL2773 T73 1776; McGill note: a revision by Vroes, J. Aymon, and J. Rousset de Missy of the 2nd pt. of “La vie et l’esprit de M. Benoît Spinoza,” a work attributed by some authorities to J. M. Lucas].
9. James Forbes, “A Tour of Italy, Germany and Switzerland in 1796 and 1797,” MS 276, Rare Books and Special Collections, McGill University Library.
32. *Thesaurus Linguae Graecae* (Irvine, CA: University of California, Irvine), CD-ROM [the first version appeared in 1985, and it is now available online by subscription]. The TLG includes Greek texts from Homer to the fall of Byzantium in AD 1453.
33. *A Letter Concerning Toleration* by John Locke, from the seventeenth century; *The Edicts of Asoka*, from the third century BC; and *Concerning Heretics* by Sébastian Castellion, from the sixteenth century, among others.
37. Isaac Newton, *Opticks, or, A Treatise of the Reflexions, Refractions, Inflections and Colours of Light: Also Two Treatises of the Species and Magnitude of Curvilinear Figures* (London: Printed for Sam. Smith, and Benj. Walford..., 1704) [McGill call number (RBD Main) QC353 N57 1704].
“Would you accompany me to the Underworld?”

— Raymond Klibansky, to Ethel Groffier
Dr. Norman Bethune (1890–1939) is arguably Canada’s most famous doctor. Born in Gravenhurst, Ontario, in 1890, Bethune received his medical degree from the University of Toronto in 1916. Diagnosed with tuberculosis in 1926, his eventual recovery inspired an interest in thoracic medicine, and he moved to Montreal to work as an assistant to Dr. Edward Archibald of the Royal Victoria Hospital, a world authority on tuberculosis. During the next few years, Bethune became famous for his treatment of tuberculosis patients at the Royal Victoria Hospital and the Hôpital du Sacré-Cœur, and for his development and improvement of a number of surgical instruments. Increasingly disillusioned with the general state of medical practice, Bethune advocated for the socialization of the health care system.

In 1936, he volunteered to help the Loyalists in the Spanish Civil War, where he organized the first mobile blood-transfusion unit, and two years later he went to China to help the Red Army. He died of blood poisoning while operating with the Chinese Eight Route Army, in November 1939. Bethune was lionized in an essay by Mao Zedong for his selfless dedication to others and continues to be admired in China and around the world. He has been the subject of numerous biographies and films produced in Canada and elsewhere.

The Norman Bethune Collection contains correspondence to and from Norman Bethune (including copies of many letters between him and Frances Penny, who he twice married and divorced); and examples of his medical and political writings, such as material produced with the Montreal Group for the Security of the People’s Health during the 1930s. There is also a great deal of Chinese and Canadian secondary material from the 1960s and 1970s that document the growing interest in Bethune. This includes newspaper and magazine clippings and other writings, an original play about Bethune’s life, a documentary script, and various memorabilia (e.g. commemorative stamps, brochures, pamphlets, buttons and pins, posters, and fliers).
McGill holds other archival fonds and collections of Bethuniana: the Roderick Stewart Fonds contains research material collected by Stewart, author of several Bethune biographies, including recorded interviews with many of Bethune’s contemporaries; the Bethune Foundation Fonds and the Louis and Irene Kon Fonds both document attempts to revive Bethune’s memory in the 1960s and 1970s.

For this collection, see our:
Web resources, p. 243
Lawrence Lande Collection of Canadiana

What: Early books, ephemera, maps, prints, and other rare materials that preserve the memory of Canadian discovery and development.

Why: Canadian heritage and history; Canadian bibliography.

Where: Rare Books and Special Collections.

Canadiana is at the core of McGill Library’s mission to provide enduring access to research materials pertaining to the past, and the Lande Collection of Canadiana is a key part of this aspect of the university’s collections. Accounts of exploration, missionary works, government documents, travel narratives, historical recollections, city directories, guidebooks, immigrant guides, maps, prints, and broadsides all form part of this important heritage resource.

Named after its benefactor, Dr. Lawrence Lande, the collection developed in stages starting with a gift in 1965 of more than twenty-three hundred
items, recorded and illustrated in the printed catalogue The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University, splendidly designed by Robert Reid. This bibliography, one of several Lande bibliographies, and itself a rare limited edition book, has become an essential reference source for researchers in Canadian history. In three sections focusing on, respectively, early Canadiana, the West and North, and national cultural life, Lande’s bibliography and descriptive notes are an excellent introduction to the subject. Several additions were made to Lande’s original donation, both by gift and purchase, increasing the collection to some sixty-eight hundred items.

Outstanding among the early titles of discovery are André Thevet’s Les singularitez de la France Antarctique, autrement nommée Amerique (1558), and Cornelius Wytfliet’s Histoire universelle des Indes (1605). The collection also documents the early French regime in Canada through the writings of explorers, missionaries, and travelers to New France, including several editions, from the seventeenth century onward, of Champlain’s Voyages de la Nouvelle France, thirteen contemporary Jesuit Relations, and many versions of Lahontan’s Nouveaux voyages dans l’Amérique septentrionale.

Among other areas of concentration are narratives on the search for the Northwest Passage and polar exploration, as well as personal travel accounts of North America. These, along with immigrant and settler’s guides, and more than two hundred ephemeral items including notices, circulars, and sheet music, offer insight into early Canadian development and social history. Two specialized subgroups focus on Aboriginal peoples: one relating to the Moravian Inuit missions in Labrador, and the other to First Nations peoples, especially of the Pacific Northwest. Both include religious and educational texts prepared by missionaries in a variety of native languages. One of the rarities is Father Lacombe’s pictorial catechism or “Catholic Ladder,” widely used in Western missions.

Lawrence Lande also helped to finance McGill’s Arkin Collection of Western Canadiana, assembled by the Winnipeg collector Nathan Arkin, which concentrates on the development of the Prairie Provinces and British Columbia during the late nineteenth and early twentieth centuries. The history of Canada can be further explored in the Rodolphe Joubert Collection on French Canada, a French-language collection documenting the history of Quebec, mainly from the 1860s to the 1970s, as well as the general rare books collection, the Prints Collection, and the Map Collection*. Lande’s collecting and bibliographical skills can also be appreciated through the Lawrence Lande William Blake Collection*.
Sir William Osler Collection

What: An essential source on one of the principal founders of modern medical education.

Why: History of medicine; History of McGill.


Among the most important archival material connected with McGill's Osler Library is that of the library's founder, Sir William Osler (1849–1919). A major figure in modern medical history, Osler is well known as a scientific researcher, a great medical pedagogue, a humanist, and an advocate for a patient-centered approach to medicine.

Born in Ontario and educated at McGill University, he taught at McGill's Faculty of Medicine from 1874 until 1884 before leaving to join the faculty at the University of Pennsylvania in Philadelphia, and then to become one of the “Big Four” founders of Johns Hopkins Hospital and medical school in Baltimore, the first to train medical students in a modern residency program.

He finished his career as Regius Professor of Medicine at Oxford University, where he was also able to devote time to his passion for book collecting. His library of nearly eight thousand rare and historic works of the history of medicine and science is known as the Bibliotheca Osleriana*, documented by a published catalogue of the same title.

The Sir William Osler Collection, distinct from the Bibliotheca, is an extensive archival holding of Osler's correspondence (including eighteen hundred original letters), daybooks, notebooks, lectures, and book invoices, as well as photographs. The collection also contains various family papers, including the correspondence of Lady Grace Revere Osler.

Shown here is a 1909 invoice for the 1537 Paraphrasis in nonum librum Rhazae by Andreas Vesalius (1514–1564), which became part of the Bibliotheca Osleriana and it's catalogue (#580). Osler considered Vesalius one of the greatest anatomists in medical history and collected his works extensively. This book was Vesalius's bachelor of medicine thesis from the University of Leuven. Invoices such as this one make it possible to understand Osler as a collector and reader, showing the range of booksellers that he was in contact with internationally, the prices that he paid for various titles, and
also when he acquired them. This kind of evidence is equally valuable for historians of the book trade more generally.

Archival traces of Osler are held in other McGill collections as well. Nearly forty-five hundred additional letters to or from William Osler are found, for example, in the Harvey Cushing Fonds. Cushing (1869–1939) was a pioneering neurosurgeon and close friend of Osler, and after Osler’s death Cushing undertook to write his biography, collecting and copying letters from Osler’s numerous friends and correspondents. Another important trace of Osler’s work is his interleaved copy of the first edition of the famous medical textbook *The Principles and Practice of Medicine*, replete with his handwritten additions and emendations for the second edition. This volume, a mixture of manuscript and print, is part of the Bibliotheca Osleriana*, along with several unpublished manuscripts and notebooks.

---

Bill from an order by William Osler to Roman bookseller C. Lang, showing an order for Vesalius’s “Paraphrasis in nonum librum Rhazae.” Osler Library (Sir William Osler Collection), P100 Box 108.
Popular French Sheet Music, 1840-1980

What: A sheet music collection reflecting musical, but also commercial, social, and other aesthetic developments in French popular culture through the nineteenth and twentieth centuries.

Why: History of sheet music publication; Social history; Popular music.

Where: Marvin Duchow Music Library.

In the century before mass-produced sound recordings were the primary medium of popular music distribution, printed sheet music was the most
important means of representing, marketing, and disseminating North American and western European popular music. The nineteenth-century revolution in industrial printing technologies along with the democratization of access to various forms of entertainment and increasing musical literacy combined to create a mass market for inexpensively produced popular sheet music.

Throughout this period and most of the twentieth century, French commercial sheet music production was a flourishing industry. Composers, publishers, performers, visual artists, and performance venue owners mutually benefitted from the simultaneous use of sheet music as a means of commercial promotion as well as artistic and cultural expression. As a result, musical genres and sheet music cover artwork often provide clues to French social mores, cultural constructions of femininity and masculinity, contemporary perceptions of the oriental “other,” and the importance of specific historical events. The Sheet Music Collection held in the Marvin Duchow Music Library provides thousands of examples. For instance, the collection contains numerous pieces dedicated to or marketed for the celebration of the beatification of Joan of Arc in 1909. Shown here is a cover for a piece by Marcel Laurent composed in 1899, for which successive re-printings with different cover art continued well into the 1920s, reflecting the importance of this icon of French history and culture.

Jazz Age dance music publications in the collection reflect the larger aesthetic and mores of the 1920s and 1930s as well as its new technologies. A fine example is the bright pink, orange, and yellow sheet music for the valse chantée, “Le coeur et la raison” [“Mein Herz hab’ich gefragt…”], published by Salabert, one of three dance tunes written by operetta composer Paul Abraham and featured in the 1931 film, Dactylo. In this case, the sheet music centre-fold is not only used to promote the song but its related playback versions for the player-piano and 78 rpm record player.

The collection also contains many publications born of American-influenced swing and rock ‘n’ roll, including those of the Parisian house Pigalle, which specialized in the production of French “covers” of American and British popular songs. Titles like Claude François’s “J’attendrai,” a French version of the Four Tops mega-hit “Reach Out I’ll Be There,” often include striking artwork and photography intended to simultaneously promote the performer, concerts, record sales, and the publisher’s catalogue of “hits.”

These are but a few examples of the wide array of sheet music available in the Marvin Duchow Music Library to assist scholars in the exploration and evaluation of two centuries of French musical life. McGill Library also holds important rare and circulating collections of British, American, and Canadian sheet music.
Woodblock Collection

What: Original blocks for book illustration, many designed or engraved by leading artists of the eighteenth and nineteenth centuries.

Why: Book illustration; History of the book.

Where: Rare Books and Special Collections.

Illustrating printed books using woodcuts—wooden blocks cut along the grain to create a relief surface to be inked—was common in Europe from the mid-fifteenth century. The technique gave way in the next century to copper engraving, which permitted more delicate control, but continued to be used in less luxurious publications.

A pivotal innovation took place in the eighteenth century when Thomas Bewick began engraving the ends of woodblocks, rather than the side, producing more subtle shades that come nearer to the quality of copper engraving. This technique distinguishes wood engraving from woodcuts, and became widely used in the nineteenth century.

Hundreds of eighteenth- and nineteenth-century blocks created by Bewick and a number of others influenced by him can be seen in McGill's Woodblock Collection. From crude early blocks to George Cruikshank's refined caricatures, many blocks share common themes such as biblical scenes, animals, or domestic situations, and yet differ widely in aesthetics and skill level. Less traditional subjects also appear—one block features an early flying machine—and images of all kinds were used in small chapbooks and children's books. The remarkable technique of Thomas Bewick can be seen in this elephant, apparently designed and engraved for his famous General History of Quadrupeds, first published in 1790.

McGill's woodblocks are largely housed as a unit, but some are part of other special collections, namely the Lawrence Lande William Blake Collection*, the Blacker-Wood Collection in Zoology and Ornithology*, and the Sheila R. Bourke Collection of Children's Literature*. These collections, as well as McGill's chapbooks*, include a great many titles illustrated by woodblocks. Complementary material by and about Bewick can be consulted in the Thomas Bewick Collection.

The Osler Library of the History of Medicine is also richly endowed with illustrated material of all kinds, some of it by woodblocks, a case in point being its anatomical atlases*. The history of printing more generally can
be further studied in the William Colgate History of Printing Collection*, and all together these contribute to McGill’s wide-ranging specimens and samples relating to the history of the book.

“Elephant,” a woodblock engraving thought to have been used in the 1791 Newcastle edition of A General History of Quadrupeds. RBSC (Blacker Wood Collection), QL706 B57 1791.
Fostering the search: research, teaching, and learning with special collections
The “why bother?” question about rare books and special collections is of urgent interest to those who teach the history of the book, and to all academics and librarians engaged in educating and nurturing the next generation. The undergraduates we meet every day are not yet equipped to answer the question of relevance. Many of them are convinced that “it is all on the web anyway,” despite having no informed idea of what “it” may be. Part of our job is to provide them with the necessary resources to respond robustly to the sorts of challenges they are likely to encounter, first in their own minds and then in their working and family lives. For specialist book scholars, the answer to the question of “why bother?” appears self-evident: the “it” that exists on the web—a set of images and simulacra of a set of material books, periodicals and archival documents—is manifestly not the same thing as the “it” that exists in libraries and archives.1 One set is a reproduction of the other, not a replacement. The book on the web is a richly detailed replication that captures aspects of both text and illustrations and, as a bonus, can be captured by a search engine. Specialists know, although we may forget how we learned, that the material object being reproduced is itself a reproduction, or copy, although probably not a perfect one—and that the dense mass of material and textual evidence it embodies cannot all be conveyed in a digital image. This perspective is patently obvious to the scholar who joins in a celebration of the life and work of Raymond Klibansky. It requires an exercise in imagination for such a scholar to experience the so-called “book” as it appears in a campus or big-box bookstore, or as an Internet download, through the eyes and hands of a young person in the process of being educated.

Like many of my colleagues, I have bemoaned the fact that for the past fifteen or twenty years, the discipline and skills of bibliography are no longer being taught routinely to graduate students in English, as was the practice for decades of the mid-twentieth century. It is no wonder that the “why bother?” question has gained ground when even graduate programs in library and information science may not include rare books in their curricula. However, during those same years, I
have celebrated the fact that a lot of institutions have started teaching
the history of the book, not only to relatively sophisticated graduate
students, but also to undergraduates. This is happening not just in
literature and library school programs, but in history too, as well as in
communications, media studies, and cultural studies. The ground rules
have changed. Rather than addressing only English BA graduates well
versed in the literary canon and already informed as to the difference
between a Shakespeare folio and quarto, we find ourselves talking to
young people who don’t know much more about literature than what
they like to read, if they like to read at all. In the case of students in
history or communications studies, there is no reason to expect them
to be avid lovers of literature. They may not even know how to use a
library, at least beyond a casual use of the public library their parents
took them to as boys and girls, and the occasional panicked foray into
the university library towards the end of the previous semester. In one
sense, that’s horrifying—but in another sense, it’s rather liberating.
These learners are *tabula rasa* in a way the aspiring MA or PhD student
taking a compulsory course in bibliography is not. My own experience
over the past few years, of teaching students like these, has offered some
interesting responses to the question “why bother?”, and allowed me to
make some observations about what’s possible in teaching and learning
the history of the book.

The first time I taught “book history” to history students, I used
a variety of resources to convey the knowledge that “the book” is
mutable—that it changes form with different instantiations of the
“same” text; and that the text is not always exactly the same between one
version of a work and the next. One student wrote on her take-home
examination script: “the book is a shape-shifter.”2 That phrase told me
that she had not only managed to absorb one of the core lessons of
bibliography and book history, but she had effortlessly translated it into
the idiom of her generation.

I had lectured her class about the history of writing, and about
manuscript culture and the introduction of the codex to replace
the scroll, with the intention of showing them that the moment of
Gutenberg was a turning point, not the foundation of everything. (And
perhaps helping them to understand that the moment of the Internet
is another such turning point in the history of the book, but no more
than that.) I had given the class various articles and chapters to read, by
scholars studying authorship, publishing, and reading. So far, this was
like every other history course that I had taught, and they had taken,
but it changed when I took them to the library, and when I brought old books from my own collection into the classroom. The opportunity to handle and read early modern books enhanced the students’ understanding of my lectures (and readings) on the history of printing, the important role of the master printer, how readers used books for note-taking, and generally how old books are so variable, because of the very nature of early modern printing. Nineteenth- and twentieth-century books and periodicals bore the evidence of machine printing and of a vigorous capitalist publishing and bookselling enterprise. A 1990s dictionary on CD-ROM showed them how quickly a format can become obsolete in the face of a new technology, and yet continue to exist as a material artifact. These are powerful lessons.

Like most universities and libraries, my institution does not have a bibliographical press at its disposal, so I have not been able to give my students the experience of composing, inking, and printing on a hand press. A bibliographical press has been defined as “a workshop or laboratory which is carried on chiefly for the purpose of demonstrating and investigating the printing techniques of the past by means of setting type by hand, and of printing from it on a simple press.” In such a workshop, students learn that the representations of early printed books that appear on the Internet are merely representations, not three-dimensional realities. I wish I could offer my students this irreplaceable experience, but there are other ways to learn about books and how they have been used in the past.

Despite their vaunted digital literacy, students are unlikely to know that rare books, old periodicals, and unique manuscripts are available online. Certainly they need guidance as to how to use them, and further help to understand the difference between mass digitization and its products (e.g. Google books) on the one hand, and, on the other, the work a library can do to make rare books and special collections usable to scholars (e.g. Early English Books Online or Nineteenth-Century Periodicals).

I think the challenge of all this is the interplay between the inexperience of undergraduates (and sometimes that of their instructors) and the specialized knowledge of scholars; that is, the interplay between the general and the specific. The Raymond Klibansky Collection at McGill University Library is a case in point. The texts of the books on the shelves are invaluable to scholars in the history of philosophy, while the collection as a set of material objects is a further artifact of scholarship. For someone like me, teaching the
history of the book to undergraduates in Ontario, what the collection in Montreal offers is an illuminating example: by telling Klibansky’s story, and relating his youth and wartime experience in Nazi Germany to the young people’s own lives in Canada, their knowledge of the Second World War and of the human and bibliographical diasporas that accompanied it, even their vague sense of medieval scholarship acquired from popular film and fiction, I can teach them quite a bit about how books work in a world with which they are somewhat familiar.

My point is that while it remains desirable for students to handle and experience rare books as part of their education, the inherent restrictions of rare book collections are such that it is only now, with so many images, reproductions, catalogues, and other materials online, that the study of the history of the book can take its place in a broad undergraduate education. Academics in humanities and social science disciplines, in partnership with librarians, are in a position to insist that teaching the history of the book become an integral part of a humanities education.

From the perspective of my own discipline, history, the history of the book can serve as framework for a global account of knowledge and culture, from deep in the past to the present day. Every such narrative needs a framework, but the old “Western Civilization” outline (pivoting, as it did, on the “invention” of printing with moveable type in Europe) is no longer acceptable. A capacious and flexible book history, showing the way that texts, books, and ideas move around the globe, transformed by the people they touch as they travel, can be a way to structure the periodization of history without privileging a European perspective. The teacher can start with the several histories of writing and of reading, locating them in a range of cultures including peoples of long-ago civilizations alongside First Nations cultures in North America, and move from there, through hand printing, machine printing, commodification of reading, and so forth. When the narrative reaches the digital manifestation of stories, they are sometimes the same stories that have been shared in oral culture for millennia. The history of writing, reproduction of texts, and reading is not the only framework for a history of the world, but it makes a compelling way to structure the subject.

The history of the book is also a way of introducing students to literature when they have not been well-grounded in secondary school. In my experience, book history allows people to relate what they already know about adaptation (from novel to film or television) to
what they are asked to learn about literary output and the collaborative
nature of book cultures in past times and distant places. Book history
can help to dispel myths of the “genius of the author” by unveiling
the contributions of editors, publishers, and booksellers to authorial
success or failure. Eventually, of course, they are going to have to read
the poem or play or novel, but the materialist introduction can help to
frame the work in a literary canon (or anti-canon) that the curriculum is
introducing.

Scholars and librarians have learned to be vigilant about the “why
bother?” question: books and periodicals, even archival materials,
have been destroyed in the wake of scanning. Administrators and
politicians who don’t know any better are only too likely to equate
digital reproduction with material holdings. But our undergraduate
students are the administrators and politicians of the future. We should
be bold about incorporating the history of the book into the humanities
and social science curriculum, because we know these things and they
don’t—yet.

Notes
1. A further point is to recognize that some books, periodicals and manuscripts will remain
undigitized. Patrick Leary forecasts a zone he calls “the offline penumbra” which is
likely to become “that increasingly remote and unvisited shadowland into which even
quite important texts fall if they cannot yet be explored, or perhaps even identified,
by any electronic means.” (“Googling the Victorians,” Victorian Literature and Culture 10,
no.1 [Spring 2000]: 83).

2. Leslie Howsam, Old Books and New Histories: An Orientation to Studies in Book & Print Culture
(Toronto: University of Toronto Press, 2006), 3.

Canadian Literary Libraries

What: A glimpse into the personal libraries of Canadian literary figures, and traces of their reactions to the authors they were reading.

Why: Canadian literature; Collecting and collectors.

Where: Rare Books and Special Collections.

The libraries of Canadian authors hold special interest for students and researchers because, as with any private library, they reflect the particular interest and idiosyncrasies of their creators. Three such libraries of particular note at McGill are those of Louis Dudek (1918–2001), F.R. Scott (1899–1985), and Ralph Gustafson (1909–1995).

Cover of W.D. Lighthall's Songs of the Great Dominion (London, 1889).
This copy: RBSC (Gustafson Collection), PS8289 S55 1889.
The working library of Canadian poet Louis Dudek includes all the books and journals in his possession at the time of his death for a total of some sixty-five hundred catalogued titles. Modern Canadian and world literature, particularly poetry, is at the core of this library. It includes many presentation copies—frequently accompanied by letters from the authors—and these copies often include extensive annotation. Whether it is the copy of Don Juan that he annotated as a teenager that most captures attention, or the first edition of Leonard Cohen’s Beautiful Losers with some frank comments about Dudek’s former student, this library offers a major resource for Canadian literary history.

The library of F. R. Scott, an eminent constitutional expert as well as poet, consists of some twenty-five hundred catalogued titles and is particularly rich in poetry—Canadian (English and French), English and American—from the 1920s to the 1980s. There are many titles by Canadian poets and others including Marianne Moore (Poems, 1921, her first book), T. S. Eliot, W. H. Auden, and Edith Sitwell. In addition to much fiction and belles-lettres, there is a large number of books on political and social issues not only in Canada and North America generally, but also pertaining to Australia and New Zealand.

The Ralph Gustafson Collection of Canadian Poetry includes some fifteen hundred titles from the poet’s own library, largely gathered when he was working on the Penguin Book of Canadian Verse (1958). The collection includes a number of rarities, among them W. W. E. Ross’s Sonnets (1932) and Laconics (1930), and Dorothy Livesay’s Green Pitcher (1928).

Also in the library’s holdings are many of the volumes used by William Douw Lighthall for his Songs of the Great Dominion (1889); several of these contain letters from the authors, and some are annotated. Lighthall’s anthology, pictured here, is noted for its role in building a distinct Canadian literary identity and includes the first publications of authors such as Bliss Carman and Pauline Johnson. The copy shown here belonged to Ralph Gustafson.

Finally, in this connection, one should mention the comprehensive John and Myra Metcalf Collection of Canadian short stories, which comprises about thirteen hundred titles; in many cases there are long runs of editions and variants, corrected and uncorrected proof copies, and annotated and presentation copies.

Together with the broad holdings of Canadian literary papers*, this corpus preserves and supports an enduring legacy of literature and our ability to draw continuing meaning from it.

For this collection, see our: Publications, p. 234
20

Redpath Tracts

**What:** A vast collection of often hastily-printed British publications on a wide variety of topics, aimed by their authors at contemporary audiences to kindle and shape public debate.

**Why:** Intellectual history; Political history; Social history.

**Where:** Rare Books and Special Collections.

Tracts are usually short, single-topic publications, often polemical, that engage with political, religious and other issues of the day, suitable for cheap and quick distribution. They became particularly popular in Britain from the seventeenth century on, as a way to participate in public debate and disseminate propaganda, and are an excellent way to observe contemporary views and the tone of the discourse.

This collection was originally formed from the donations of businessman and philanthropist Peter Redpath, who gave three hundred volumes of British tracts in 1880 as part of the Peter Redpath Historical Collections. These were substantially added to by Grace Redpath, Peter’s wife, who added several hundred volumes in two groups in the early 1900s. One of these had as its core a forty-volume set collected by Sir John Bramston, a seventeenth-century British member of Parliament under Charles II.

From this basis, the collection has now grown to around fifteen thousand individual titles organized in nine series, some of which represent different collection periods, selectors, or specific themes. Representative of the collection’s contents are the considerable holdings on the Popish plots (1678–1700), in which it was alleged that a plan was underway among Catholics to assassinate Charles II; twenty volumes of marine tracts (1703–1862); a dozen volumes of Scottish tracts (1751–1842); some forty volumes of scientific and engineering pamphlets collected by nineteenth-century engineer Charles William Siemens reflecting the tremendous industrial and electronic developments from the mid-to-late nineteenth century; and six volumes of tracts by the prolific seventeenth-century Puritan pamphleteer William Prynne. The vast majority of titles are British, and in English, but there is some North American and continental European material.

The tract shown here, which runs just a handful of pages, is a rebuttal by William Prynne against the criticism of an anonymous author. It has largely
to do with issues of parliamentary sovereignty, and illustrates well the frequently polemical and sometimes surreptitious aspects of the tracts.

The Redpath Tracts are augmented by other tracts in the general rare books collection, and are an excellent companion to strengths in McGill collections in intellectual history and literature. Particularly closely related are the Junius Collection of letters published anonymously in the London Public Advertiser in the eighteenth century, criticizing government and raising awareness about rights and liberties; and the David Hume Collection*.

For this collection, see our: Publications, p. 244
Map Collection

**What:** From the stars above, to water near or distant, and lands large or small, these maps cover centuries of views and discovery, the evolving brilliance of technical mastery, and plenty of whimsy and imagination.

**Why:** Geography; History of mapping and mapping techniques; History of illustration.

**Where:** Rare Books and Special Collections.

Maps reduce the universe to a scale that makes sense to human beings. They inform us about a real physical world in an abstract way; or about imaginary worlds. They are themselves works of imagination, inviting travel and daydreaming.

Small maps, large maps, wall maps, maps in books, folded maps, travel maps, bird’s-eye views—the historical Map Collection consists of approximately

Detail from: A New Chart of the River St. Laurence: From the Island of Anticosti to the Falls of Richelieu... Taken by the Order of Charles Saunders, Esqr. ... in the Expedition Against Quebec in 1759. Engraved by Thomas Jefferys, geographer to His Royal Highness the Prince of Wales. RBSC (Map Collection), G3312 SS P5 1775 J42.
six thousand maps and five hundred atlases, dating from about 1550 to 1970. The collection strengths lie primarily in the discovery and exploration of North America (especially Quebec) and Europe. Among the non-Western materials are a notable collection of over two hundred maps covering various regions of the Muslim world, mostly from the twentieth century but also from earlier periods.

Many examples of different types of map-making can be found here: from woodblocks, to copper engravings, to more modern techniques. Beyond their representation of land, water or sky, they are sources for the history of printing, illustration, naming, and all manner of human activities.

All of these elements are present in the nautical charts of the Saint Lawrence River made by James Cook (1728–1779) and Samuel Holland (1728–1801) in 1759, under Admiral Saunders in aid of Wolfe’s siege of Quebec. The detail shown here centres on a strategic passage called the “Traverse” allowing (or hindering) navigation upriver from the north-east to the south of the Île d’Orléans (the “East Point” of which can be seen on the left side of the image). This passage was not well charted and posed one of the major dangers to English ships. Cook and Holland’s charting of the “New Traverse” and the “Old Traverse” is thought to have played a role in the English success. The chart was engraved by Thomas Jefferys, considered the best of his day, and first published in 1760. Those familiar with the region will recognize some oddities in the English versions of some island names, for example that of Île-aux-Ruaux (here Rot Island).

Several individual collectors have added considerably to McGill’s holdings: maps from William Pugsley (1912–1993) and Alfred John Pick (1915–2010) greatly enhanced the collection’s offerings on North America; and the collection of Stephen Casey (1926–) has recently added significantly to the early European maps.

In addition to reference sources and history books, a number of different kinds of historical sources help to interpret and make sense of maps: fire insurance maps and municipal directories provide detailed information on cities and towns, Lovell’s Montreal Directory being a case in point; Canadian county atlases are a valuable source for genealogists and other researchers on, especially, the history of Ontario, offering information on late nineteenth-century residents, lots, and towns; and guidebooks, postcards, letters, diaries, and other personal writings are among the printed and archival holdings that convey how places were explored and enjoyed, bringing to life locations distant in time or in space.

For this collection, see our:
Publications, p. 242
Web resources, p. 242
Chapbooks

**What:** Slight volumes of entertainment and instruction blending texts and images, offering a view of popular tales, aesthetics, and educational or moral concerns from previous centuries.

**Why:** History of the book; Book illustration; Social history (British and American).

**Where:** Rare Books and Special Collections.

Chapbooks, also called penny histories, originally contained stories abridged from popular literature for adults, based upon medieval romance, English legends, and folklore. Children's chapbooks were later produced with popular nursery rhymes and fairy tales.

Chapbooks are small in size and few in pages. They were printed on cheap paper and their leaves were stitched together, sometimes including an illustrated paper cover. Often published without dates or author names, as in the case of *The House that Jack Built*, shown here, they normally do include the printer's name and location. The woodcuts used to illustrate these tiny works were often crude; sometimes they were unrelated to the subject matter of the story and were simply used by the printer to fill up page space.

The majority of chapbooks in McGill Library (around one thousand titles) are from the nineteenth century, published in England and the Northeastern United States. Most of the collection's eighteenth-century titles were published in London, England. There are also small numbers of Scottish and Irish chapbooks.

In the late eighteenth century, evangelical publications such as Hannah More's *Cheap Repository Tracts*, or those distributed by the Religious Tract Society, modeled their publications on the chapbook format in an attempt to appeal to, and be accessible to, the lower classes. The library contains many examples of these later chapbook imitations.

McGill's chapbooks offer an example of how separate collections can build, together, a new thematic research corpus. The chapbooks are found in three distinct collections: the general holdings of Rare Books and Special Collections; the Sheila R. Bourke Collection of Children's Literature*, a major research collection in children's literature containing over four hundred chapbooks; and the Children's Books Collection, which includes
more than three hundred chapbooks. These last two collections provide broader contextual material for studies of the children's literature, and those wishing to further explore its illustrative aspects will find relevant literature and original woodblocks in the Thomas Bewick Collection and the Woodblock Collection*. 

The House that Jack Built (London and Otley, [between 1807 and 1860]).
RBSC (Children's Collection), PN970 W355 H6 1807.
In the careful dim lighting of a vault housing the Hudson’s Bay Company Archives, the books ordered and hand bound by surveyor Peter Fidler (1769–1822) glowed where they sat on those stark metal shelves. Their page edges shone more brightly than any gilt-edged volume, coloured as they were with pollen painstakingly collected nearly two hundred years ago from the stamens of prairie crocuses. Following my long-distance exploration (through digital and other means) of the special book collections housed in the Hudson’s Bay Company Archives within the Provincial Archives of Manitoba, I arrived one winter weekend to explore the books for myself—books which had been ordered by Fidler so long ago with careful deliberation, and which had been sent, from London, on the little supply vessel sailing into Hudson’s Bay one year later. Fidler took great care with his expanding book collection and I had imagined that equal care would be accorded to such precious cargoes when they were finally delivered to all such far-flung readers. What did I discover in that mind-expanding Manitoban special collection? Evidence that some of the books had been used to swat monstrous northern mosquitoes and had been left behind in outposts where birds had apparently roosted on them, given the tufts of feathers and less mentionable evidence.1 Having lived in the prairies, I empathized with the fur traders in their swatting of mosquitoes and hope that, when some of those volumes are eventually digitized, the scanning staff will not blow off the remnants of those insects, as such intangibles tell a story of book use all their own.2

The literatures of librarianship and information science offer rich examples of sophisticated studies of the uses and impacts of digitized scholarly materials.3 Theses and essays from the turn of the twentieth century, whilst outdated in terms of some of their technological discussions, still offer insights useful today.4 Of special interest are those studies that explore digital resources in the humanities. Those of us who are not “millennials” may still find it both strange and exciting to explore online and locate needed content from primary materials held in collections far away. It has become a truism that, remarkably often, such textual access is “fit for purpose” for the paper or chapter being
written. Indeed, some argue that digitized versions of primary materials are crucial for understanding important movements in history—crucial because such versions expand accessibility to more historians and to the public, thus broadening the scope for analyses. Finding full-text materials and images online fulfills many research requirements; the availability of those materials can obscure, however, the professional labour underpinning their very presence in the collections that have been digitized.

The idea of a research “ecosystem” now appears with some regularity in the discourse around research funding and networks, and it is a system that I believe requires a careful balancing of preservation, access, analysis, and interpretation. I have spent what must be thousands of hours in special collections and archives—quiet hours, absorbed hours—in the contemplative atmosphere of institutions ranging from the Prairie History Room in Regina Public Library in Saskatchewan to the ethereal peace of Duke Humfrey’s Library in the Bodleian at Oxford. In fact most of the special collections materials I have read and subsequently analyzed have yet to be digitized, though many remain available on microfilm, that crucially important precursor to digitization in terms of making materials accessible. However arrived at, the value of discovery, digitally enabled and otherwise, lies in what we do with the discovered data and information.

I’d like to unpack the concept of knowledge in relation to library special collections. In a recent annual report from the Social Sciences and Humanities Research Council (SSHRC), mention is made of the generation of “knowledge of people, institutions, systems and what makes them tick,” with a particular emphasis on that funding agency’s desire to support people “with curiosity and determination who ask unexpected questions and produce invaluable answers.” Digitized special collections enable outreach to both younger and different learners and researchers who, when they eventually see the original item, are both familiar with some aspects of the object and gloriously stunned (as I was in the Hudson’s Bay Company Archives) by the difference between the surrogate and the real thing. This can be a powerful generator of those unexpected questions.

In considering the materials I use, the research I conduct, and the realm of digitization, I’d like to concentrate on the people whose deep knowledge of their collections, scholarly service ethic and—budgets permitting—willingness to experiment through the years with emerging technologies, have enabled the discovery and generation of new
understandings in our various fields. The first crucial factor relating to people is service in the digital realm.

I am an educator of information professionals, including librarians. I practiced librarianship for several happy years in Saskatchewan. I hire gifted graduate research assistants to aid in my continuing explorations of applications of geographic information systems for the study of nineteenth-century book history. I learn and teach with wonderful students and am always delighted when they exceed my expectations. I wonder which of them will be like special collections librarian Ken Aitken, of the Regina Public Library, whose knowledge of prairie history was unsurpassed and whose generosity of spirit led him to start a blog to address patron queries and larger issues in genealogy and history, when illness prevented him from being present in person in his library. Being able to reference digital examples permitted Ken’s fine mind to inform others until just a few weeks before his death. I hope my students will emulate Ken. Regardless of the format of the materials provided in special collections, it is the professional knowledge and service of the librarians and archivists that I wish particularly to champion.

I also think of our entrepreneurial students in the Master of Library and Information Studies (MLIS) program at Dalhousie University who, in 2012, launched a project to investigate the applications of yet another emerging digital technology—that of 3-dimensional or 3D printing—in academic libraries. Perhaps such 3D techniques, which in future will be available in our homes as conveniently as digitized texts are now, will help ensure that accessibility can include not only the words but the material evidence we long for as scholars. So, another element necessary for special collections staff is a spirit of entrepreneurialism.

The work of our entrepreneurial students would not have been feasible without collaborations and partnerships. Here we are in extremely well-known territory as the world of librarianship has long demonstrated the value of collaboration, sharing, consortial development, and more. In scholarly terms, new forms of collaboration are feasible with digitized materials: widely dispersed scholarly collaborators may view, at the same time, the same manuscripts, printed items, or objects, and enrich their understandings through real-time conversation. The principal collaborators on my current SSHRC-funded project are, respectively, in Scotland and New Zealand. Digital materials and digital means of communication are essential for our work.

Given these brief comments, education for special collections librarians should include elements to ensure ideal service and outreach.
to contemporary researchers. These elements include courses that will generate a fearlessness with technology, foster entrepreneurship and the ability to gain essential funding from the private sector, and instill a sense of the continuing need for scholarship by librarians. It is individuals with all of these skills who are developing twenty-first century special collections. Any number of collections or projects might be given as examples, and a fine one is 18th-Connect: Eighteenth-Century Scholarship Online, which was developed by an international team of humanities scholars and information scientists from the US, England, Scotland, and Ireland. As one recent reviewer noted, “not only does [18thConnect] allow scholars to locate, annotate and curate eighteenth-century primary texts in innovative ways, it provides social media functions that enable new modalities for discussion, exchange, and even pedagogy.”9 In addition, this web-based resource aims to be, like the NINES: Nineteenth-Century Scholarship Online project on which it is modeled, a clearing-house for digital peer-reviewed projects using the online collections. This is just one example of the convergence long spoken of in relation to archives, special collections, and libraries, which is now evidenced in ways we are, perhaps astonishingly and certainly usefully, already taking for granted.

Educating special collections librarians also requires unpacking what it means to be a member of the so-called “born digital” generation. Students of this generation have become, themselves, the focus of study, including within the domain of library and information science. To be born digital does not, perhaps regrettably, mean that one understands the digital world, simply that one is comfortable within it. Students in MLIS programs still require an education that enables them to understand the policies, ethics, applications and implications of the digital world. To take one example, what does it mean to use crowdsourcing as a means of checking the accuracy of digitized materials? This is an extremely well-known technique and it has proven invaluable. For complex scholarly projects, how should the individuals in the crowds be acknowledged? Where does the intellectual property for new editions reside? These are variations of well-established issues and the debates do not go away.

A recent study in the United Kingdom provides a potentially highly pertinent model for Canada. The DiSCmap project was designed to find a way to set strategies for assessing and prioritizing the digitization of special collections. Duncan Birrell, Milena Dobreva and their colleagues set out to determine how a large scale digitization of UK special
collections could serve the needs of higher education communities in the future: “Between September 2008 and March 2009 the DiSCmap project team asked over 1,200 intermediaries [librarians, curators, collection managers] and end users [researchers, teachers, subject-specific societies or associations] a variety of questions about which physical and digital special collections they make use of and what criteria they feel must be considered when selecting materials for digitisation.” Answers were gathered through online questionnaires, phone interviews, and focus groups. Nine hundred and forty-five special collections were suggested as a “long list” for digitization, with complete data representing the types of institutions where the special collections were housed (e.g. library, archive, museum), a map displaying the regions where these collections were located, and collections listed by time period of the materials.

The DiSCmap project successfully contributed evidence for user-driven digitization priorities, which will assist in the inevitable search for funding. It also helped to define the purpose, value, and impact of digitization on a national scale. It would be wonderful to have a body in Canada which might take on such a task and provide leadership in policy and practice governing preservation and access to special collections, digital and otherwise, in order to enable further analysis and interpretation. Educating for leadership is thus my final crie de coeur in support of special collections everywhere in this exciting and challenging digital age.

Notes
2. An argument is briefly made against digitization as a way of preservation in Jennifer Karr Sheehan, “Intangible Qualities of Rare Books: Towards a Decision-making Framework for Preservation Management in Rare Book Collections, Based upon the Concept of the Book as Object” (PhD diss., University of North Texas, 2006), 19–20.

“Education for special collections librarians should include ... courses that will generate a fearlessness with technology, foster entrepreneurship and the ability to gain essential funding from the private sector, and instill a sense of the continuing need for scholarship by librarians. It is individuals with all of these skills who are developing twenty-first century special collections.”

— Fiona A. Black
Frank Dawson Adams Collection

What: Collected by one of Canada’s most distinguished geologists, a library of natural science spanning five centuries,

Why: History of science; Collecting and collectors.


Frank Dawson Adams was born in Montreal in 1859. He began his studies in applied sciences at McGill at the age of sixteen, with John William Dawson as one of his professors. After studying in the United States and working for the Geological Survey of Canada, he returned to McGill to receive his MA in geology in 1884. After earning a PhD from Heidelberg University in 1892 he was appointed Logan Professor of Geology at McGill, and served as the first dean of Graduate Studies. He retired an accomplished geologist in 1924 and devoted himself to travel and collecting books, rocks, and specimens.

In 1942, Adams bequeathed over fifteen hundred volumes to the McGill Library including many early works on geology, mineralogy, volcanology, and paleontology. The publications date from the fifteenth to the twentieth centuries, with particularly strong holdings in the seventeenth and eighteenth centuries.

One of the most visually spectacular volumes is pictured here: a plate from the Supplement to Campi Phlegraei: Being an Account of the Great Eruption of Mount Vesuvius in the Month of August 1779, by Sir William Hamilton. The supplement contains “5 Plates Illuminated from Drawings Taken and Colour’d after Nature, Under the Inspection of the Author, by the Editor Mr. Peter Fabris.”

Also in this collection is Jesuit natural philosopher Athanasius Kircher’s work on magnetism, Magnes, sive De ‘arte Magnetica opus tripartitum (1643 ed.) which, among other things, describes his construction of a magnetic clock. Many significant works by philosophers of science are also represented.

Seven titles of the collection are incunables (books printed during the first fifty years of printing technology). Among these is one printed near the end of the fifteenth century (the precise date is uncertain) titled Judicium Jovis in valle amenitatis habitum, by Paulus Niavis (1460–1514), which recounts a trial of a man accused of mining mountains, conducted by the Roman god Jupiter.
Published holdings in several areas of the history of science complement this collection: the Redpath Tracts* include the Siemens Engineering Collection, which consists largely of nineteenth-century offprints and pamphlets; and the Sir [John] William Dawson Pamphlet Collection contains nineteenth-century offprints and pamphlets on geological and other scientific topics. In addition, researchers can consult the archival papers of Frank Dawson Adams from his tenure as dean of the Faculty of Engineering and vice-principal of the university; and the John William Dawson Fonds* of correspondence and professional records.

“Eruption of Mount Vesuvius, on Sunday night August the 8th 1779.” by Peter Fabris, a plate to accompany Sir William Hamilton’s Campi Phlegrei (Naples, 1779). This copy: Osler Library (Osler Room), elf QE 523 V5 H222s 1779.
Japanese Canadian History and Archives Committee Fonds

**What:** A myriad of evidence types and formats preserving the experience and contributions of Japanese Canadians in the twentieth century, with a focus on Montreal.

**Why:** Twentieth-century history; History of Montreal; War and remembrance.

**Where:** McGill University Archives.

The Japanese Canadian experience dates back to the 1870s. A defining feature of this experience in the twentieth century includes the internment of more than twenty thousand adults and children during the Second World War. Many of those interned in the west of Canada later relocated to central Canada, including to Montreal. Several of these Montreal residents were engaged with what is termed the “redress movement,” which ended...
in an agreement with the Government of Canada in 1988 to acknowledge injustices in connection with the internments, provide compensation, and commit to prevention efforts against a repetition of such treatment to any Canadian.

The records of the Japanese Canadian History and Archives Committee (JCHAC), a volunteer-run committee and part of the Japanese Canadian Cultural Centre of Montreal (JCCCM), cover mainly the period from 1940 to 2000, and preserve the experience and activities of Japanese Canadians, primarily those in Montreal. They contain textual, photographic, audio, and printed material, tracing the wartime internment in British Columbia as well as post-war migration and subsequent community activities, including those related to the redress movement. The fonds contains formidable evidence of outreach events, community services, and cultural contributions to Montreal, among them efforts to preserve local Japanese Canadian history through an oral history project.

A substantive research source for ethnic studies and local community history, the records are used by students and researchers from within and outside of Canada, in areas from history to religious studies. Because of the variety of evidence types, this collection also serves as an excellent teaching tool in archival practice and in source interpretation and criticism. This is especially valuable in light of increasing interest in local community and ethnic archives; researchers in social history and other areas are now looking beyond mainstream archival holdings of governments and universities to those of more marginal groups whose voices have often been silent or overlooked.

For Japanese community members, the transfer of these holdings to McGill University has ensured the preservation of the archival heritage of their community. This collaborative effort involving a local organization, McGill’s teaching and research needs, and the McGill University Archives, is an excellent example of how community and university collaboration can be of mutual benefit.

Canadian communities are reflected in various ways through books and archival material at McGill Library and Archives. Primary sources play a special role in connecting with these histories, and authentic materials from, for example, eighteenth-century theatrical activity in New Brunswick, or the nineteenth-century settlement of Algonquin and Nipissing groups in Iroquois Oka, bring students and researchers closer to the past and to important questions about that past.

For this collection, see our:
Web resources, p. 238
Paris Medical Theses Collection

What: Covering over a century of French medical education, these sources trace medical topics and training during decades of rapid development.

Why: History of medicine; Medical education (France).


Many European and North American universities have required, at various points in their history, that medical students write a graduating thesis as part of the requisites for an MD degree. This was the case, for example, at McGill when William Osler was a medical student, and his 1872 graduating thesis, which discussed twenty autopsies and was accompanied by thirty-three gross and microscopic preparations, won a special book prize for its originality and research quality. Not all are works of genius, and some were even ghost-written by cash-strapped interns, but they all help us to understand the questions and topics of a given time, and to trace changes in the same.

McGill has a collection of over thirty thousand medical theses produced by graduates of the elite Faculté de médecine de Paris between 1796 and 1920. This major collection was acquired through a 1988 purchase of approximately twenty-two thousand theses and a subsequent donation of ten thousand titles from the Canadian Institute for Scientific and Technical Information in Ottawa. This is perhaps the largest collection of Paris medical theses in North America and opens a number of avenues for scholars.

Some are notable for the quality of their work and the subsequent renown of their authors, such as those by Georges Gilles de la Tourette (1857–1904), whose work in neurology includes the eponymous Tourette’s syndrome, and René-Théophile-Hyacinthe Laennec (1781–1826), inventor of the stethoscope. The collection documents numerous topics and trends in nineteenth-century medicine, such as a rise in interest in hysteria in the latter part of the century. The theses also contain biographical information about the authors, such as place of birth, providing sources for demographic research on Parisian medical students of the epoch.

The thesis pictured here is by Antoine Laurent Jessé Bayle (1799–1858), who soon after his graduation became one of the founders of the French Revue médicale. His thesis represented pioneering work on general paresis,
or general progressive paralysis, often now called Bayle disease. Printed by Didot le jeune, part of the multigenerational family that influenced French printing and typography throughout the eighteenth and nineteenth centuries, the title page also sports a poem by Scottish physician and poet John Armstrong (1709–1779).

The Paris Medical Theses Collection is complemented by large holdings of professional French medical literature from the same period, as well as a collection of over eleven hundred theses written by students at the University of Edinburgh’s Faculty of Medicine, mostly from the period between 1790 and 1821.
William Colgate History of Printing Collection

What: A varied and wide-ranging collection on the history of printing, from manuscript fragments to printing specimens, tools, and machinery.

Why: History of the book; Printing techniques.

Where: Rare Books and Special Collections.

The history of printing covers the hand-press and machine-press periods of printing, paper manufacturing, and binding starting with the technological

revolution of the invention of printing with movable metal type in the fifteenth century. A resurgence of scholarship and teaching in this field is underscored by the multiplication, in the last decades, of book history programs across a variety of disciplines in university curricula.

The William Colgate History of Printing Collection was established in the 1950s with several hundred books of typographical interest given to McGill by Toronto art historian William George Colgate (1882–1971). Now amounting to some 12,500 monographs, it has become one of the most comprehensive collections of its kind in North America.

The collection is noted for its extensive holdings on the history and technique of printing, calligraphy and letter forms, design of typefaces and typographical productions, type founding and type founders’ specimens, printers’ manuals and handbooks, paper making, and binding. The largest of these holdings are in the many specimens of modern fine printing, mostly dated after 1850, such as this Kelmscott Press book printed by William Morris in 1893. Morris and the Kelmscott Press that he founded were part of the Arts and Crafts movement which rejected the mechanized and mass production of goods, and inspired many fine private presses.

Book producers from North America are also present; readers can explore, for example, a substantial representation of work by the American typographer W.A. Dwiggins (1880–1956). Further extensions to the collection include a large amount of ephemera, such as paper samples and greeting cards, as well as technical artifacts like copper engraved plates or lithographic stones, all of which convey the practice of printing and are often used for teaching about the history of books and printing.

The Colgate Collection is supported by various other special collections emphasising different aspects of printing, such as book illustration, with the Thomas Bewick Collection, the Woodblock Collection, the Edward Gorey Collection, and the Arthur Rackham Collection. Bookplate collections, especially the Philippe Masson Bookplate Collection, offer samples from many prominent designers in Canada, among them Thoreau MacDonald and Leslie Victor Smith. Art holdings in the Prints Collection include thousands of examples of relief and intaglio print techniques using copper plates, steel plates, zinc plates, and woodblocks.

The general collections of Rare Books and Special Collections and the Osler Library of the History of Medicine contain many other examples of production from fine presses and historically important printers, such as the early works of the Aldine, Elzevier, and Estienne families. Research in these areas is supported by secondary material on the history of book production, the book trade, book collecting, and practices of reading.
John Bland Canadian Architecture Collection

What: Architectural drawings, plans, photographs, and archival and printed documents pertaining to the growth of the McGill Campus, the City of Montreal, and beyond.

Why: History of architecture (Canada); History of McGill.

Where: Rare Books and Special Collections.

Founded in 1974, the John Bland Canadian Architecture Collection (CAC) documents the work of architects associated with McGill University. Projects relate particularly to the development of the McGill University campus, the City of Montreal and the Province of Quebec, as well as national and international sites. Professor John Bland (1911–2002), distinguished architect and director of the McGill School of Architecture from 1941 to 1972, is credited with uniting and organizing the core collection, which has been subsequently developed and augmented over the years.

The CAC contains slightly over one hundred fonds consisting mostly of large-format hand-drawn measured drawings, presentation watercolours, blueprints, sketches of ornamentation and interior finishing, photographs, correspondence, project files and office records. These date primarily from the late nineteenth century, with important works by Edward and W. S. Maxwell, Percy Nobbs, and others forming a core of material relating to the built heritage of Montreal, both residential and institutional.

Significant works include the Maxwells’ Montreal Museum of Fine Arts, John Archibald’s Masonic Temple, blueprints for Windsor Station designed by Bruce Price and altered by the Maxwell brothers, and Percy Nobbs’s designs for the McGill University Union, now the McCord Museum. The collection also houses some contemporary designs, including the work of outstanding graduates such as Moshe Safdie and Arthur Erickson. Also included are interior and furniture designs by Sigrun Bülow Hübe and landscape design by Cornelia Hahn Oberlander and John Schreiber.

The collection contains extensive material relating to several McGill campus buildings and serves as an important archive of the McGill School of Architecture. It houses selected projects by former professors and directors, as well as a significant number of drawings executed by students enrolled in the School of Architecture and instructed by such professors as John Bland and Ramsay Traquair. The CAC is also the repository for
student papers submitted to the course History of Architecture in Canada, from approximately 1950 until 1994.

The CAC is complemented by several other rare McGill collections relating to Canada and Quebec, including the Lawrence Lande Collection of Canadiana® and the Blackader-Lauterman Collection of Architecture and Art®.

Watercolour by Edward Maxwell (undated) of a Montreal house designed by him, built in 1894 on Peel Street (the E.S. Clouston House, now demolished).
RBSC (Canadian Architecture Collection). 74.23.

For this collection, see our:
Publications, pp. 238–239
Web resources, p. 239
The Past is not Over: 
Special Collections in the Digital Age

Julie E. Cumming

This paper began as part of a panel discussion entitled “It is all on the Web, so why bother? Special Collections in the Digital Age.” Why bother with what? The implied question is: Why bother with maintaining, expanding, supporting, and curating special collections? This question stems from what is becoming a widely held belief: now that almost everything is on the Internet, library collections—and even librarians—are no longer necessary.

But the opposite is true. Special collections—and librarians to curate them—are more important than ever before. To state the obvious, online digital collections with a historical focus are digital images derived from special collections of physical materials: printed books, manuscripts, sheet music, paintings, drawings, maps, costumes, and objects. Without libraries and special collections there would be no digital collections.

Special collections are much more than collections of items to be photographed, however. It is the trained professionals—librarians and scholars—who curate those collections that make the difference. These professionals choose what to collect: they assess importance and value, and they commit to maintaining cultural heritage. The great digital repositories such as Gallica, from the Bibliothèque nationale de France, or the digital collections of the Bayerische Staatsbibliothek (MDZ: Münchener Digitalisierungszentrum), are the product of careful choice and curation by librarians and scholars over many centuries.¹

And to state the obvious once more: the past is not over! It will never be over!² Non-digital historical documents and artworks still exist, and will continue to exist. We need to continue to collect physical materials in libraries and special collections—with highly trained specialist librarians to curate them.

The librarian’s work does not end with the acquisition of the item. Librarians categorize and catalogue the items, and store them so that they can be easily retrieved; they discover and record what the items are, where they came from, when they were created, and their path from creation to the special collection. They create metadata, which is
crucial to assessing the authority of the items in the collection, and to finding those items. Only if information is intelligently organized, only if we can figure out where things came from, are collection holdings useful for serious research. This is not just an academic issue. People in positions of authority (politicians, policy analysts, government officials, sociologists, and scholars) make decisions every day on the basis of information stored in libraries and special collections. Those decisions will only be as good as the information on which they are based.

Physical special collections are also required for some kinds of research. It is very hard to alter a physical document without leaving a trace; it is ridiculously easy to do so for digital documents (which is why original boarding passes and receipts are still required for the reimbursement of professional travel expenses, for example). For the ultimate measure of authenticity—is it the real item, or is it forged or doctored or changed?—we must be able to go back to the original. For many other kinds of research—the codicology or structure of the manuscript, composition and application of the pigments, the provenance and evidence of use—we still need the originals. We therefore have to keep maintaining collections and preserving the items.3

Digital repositories, therefore, cannot replace physical ones, but they can add value, and enable new kinds of research, as long as the digital collection is organized and curated as well as (or better than) the physical collection. Digitization of a physical special collection, when done well, can make it possible not only to learn more, faster, but also to learn things that were hidden before. Here are some examples.

- Digital photos (with ultraviolet light, for example) can reveal things on a page that are invisible to the naked eye; they can help us sort out bleed-through and palimpsests.4
- Optical character recognition (OCR) has made it possible to search within individual documents and across millions of documents, something that is revolutionizing research in many domains.
- Digitization also makes it possible to bring together into one digital space information that is found in different places in the physical world. This could be two parts of a single manuscript now found in different libraries; or it could be complete texts of two different sources of the same work.5

To illustrate the interaction between physical and digital collections and research, I will tell a story about how a chant manuscript in a
Canadian special collection became the centre of a pioneering digital project created by colleagues and students at McGill.

We start with a special collection: the University Archives of St. Mary’s University, Halifax, Nova Scotia, which is housed in the Patrick Power Library. One of the prized items in this collection is a beautiful illuminated chant manuscript from the sixteenth century: the Salzinnes Antiphonal.6

Judy Dietz, Associate Curator of Historical European Art, Art Gallery of Nova Scotia, and a former graduate student at Saint Mary’s, wrote her master’s thesis on the manuscript in 2006.7 In the process she created an inventory—which in this context means a complete listing of the first words (or “incipit”) of each chant in the manuscript—of the Salzinnes Antiphonal for the CANTUS Database, an online database for Latin ecclesiastical chant and one of the first online tools in musicology. (CANTUS was conceived in the late 1980s by Ruth Steiner at the Catholic University of America, then taken over by Terence Bailey at the University of Western Ontario from 1997 to 2012, and is now housed at the University of Waterloo and managed by Debra Lacoste.)

Each inventory entry in CANTUS is supplemented with detailed metadata about the contents of the manuscript for chant scholars.6 But this metadata—which includes information about the musical mode of the chant, the feast it is to be used for, and the complete text of each item—is difficult to understand without a lot of training in the history of music and liturgy (in part because of the abbreviations used in the early days of limited character length for different fields). So Judy Dietz requested help on the index from medieval music specialist Jennifer Bain, a former MA student at McGill who now teaches at Dalhousie University. Following this collaboration, Jennifer Bain hosted a meeting of the Gregorian Institute of Canada at Dalhousie in 2011,9 at which the Salzinnes was featured on a local television program; she sent me the video clip for old times’ sake, and that is how I found out about the Salzinnes Antiphonal.

At the same time, Ichiro Fujinaga (my colleague in the Music Technology Area at the Schulich School of Music) was working on Optical Music Recognition (OMR) for plainchant. He and his lab (DDMAL: Distributed Digital Music Archives and Libraries Lab) had just completed the first OMR of chant notation (square-note neumes on a four-line staff). They chose to start with the Liber usualis, a modern printed book including the most important chants from Mass and Office, used by all Catholic churches up until Vatican II
Fujinaga’s lab taught the computer to read the notation, and made it freely available on line, so that it is now possible to search all 2,340 pages in the *Liber* for strings of pitches, intervals, text, or neume shapes.\(^{11}\)

Having done OMR on a printed chant book, Fujinaga wanted to do OMR on a chant *manuscript* that was clear and easy-to-read. I told him about Jennifer Bain and the Salzinnes Antiphonal; we contacted Jennifer Bain, Judy Dietz, and Debra Lacoste from CANTUS, and obtained digital copies of Judy Dietz’s photographs of the manuscript, as well as the CANTUS data. Before starting the OMR, however, students in Fujinaga’s lab had the idea of connecting the metadata from the CANTUS database with the digital images of the Salzinnes Antiphonal, and putting the combination online (figure 1).\(^{12}\) In order to make it usable by anyone—not just chant specialists—they spelled out all the abbreviations in CANTUS, and made all the text searchable. It is now possible, for example, to search the manuscript for all the Vespers antiphons in Mode 3 that include the word “Maria.”

The fact that the abbreviations are spelled out and that the index is tied to the image of the musical notation makes a lot of arcane musical and liturgical material immediately accessible to novices. Susan Boynton, a chant scholar at Columbia University, has reported that with the *Liber* and Salzinnes websites her undergraduate students can do research on chant right away, while before it took weeks or months of training.\(^{13}\)

Fujinaga’s lab has now almost completed the OMR for the Salzinnes, which will make it possible to search the music for melodies as well as text, as we already can in the *Liber*. This will make it possible to do more new kinds of music research.

Digital humanities research has many benefits for the humanities and for society at large. It requires collaboration between faculty and students, humanists and computer scientists, librarians and scholars, leading away from the single-author monograph model of scholarship dominant in the humanities toward the collaborative lab model as in the sciences. This is very beneficial to both students and senior researchers.

The commitment of many digital humanities projects to the creation of freely available tools and collections provides academic resources to people without access to a university library. All kinds of people—church musicians, aspiring composers, amateur historians,
independent scholars—now have access to searchable chant sources online, thanks to Fujinaga’s lab.

Open access also has the potential to mitigate the negative portrayal of the humanities as useless and elitist, as does crowd-sourcing. By inviting the public to use or even contribute to a research project, digital humanities can provide a feeling of ownership of and participation in cultural property. The Newspaper Digitisation Program of the National Library of Australia, for example, has become a cultural phenomenon.¹⁴ Thousands of Australians participate in crowdsourced OCR correction, resulting in a community of people who are contributing to the documentation of their country’s heritage.¹⁵ Other digital humanities projects provide access to information about music, film, or literature—things that people love.

The Salzinnes Antiphonal site exists because of Judy Dietz’s graduate research; digital photographs; metadata from the CANTUS database; the Internet; collaborations among scholars, librarians and computer specialists; and cutting-edge music technology research. But remember—it all began with a physical manuscript lovingly curated in a Canadian special collection.
**Notes**


3. On evidence of use, see Kathryn M. Rudy, “Dirty Books: Quantifying Patterns of Use in Medieval Manuscripts Using a Densitometer,” *Journal of Historians of Netherlandish Art* 2 (2010), http://www.jhna.org/index.php/past-issues/volume-2-issue-1-2/129-dirty-books. Carla Zecher, Director of the Center for Renaissance Studies and Curator of Music at the Newberry Library, recently told me that since the Newberry began digitizing their collections they have received more visits from scholars who want to look at the original documents (personal communication, August 31, 2013).

4. DIAMM (Digital Images of Medieval Music), for example, specializes in special photographic techniques that can reveal aspects of a manuscript that are not always visible to the naked eye. See their page, “Imaging,” accessed November 17, 2014, [http://www.diamm.ac.uk/services/imaging/](http://www.diamm.ac.uk/services/imaging/).


Special collections are much more than collections of items to be photographed. . . . The great digital repositories . . . are the product of careful choice and curation by librarians and scholars over many centuries.

. . . Digitization of a physical special collection, when done well, can make it possible not only to learn more, faster, but also to learn things that were hidden before.”

— Julie E. Cumming
28

Lawrence Lande William Blake Collection

What: A visual and literary feast of Blake’s works that includes some original drawings and engravings, the collection provides valuable context through representations of Blake’s contemporaries and followers, and modern criticism.

Why: History of literature; Book illustration.

Where: Rare Books and Special Collections.

William Blake (1757–1827), English painter and poet, made his living as a commercial engraver and was best known for that work during his lifetime. He was later recognized for his original work as an artist and poet, which

included lyrical compositions of spiritual imagery inspired by his interest in theology and philosophy, and an innovative method of “illuminated printing” that combined text and image on a single copperplate.

McGill’s Blake Collection was established in 1953 with a donation of some 250 items by Dr. Lawrence Lande (1906–1998), a major Canadian collector and bibliographer. It has grown to include more than a thousand monographs, facsimiles, engravings, drawings, and slides. Editions of Blake’s own literary works are here, as are copies of books in the editions owned or read by him.

Blake’s professional work is well represented here with copies of almost all of the books he illustrated as an engraver. Among these are early and variant editions of non-fiction works like the Narrative, of a Five Years’ Expedition Against the Revolted Negroes of Surinam… by John Stedman, and also literature, such as Robert Blair’s poem, The Grave, or Edward Young’s The Complaint, and the Consolation. Blake’s greatly admired illustrations of Dante’s Divine Comedy and the Book of Job can be consulted in large individual leaves for side-by-side study, as well as in bound editions. The Book of Job illustrations are complemented by three engraved copperplates, possibly manufactured by a photographic process for an unfinished edition; a print pulled from one of these is shown here.

Blake’s friends and followers are represented with works by Swiss artist and writer Henry Fuseli, and English painter and printmaker Edward Calvert, among others. The basis of a rift between Blake and fellow-artist Thomas Stothard regarding credit for the conception of the scene to accompany Chaucer’s Canterbury Pilgrims can be viewed through engravings from the paintings of both Stothard and Blake of this scene. Many of Blake’s illustrated poems and paintings are also present in facsimile copy, most notably by the Parisian Trianon Press, famous for their high quality reproductions, those of Blake in particular.

Books with illustrations by Blake are also held in other collections, namely the Osler Library of the History of Medicine and the Blackader-Lauterman Collection of Architecture and Art*. The William Colgate History of Printing Collection® provides further examples of printmaking and books by Trianon and Chiswick Press, the latter of which was a pioneer of the nineteenth-century fine press movement in England, and also figures in the Blake Collection. McGill’s Prints Collection and the Woodblock Collection* will also be of interest to researchers in art history and book illustration; additional perspectives on Lande as a collector can be explored by consulting the Lawrence Lande Collection of Canadiana®.
Early Music Performance and Contemporary Composition in Montreal

What: A growing body of evidence—from scores, to recordings, to correspondence and concert programs—is opening up research avenues into Montreal’s particular musical character.

Why: Montreal music history; Early music revival; Contemporary composition.

Where: Marvin Duchow Music Library Special Collections.

Montreal is today considered one of the most musically interesting cities in North America. In classical music, it is known not only for its orchestra and opera company but for two very specific and seemingly disparate specializations: contemporary composition, and early music performance and scholarship. On the surface, it would seem there would be little to bring these two groups together. Each has established its own sophisticated subculture where musician members actively participate in concerts, lecture-recitals, festivals, etc. However, many Montreal musicians are expert in contemporary music as well as Renaissance and Baroque music performance practice—they take part in both cultures and, most-interesting of all, frequently combine the two areas in performance and research.

The reasons for this phenomenon are many and complex but would most certainly include Quebec musicians’ particular interest in music composed before the conquest of 1760; Quebec’s religious organizations’ strong tradition of choral singing and support for the design and installation of one of the finest collections of church organs in North America; a collective rejection of the excesses of late-romanticism; renewed interest in the “authenticity” of sound; and a tendency to look toward Europe rather than North America with respect to contemporary aesthetics, intellectual history, and compositional trends.

The post-World War II roots of the growth of Montreal musicians’ interest in authentic early music performance and contemporary composition can be evaluated through several special collections in the Marvin Duchow Music Library. Kelsey Jones’s papers provide, for instance, details of his performance and compositional career. Jones played the harpsichord in the Baroque Trio of Montreal and composed in both contemporary and neo-Baroque styles. The Renaissance Singers of Montreal flourished in the late 1950s to 1960s, led by organist and conductor Donald Mackey.
They performed from new scholarly editions of Renaissance music and increased the exposure of contemporary compositions by Canadian and Britain composers in concert and via Canadian Broadcasting Corporation (CBC) broadcasts; their activities can be traced in the various recordings and archival documents of the Donald Mackey Collection. The Paul Pedersen Collection offers unique materials from this contemporary composer interested in electro-acoustics, who also transcribed and recorded some of Bach’s keyboard works for viola da gambist Mary Cyr. And musical scores by multi-instrumentalist and composer Gian Lyman, can be consulted in the Gian Lyman Collection. Lyman, who can be heard in many CBC early music radio broadcasts of the 1950s and 1960s, performed and recorded on the viola da gamba, played with the Montreal Consort of Ancient Instruments and composed several pieces in the neo-Baroque style.

A fuller understanding of the history of and relationship between contemporary composition and early music performance in Montreal over the last sixty years will await further scholarly investigation and the perspective that only comes with time. McGill’s special collections in these areas, as well as connected material such as Canadian concert and theatre programs held in the Music Library and Rare Books and Special Collections, will certainly be an important resource in the pursuit of this endeavour.

Manuscript sketches of the score to Sonata da Camera (2nd movement, Corrente) for flute, oboe, and harpsichord, composed by Kelsey Jones in 1957, and first performed by the Baroque Trio of Montreal. Marvin Duchow Music Library (Kelsey Jones Collection), B1.2/F13.
Norman H. Friedman Arthur Szyk Collection

**What:** Artwork and book illustration from one of the twentieth century’s most vibrant and politically engaged artists.

**Why:** Book illustration; Judaica; Political caricature.

**Where:** Rare Books and Special Collections.

Arthur Szyk was a Polish miniature painter, illustrator, and caricaturist. He is known especially for his modern illuminated Jewish texts and his political caricatures mocking the Axis powers of World War II, but his output ranges widely—from paintings of American heroes, to stamps, to illustrations of the *Rubáiyát* of Omar Khayyám. The Norman H. Friedman Arthur Szyk Collection was created by Friedman (1900–1981), a Montreal businessman and collector of literature, art, specimens, and realia. With its over seventy-five individual prints, thirteen original drawings, five signed autograph letters, around forty books with Szyk illustration, and various

other material relating to Szyk, it is the centrepiece of McGill’s Szyk holdings.

Born to a Jewish mercantile family in Łódź, Poland in 1894, Szyk studied art in Paris and Kraków before being conscripted into the Russian army in World War I. He later served in the Polish army against Bolshevik forces and used his artistic training in the army’s Department of Propaganda.

Szyk’s career as an artist flourished after moving to Paris in the early 1920s, where he published illustrated editions of Le Livre D’Esther, Le Puits de Jacob, and Le Juif Qui Rit; a signed presentation copy of this last work is one of the treasures of this collection. In the early 1930s, Szyk moved to England, and in 1936 he moved again to the United States, where he remained until his death in 1951. Szyk’s talent for scathing caricature was put to use in the 1940s in Canada and the United States to rally support for the war effort; The New Order (1941), a plate from which is shown here, was his first major publication featuring this work.

A few important McGill Szyk holdings are also found outside of the Friedman Collection. For example, one of the original 1939 limited edition signed copies of his illuminated Passover Haggadah, printed on vellum, is in the Saul Shapiro Collection of Anglo-American Judaica. Szyk’s Haggadah was hailed by The Times as “worthy to be placed among the most beautiful of books that the hand of man has ever produced,” and later editions of it are also found in the Friedman Collection and the general McGill collections.

Szyk’s The New Order is also found in the Shapiro Collection, as is his second major political work, Ink & Blood (1946); a 2012 printing of his prized forty-five page illumination of the Statute of Kalisz, the thirteenth-century “Bill of Rights” for the Jews of Poland, is in the general rare books collection. Szyk items are also found in the Joe Fishstein Collection of Yiddish Poetry.

A sense of Norman Friedman as a collector can be gained through other McGill collections given by and named after him, namely those centred around Stephen Leacock, Rudyard Kipling, Robert Louis Stevenson, Christopher Morley, and the Boy Scouts. Personal items are contained in a collection of Friedman’s papers, among them material from his student days at McGill, and news clippings on World War I, fascism, and anti-Semitism in Quebec.
Islamic Lithographs

**What:** A versatile printing style uncommon in the West that retains the fluidity of manuscript so important to Arabic script.

**Why:** History of printing; Islamic book arts.

**Where:** Rare Books and Special Collections; Islamic Studies Library; Osler Library of the History of Medicine; Humanities and Social Sciences Library.

Lithography is a book printing technique using limestone, invented in Germany in 1796. The name “lithography” comes from the ancient Greek word *lithos* (λίθος) meaning “stone.” This technique consists of applying by hand an oil-based image and a solution of gum arabic in water on a smooth piece of limestone. The gum sticks only to the non-oily surface, and during printing the water-based ink adheres to the gum arabic surfaces, avoiding the oily sections.

Although lithography remained a subsidiary method for book printing in Europe, it quickly spread to the Muslim world, where it met with great success. There are several reasons for this: 1) because text reproduction through lithography still required manual writing, the technique was not perceived as a threat by copyists; 2) the technique offered more flexibility than movable type printing in the creation of designs and, notably, the outlines of Arabic calligraphy; 3) lithographically-produced books were very similar to manuscripts in their textual, graphic, and artistic layout; and 4) the materials of production were portable and easy to operate, and the method was cost-effective.

During the nineteenth century, and until the middle of the twentieth century, lithography coexisted with manuscript text production in the Muslim world, and remained the most used technique for printing. Many examples of lithographed books published in the Muslim world as late as the 1940s and 1950s can be viewed in McGill’s Islamic Studies Library.

The colourful title page of this Urdu dictionary printed in Lucknow, India, perfectly illustrates the precision in the production of designs and calligraphic outlines made possible by lithography. The dictionary was published by the Naval Kishore Press (NKP), founded by Munshi Naval Kishore in the late nineteenth century. It was the largest publisher in Northern India (Urdu and Hindi), and the largest Indian-owned printing press on the subcontinent at that time.
Islamic lithographs at McGill are not kept as a unit, but are found in a number of library branches, shelved by subject with other printed material. Samples of lithographic calligraphy can be compared with McGill’s holdings of manuscript Arabic calligraphy*, and along with Islamic* and Persian manuscripts*, they can be studied against the larger group of Western holdings in manuscripts, printed books, and illustration techniques.


For this collection, see our: Publications, p. 237
well-rehearsed objection to digital methodologies for humanistic inquiry is that computational methods tend to scrub away nuance and complexity to better please the demanding gods of accuracy and certainty. Some of those who understand the digital a bit better blame the apparent incompatibility between the digital and the humanities on the essentially binary nature of computer data: information is expressed in zeros and ones, on or off, true or false—how much flexibility (read: humanness) is possible with such intransigent building blocks? Even if computers are able to express shades of grey (however many you please), each datum is fixed and—the reasoning goes—we can subsequently do little else than count these data as futilely and meaninglessly as one might try counting snowflakes in a blizzard.

Stephen Marche, in an article entitled “Literature is not Data: Against Digital Humanities,” argues that digital methodologies conspire to make the cultural unpalatable, that they are un-human. In a vaguely McCarthian accusation, Marche comments that “the algorithmic analysis of novels and of newspaper articles is necessarily at the limit of reductivism. The process of turning literature into data removes distinction itself. It removes taste. It removes all the refinement from criticism.” One might imagine a giant meat grinder where books are poured in at one end and numbers are spat out at the other. Marche seems to believe that at the moment we consider literature something that can be operated on digitally, we irretrievably enter a positivist inferno and any self-respecting literary critic must abandon all hope.

It would take many more words than I have available here to properly address various aspects of this skeptical perception of digital methodologies (and some of the misconceptions it betrays about the nature of reading and interpretation in both digital and non-digital contexts), but I will briefly formulate two proto-responses:

- Quantitative analysis can enable scholars to ask new and compelling questions of cultural artifacts at various scales, even if this type of scholarship won’t be everyone’s cup of tea (and, for what it’s worth, it’s not especially mine). Here are three examples among many: 1) Matt Jockers using
Stéfan Sinclair

stylistic analysis to argue that Sir Walter Scott and Jane Austen were more broadly influential to their nineteenth-century contemporaries than the usual suspects of Dickens, Hardy, Melville, Hawthorne, and Twain; 2) Patrick Juola using authorship attribution techniques to help provide convincing evidence that Robert Galbraith was used as a pseudonym by J. K. Rowling; and 3) Jean-Baptiste Michel and colleagues observing a trend toward younger onset age and declining duration of individual celebrity based on mentions in a corpus of more than five million digitized books spanning hundreds of years.

• Quantitative and algorithmic analyses represent just one component of larger intellectual and hermeneutical processes. If computational analysis isn’t the end, but a means to the discovery of previously unknown materials, or to a proliferation of representations of a cultural object that can lead to new observations, new associations, and new arguments, then digital methodologies take on a new significance. Indeed, not using computational techniques becomes a deliberate move to exclude other potential materials and perspectives. Lack of time and expertise may be justifiable defenses, but we would otherwise look with great suspicion on a scholar who knowingly refuses to consider possible sources of insight.

The title given to this contribution (“Thinking Bigger: Reflections on the Digital”) emerges from this second response: it’s an exhortation to all of us (digitally-sympathetic and less so) to look up from the attention-seeking computer (shiny visualizations, statistical wizardry, unfathomably massive virtual collections, etc.) to see the bigger picture of scholarship in a digital age. Ironically, the most crucial step in thinking bigger in a digital context may be in thinking smaller about the computer. Digital technologies have a habit of expanding like gases to occupy whatever space we give them; many digital initiatives that began in service to other research projects have taken over as the primary research project (my own work on developing text analysis tools initially to help me study French literature—the Oulipo—is guilty of this bait and switch).

Thinking bigger with the digital means (re)calibrating our expectations of computational methodologies. Dismissing the computer outright from skepticism or fear may be unfortunate, but exaggerated notions of what the computer can do are equally damaging, inevitably leading to confusion and disillusionment. We are so habituated to the ubiquitous and prodigious efficiency of computers in various aspects of our lives (search engines and mapping applications, for instance)—not
to mention representations of artificial intelligence in science fiction literature and film—that it is all too easy to assume that they are able to do more than they can.

*Fundamentally, computers don’t understand language, they process it.* Once that is fully recognized and understood, the respective roles of the computer and the human become easier to delineate. Computers have prodigious capabilities for storing, processing, and generating data. In contrast, humans are slow and unreliable, but have idiosyncratic reservoirs of knowledge and experiences that can interact with cultural artifacts to produce unique perspectives. It makes no sense for us to ask computers to interpret texts or produce insights for us, that’s our job. Computers can serve to exceed the reach of human grasp, in terms of both quantity (how much information is accessed) and quality (how the information is represented). The computer reflects what we ask of it, as mechanically or as creatively as we choose, the onus is on us to use it in ways that are compatible with our epistemological framework. Perhaps it is true that too few tools are designed for interpretive rather than scientific purposes, but that just requires more vigilance on our part to circumscribe the role of digital methods to exploratory and preliminary phases where the computer’s abilities to produce novel and serendipitous encounters can be fully appreciated (Stephen Ramsay calls this *algorithmic criticism*).

**Getting to know Klibansky**

Imagine a scholar who wishes to engage with a collection of some seven thousand books bequeathed to a major library by a single individual, Raymond Klibansky. This is clearly a collection of significance; it comes from a prominent intellectual and local figure, includes volumes printed during the past six hundred years that capture millennia of philosophical thought, and occupies a cherished place in the library. It is an extremely high-resolution textual snapshot of one person’s quest for knowledge. But so many books and so little time—what’s our visitor to this island of information to do? Probably start by exploring and surveying the island.

Metadata is information about data (or resources). In the case of books, we would expect to find information about the author, title, publisher, publication date, and so on. In the case of a special collection, it might also include details such as previous owner names, the presence of annotation, or the date a volume was added to a collection. Metadata can be considered a type of map, a way of
symbolically representing what is there in a way that can inform and
guide exploration.

The Klibansky Collection is described by an especially detailed
map constructed first by cataloguers (lest we forget that digital
methodologies often depend on laborious and time-consuming steps)
and subsequently refined and elaborated by a student researcher who
also translated the data into a format conducive to re-use in a variety
of software. Each of the seven thousand volumes inventoried has about
eighty-five fields of associated metadata, resulting in more than half a
million bits of information (including null values or missing values, but
these also convey information about the availability of data). Metadata
thus preserved means that fresh inquiries can be initiated, others
further developed, and earlier assessments can be re-evaluated.

One dimension of the metadata of potential interest is the variation
in the language of the books acquired by Klibansky across time. A
biographer or expert of Klibansky may already have a handle on this,
but we are more concerned here with questions that might be asked
by those hoping to learn about Klibansky through the collection.
Exploration is an interactive process that is antithetical to the static
nature of articles like this one, but we can provide a series of graphs
that show indicators that might help start to construct a story (while
reiterating to ourselves that the graphs are not evidence, they are
proxies for a larger and more fluid intellectual process).

The number of Klibansky’s books that include acquisition dates are
shown by decade in figure 1; the top line indicates the total for all
languages (which unfortunately represents only about a tenth of the
total collection). It is worth noting the polyglot nature of the collection,
including books in German, English, French, Latin, and Italian. We
can observe a very active period of acquisition during the 1920s and
1930s (during his years as a student), a sharp decline during the 1940s.
(Klibansky was active in the British war effort), a steady increase peaking in the 1970s (he retired from his professorship at McGill in 1975), and then a marked reduction in the 1980s and 1990s.

Figure 2 shows only books in German, and its overall shape is similar to that of figure 1. Klibansky lived in Germany from 1914 until 1933, but he continued to acquire books in German throughout his life, particularly during his mid and late professorial career.

Books acquired in English and French (figure 3), produce a markedly different shape compared to that of the German books shown in figure 2. We see a much more gradual build-up of interest in English and French volumes, with similar trends for both languages (it is worth emphasizing that the numbers here are relatively very small, remaining mostly under a dozen books per language per decade).

If metadata about the language of books seems too meta (too far removed from content), we can also explore the bibliographic keywords assigned to volumes in the collection. Text and metadata can be polymorphous—for instance, we can take values from the keywords metadata (or “subject headings,” in library language), and generate
new texts in which keywords are compiled into individual documents by decade. In other words, the data about an object or set of objects (in this case books) becomes, itself, the object of study. These derivative texts, which might be constituted out of subject heading phrases as a single unit (e.g. “Religion – Philosophy – Early works to 1800”) or by individual words from these phrases (e.g. “Religion,” “Philosophy,” “Early,” etc.), are now suitable for exploration in a text reading and analysis environment such as Voyant Tools. The analysis here has been done at the level of the individual word.

Figure 4 is a screenshot of Voyant Tools with input from the keywords by decade documents, drawn from documents in the Klibansky Collection with known acquisition dates. The tool offers several views. The word cloud in the upper left-hand corner shows the most prominent words overall, including “philosophy,” while the word trends graph in the upper-right suggests that Klibansky acquired progressively fewer books related to philosophy after his professorial retirement. The panel in the bottom left-hand corner shows terms that are distinctive for each decade (note “québec” and “montréal” in the 1990s), while the middle and lower-right panels allow for reading of the keywords in their context.
Even though there are clear limitations and weaknesses to this kind of aggregate treatment of keywords, we can observe phenomena that would be difficult to apprehend in a list of values in a spreadsheet (or worse, by staring at a wall of books). For instance, it would appear that Klibansky’s interest in general world history declined over time compared to an explosive, later-life interest in individual histories through biographies (see figure 5). Did Klibansky gradually eschew grand narratives in favour of individual stories? How common is this shift in aging populations? Any number of fascinating humanistic questions can spawn from interacting with relatively simple data.

The key is to have data in digital format so that it can be explored, manipulated, and represented in various ways.

It would be absurd to expect to punch a few keys at the computer and magically produce insights about the Klibansky Collection that might rival the rich and nuanced knowledge that a domain expert could bring to bear. That would be an exaggeration of the computer’s abilities and an underestimation of the importance of the human. Thinking bigger with the digital means consenting to have the computer play a role in finding and studying cultural artifacts in fruitful ways that extend beyond what would otherwise be possible, while also recognizing that the true intellectual and interpretive work remains the domain of the human. The digital can serve to broaden the awareness of resources (making the Klibansky collection findable), facilitate preliminary explorations of a previously unknown collection (as seen in the brief examples above), and even enable experts to notice things that may have escaped attention previously. For this potential to be more fully
realized, it seems to me to be crucial for libraries to play a greater role in embedding exploratory and analytic tools directly into their digital collections (along with developing the expertise to help guide users), or otherwise risk investing in building beautiful monuments that remain underacknowledged and undervalued.

NOTES


6. Raw catalogue data was extracted, manipulated and augmented for a doctoral study that used quantitative techniques as part of an exploratory analysis of the collection: Jillian Tomm “The Imprint of The Scholar: An Analysis of the Printed Books of McGill’s Raymond Klibansky Collection,” (PhD., McGill University, 2012).

7. The charts shown here were produced using metadata from J. Tomm (see previous note). Language and acquisition year columns were isolated, and data was cleaned and transformed into a format compatible with the Sencha EXT JS framework (http://www.sencha.com/products/extjs/). An interactive interface loaded with the data presented here can be found at https://fiddle.sencha.com/#fiddle/ac6.


“Fundamentally, computers don’t understand language, they process it. Once that is fully recognized and understood, the respective roles of the computer and the human become easier to delineate. . . . The computer reflects what we ask of it, as mechanically or as creatively as we choose, the onus is on us to use it in ways that are compatible with our epistemological framework.”

— Stéfan Sinclair
Masson Papers

What: A collection offering fascinating insights into Canada’s history and the way that is has been told.

Why: The fur trade; North West Company; Aboriginal peoples.

Where: Rare Books and Special Collections.

The Masson Papers consist of thirty-eight manuscripts and one printed text, dating from 1778 to 1837, and are concerned with the fur trade and the Montreal-based North West Company. Most of this material was acquired by McGill University at the sale of the library of Louis-Rodrigue Masson (1833–1903) in 1904. Masson had inherited the manuscripts from his grandfather-in-law Roderick Mackenzie (c. 1761–1844) who had been a partner in the North West Company and had conceived the idea of writing a survey and history of the Canadian Northwest. In 1806, Mackenzie had a letter circulated requesting information for his survey, which he wished to model after *The Statistical Account of Scotland* published in the 1790s. The survey was never completed, but the letter itself, and some responses to it, give us a glimpse of the environment he was trying to capture.

Mackenzie’s letter, shown here, offers a vocabulary list to provide hints for his respondents, with terms such as “Dream,” “Leaf,” and “Time.” He was interested in a wide variety of topics: geography, mountains, rivers, the weather, the soil, flora and fauna, and methods of hunting; the Aboriginal peoples and their history, culture, morals, and government; and the history of the fur trade. An example of the responses to Mackenzie’s request is found in a series of letters dating between 1807 and 1817 from George Keith, who worked in the Mackenzie River Department of the North West Company. Keith described the country, the climate, and the inhabitants; he also returned a vocabulary list, and added Aboriginal stories including a creation myth.

Also among the Masson manuscripts are journals kept by Northwesterners, additional correspondence, and various business documents. Some are originals, others are contemporary manuscript copies (the George Keith letters, for example, are contemporary copies). There are some duplicate texts—both contemporary and later—which in some cases represent varying edited versions of the texts. Samuel Wilcocke’s account of the death of Benjamin Frobisher exists both in a draft original (or contemporary copy) and in a late nineteenth-century copy.
Of the manuscripts, eleven were published, often in heavily edited versions by Masson in his two-volume *Les Bourgeois de la Compagnie du Nord-Ouest; recits de voyages, lettres et rapports inedits relatifs au Nord-Ouest Canadien* (1889–1890). All show signs of editorial intervention, often by Masson, and frequently by Mackenzie as well. Most alterations are minor (the change of a word, for example), but some represent major changes to the text; notably, passages relating to sexual mores are substantially modified or obliterated.

The Masson Papers are but one part of McGill’s holdings on the fur trade, which can also be studied through the papers of James McGill and Simon McTavish, as well as in the deLery Macdonald seigneurial family papers and the Coppenrath collection of fur trade contracts.

Printed circular letter sent by Roderick Mackenzie in 1806 to gather information about the Canadian Northwest, including a list of prompting terms.

RBSC (Masson Collection), MS 472.

For this collection, see our: Web resources, p. 242
**Bibliotheca Osleriana**

**What:** A world-renowned collection of manuscripts and printed books on the history of medicine that reaches far beyond its core disciplinary boundary.

**Why:** History of medicine; History of science; Collecting and collectors.

**Where:** Osler Library of the History of Medicine.

In the introduction to the *Bibliotheca Osleriana*, the catalogue raisonné of his collection, Sir William Osler (1849–1919) wrote that “a library represents the mind of its collector, his fancies and foibles, his strength and weakness, his prejudices and preferences.” One of the best known

*William Osler in his Personal Library, Oxford, 1907.*
Photograph by Arnold C. Klebs, fellow bibliophile and colleague at Johns Hopkins.
Osler Library (Cushing Collection), Image no. CUS064-063P.
doctors in the English-speaking world in his day, Osler’s fame rested not only on his medical work, but also upon his deep understanding of the history of his profession. At the centre of this engagement was his library of close to eight thousand items in the history of medicine and science. Osler described it as a means of understanding “the lives of the great men of the profession . . . to be in sympathetic touch with those friends of the spirit, the great and good men of the past who, through much tribulation, handed on the torch to our generation.”

Collecting at a time when many books were more accessible and affordable than today, Osler was able to amass an impressive assemblage, which he bequeathed to his alma mater at his death. He organized his collection into eight sections. The Bibliotheca Prima consisted of works by and about those whom he considered to be most important in the history of medicine and science. Editions of the classical works attributed to Hippocrates (460–375 BCE), Aristotle (384–322 BCE), and Galen (130–200 CE), published during the first centuries of print by the Aldine Press and others, were joined by several medieval manuscripts from Europe and the Middle East. Scientific works from the Renaissance and modern periods are represented by significant publications such as Copernicus’s presentation of the heliocentric solar system, *de Revolutionibus Orbium*.

Other sections of the *Bibliotheca* contain literary works related to medicine, including an extensive collection of works by Sir Thomas Browne (1605–1682), Osler’s favourite author, as well as by François Rabelais (1490–1553?) and Robert Burton (1577–1640). Osler considered Burton’s *Anatomy of Melancholy* to be the greatest medical treatise written by a layman. There are in addition historical writings, biography, bibliographies, incunables not listed in the Bibliotheca Prima, and manuscripts. The collection also contains Osler’s own publications as well as a variety of his manuscript material, including a sketchbook from his student days at McGill.

Several collections offer related holdings. For example, Osler’s bibliophilia, manifest in his library, is documented in archival holdings of Osler’s letters and book bills in the Sir William Osler Collection* and in the Harvey Cushing Fonds. One can study other thematic collections created by McGill bibliophiles, including the Frank Dawson Adams* geological collection and the Lawrence Lande Collection of Canadiana*. Osler’s interest in melancholy, and in early books generally, was shared by Raymond Klibansky, a major user of Osler’s collection, and overlapping interests can be noticed through comparison with the Raymond Klibansky Collection*. And finally, the primary medical and scientific material collected by Osler is complemented by the rich scientific holdings in the general collections of the Osler Library and in Rare Books and Special Collections.

For this collection, see our: Publications, p. 233
34

Napoleon Collection

What: Prints, maps, books, manuscripts, and realia are all found in this collection on one of the defining figures and eras of nineteenth-century Europe.

Why: European history; Napoleonic era; Military history.

Where: Rare Books and Special Collections.

The Napoleonic era is an important historical and political cross-roads situated between the French Revolution and the eventual establishment of a French Republic. Out of the tumult of the decline of the ancien régime and the turmoil of the Reign of Terror, Napoleon Bonaparte created an empire and left a lasting legacy that has wide public appeal and is much studied.

The McGill University Napoleon Collection was created in the 1950s under the auspices of the then university librarian Richard Pennington. Beginning with a small donation of books and prints from the Canadian publisher Frederick Southam (1869–1946), it has developed into one of the most remarkable resources on the Napoleonic era in North America.

The McGill collection offers a range of perspectives on Napoleon and his time, from sympathizers to revilers, made available through a broad range of media and resulting in a complex and multidisciplinary corpus of materials. It is distinguished by the depth of pre-1850 imprints and pictorial richness with the substantial number of prints covering the whole of the Napoleonic period. Today the collection counts nearly three thousand monographs, pamphlets, serials, and broadsides such as Napoleon’s “Proclamation de la République française” printed in Cairo (1800) in French and Arabic. It also houses over 2,200 hundred loose prints, including more than 250 caricatures, mostly British, high in colour and satire. Added to that are numerous examples of lithography, which were used to magnify and build the legend of Napoleon to wide audiences, along with over a hundred colour wood-engravings from the famous print shop of Pellerin in Épinal, France. These are complemented by albums of prints such as the Sacre de Napoléon (1815) pictured here, showing Isabey’s “Prestation de Serment.”

Military tactics are outlined on battle plans along with more than a hundred maps and atlases including the Vie politique et militaire de Napoléon (1827) by Antoine-Henri, baron Jomini (1779–1869), one of the most
highly respected generals and military writers of the Napoleonic period. The Napoleon Collection holds printed correspondence and some original signed documents and diplomatic letters, an example of which is a collection of private papers from the Duke of Wellington relating to the Napoleonic Wars. Finally, there are objects such as statuettes, coins, cards, and two large framed needlepoints of Napoleon’s Tomb on Saint Helena.

The Prints Collection is a basic extension to the visual component of the Napoleon Collection, while the general rare books collection houses a rich diversity of historical works, both iconographic and textual, on the French Revolution and the history of France. The philosophes of the French Enlightenment and the writings of many early nineteenth-century authors—Madame de Staël, Chateaubriand, and Tocqueville to name but a few—all contribute to a significant body of material related to French literature and history through to the nineteenth century.


RBSC (Napoleon Collection), elf DC206 I83 1815.
35

English Language Theatre

What: Published plays, manuscripts, play scripts, and more, providing textual and visual evidence of the anglophone theatrical tradition.

Why: History of literature; Theatre; Popular culture.

Where: Rare Books and Special Collections.

Since antiquity, the stage has been an important forum for the exploration of the human soul and for social and political critique. Evidence of the presentation, preparation, and reception of plays, especially those which have been staged several times—sometimes over centuries—provides multi-layered access to how timeless subjects are refracted through new environments and new eyes.

Title page and frontispiece for *Jane Shore*, by Nicholas Rowe, part of the Bell’s British Theatre collection. RBSC (cutter), YD .9B41, vol. 1.
McGill has strong holdings of eighteenth-, nineteenth-, and twentieth-century English language theatre, mostly from Britain and the United States. The seventy-seven volumes owned by Sir John C. Hobhouse (1786-1869), friend of Byron, alone contain some 480 play scripts, dating from 1711 to 1818. In addition to the play scripts themselves, information pertaining to the plays is often found in inserted contemporary clippings.

The works of many eighteenth-century dramatic authors are also held as individual texts or in collected editions; just a few examples are the Dramatic Works of John O’Keeffe (1798), a set of Bell’s British Theatre—a collection of some hundred plays printed in the 1770s and 1780s, and Robert Dodsley’s A Select Collection of Old Plays (1748; also 1780). Shown here is the title page and frontispiece from the play Jane Shore in the Bell set. The woman pictured is Elizabeth Hartley, one of the most celebrated actresses of the time, in the role of Jane Shore, which was Hartley’s début role at Covent Gardens. Hartley’s is just one of many portraits of contemporary actors in costume in Bell’s set of theatre pieces.

From the eighteenth and nineteenth centuries there are a number of manuscript scripts by generally minor or unidentified dramatists, but also from recognized names including George Coleman, William Henry Wills, and Oswald Hughes. In addition, there are some twenty-five hundred Anglo-American play scripts for the popular theatre dating from the nineteenth and twentieth centuries. Supplementing these materials is a collection of playbills for London and other English theatres in the early nineteenth century. Shakespearean theatre is supported by the Sir E. K. Chambers Shakespeare Collection and by copies of the second and fourth folios. The Shakespeare collection formed by the nineteenth-century Montreal antiquarian T. D. King also forms part of the holdings.

There is some Canadian material related to drama. Of particular note is the Montreal Theatre Programme Collection, which includes close to five thousand programmes and play bills for Montreal theatres and theatre companies dating from ca. 1840 to ca. 1990. Both English and French material is included, as are musical and dance performances. There is overlap as well with the Canadian Literary Papers*, among which are printed play scripts, with markings, of the Montreal producer Rupert Caplan (1895–1974), and radio scripts by Joseph E. McDougall (1894–1991).

The general rare books collections also hold a large amount of eighteenth- and early nineteenth-century French drama, and related theatrical arts can be studied in the Rosalynde Stearn Puppet Collection*, which brings together examples of the tradition from around the globe.
36

Blacker-Wood Collection in Zoology and Ornithology

**What:** Among the world’s finest natural history library collections, this material was gathered by Casey A. Wood for McGill University.

**Why:** Ornithology; History of zoology; Artwork in natural history.

**Where:** Rare Books and Special Collections; Osler Library of the History of Medicine.

The collecting care and expertise of ophthalmologist, amateur ornithologist, and bibliophile Casey A. Wood (1856–1942) is behind much of the strength in historical source material in natural history at McGill. Born in Ontario in 1856, Dr. Wood studied medicine and ophthalmology in Canada and Europe. In 1889 he moved to Chicago, where he worked in a number of hospitals and taught ophthalmology at the College of Physicians and Surgeons, and at Northwestern University. He served as editor to several scientific journals, and was a founder the American Academy of Ophthalmology and Otology.

During his career, Wood became increasingly fascinated by comparative ophthalmology, and his research into the eyesight of birds eventually led to a more general interest in ornithology. He acquired books, manuscripts, original drawings, and artifacts, which he donated to McGill Library, and established the Emma Shearer Wood Library of Ornithology (1919) and the Blacker Library of Zoology (1920), which later became the Blacker-Wood Collection in Zoology and Ornithology.

In 1931, the Oxford University Press published Wood’s classic bibliography, the full title of which is *An Introduction to the Literature of Vertebrate Zoology, Based Chiefly on the Titles in the Blacker Library of Zoology, the Emma Shearer Wood Library of Ornithology, the Bibliotheca Osleriana and Other Libraries of McGill University, Montreal*. Divided into three sections, the bibliography describes over fifteen thousand titles: section A reviews the literature of vertebrate zoology; section B provides a short-title index of the literature, arranged in geographic and chronological order; and section C consists of an annotated bibliography of books, periodicals, original drawings and manuscripts. A valuable historical record for intellectual history, it is also an excellent representation of McGill’s holdings in 1930.

From incunables such as the first printed book depicting birds, the *Buch der Natur* by Konrad von Megenberg (1478), and a book on remedies for
good health, in the *Hortus sanitatis* (1497), to later systematic works like the sixteenth-century encyclopedic work of Conrad Gessner or Buffon’s eighteenth-century multivolume natural history, this collection possesses exceptional holdings in natural history. Related material includes illustrated books on botany, manuals for collecting and transporting specimens, and two remarkable manuscripts by the English explorer, Sir Joseph Banks, describing voyages taken to Labrador (1766) and Iceland (1772).

Among the great many artworks are the life-sized watercolours of birds of India painted by Elizabeth Gwillim (1763–1807) in the early 1800’s, which predate John James Audubon’s *Birds of America*. Shown here is Gwillim’s Cattle Egret.

The Wood *Bibliography* represents material found in the Blacker-Wood Collection of Rare Books and Special Collections but also includes rare works on eye diseases and surgery held in the Osler Library of the History of Medicine. Its themes have been developed since Wood’s time both within the Blacker-Wood Collection and also in the general holdings.

Original watercolour by Elizabeth Gwillim of a Cattle Egret (1801-1808)
RBSC (Blacker-Wood), elf QL691 I4 G95.
Faculty-Library Collaboration in Student-Curated Exhibitions

Ann Marie Holland

ew strategies for teaching and learning with rare books and special collections are appearing with more frequency in case studies and discussions published in education journals and academic library and information literature. In recent issues of the Rare Books and Manuscripts Journal, it has been reported that teaching strategies with rare books are having an important impact on student learning. Traditionally, these strategies have been aimed at graduate students, but for the past decade, professors and librarians have been targeting undergraduates for specific instruction as well.¹

A common area of concern is how to integrate primary materials into teaching in order to demonstrate what constitutes a primary source and how to think critically about these sources of information. Another focus is how to employ “active learning” techniques to introduce students to a broader scope of potential resources beyond the book, such as maps, prints, broadsides, pamphlets, manuscripts and historical artifacts or ephemera.² It is argued that hands-on engagement with original materials is an important part of this learning, and the same active teaching methods are used to get students to “think historically” by allowing time for hands-on engagement with original materials so as to further the understanding of a historical context.

Instructors in departments of English, history, and communication studies, for instance, are incorporating a variety of mediums and supports for texts and images into their classes to demonstrate the physical properties of such artifacts for the period they are studying. In addition, a growing range of classes designed for history of the book programs taking place in rare books and special collections environments are effectively connecting students with the materiality of texts and images, perhaps only previously encountered through digital surrogates. In short, the special collections environment is supporting and responding to current-day pedagogical concerns, and is an important space in which new models are being tried and tested.

One model within these new teaching and learning strategies is the student-curated exhibit. The approach has been used in several
interesting ways at McGill. Moreover, thanks to a digital exhibition platform in place within the library, there is also potential for students’ work to gain the enhanced visibility of an online presence. I will focus here on a recent approach to the student-curated exhibition used at McGill University—a model of student-focused faculty-library collaboration. The approach gives students the primary responsibility for mounting a physical exhibition, and the opportunity to contribute to the development of its virtual counterpart, a vital “behind the scenes” view of what goes into the production of digital projects.

Exhibitions generating partnerships between faculty and the library

Rare Books and Special Collections sponsors and produces many types of projects based on its extensive holdings, including exhibitions. Exhibitions are a strong promotional tool for such collections in academic libraries, which are usually under-exposed. Exhibitions define the uniqueness of the collections, reveal the research potential of the holdings, and display material forms that may incite new ideas for research and become subjects for teaching. They perform a major library outreach function, appealing to broad audiences through their diversity of topics and presentation strategy.

In this pedagogical model, the exhibition is the work of students, mentored by faculty advisors and assisted by a librarian. Our particular model of student-curated exhibition was initiated by the Interacting with Print (IwP) Research Group—a group specializing in Book History and Print Culture of Europe between 1700 and 1900. IwP is interested in “how people interacted with printed matter, how they used print media to interact with other people and how printed texts and images interacted within complex media ecologies.” One of the activities that IwP organizes each year is a two-day conference that brings together local and international experts. The production of a student-curated exhibition is part of the annual conference which illustrates the annual theme, and a formal presentation and exhibition launch are scheduled into the program. Over the last years, this has been taking place in collaboration with McGill’s Rare Books and Special Collections, receiving much positive feedback.

Focus on student learning

Inviting student participation in the annual exhibition provides an exceptional learning experience. In this model, research takes place
outside of standard coursework, with the possibility of awarding academic credit towards their program of study. The time frame is about six months, which includes the work required for the virtual version of the exhibit. The project is faculty-designed and mentored by IwP core faculty.6

**Library involvement**

As the phases move along, different kinds of library expertise are called upon. Usually coordinated by one librarian, the project draws from staff in Rare Books and Special Collections as well as units in digitization, cataloguing, web services, and graphic design. There is a significant commitment of staffing support, yet much like a relay race, no one person is completely tied up with the project for the duration of six months, and the benefits to students and to the visibility of library holdings are substantial.

I have had the pleasure of being the assigned librarian to this exhibition project several times over. It has been highly rewarding and challenging, and the model offers a new type of teaching role to librarians—deeply connecting us to faculty, students, and research activity in a variety of disciplines.

**The physical exhibition**

Discussion on the theme of the annual conference begins the process of exhibition development, which is further elaborated by theoretical imagining of possible avenues for the expression of the theme. Then comes the reality check: do the kinds of documents with which we dream of filling our exhibit case actually exist in our holdings, and are they visually appealing?

The general challenges that exhibitions present to curators are reflected here as well. The students are confronted with working within the predetermined parameters of: 1) the collections; 2) deadlines of a phased project; 3) the size and dimensions of exhibit cases; and 4) the limitations of the items themselves. All of this provides valuable collateral lessons in flexibility and decision-making.

The second step is an initiation session provided to the students on the use of rare collections, as well as procedures for studying and accessing primary and secondary materials in a rare books environment—what is now commonly called “information literacy.”
Expanding the student research experience

I also help at this early stage by teaching the students how to develop a critical eye for unique physical attributes of the works, a skill that will bear fruit as their search continues. Here we are referring to “artifactual literacy,” which ranges from historical bindings to the basic features of the imprint: typefaces, type of paper, category of printing techniques for illustrations, iconography of the frontispiece, or title-page layout. In addition, I draw the students’ attention to the various creators of these features: binder, woodcutter, printer or perhaps even the typeface designer—information that might contribute to illustrating their theme. Furthermore, copy-specific features like provenance inscriptions, contemporary manuscript annotations, or marks of censorship give added meaning to the item, so I encourage the students to notice each instance of these markers in case it might be useful for the topic of the exhibit. With the materials on-site, in a supervised setting, the students are able to handle and examine them to their fullest extent and gain new perspectives which can lead to original research. In many cases, the students get excited by the range of different materials that offer intellectual access to their theme, and gleefully pull out heaps of materials—the private correspondence, the obscure pamphlets, the gigantic maps or the fragile playbills. This is all for the good, however they quickly learn that a great deal of material adds to the very difficult process of deciding upon an avenue of interpretation.

This is where the basics of curatorial practice come into play, such as: inciting the students to establish thematic spaces, and determine narratives between items within the themes; and teaching them how to describe and document the selected page opening. Exhibition creation is an excellent way to develop writing skills for wide audiences, through the creation of captions and case texts, and provides experience in the professional practice of installing a physical exhibition according to recognized conservation standards. The model offers, furthermore, a key opportunity for students to become increasingly socialized in norms of scholarly communication and dissemination. Part of the assignment is not only to present the selection but also to defend the interpretation of the theme at the annual conference and over discussion at the exhibition launch, an occasion at which feedback is often forthcoming from a variety of sources. With regard to dissemination, students participate in production aspects of the project, developing promotional material such as the exhibition poster and texts for media dissemination.
The process is then continued through the construction of a virtual exhibition that converts the students’ work into a high-quality digital presentation offering broader and longer-term visibility. Participation in the virtual exhibition enhances students’ curatorial experience by introducing them to the digital technologies developed for exhibits and the systems that manage and display their content. I have noticed that the students become quite engaged in the process of publishing their own work in a new medium. The virtual version is, after all, in this instance, the most permanent form of dissemination of their work.

The virtual side of things

McGill provides a template for, and hosts, a virtual experience that parallels the physical exhibit. However, this is not a disembodied assemblage of images and description. A real part of the exercise is to teach the students how to see the connectivity of the “images” to the source, and the source to online library catalogues, as well as helping them learn about the importance of integrated systems, descriptive standards, and data formats that enable research across locations using different platforms, databases, and content management systems. It also ensures the longevity of the project due to institutional support.7

Central to the effectiveness of the virtual exhibition is of course the quality of the visual aspect. Image scanning for the virtual site occurs just before the final exhibition installation. At that stage, I make an assessment of the originals to ensure optimal set-up of the physical items on the equipment.8 The fact that not every item can sustain a reformatting process can be a disappointment, but an important lesson in the fragility of the historical record.

The library’s commitment to the project also involves coordinating set-up time with the digital scanning team, arranging for file naming, and perhaps conservation before imaging. The McGill Library digitization team respects the highest image capture standards, along with archival practices, so that the derivatives created for the website can be repurposed for other projects. Some of the objects are immediately fully scanned and integrated into open digital repositories such as the Internet Archive and Hathi Trust.9

As curatorial assistants, the students are the crucial agents in translating the physical exhibition to a digital version by adapting text for the website exhibition template and by contributing to the metadata relative to each object. Although time-consuming and expensive, the
sustainable design and development of a digital project requires such an investment.

Conclusion

This model of the student-curated exhibition has proved to be a mutually beneficial collaborative model between faculty and the library within a teaching and learning program using special collections. It is designed to enhance the student learning experience by expanding the range of intellectual inquiry, exposing students to the research process in special collections, developing critical thinking stimulated by primary and historical materials, sharpening the ability to evaluate their sources, giving an awareness of the material context of the items, and providing an opportunity for scholarly communication and dissemination. As an added benefit, the concrete output and presentations can be measured and evaluated by faculty advisors for academic credit.

As curatorial assistants, students are autonomous researchers, while being fully supported by faculty advisors, and given one-on-one instruction by an assigned librarian in information and artifactual literacy instruction. The librarian coordinates the project through its phases within the library system. Through this framework students not only gain a valuable set of curatorial skills but also hone time management skills which can distinguish their qualifications on the job market.

A phased project of this sort takes careful planning and considerable investment from various areas in the library, but the outcomes and rewards for the students fully justify these efforts.

Notes


3. In fact student-curated exhibitions are not new to McGill; they have long been used as term assignments in Professor Peter McNally’s graduate class on the History of Books and Printing from the School of Information Studies. But the method is extending into a broad range of fields: Professor Will Straw had students create an exhibition involving interdisciplinary research in urban studies and communication studies on the topic of sensational mid-twentieth-century periodicals in Montreal; Professor Charmaine Nelson provided an experience in curatorial practice with art history undergraduates.
on the topic of the visual culture of slavery in Canada in a display, documented more completely in a printed catalogue.

4. A workshop on “The Multifaceted Exploration of Digital Exhibitions for Special Collections,” at the annual Rare Books and Manuscripts Section (RBMS) conference held in Minnesota (June 2013), clearly testified to the need for rare book professionals to understand the principles of converting a physical exhibition to a digital platform. Current virtual exhibition platforms have made it easier to produce a digital version which supplements or, increasingly, replaces the printed exhibition catalogue.


6. Over the past years Tom Mole, associate professor at McGill University’s Department of English and Nikola von Merveldt, associate professor in the Modern Languages Department at the Université de Montréal, have been the principal faculty sponsors; it is now under the direction of Andrew Piper, associate professor of German and European literature at McGill University.

7. Too many times independent virtual collections projects which are not planned within integrated systems become lost in cyberspace and fail to have a lifespan that affords any impact on the academic community.

8. McGill University Library recently formed a committee to pre-approve project digitization.

9. Hathi Trust has a subscription access component, but public domain items are freely accessible.
Burney Collection

What: Extensive holdings, both published and manuscript, relating to the life and career of eighteenth-century author Fanny Burney and her family.

Why: English literature; Social history (England); History of music.

Where: Rare Books and Special Collections.

The English novelist Fanny Burney (1752–1840), her family, and their circle have been a focus of study at McGill since the late 1940s when Joyce Hemlow of the English Department began research on the topic. The Burney Centre at McGill was established in 1960 and over the years various series of Fanny’s diary and letters have been published by scholars working there. Most of the library’s Burney holdings date from a major

2008 sale in New York of the Georgian literature collection formed by the late Paula Peyraud.

Fanny Burney's first novel, *Evelina, or, A Young Lady's Entrance into the World*, was published in 1778 and became an international bestseller. There are over sixty known lifetime editions in seven different languages, and the library has more than half of them. The novel arguably created a new school of fiction, one in which women in eighteenth-century English society were portrayed in realistic, contemporary circumstances,” satirizing their social pretensions and personal foibles, while exploring the politics of female identity. After serving as one of the ladies of Queen Charlotte, Burney married the French émigré General Alexandre D’Arblay in 1793 and lived in Paris from 1802 until 1812, when she was able to return to England.

The library also holds significant numbers of editions of her other novels: *Cecilia, or, Memoirs of an Heiress* (1782), *Camilla, or, A Picture of Youth* (1796), and *The Wanderer; or, Female Difficulties* (1814). In addition, the collection includes correspondence to and from Burney, and a manuscript notebook containing drafts of some forty letters in French addressed to various of her friends. Of special note is a unique copy of Arthur Dobson's *The Diary and Letters of Madame d’Arblay* (1904–1905), extra-illustrated by A.M. Broadley and expanded to twenty-four volumes from the original six, with some eighteen hundred portraits, caricatures, maps, letters, and photographs. Pictured here from that book is a scene much like one that Burney would have been part of during her time at the royal court.

Other members of Burney's family represented through publications and manuscripts include Fanny's father, the musician and musicologist Charles Burney (1726–1814), her brother Charles (1757–1817), a Greek scholar, her other brother Admiral James Burney (1750–1821), and her stepsisters Sarah Harriet Burney (1772–1844) and Elizabeth Meeke (1761-1826?), both novelists. Specifically, the Charles Burney Project aims to create a collection of publications and documents from his lifetime comprised of contemporary editions of scores and libretti, documentation about performances and performance practices, and lifetime editions in English and in translation of his works.

The corpus of Burney material is not held as a single collection but is a key collecting theme within Rare Books and Special Collections, and is supported by McGill's holdings of English-language theatre, the Napoleon Collection, the collection of British caricatures, the David Edelberg Handel Collection, and more generally by its considerable eighteenth-century collections.
Thomas Mussen Collection

What: An example of nineteenth-century Quebec collecting evincing cosmopolitan cultural tastes and habits outside of the major urban centres.

Why: Collecting and collectors; History of European printmaking; Social history (Canada).

Where: Rare Books and Special Collections.

Western printmaking began in the early fifteenth century. European prints produced by hand from that time until the early nineteenth century, using woodcut, engraving, or etching techniques, are commonly referred to as “old master prints.” By the late sixteenth century, a tradition of print connoisseurship and collecting had developed, and old master prints are still enthusiastically collected today. By the mid-nineteenth century, print collecting became more affordable not only for aristocrats and the affluent, but also for middle-class connoisseurs such as Thomas William Mussen.

Thomas W. Mussen (1832–1901), the rector of the Anglican church in West Farnham, Quebec, created a collection of old master prints and early printed books that now belongs to McGill University. The small but select group of a bit more than a hundred prints in the Mussen Collection were produced mainly during the golden age of printmaking—the sixteenth and seventeenth centuries. They include Albrecht Dürer’s renowned Four Horseman of the Apocalypse (shown here), as well as his Flight into Egypt, and Presentation in the Temple; Rembrandt’s The Descent from the Cross; Sainte Madeleine by Lucas van Leyden; Christ with the Crown of Thorns by Van Dyck; and a number of prints by Lucas Cranach, Cornelis Galle, Jacques Callot, Hieronymus Cock, and Sebald Beham.

In addition to Mussen’s prints, McGill houses his collection of eighty-seven early printed books, many of which are rare in Canada, such as Decretum Gratiani (1482), a folio magnificently illuminated with floral motives; Compendium de Origine et Gestis Francorum (1497) by renowned French Renaissance humanist and philosopher Robert Gaguin, considered the first history of France to break with the medieval historical tradition; a Venetian edition of the famous Canzoniere, Le Cose Volgari di Messer Francesco Petrarcha (1501), the first Italian book printed in italic type by Aldus Manutius; and Athanasii Kircheri e Soc. Jesu China monumentis (1667), bound in vellum and richly illustrated with splendid engravings based on explorers’ sketches and original images brought from Asia.
The Mussen collection offers researchers insight into the collecting pursuits and reading interests of educated Québécois of the nineteenth century. The knowledge of and interest in early printed books and old master prints that is reflected by the collection, and the ability of a Quebec rural clergyman to collect them, contributes to our understanding of Canadian and Quebec cultural reality. The history of printmaking can be further explored by studying the Prints Collection, while the Lawrence Lande, Frederick Griffin, Robert Mackay, David Ross McCord, and other collections reveal additional aspects of Canadian book and art collecting.

Four Horseman of the Apocalypse, woodcut by Albrecht Dürer (ca. 1497–98). RBSC (Mussen Print Collection), Eur. folio 756.
Sheila R. Bourke Collection of Children’s Literature

What: Children’s books offer a glimpse of how we have instructed and entertained our children through the centuries, and are a bountiful source of imagery from common daily activities to the fantastical.

Why: History of children’s literature; Book illustration.

Where: Rare Books and Special Collections.

Children’s literature offers a special window into societal mores and the way that lessons and character types are portrayed for children, both in
narrative form and through illustration. As a representative collection of early and modern children’s literature spanning five centuries, the Sheila R. Bourke Collection of Children’s Literature is an important recent addition to McGill Library for such research. The collection was donated by Montreal collector Sheila R. Bourke, a longtime supporter of cultural heritage projects and dedicated Friend of the Library.

The collection of over two thousand volumes is the result of a life-long undertaking to select children’s books by prominent authors and illustrators, including fine copies and first editions in most of the children’s literature genres from the seventeenth to the twentieth century.

Consisting primarily of British or American imprints, and mostly in English, the collection includes Aesop’s fables, myths, fairy tales, nursery stories, alphabets, chapbooks, annuals, books of moral instruction, bible stories, books of religious instruction, travel stories, natural history, fiction, and adventure stories.

The Sheila R. Bourke Collection complements many other historical holdings of children’s literature. The general Children’s Books Collection of Rare Books and Special Collections counts over three thousand items and contains substantial subgroups for more specialized research on, for example, the adventure stories of G.A. Henty (1832–1902). It offers several rare horn-books, instructional books written by seventeenth-century schoolmasters, and early natural history and poetry titles.

Outside of the general Children’s Collection are the Soviet Children’s Books; juvenile Canadiana printed prior to 1840 within the Lawrence Lande Collection of Canadiana; the Western and Cowboy Fiction Collection; the Sunday School Library Collection; and the Arthur Rackham Collection of moral instruction, especially for female education, including titles by Hannah More. Works of influential children’s illustrators can be found in the Thomas Bewick Collection, the Palmer Cox Collection, and the William Colgate History of Printing Collection.

Researchers and book lovers alike will find a wealth of treasures in one of the major research collections of children’s literature in Canada.
J. Patrick Lee Voltaire Collection

What: Published and manuscript works by and about Voltaire from the eighteenth through the twentieth century, many with an American origin, collected by a Voltaire scholar.

Why: French literature; Intellectual history; Collecting and collectors.

Where: Rare Books and Special Collections.

From histories, to theatre, to poetry Voltaire’s writing engaged critically with the major social, political, and philosophical questions of the eighteenth century. His voice was at the centre of much of the deep reflection, but also the violent upheaval, coming out of the Enlightenment around questions of the best form of government and the authority of the church. His philosophical tale Candide, perhaps his most famous work, presents a parade of hypocrisy, cruelty, and disillusionment of every kind with the “civilised” world.

In 2013, McGill acquired the J. Patrick Lee Voltaire Collection, adding an important aspect to existing strength in eighteenth-century intellectual history. Lee, an American Voltaire scholar, published several articles about Voltaire, often in relation to items held in his personal eighteenth-century library numbering approximately three thousand volumes.

The collection includes over thirty manuscript letters and books, including correspondence to and from Voltaire, approximately eight hundred editions of his titles, and over a thousand eighteenth-century works by his contemporaries, many of them commentators on Voltaire and his works. One special feature of this collection is the large number of illustrated Voltaire editions, many of them American. Lee’s own scholarship in the area, which comments on many of the titles held in the collection, provides excellent support for understanding individual holdings and the significance of the group as a whole.

The strength of American imprints is accompanied by interesting American provenance. Among the most notable of these are a multivolume collection of Voltaire’s works with the bookplate of Theodore Roosevelt, and a manuscript book of poetry in French, which carries the bookplate of George Washington.

In addition to McGill’s general rare book holdings in eighteenth-century literature and thinkers, several of the named special collections create an
exceptional basis for the study of this period. The Jean-Jacques Rousseau Collection* provides material on the other dominant force in French political letters of that century. And both the David Hume Collection* and the corpus of material by and about Fanny Burney* and her family provide important British complements, each bridging British and continental communities through intellectual, literary, and manuscript material.
Revisiting the Library as Laboratory at the Osler Library

Anna Dysert and Christopher Lyons

The metaphor of the library as the laboratory of the humanities is a common one, and perhaps especially appealing to librarians: the laboratory connotes an environment that is creative, collaborative, and experimental, while the library is still sometimes plagued by an out-dated image of a static repository. In this sense, the analogy is perhaps particularly useful in the realm of special collections because it reflects the modern mission of academic rare books libraries to actively promote and make available their materials—through activities such as digitization initiatives, exhibitions, and teaching—and reduce barriers to engagement with their collections. Indeed, an understanding of the library as laboratory was historically the rationale behind the opening up of libraries in the later nineteenth century, as libraries and librarians began equipping patrons to retrieve their own data, and set up and conduct their own intellectual experiments through the use of open stacks, card catalogues, and bibliographical aids.¹ In twenty-first century libraries, the library as laboratory perhaps also serves as a useful reminder of the continuing relevance of historic, print-based collections as the “raw data” of humanities research. The desire to create immersive research environments, in which a researcher or student finds all the necessary data and means with which to carry out an investigation, is a drive behind both traditional collection development and the creation of new digital sources and research tools. In the first case, the philosophy of acquiring items to supplement existing strong thematic areas is a common and sensible one: scholars will seek out libraries that have as many relevant holdings as possible for a particular research field. In the case of digital resources, many projects are now based around the creation of thematic research collections: online libraries that gather together digitized images of thematically related materials, often accompanied by specialised research tools, which “come closer to this ideal” of the library as laboratory.²

The Osler Library of the History of Medicine is among a rarer sort of special collections libraries in that it is solely devoted to the maintenance and promotion of a single thematic research collection. The nature of our specialization means that the library is able to play a
privileged role in the medical life of McGill, but it also challenges us to communicate effectively the extent to which our collections can serve a more diverse group of researchers and students. The broad relevance of Osler Library holdings is evident in the wide range of activities and teaching that the library is involved in with students of many levels and disciplines, some examples of which we will touch on here.

The library opened its doors in 1929 with the donation of Sir William Osler’s personal collection of historical medical and scientific books. Osler (1849–1919) was a McGill medical graduate and professor who enjoyed an illustrious career as one of the “Big Four” founders of the Johns Hopkins Hospital and medical school, and as a Regius Professor of Medicine at Oxford. A scholar with a lifelong love of books and an interest in the historical, humanistic roots of medicine, Osler amassed nearly eight thousand books representing the heritage of medical science. The library’s collection has grown since its opening to one hundred thousand volumes of both rare and secondary works on the history of medicine, as well as close to two hundred archival collections and six hundred artifacts. Through these textual and physical artifacts, the history of medicine is both illustrated and commented on, providing a focal point for students and physicians to engage with their professional history and identity. Beyond medicine, the study of these collections enriches a variety of other research fields as well, from art history to German literature. Examples of some ways in which the Osler Library engages with both the medical profession and with students across the disciplinary spectrum underline this point.

**Embracing specialization**

Given its subject-specific collections, the Osler Library plays a role that may be less central to institutions that house more general collections. The library helps to inculcate a sense of professional identity among medical students through tours, workshops, and classes. The primary materials and objects that students are exposed to, as well as the narratives that are woven around them, allow aspiring physicians to engage with the artifacts of medicine’s past and consider the long lineage of their profession.

The library recently hosted, for example, a number of seminars on the history of neurosurgery for Quebec neurosurgical residents. The principal speaker and co-organizer of these events, Dr. André Turmel, is a pediatric neurosurgeon in Quebec City and a passionate expert in medical history. Seminars were given in both French and English and
neurosurgical residents from all over Quebec came to learn about the history of their profession, particularly its history in the province. Participants also had the opportunity to view original books and manuscripts drawn from the library stacks and from Dr. Turmel’s own personal collection. On some occasions, students were able to handle and interact with primary material. The enthusiastic response to these activities has established this type of event as a priority for future programming.

The library also hosts an annual visit from a class entitled “Anatomy for Surgeons,” a fourth-year course at the McGill University Faculty of Medicine. During these visits, students are introduced to the rich history of the anatomist-surgeon, learning about such figures as the Renaissance anatomist Andreas Vesalius (1514–1564), and viewing anatomical atlases dating as far back as the year 1500. Encountering these original items provides historical context for the course, and the ensuing discussions have shown that it effectively encourages students to reflect on the historic and present relationship between the study of anatomy and the practice of surgery.

The collections and the library itself provide, then, a framework within which future practitioners explore medicine’s past and present, cementing a sense of professional identity, such as that by which Osler himself felt linked directly to the great physicians of antiquity and the Renaissance. These visits promote a commemorative use of history, rather than critical study, offering an approach that has been embraced by doctors who seek in their teaching to encourage students to reflect upon the physician’s role as healer and professional.4

New uses for old collections

The benefit of the library’s thematic research collection for researchers and classes in the history of medicine is self-evident. Secondary literature collected by the library adds to the primary resource material to form a strong laboratory-like environment in which researchers can read the scholarship on a particular history of medicine subject while at the same time examining and testing the primary sources (the “raw data”) upon which the study is based. But notwithstanding the specialized nature of the Osler collections, the library has also found ways to integrate its collections into the curriculum of a diverse range of classes within the university as well as beyond the campus gates.

The holdings are particularly well suited to support learning through guided primary source analysis. In this type of exercise, students work
hands-on in small groups with historical books, learning to recognize different kinds of artifacts evidence embedded within the codices. In the course of the session students progress from factual questions about the books that can be answered through observation, such as details of the book’s size, layout, illustration, and traces of reader interaction, to more speculative questions inviting them to use both textual and paratextual evidence to understand the purpose, intended audience, readership, and afterlife of a particular work. Students are asked to review the available evidence and determine what potential kinds of research could be undertaken to verify their observations and answer questions stimulated by the work. The structure is designed to encourage students to look at primary sources not only for their obvious textual content, but to consider books as artifacts that can be interpreted in different ways to generate insights into a variety of historical topics.

This has been a valuable learning experience in many courses, including an undergraduate “European Food History” class, for which material related to topics like diet, nutrition, vegetarianism, and the effects of coffee, tea and chocolate on the body was selected. In a graduate-level art history seminar entitled “Sickness and Social Deviance in Nineteenth-Century France,” the goal was primarily to introduce the students to historical medical publications, many of which were later used as a basis for term papers and presentations.

Apart from primary source analysis, the contents of the collections illuminate many different facets of history. With a final-year Montreal-area high school class in Jewish history, for example, books illustrating the study and practice of medicine were used as a lens through which to analyse one facet of Jewish intellectual life throughout history. Among these books were a Latin translation of Maimonides’s introduction to the *Ethics of the Fathers* by a sixteenth-century Jewish physician in Italy, and another Maimonides text offering health advice to a Babylonian soldier. The texts were analysed and discussed as examples of Jewish intellectual exchange with the wider Latin Christian culture. A number of medieval manuscripts then provided an interesting microcosm through which to glimpse the intersection of Jewish, Christian, and Muslim cultures in Southern Europe during the Middle Ages. Lastly, a papal bull published by Gregory XIII in 1584 was read aloud and considered for clues about social interaction between Jews and their Christian neighbours in the early modern period.
Students of an eighteenth-century German literature course from the Université de Montréal came to the library to be immersed in the ambient medical thought of the time, viewing items particularly in the realm of psychology and physiognomy, including works by the famous physiognomist Johann Caspar Lavater (1741–1801). The library itself becomes the research material in a McGill English Department class entitled “Sociology and Materiality of the Text,” in which students tour the library, learn about its past, and reflect on the library in its role as an intermediary between the reader and the text. They consider how the layers of interpretive interventions, such as cataloguing, acquisition choices, classification into disciplinary divisions, etc., shape a reader’s interaction with and understanding of a text.

The Osler Library continues to reflect on and develop its program of activities. Some take special advantage of our position as a specialized library offering deep coverage of one particular research area, and others extend disciplinary boundaries to offer diverse learning experiences based on our holdings. In the laboratory of the library, we attempt to engage students with the texts and objects, and invite them to share their observations, postulate hypotheses, and formulate further questions based on the materials they are using and seeing. From observation of the raw data of historical artifacts, students soon realize that much evidential value can be gained from studying an actual book, as well as its indications of usage through clues like marginalia and provenance. Students regularly rate such activities highly as a useful part of their coursework, and often attest in their comments to a sheer visceral excitement that comes with handling pieces of the past. These opportunities are undoubtedly what make attending a university with significant rare book and special collections a great advantage for our students, in whose education we strive to be, as per our laboratory analogy, a truly collaborative partner.

Notes

4. This philosophy of training medical students in reflective thinking on patient interaction and care has been the impetus for the creation of the Office of Physicianship and the Osler Fellows program for teaching faculty at McGill University. See for example Yvonne Steinert et al.,”The Osler Fellowship: An Apprenticeship for Medical Educators,”
5. Praefatio Rabi Moysis Maimonidis... in aeditionem morale seniorum Massechets Avoth apud Hebros nuncupatam octoque amplectens capita eximio atrium et medicinae doctore M. Iacob Mantino medico hebraeo interprete. (Bonon [Bologna]: H. de Benedictis, 1526) [McGill call number (Osler Room) M2235m 1526; Bibliotheca Osleriana no.5111].

6. Maimonides, Moses, De regimine sanitatis ad Soldanum Babylonie (Florence: S. Iaconum de Ripolis, 1481) [McGill call number (Osler Room) WZ 230 M223r 1481; Bibliotheca Osleriana no.196].

7. Litterae S.D.N.D. Gregorii Papae XIII innovationis constitutionum Pauli Quarti, & Pii Quinti, contra medicos Haereres : et illarum extensionis ad eos qui medicos Haereres, vel infideles ad Christianorum curam vocant, admittunt, vel eisdem medendi licentiam concedunt. (Roma: Per gli heredi d’Antonio Blado, 1584) [McGill call number (Osler Room) folio G821L 1584; Bibliotheca Osleriana no.2827].
“The collections and the [Osler] library itself provide, then, a framework within which future practitioners explore medicine’s past and present, cementing a sense of professional identity, such as that by which Osler himself felt linked directly to the great physicians of antiquity and the Renaissance.”

— Anna Dysert and Christopher Lyons
Osler Library Almanac Collection

**What:** Blending popular practice with local commercial concerns and other evidence of social history, these almanacs offer a peculiar and complex source for nineteenth- and twentieth-century North American medical history.

**Why:** History of popular medicine; Social history.

**Where:** Osler Library of the History of Medicine.

The almanac is a genre of ephemeral—temporary or non-durable—publication that traces its history to the medieval period. These popular items originally consisted of calendars containing religious holidays, moon phases, and astronomical tables that provided an outlook on the upcoming year. Medical almanacs in particular were an important facet of premodern medicine as doctors took astrological information into consideration in the diagnosis and treatment of their patients.

By the eighteenth century, almanacs had become common household books that provided health and home tips along with calendrical features. They were also a popular medium for drug companies to advertise their wares, accompanied by horoscopes, songs, health advice, and other eye-catching features to attract buyers.

The Osler Library Almanac Collection consists of approximately three hundred medical almanacs from the nineteenth and twentieth centuries, most of which were printed by drug manufacturers. They are an important source of information about the lay medical culture of the period. The majority of almanacs in the collection were published in Canada, including *Le livre de songes de Cléopâtre*, published in French in Brockville, Ontario, and Morristown, New York, sometime between 1857 and 1881. This almanac provides readers with a guide to dream interpretation and advises them to purchase Dr. Morse’s Indian root pills.

The oldest almanacs in the collection are American, such as *The Phrenological Almanac for 1841: Embellished with Fifty Engravings, Illustrative of the Science of Phrenology*, which features essays on phrenology and phrenological diagrams in addition to calendars, including the typological drawing of “Johnson the Murderer” shown here, with an explanatory caption on Johnson’s character. The cheaper quality paper often used for these almanacs is noticeable by the text bleeding through from the back of the page.
Examples of another popular form of inexpensive ephemeral publications are found in McGill’s chapbooks, many of which include similar “how-to” tips for the home. An equally interesting glimpse of popular household literature is offered by the Cookbook Collection, containing over seventeen hundred items dating from the eighteenth to the twentieth century.


Excerpted from the text:

“The above cut is a true representation of the head of Johnson, who murdered Murray in the city of New-York, about the year 1825. His bust denotes a temperament of the most unfavorable kind.... Add to this, very unfavorable phrenological developments, and we have the elements of Johnson’s character. His strongest organs were Acquisitiveness, Destructiveness, Secretiveness and Firmness, and these constituted the leading features in his character. They being perverted, rendered him extremely selfish, grovelling, cruel and hard hearted.”

For this collection, see our:
Web resources, p. 244
Islamic Early Printed Books

What: Books from the earliest Muslim printers and other historically significant Muslim presses.


Where: Rare Books and Special Collections; Islamic Studies Library; Osler Library of the History of Medicine; Humanities and Social Sciences Library.

As early as the sixteenth century, French and Italian printers found a way of reproducing with print the ligatures and specific outline of Arabic letters, despite the challenge this presented. The first attempts to publish
printed texts in the Muslim world were made by Jewish and Christian communities, the earliest dating from the late fifteenth century, but the production of these presses was not in Arabic. Due to economic, cultural, and political opposition, it was not until the eighteenth century that Arabic printing began (it is thought first in Aleppo, Syria), and it was the mid-nineteenth century before printing started competing with manuscript copying, then the primary means of text production.

McGill’s collection of Islamic early printed books is representative of printing with movable Arabic types in the Muslim world in its first decades, and includes holdings of great historical significance. The first authorized press founded by Muslims for Muslims was established by İbrahim Müteferrika in Istanbul in 1727.

The extraordinary precision in the reproduction of the outlines of Arabic letters and calligraphy can be seen, for example, in one of Müteferrika’s early publications (shown here), a biography of the fourteenth-century Turkic conqueror Timur (also known in English as Tamerlane). Despite being given permission by both the religious and political authorities to print, Müteferrika had to limit his publishing efforts to non-religious texts such as medical or craft books, or geographical guides. McGill holds the greater part of Müteferrika’s early titles in Ottoman Turkish (Turkish using Arabic script): fourteen titles out of seventeen, published between 1729 and 1743.

A second important press well represented in the collections is the famous Bulaq Press of Cairo, Egypt, that was part of a nineteenth-century Egyptian modernization program. From its launch in 1822 until the beginning of the twentieth century, Bulaq was the only printing press in Egypt. By the end of the nineteenth century, Bulaq had printed almost ten thousand books, including the Egyptian official journal and laws, as well as a large number of translations of European books about technology, science, and languages, and also classics in Arabic, Turkish, and Persian. McGill’s holdings of Bulaq imprints comprise seventeen titles in Arabic and Ottoman Turkish published between 1833 and 1942.

These Islamic early printed books underline that technological eras of text production are not equivalent across the globe and, along with the William Colgate History of Printing Collection* and other rare holdings, confirm the breadth of McGill’s material support for the history of the book.

For this collection, see our:
Publications, pp. 236–237
Popular Archives of Pointe-Saint-Charles Collection

**What:** A community archive documenting pioneering efforts of one of Montreal’s most civic-minded boroughs.

**Why:** Social history (Canada); History of Montreal.

**Where:** McGill University Archives.

The Archives populaires de Pointe-Saint-Charles / Popular Archives of Pointe-Saint-Charles (APPSC) was established in 1997 as a community-based organization dedicated to collecting and promoting the archival heritage of the Pointe. This neighbourhood pioneered such innovative undertakings as community-based medical care and legal clinics before these became province-wide services.

The APPSC’s mandate was to capture community social and cultural life by acquiring records of local community organizations, which were often at risk due to lack of resources, in order to transmit the local traditions of community action and involvement. Its own institutional records include correspondence, reports, minutes, oral history video recordings, photographs, and a publication on women in community organizations. Documents also reflect the preparation of finding aids and exhibitions about the history of the Pointe. The archive was dissolved in 2007.

The APPSC Collection also includes the fonds—up to the time of closure of the APPSC—of several local community groups whose records, including minutes, correspondence, and photographs, provide significant evidence of their local activities. Le Carrefour d’éducation populaire offers educational programs on literacy, health and nutrition, and the integration of disabled people, as well as crafts and intercultural activities to promote personal development. La Clinique communautaire de Pointe-Saint-Charles is a medical clinic created to give full access to medical and social services to residents of the Pointe, with an emphasis on prevention, the active role of users in the process, and local community control of the clinic. Le Regroupement Information Logement (RIL) seeks to improve the quality of housing available to the residents of the Pointe by promoting co-operative housing and defending the interests of tenants. L’Atelier Muse-Art was created by local artists, in conjunction with other community groups and the public, to share access to the arts through visual art exhibitions, theatre productions, and art workshops.
One of the most extensive collections of documents related to social movements in the late twentieth century of any archives in Canada, these records are remarkable primary sources for social historians working in the fields of Canadian, Quebec, and Montreal history.

Among other collections of records and publications related to local Quebec popular movements are the Montreal Council of Social Agencies, 1921–1976 (covering English-speaking non-Catholics); Notre Dame de Grace Women’s Club, 1922–1981; and the Sunday School Library Collection of books from the Anglican parish of Christ Church in St. Andrews East (now part of Saint-André-d’Argenteuil, north-west of Montreal).
Arabic Calligraphy

**What:** Extensive collection of specimens of elaborately decorative manuscript text.

**Why:** Islamic book arts; History of the book.

**Where:** Rare Books and Special Collections.

Islamic calligraphy has been called “religious emotion frozen by art.” Its development coincided with the flowering of Islamic culture—developing diverse styles in different epochs, influenced by the many cultures that have embraced Islam. Beautifying the Qur’an with calligraphy and decoration became a means of exhibiting one’s piety. The development and practice of calligraphy of the Arabic script, the Holy script of Islam, was also a

A 19th c. juz' (certificate) for calligraphic competence. RBSC (Arabic Calligraphy), AC31.
consequence of the theologians’ prohibition of depicting humans and animals. To this day, calligraphy remains a quintessential art of Islam.

McGill has a collection of some two hundred specimens. The collection is representative of the many features and qualities of calligraphy with examples of kufī, thuluth, naskh, ta’līq (commonly referred to in its Persian form nasta’līq), and other less common scripts such as Indian Bihārī. In addition, the calligraphy specimens include Qur’ānic fragments, certificates of competency to transmit some aspect of Islamic knowledge (ījāzah, ījāzat al-riwāyah), calligraphy albums (muraqqa’), orphaned leaves, and a fine example of a hilya (adornment). Arabic is a versatile script and these collections comprise examples in Arabic, Persian and Ottoman Turkish.

The ījāzah specimens (certificates) comprise perhaps McGill’s finest examples of the different types of calligraphy in these various texts. Ījāzāts became widespread in Egypt during the Mamluk period (1250–1517 CE), and the tradition continued throughout the rule of the Ottoman Empire (1453–1922). Most of these specimens, like the one pictured here, contain three sections. The final section always contains the authentication of the ījāzah to the new calligrapher.

The contents of the other two can vary. The uppermost section may include a proverb, perhaps a ḥadīth (account of the sayings or actions of the Prophet Muḥammad), or a basmala (the Muslim invocation of God, as seen here). The middle section may consist of, again, a ḥadīth report (as in this example) or a proverb. In addition, each component is usually written in a different calligraphic style: the first section is normally written in thuluth style; the second in naskh; and the third in ījāzah, (the same word used for the certificate as a whole).

In this example of an ījāzah, the ḥadīth reads: “man kataba al-khāṭṭ bi-ḥusn ‘bi-ism Allah al-rāḥmān, al-rāḥīm’ dakhala al-jannah,” that is, “he who writes in beautiful script ‘In the name of God, the merciful, the magnificent,’ will enter paradise.” This ījāzah is for one al-Sayyid Muḥammad Fākhri Afandi, a calligrapher of the nineteenth century.

The arts of the Islamic book can also be studied through examples of Islamic early printing, Islamic lithographs, and Islamic manuscripts. These collections broaden McGill’s holdings, in their support of book historical study, beyond the primarily Western perspective offered by collections like the William Colgate History of Printing Collection, and throughout the bulk of the general holdings.
**Anatomical Atlases**

**What:** A vast array of representations of the human body, created through changing techniques of illustration from the sixteenth century to the present.

**Why:** History of anatomical illustration; History of book illustration; History of medicine.

**Where:** Osler Library of the History of Medicine.

Illustrated maps of the human body, known as anatomical atlases, have a long history as objects of both scientific and artistic innovation. Anatomy was a subject of great interest early on in the West—notably in the works of Galen (2nd c. CE), whose writings were foundational for medicine into the Middle Ages and Renaissance—and human dissection was carried out to a small extent in the antique world. After a hiatus during the early medieval period, fourteenth-century practitioners again began performing anatomies on human cadavers and accompanying their practice with visual guides.

From the sixteenth century onward, these works continued to spread in popularity as anatomy inspired renewed scientific interest and as printing innovations, such as the development of metal plate engraving techniques, permitted increasingly detailed depictions of the body. Many important anatomical atlases, prized not only for their medical content, but also for their artistry, can be found in McGill's collections.

Early printed anatomy works, such as Johannes de Ketham’s 1500 edition of Mondino dei Luzzi’s *De anatomia*, used woodblocks to create non-representational schemata of the human body. The Ketham volume is one of about three hundred incunables in McGill Library. In the sixteenth and seventeenth centuries, a new interest in naturalistic portrayals of the human body arose and many new anatomical books appeared, beginning with the famous 1543 *De humani corporis fabrica* by the Belgian-born, Italian-trained professor of surgery and anatomy, Andreas Vesalius (1514–1564). Vesalius’s work overturned a millennium of thinking on the subject of anatomy.

By the eighteenth century, richly illustrated anatomical atlases had become part of a lay culture of “gentlemanly” science. Charles Nicholas Jenty (dates uncertain) used mezzotint, an intaglio process that involved pitting the metal plate with tiny dots to create half-tones. A striking example
of the technique is shown here, from a 1761 edition of *Demonstratio uteri praegnantis mulieris cum foetu ad partum maturi*, which illustrates the pregnant uterus with a fetus at full term. A book of life-sized anatomical illustrations, the *Exposition anatomique de la structure du corps humain* by Jacques Gautier d’Agoty (1717–1785) is one early example of colour printing achieved through a four-colour mezzotint process.

Beyond medicine, these medical volumes offer a fascinating way to view changes in illustration techniques. Many examples are part of the Bibliotheca Osleriana®, and they complement McGill collections more specifically focused on the history of printing and printing techniques, such as the William Colgate History of Printing Collection® and the Woodblock Collection®, as well as the Prints Collection.

Mezzotint by C.N. Jenty from *Demonstratio uteri praegnantis mulieris cum foetu ad partum maturi* (Nürnberg, 1761).
Osler Library (Osler Room), elf WZ 260 J55dL 1761.

For this collection, see our:
Publications, p. 232
Web resources, p. 232
Talking Books and the Dorothea Effect: Explorations in the Raymond Klibansky Collection

Jillian Tomm

The Raymond Klibansky Collection reflects Klibansky’s great love of books and libraries, an aspect of him vividly evoked by Ethel Groffier (see chapter 4). With some seven thousand titles, Klibansky’s library is not among the largest of personal collections by either current or historical standards, but it is magnificent. Among the thousands of works it adds to McGill’s humanities holdings are hundreds of books from the mid-fifteenth through the eighteenth centuries, and a great many other titles not easily found in Canada. The collection offers a broad and deep view of the Western tradition through its texts as well as through its material volumes as historical artifacts, and sheds light on Klibansky’s engagement with that tradition.

I came to know this collection as a doctoral student in Library and Information Studies, interested in personal libraries as sources for intellectual biography and history. The Klibansky Collection quickly became the sole focus of the study. The breadth of Klibansky’s interests was famously vast, and the collection is an excellent source within which to explore his intellectual universe. From ancient to modern thought, from mysticism to German poetry and literature, or twentieth-century political and social history—and that just to start with—the possible avenues for inquiry seem endless.

Equally interesting are the many traces within individual volumes of Klibansky’s personal and professional networks: from early days as a German Jewish philosophy student in the Weimar Republic to his years as a political intelligence officer in the British Political Warfare
Executive, or later in Montreal as a professor, mentor, and leader in the global exchange among philosophers during the Cold War. In addition, Klibansky’s appreciation of books as direct material links with the past is reflected in a great many items through their physical qualities or traces of book ownership and use, making the collection a rich source for book historians.

What I’ll focus on here are two things that emerged from the process of the study, issues central to the way I learned from the collection. The first has to do with what books in groups can, together, communicate (hence “Talking books”). The second is what I’ve called the “Dorothea effect,” Dorothea being George Eliot’s heroine from the novel *Middlemarch*.

**Talking books**

The idea that books can say something unique as a collective unit—that the whole is more meaningful that its parts—has been nicely put by author and librarian Matthew Battles, who wrote that “together [books] tell stories that they could not tell alone.”¹ Battle’s statement is true, I think, of all collections, but it seems especially pertinent to personal libraries, which have the contextual boundaries of biography within which the development and use of a collection can have specific significance.

![Books in poor repair](image)

Very different examples of this collective storytelling by groups of books can be seen in the Klibansky Collection. The books pictured in figures 1 and 2, for example, communicate together a different idea about the collection, and about Klibansky as a collector, than can be gleaned from seeing only one group or the other. Whereas figure 1 shows a reasonably orderly range of old and handsome volumes with
a hint of disrepair, the second image makes abundantly clear the lack of what might be called aesthetic snobbery as a dominant element in Klibansky’s collecting, as well as a somewhat cavalier approach to preservation.

A different kind of example has to do with inscriptions. Just a glance at figure 3 gives immediately a sense of the great number of books in the collection that bear inscriptions. Those addressed to Klibansky (shown in blue), count well over six hundred, an indication of the impressive size of his networks. The vast majority are author inscriptions. In their distribution by decade through the twentieth century, they reflect, among other things, Klibansky’s increasing professional stature, especially from the 1960s during which time he was teaching at McGill, developing the *Corpus Platonicum*, publishing the iconic book *Saturn and Melancholy*, and participating in a variety of publishing initiatives and exchanges of the Institut international de philosophie / International Institute of Philosophy.

The names behind these numbers, especially where they cluster, tell a more specific narrative of changes in his circles as he moved from one milieu to the next. As H. J. Jackson has said about the value of marginalia for scholars, a personal library, especially marked and inscribed, can be a biographer’s goldmine.² Most of Klibansky’s inscribers are known friends and acquaintances. The list reads like a who’s who of twentieth-century thought in philosophy, from early mentors like the polymath philosopher Ernst Cassirer to later friends like the French philosopher and poet Jean Wahl. In such cases, the inscriptions bring to life, and sometimes reveal something new about, the character of known relationships. But other inscribers, some of whom are equally well known in literary or political circles—take for example British writer Stephen Spender, journalist Henry Wickham Steed, or diplomat Arthur C. Murray, 3rd Viscount Elibank—are not mentioned in Klibansky’s autobiographical publications. These may signal less-known relationships, or at least avenues for inquiry. Taken together, they add to what we know of Klibansky’s social world and, given his particular circles, they contribute to a map of some of the twentieth century’s core intellectual networks.

A last and less concrete example of what, together, Klibansky’s books convey, is a sense of his special engagement with authors who cross disciplinary boundaries, who couple intellectual with artistic or literary pursuit, or social engagement. It is relevant biographically, but also relates to the value of preserving the collection as a distinct unit.
for future users. There is consistency across his personal networks with authors, his library generally, and his self-stated approach to learning—that is, drawing from and engaging in disparate traditions and disciplines, and considering history and literature as relevant to understanding philosophical thought. From this perspective the Klibansky Collection might be viewed as something of a material manifestation of his method, and as a laboratory for continued study of this kind.

These are just a few threads that emerge from looking at the collection globally, and being able to discover or “read” these stories is one of the great strengths of having the Klibansky Collection as a collection, as opposed to simply having his books. I’d like to emphasize that many such collective views—often noticed through the kind of dry-looking, but powerful, quantitative assessments shown in figure 3—were only possible because of McGill Library’s decision to maintain the collection’s integrity as a unit. The stewards of the collection decided to create the possibility of isolating the collection and exploring within it, both physically and virtually. Equally important was the decision to provide detailed cataloguing of each book, signaling elements like inscriptions or annotations. Such decisions are at the core of how libraries make collections accessible to the world and discoverable as research sources, not only as texts but as historical objects.

There are many examples of historically interesting personal collections which have simply melted into general library holdings and cannot now be recovered. What has been (and can yet be) learned from the Klibansky Collection argues strongly, I think, for curatorial and management practices that preserve the integrity of such collections, at least virtually, and that facilitate the discoverability of provenance-
related evidence. As interest in book historical approaches grows, it becomes increasingly important for libraries to make these kinds of sources and information visible and usable for research.

The Dorothea effect

The issue of historical evidence in books leads us to the other end of the spectrum: the encounter with individual physical books. And here is where I ran into what I’m calling the “Dorothea effect.”

Readers of the novel *Middlemarch* will recall Dorothea’s honeymoon in Rome. A young Englishwoman of somewhat austere Puritan tendencies, Dorothea is suddenly confronted with the dense reality of art, buildings, monuments, and other traces of Rome’s different eras of earthly and spiritual glory. In Eliot’s words, the objects “jarred her as with an electric shock.”

These objects had the effect on her—heightened no doubt by the passionate descriptions of them by the handsome Will Ladislaw—of a kind of mental and emotional piercing into different modes of being, different ideas, a different universe. Disturbing settled perceptions, they provoked her and acted as points of expansion for questions she hadn’t previously formulated. This slippery element, or experience, is what I’m trying to get at with the concept of a Dorothea effect.

The use of Dorothea’s experience here is not perfect. There is of course the element of Will Ladislaw himself, as a human provocation to new experiences; and in the end, the arid descriptions and reduced spirit of her scholar husband all too quickly subdued any desire to pursue greater knowledge of the art and other items that inspired her wonder. But the impact of the confrontation with objects that inspired thought and questions was powerful, and Eliot’s metaphor of the electric shock is, at least in my own case, exactly right.

When one encounters old books, the text combines with material elements and other aspects like dates and places of publication, or paratextual elements like prefaces and introductions, to effect openings into different worlds. A few examples suffice to illustrate what I mean.

One afternoon, while browsing the section of religion and philosophy in the Klibansky Collection, I came across a fine and delicate volume, small in every dimension. I picked it up simply on that account, expecting something like a set of spiritual thoughts for the edification of young ladies. Instead I found two titans pressed into this little book smaller than my hand (figure 4). It was the autobiography of Scottish
Enlightenment philosopher David Hume, in a few dozen pages, followed by a letter by his friend Adam Smith about Hume’s last days, ending with a touching tribute (figure 5).

The book’s smallness, as well as the intimacy of the texts from these two now canonical giants, stands oddly against the backdrop of today’s publishing practices and of our ideas about Hume and Smith. The edition itself, printed just months after Hume’s death, has the general look, feel, and smell of the eighteenth century. These elements form a compound and insistent conveyer to an earlier time and to the community of thinkers who so often stand isolated in our minds as canonical bubbles from the past. In short, the book compels one to attend to that other time in new ways.

All this becomes yet more intimate where there is manuscript evidence. The book shown in figure 6 invites speculation about just what made Klibansky so vigorously trace his name all over the title page of a book of Aristotle. (We think it is a volume from his youth.) This is quite different from Klibansky’s normal book behavior, and it is almost refreshing to think of him as a boy, perhaps going through frustrations we’ve all known too well. Whatever the moment that inspired the act, it is impossible to adequately convey the impression through mere description.

And finally, figure 7 shows a marvelous inscription from Klibansky’s Heidelberg friend, the literary scholar Friedrich Gundolf (1880–1931). The inscription, a poem, reads something to the effect that the author, Pfizer, is excused for his ignorance about Nicolas of Cusa because he didn’t have the benefit of Klibansky, who was not yet born when the book was written. It’s a lovely entry point into the character of Klibansky’s early social life with books and, given the source, says much about the respect he earned as a scholar so early in life.
To sum up, throughout the study I was forcibly struck by the extent to which my explorations in the library—in the midst of readings or data analysis—consistently acted as an intellectual stimulus and renewed my interest in the research. It is, again in George Eliot’s words, what “prompts the scholar to his labours.” The opportunity to encounter and handle historical collections effectively engaged me more deeply in my subject, and more broadly beyond it.

For libraries, providing physical as well as virtual access to fragile historical material items and collections implies consequences and poses difficulties in terms of collection management and preservation, not to mention staffing. This of course boils down to resources, and it isn’t easy to articulate, for funding purposes, intangibles as nebulous as a “Dorothea effect” or what Gerald Beasley has more eloquently termed the “empathetic access” of material holdings. The language of “proven value” and “measurable impact” fails to account for experiences and inner mental and emotional workings that can act deeply on the outlook of a student or researcher but that may have no immediately discernible outcome. That such experiences are real and deep is, however, certain to those of us who have had them; if this symposium can convey the strength of that, it will have played an important role.
NOTES


“I was forcibly struck by the extent to which my explorations in the library—in the midst of readings or data analysis—consistently acted as an intellectual stimulus and renewed my interest in the research. . . . The opportunity to encounter and handle historical collections effectively engaged me more deeply in my subject, and more broadly beyond it.”

— Jillian Tomm
Saul Shapiro Collection of Anglo-American Judaica

What: Published books and collected ephemera pertaining to Jewish life, representations, and history, collected over decades by a Montreal businessman.

Why: Judaica; World War II; Literature; Caricature.

Where: Rare Books and Special Collections.

Saul Shapiro was a businessman, born in Canada in 1910, who began collecting books when he was twelve years old. By 1970, he had decided to focus his collection on English-language Judaica, very broadly defined. This collection consists of some forty-five hundred titles, mainly dating...
from the twentieth century, but with material going back to the beginning of the seventeenth century. A special characteristic of the collection are the insertions, in many volumes, of reviews, other clippings, or information pertaining to the purchase of the item.

We can divide the collection into three main categories. The first and largest consists of non-fiction Judaica. Topics include Rabbinic literature and Bible studies, and secular subjects with a wide range of content encompassing Jewish history over the ages, with strengths in the history of World War II and Holocaust literature, biographies, Jewish life in the United States, the history of Israel, and Soviet Jewry. This group also includes several bound periodicals, among them *Contemporary Jewish Record* and *Congress Weekly*.

The second category holds works of fiction, poetry, and drama written mainly by Jewish writers, or non-Jewish writers on Jewish themes. Most of the authors are American, though Canadian and European writers are also represented. Most of these books date from the 1940s and onward, and several are first or special editions. Just one example is a 1936 edition published in London by John Lane, of James Joyce’s *Ulysses*; designed by Eric Gill, the copy is number ninety-five out of one hundred copies on mould-made paper, bound in calf vellum, and signed by the author.

The third group consists of books on general topics with a wide range of subjects, and in addition to published material are a few volumes compiled by Shapiro and bound especially for him. The earliest, from 1938, consists of two volumes of cartoons from newspapers around the world, with the general title “The Era of Fascist Aggression.” The second, from 1991 and also bound in two volumes, is called “An Octogenarian Stew,” and consists of a blend of articles, poetry, and cartoons by Jewish authors or on Jewish themes, photocopied or detached from English-language newspapers and periodicals. The first volume also includes original memoranda by Saul Shapiro to the staff of the People’s Department Stores, 1948–1967.

Pictorial representations of World War II in the Shapiro cartoons can be studied alongside cartoons and book illustrations in the Norman H. Friedman Arthur Szyk Collection*, and the imagery of the Canadian War Posters Collection. Political caricatures are also an important component of the Napoleon Collection*. A different aspect of Jewish heritage material is the focus of the Joe Fishstein Collection of Yiddish Poetry*. A variety of Judaica is found in personal collections from the diaspora, such as the Raymond Klibansky Collection* and the Max Stern Collection*, as well as throughout the general rare books collection.
Max Stern Collection

What: The personal and working library of one of Canada’s most important twentieth-century art gallerists.

Why: Art history; Collecting and collectors; Provenance research.

Where: Rare Books and Special Collections.

This collection brings together the personal and working libraries of art historian and gallerist Max Stern (1904–1987), who was part of the wave of Jewish émigrés from Germany in the 1930s. Stern was first exposed to the history and business of art at his father’s Düsseldorf gallery, Galerie Julius Stern, and began building his own library as a student of art history. In 1937, amid increasing threats of war, he closed the Galerie Stern and left Germany for London, where he joined his sister at West’s Galleries Limited, finally settling in Montreal in the early 1940s after a two-year internment as a wartime “civilian alien.”

Max Stern bequeathed his library to three universities: the Hebrew University in Jerusalem selected about twenty-five titles, while the bulk of the collection stayed in Montreal where it is jointly held by McGill University and Concordia University, housed together at McGill. The collection contains some thirty-four hundred bibliographic items on the subjects of art history, art forgery and fraud, connoisseurship, and contemporary artists, in a range of publication types including monographs, exhibition catalogues, journals, and dealer and auction catalogues. Many are annotated.

Max Stern’s books can be divided into two main groups: those acquired throughout Europe and in London before World War II, and those purchased after his arrival in Montreal in 1941. The first group, which forms the core of the collection, consists of material inherited from his father’s library and that of Max Stern’s mentor, art historian Professor Karl Koetschau. These titles focus on the old masters and European art, with a particular emphasis on Düsseldorf art. Several rare titles are included here, among them two copies of a 1902 catalogue of the former Silesian Museum of Fine Arts in Breslau, Poland (today Wroclaw), Beschreibendes Verzeichnis der Gemäld; and Bilder aus dem alten Düsseldorf, a book of nineteenth-century views of Düsseldorf. Stern’s own student days are documented through exhibition catalogues collected on research trips in Cologne, Berlin, Vienna, and Bonn; and by his copy (shown here) of the classic art history handbook Grundriss der Kunstgeschichte: Handbuch für Studierende, rebound and interleaved with
blank pages for his notes and sketches. Some hundred and fifty annotated European and British catalogues provide information on the provenance of art works sold at auction before 1945.

The material Stern collected later in Montreal has its focus primarily in contemporary Canadian art, and includes extensive holdings of exhibition catalogues and monographs on those artists represented by the Dominion Gallery, Montreal. Stern joined the gallery as director in 1942, and by 1947 had taken over ownership with his wife, Iris. The gallery exhibited the work of such influential artists as Emily Carr, Paul-Émile Borduas, and was the Canadian agent for the Musée Rodin in Paris.

The Max Stern Collection is complemented by the rare book holdings of the Blackader-Lauterman Collection of Architecture and Art*, the Prints Collection, and the library’s collection of nineteenth- and early twentieth-century art journals. Related to the Jewish intellectual diaspora, the Stern Collection may be linked in particular to the Norman Friedman Arthur Szyk Collection*, and the Raymond Klibansky Collection*.
Wilder Penfield Archive

What: A trove of documents, images and artifacts that preserve and tell the story of the life, career, and contexts of a leading scientist and physician within Canada and abroad.

Why: History of neurology and neurosurgery; History of medicine (Canada); History of McGill.


Born in Spokane, Washington, Wilder Penfield (1891–1976) became one of Canada's most famous scientists and doctors of the mid-twentieth century, as well as one of the world’s most significant neurologists and neurosurgeons. Educated at Princeton, Oxford, and Johns Hopkins...
Medical School, Penfield's work at McGill and the Montreal Neurological Institute (MNI) was central to improvements in neurological medical care in Montreal. He contributed to major advances in the diagnosis and surgical treatment of epilepsy, as well as insights into cerebral circulation, consciousness, and the location and mechanisms of various brain functions including sensation, memory, and language.

Containing some sixty meters of correspondence, photographs, illustrations, diaries, manuscripts, and other artifacts, the Wilder Penfield Archive documents almost every aspect of Dr. Penfield's personal life and professional career. The earliest materials include correspondence, diaries, and memorabilia from his youth, his undergraduate training at Princeton, and his experiences at Oxford as a Rhodes Scholar. At Oxford Penfield became a friend and pupil of neurophysiologist and Nobel laureate Charles Sherrington, as well as the then Regius Professor of Medicine at Oxford, Sir William Osler. Documenting the beginning of his medical career, the collection shows how Dr. Penfield developed a neurosurgical service at Columbia University's Presbyterian Hospital in the 1920s.

Materials from the Montreal period, beginning in 1928, make up the bulk of the collection. They record how Penfield and his medical partner from New York, William Cone, joined with neurologist Colin Russel to establish a combined department of neurology and neurosurgery at McGill University and the Royal Victoria Hospital. Through this joint department, and later the establishment of the MNI, which he headed from its beginnings in 1934 until 1960, Penfield was able to combine a facility for the care of patients with neurologic disorders, a research centre for the scientific study of the nervous system, and a teaching department of neurology and neurosurgery. Correspondence, administrative materials, manuscripts, and research records from this period also document how Penfield, McGill, and the MNI attracted the research and skills of other innovative neurologists and neurosurgeons to the MNI. Several of these specialists collaborated with Dr. Penfield on research projects or publications.

McGill holds complementary material in the archives of the Montreal Neurological Institute, as well as in several individual fonds of Dr. Penfield's colleagues, including William Cone, Colin Russel, Francis Lothian McNaughton, Joseph Stratford, Herbert Jasper, Donald Hebb, Theodore Rasmussen, and William Feindel.
McGill Remembers Collection

**What:** A wide array of evidence types documenting the participation of McGill University, its faculty, staff, and students in times of war from the end of the nineteenth century to the mid-twentieth century.

**Why:** War and Remembrance; History of McGill.

**Where:** McGill University Archives.

McGill Remembers unites, under one theme, McGill’s archival holdings concerning the university community’s involvement in times of war, as military personnel and as researchers, as well as in peacetime remembrance of these activities. The University Archives is the most important repository of evidence for these actions from 1899 to 1947, and the records can be found in both the official administrative records and the private fonds of professors, students, and alumni of the university.

The most significant records are those of the McGill University War Records office, compiled by R. C. Featherstonhaugh, noted military author and director of the office between 1942 and 1946. They include photographs, correspondence, index cards, and clippings on the endeavours of McGill staff, alumni, and students during World War II. The subject of war and remembrance can also be traced through the private fonds of the Canadian Officers Training Corps (COTC), including scrapbooks spanning both world wars, faculty lecture notes for COTC training courses, and war diaries of McGill staff members, including those of surgeon and later principal of McGill, H. Rocke Robertson (1912–1998; McGill principal 1962–1970).

The records of Principal William Peterson (1856–1921; McGill principal 1895–1919) contain documentation on the role of the Number 3 Canadian General Hospital, which served wartime patients in France from 1915, and which was staffed largely by McGill medical doctors including John McCrae, author of “In Flanders Fields.” An extensive glass lantern slide collection captures the hospital’s day-to-day activities.

The Women’s War Register Committee was chaired by Ethel Hurlbatt (1866–1934), warden of McGill’s Royal Victoria College for women from 1906 to 1929. Records of this committee contain minutes and correspondence with potential employers to help unemployed Montreal women act as replacements for enlisted men.
Principal Arthur Currie’s (1875–1933; McGill principal 1920–1933) activities as a lobbyist for veterans’ rights after World War I can be traced through a variety of documents, including his speeches in remembrance of sacrifices made by those who served under him as commander of the Canadian Corps in France, from 1917 to 1919.

Records of Principal F. Cyril James (1903–1973; McGill principal 1939–1962) reflect the mobilization of all McGill resources in World War II, including the War Service Advisory Board, war-related scientific research, and training courses at McGill. James was also chairman, from 1941 to 1943, of a national advisory committee dealing with post-war reconstruction, and McGill’s involvement in the war’s aftermath is reflected in the university’s administrative records of the establishment of Dawson College for the education of returning veterans. Both these records and alumni fundraising records include film, capturing, for example, the creation of Memorial Hall.
Hume’s Self-presentation to his Publics: The Material Evidence of Published Books

Gregory Bouchard

In 1946, Raymond Klibansky found a forgotten copy of Cicero’s works in a cabinet at the McGill University Faculty Club. Close inspection revealed that it had once belonged to David Hume (1711–1776), making Klibansky wonder what other Hume treasures the university held and how he might help the library to acquire more. The result was the McGill University David Hume Collection, which is today one of the largest repositories of Hume’s works and related materials outside of his home city of Edinburgh.

Here I will discuss the value of this collection as a means of illustrating the importance of special library holdings around the world. I refer to this collection in particular as opposed to the widely available digital reproductions of eighteenth-century editions, the collections in international research centres like the British Library or National Library of Scotland, or modern reprints. In some ways, current academic practices downplay the usefulness of McGill’s Hume Collection: major digitization efforts by Google, Eighteenth-Century Collections Online, and Early English Books Online aim at offering all the world’s texts over the Internet, thereby allowing readers to bypass physical libraries altogether; and the discipline of philosophy values texts over material context. On the other hand, recent work on the history of the book and reading practices during the Enlightenment has shown that the materiality and use of books in context reveals many indispensable facts about an author’s intentions. Accordingly, specialized library holdings like the McGill Hume Collection stand on the frontier of research directions, offering a treasure trove of new knowledge about seemingly well-worn topics. In this respect, I am making a case not only for the value of studying texts in their original form, but also for pouring effort and resources into amassing specialized thematic collections. In the case of McGill’s Hume Collection, what started as an accident, and continued through passion and curiosity, resulted in a space where scholars can study Hume with rare depth and rigour.
David Hume had an exceptionally close relationship with the eighteenth-century print marketplace. His first and most extensive philosophical work—*A Treatise of Human Nature* (hereafter, *Treatise*)—"fell dead-born from the press" upon its publication in three volumes between 1739 and 1740, failing to sell well and gaining an ambivalent to poor reception among the learned community. Reviewers called his philosophical system too complex and esoteric; novel, but shrouded in ineffective language and underdeveloped arguments. The clergy and members of the academy, including Francis Hutcheson, derided the book for its sceptical and atheistic contents—so much so that Hume was denied the Chair of Moral Philosophy at the University of Edinburgh in 1744, and the Chair of Logic at the University of Glasgow in 1751. He also faced excommunication by the Church of Scotland in 1756, but was saved by its moderate clergy. All of this was especially frustrating and hurtful for someone who hoped to start nothing less than a philosophical revolution with his work. Having been locked out of the academy, how was Hume to reach the minds of his countrymen on a large scale and affect the way people thought?

As he lamented to Henry Home (1696–1782), later Lord Kames, in February of 1739:

> Those who are accustomed to reflect on such abstract subjects, are commonly full of prejudices; and those who are unprejudiced are unacquainted with metaphysical reasonings. . . . I am young enough to see what will become of the matter; but am apprehensive lest the chief reward I shall have for some time will be the pleasure of studying on such important subjects, and the approbation of a few judges.

With the academic market closed off to him, the best way Hume could reach a large readership, and also very importantly, sustain a career as a man of letters, was to sell books. He accordingly spent the remainder of his career tailoring his works to a larger readership, making his philosophical system easier to understand while trying to maintain its philosophical rigour.

Though he did not walk a straight path to commercial and intellectual success, his *Essays and Treatises on Several Subjects* (hereafter, *Essays and Treatises*) and *History of England* eventually made Hume a wealthy and famous man. As he reflected in his short autobiography, composed in the final year of his life, “Notwithstanding this variety of winds and seasons, to which my writings had been exposed, they had still been making such advances, that the copy-money given me by the
booksellers, much exceeded anything formerly known in England; I was become not only independent, but opulent.”

Philosophers today read the Treatise far more frequently and deeply than his Essays and Treatises or History of England, and in the process lose sight of Hume as he existed as a man of letters in his own time. Materials such as those in the McGill Hume Collection are essential for illuminating Hume’s authorial life and shedding greater light on his works as a whole.

Following the failure of the Treatise, Hume looked to examples of writers who had sold philosophical literature to a large buying public, like Addison, Steele, Pope, Bolingbroke, and Locke. Then, in the early 1740s, he published two volumes of Essays, Moral and Political (hereafter, Essays), each in a neat pocket volume, for five shillings together—half the price of only two volumes of the Treatise. Hume began the first volume of this new work with an address to readers, claiming the essays that followed were written “with a View of becoming publish’d as Weekly-Papers, and were intended to comprehend the Designs both of the Spectators and Craftsmen.” Then he went on in the address to identify himself as a new writer, severing any ties with the Treatise, and proclaiming moderation in political affairs—an echo of Addison and Bolingbroke, but also a defence against those who criticized the Treatise. Comparing the formats of the Treatise and Essays also helps to capture this transition: the Treatise was published in the more expensive large octavo format; the Essays in the small octavo format resembling a modest duodecimo (figure 1).

The Essays were books tailored to the publishing customs of the moment—The Spectator and The Craftsman were originally published as loose sheets, but by 1741 these serial issues were more frequently sold.
as multivolume collected editions. Hume’s own essays followed this custom. Take, for example, an eight-volume edition of the *Spectator*, similar to the one that we know Hume had in his own library at the time (centre of figure 2). The format of his *Essays*, in each of three editions published in the 1740s, emulated the *Spectator* as he and the vast majority of readers would have known it in the mid-eighteenth century.

Hume therefore created a commodity that retained the popular philosophical elements of the serial *Spectator*, but was published as a single work.

Hume was ambivalent over this polite essay genre that he had chosen to adopt—he saw value in communicating clearly with readers, but also felt he had created a series of “trifles” that were less rigorous than he would have liked. He expressed to Home his hope that “[the *Essays*] may prove like dung with marl, and bring forward the rest of my Philosophy, which is of a more durable, though of a harder and more stubborn nature.”

Accordingly, his next publication, entitled *Philosophical Essays Concerning Human Understanding* (hereafter, *Philosophical Essays*), first published in 1748, was also produced in a “neat pocket volume” and marketed as a collection of essays, but was in fact a connected series of texts refashioning Volume I of the failed *Treatise*. This was clear rebranding—titles and formats popular with and familiar to their target audience were used as part of a unified marketing effort to present
Hume as an essayist. Later, once he had achieved greater market success, Hume retitled the *Philosophical Essays* as *An Enquiry Concerning Human Understanding*, and explicitly described it as a unified work.

A copy of the *Philosophical Essays* from the McGill Hume Collection, improperly bound as Locke’s *Human Understanding* (figure 3, right side), helps to illustrate the effectiveness of his marketing strategies. Since bookbinders usually worked separately from printers or booksellers in the eighteenth century, this must have been the mistake of either the bookbinder or the owner. In either case, it shows that at some point, someone mistook Hume’s *Philosophical Essays* (which by the time of binding might also have been known under it’s new title, *An Enquiry Concerning Human Understanding*) for Locke’s *Essay Concerning Human Understanding*, a text that Hume believed perfectly straddled the line between ease of language and philosophical rigour. The mistake would likely have pleased Hume.

From 1753 onward, Hume combined all of his philosophical writings (that is to say, everything except his *History of England* and the disowned *Treatise*) into the *Essays and Treatises*. He came to refer to this collection simply as his “works,” and wished for it to embody the entirety of his philosophical writing.

Starting in 1758, he published *Essays and Treatises* in several octavo and quarto editions, returning to the larger, more expensive, and more
decorative size that he had used for the original *Treatise* (figure 4). This represented the culmination of his efforts to obtain philosophical stature while retaining commercial viability. This version of his works was an important part of any library collection, and a book that was worth the price. Moreover, this book embodied his own canonization efforts—the texts he wished to retain were here, and the ones he disowned were gone.

Turning open a particular copy of *Essays and Treatises* held in the McGill Hume Collection (figure 5), we find marginalia filling the first few pages. The owner (who appears to have purchased the book in 1798) transcribed Hume’s “advertisement” from the 1777 edition of the same collection, in which Hume directed readers on which of his works constituted his philosophical canon. It says:

> Most of these principles, and reasonings, contained in this volume, were published in a work in three volumes, called *A Treatise of Human Nature*. A work which the Author had projected before he left College, and which he wrote and published not long after. But not finding it successful, he was sensible of his error in going to the press too early, and he cast the whole anew in the following pieces, where some negligences in his former reasoning and more in the expression, are, he hopes, corrected. . . . Henceforth,
the Author desires, that the following Pieces may alone be regarded as containing his philosophical sentiments and principles.9

Why would the owner of this book have transcribed Hume’s advertisement? It was not a key text—a lost essay or a section of an important work. It was a short address to readers instructing them on how to read his works and treat him as a philosopher. It was so tied to its commercial/historical context that it rarely appears in modern editions of Hume’s Essays, and only then in an appendix of withdrawn texts. Yet a reader in 1798 felt it was crucial enough to deserve full transcription on the first page of the book. This tells us that Hume’s manipulation of his philosophical canon was successful to the point of inspiring readers to follow his instructions and gather even his most ephemeral, yet official, texts in one place. From a commercial standpoint, he ended his life having successfully replaced the Treatise with Essays and Treatises on Several Subjects as the most thorough expression of his philosophical system. This Hume is lost to modern readers, but he is alive in Rare Books and Special Collections at McGill.

NOTES
1. This research was made possible by the McGill David Hume Collection Research Grant, established by David and Mary Norton. I am very grateful for their support.
6. David Hume, Essays, Moral and Political (Edinburgh, Printed by R. Fleming and A. Alison, for A. Kincaid ..., 1741–1742), liii...
9. The original advertisement that this is copied from can be seen on the leaf following the title page of the second volume of Hume’s Essays and Treatises: In Two Volumes. A new edition (London: Printed for T. Cadell ... and A. Donaldson and W. Creech, at Edinburgh, 1777) [McGill call number (RBD Main) B1455 1777].
Jean-Jacques Rousseau Collection

What: A collection of books, with some manuscripts, through which the extraordinary range of Rousseau’s creativity can be studied and explored, along with many of the controversies he inspired, and the variety of ways he was represented to different audiences.

Why: French Enlightenment; Intellectual history; Philosophy.

Where: Rare Books and Special Collections.

Rousseau was one of the most influential intellectuals of the French Enlightenment. Philosopher and homme de lettres of Swiss origin, Rousseau was an original thinker, largely at odds with the prevailing opinions of the times. He first gained widespread attention with a prize essay on the arts and sciences published in June 1751 under the title “Discours sur les Arts et les Sciences.” In this pivotal work, Rousseau boldly undermines the arts and sciences by suggesting that they are corrupting agents to man’s natural goodness. His works provoked debate across Europe and were the cause of exile several times.

Formed in the 1950s, McGill’s Rousseau Collection is noteworthy today for its depth. There are more than 250 writings by Rousseau, some of which are first or early editions (including counterfeits), or variant states of any one edition. McGill collects comprehensively on these most famous titles upon which Rousseau worked simultaneously: La Nouvelle Héloïse (1761), Émile (1762), and the Contrat Social (1762). Translations (predominantly into English), adaptations, and abridgements afford further dimensions for study.

The controversy and interest sparked by Rousseau is highly reflected by the many contemporary commentaries and criticisms on his works, such as the numerous rejoinders published in pamphlets and books in response to his Lettre à d’Alembert (1758), which ended in an irreparable discord among the encyclopédistes. There is also a contemporary manuscript copy of “Jean Jacques Rousseau… à Christophe de Beaumont,” dated 1763, representing Rousseau’s response to Archbishop Beaumont about the latter’s condemnation of Émile. In addition, there are examples of Rousseau apocrypha, such as the Letters of an Italian Nun.

Rousseau is noted for the rich diversity of his oeuvre; for instance, he produced a Dictionnaire de musique (1764), and wrote lessons on botany including Lettres élémentaires sur la botanique (1771). He also shaped the
autobiographical genre in interesting ways, and used it to explain and defend his own writings in the posthumously published *Confessions* and *Rêveries d’un promeneur solitaire*. Notable examples at McGill of Rousseau’s collected works include an early set published in Geneva in 1756, and Marc-Michel Rey’s *Oeuvres de Rousseau* published in Amsterdam in 1770.

The Rousseau Collection is a fundamental part of McGill’s holdings specialized in the French Enlightenment. It is an interesting counterpoint to the J. Patrick Lee Voltaire Collection, and contributes to writings by the encyclopédistes and many French Enlightenment authors: Crébillon fils, Louis-Sébastien Mercier, and Rétif (or Restif) de La Bretonne. It enters into the scope of the library’s noted strength on the French Revolution and on Napoleon. The collection also has specific connections to British philosophy of the period, including that of Scottish philosopher David Hume, and has a broader rapport with the extensive holdings in eighteenth-century intellectual history.

Lithographed after a pastel portrait by Maurice Quentin de La Tour, which was presented at the Paris Salon of 1753.

RBSC (Portrait Collection), France: Rousseau – “Album de la Suisse Romande.”
Joe Fishstein Collection of Yiddish Poetry

**What:** A rare collection of Yiddish poetry and ephemera created and decorated by a New York textile worker.

**Why:** Judaica; Poetry; Collecting and collectors; Social history.

**Where:** Rare Books and Special Collections.

The Joe Fishstein collection of Yiddish poetry consists of two hundred serial publications and twenty-five hundred monographs, including many rare and ephemeral works, most of which have been preserved in decorative covers hand-made by Fishstein. This collection, which also includes items such as albums of early twentieth-century postcards, photographs, and trade union memorabilia, is considered one of the finest private collections of Yiddish literature in the world.
The collection was received as a gift to McGill University from the Fishstein family in 1981. Joe Fishstein (1891–1978) was born in Kalarash, a town in Bessarabia, Moldova. He immigrated to New York in 1910, where he worked as a sewing-machine operator in the garment industry and was an active member of the International Ladies’ Garment Workers’ Union. Fishstein was a life-long devotee of Yiddish poetry, and his love for his books is reflected in the often elaborate protective covers and bookmarks that he fashioned by hand from scraps of textiles or, more often, decorative commercial papers, plastics, and tapes.

The covers and decoration fashioned by Fishstein can be seen on the volumes shown here, in a photograph from the printed catalogue of the collection, A Garment Worker’s Legacy: the Joe Fishstein Collection of Yiddish Poetry, by Goldie Sigal (1998). Several of the volumes have gold-coloured strips over an earth-toned base, echoing rich gold embossed leather bindings. Other volumes are covered more simply, but the majority have been covered in some way.

An outstanding aspect of this collection is the large number of pre-World War II imprints from the former Soviet Union and pre-war Poland, Russia, Romania, and the Baltic States, several of which are scarce today as so many Yiddish books were destroyed during the Holocaust.

The full range is much larger, including imprints from New York City, Argentina, Australia, Austria, Belgium, Belorus (Belarus), Brazil, Canada, China, Cuba, Czechoslovakia (Czech Republic), England, France, Germany, Hungary, Israel, Italy, Lithuania, Mexico, Romania, Russia, South Africa, Ukraine, and Uruguay. Notable also are its holdings of important Yiddish literary periodicals. Among them are a number produced in Canada, particularly Montreal. Both through its texts and its aesthetic elements, this collection is of great value for scholars of Yiddish literature and twentieth-century social history.

The Fishstein Collection is McGill’s largest collection of published Yiddish material, but there are other primarily twentieth-century holdings in the Saul Shapiro Collection of Anglo-American Judaica, and a smaller group of earlier volumes, mainly nineteenth century, in the Lewin Collection, named after Montreal Rabbi Daniel Lewin, which is particularly valued for its Hebrew books dating from the sixteenth to the early nineteenth century.

For this collection, see our:
Publications, p. 238
Web resources, p. 238
Rosalynde Stearn Puppet Collection

What: Varied and international holding of puppets and puppet plays from the eighteenth to the twentieth century.

Why: Popular culture; Commedia dell’arte; Children’s theatre.

Where: Rare Books and Special Collections.

Puppets are a creation found in most societies all over the world. The history of puppets begins in the theatres of the ancient world where they played a role in both the development of drama and the evolution of religious ritual. As an art form, puppetry teaches and communicates: a theatrical performance that tells a story and may teach moral or religious lessons.

Puppets are inanimate objects or representational figures that are animated or manipulated by a puppeteer. They are made from a wide range of materials, depending on their form and intended use, and they can be extremely complex or very simple in their construction. Reactions to puppets vary widely – from affection and bemusement to fear and loathing. Are they toys or are they homunculi? It is perhaps this ambivalence that is part of their fascination, and one doesn’t really know whether they have self-awareness or not.

McGill Library’s collection was formed by the Canadian puppeteer Rosalynde Osborne Stearn, who endeavoured to make a comprehensive library on puppet theatre, with representative examples of puppets. Richard Pennington, then university librarian, wrote in 1961 that Rosalynde Stearn was “an historian as well as a practitioner of puppetry, and by 1952 had brought together not only a most comprehensive library on the puppet theatre but a collection of puppets characteristic of different times and countries.”

The collection now includes some 2,714 books and periodicals from the nineteenth and twentieth centuries on the puppet theatre in various European languages, as well as scripts for puppet plays. There are well-preserved examples of the four main categories of puppets: shadow, rod, hand, and marionette among the collection’s nearly two hundred puppets from Europe, Asia, and the Americas. Also included are toy theatres, theatrical portraits, paintings, prints, and posters.
Some of the richest aspects of this extraordinary collection include Punch and Judy glove puppets, commedia dell’arte string puppets, and shadow and rod puppets from China and Indonesia. The collection also includes puppets made by Stearn herself for the Aristophanes play The Clouds.

The collection is added to regularly by Rare Books and Special Collections, and contemporary puppet theatre books as well as puppetry films are collected by the Humanities and Social Sciences Library. Resources that study the educational uses of puppet theatre are also collected in the Curriculum Resources Library. Individually, but especially as a whole, these collections offer an unusual and delightful way to study cultural and social history in various milieus.

An eighteenth-century string puppet of Harlequin, a character from the commedia dell’arte. From a Paris puppet theatre of 1760. RBSC (Rosalynde Stearn Puppet Collection), Puppet no. 2.

For this collection, see our:
- Publications, p. 244
- Web resources, p. 245
The Gest Chinese Library was developed by Mr. Guion Moore Gest (1864-1948), and was housed in McGill’s Redpath Library (now the Redpath Hall) between 1926 and 1936. The collection was of the highest quality collected in North America, and became one of the largest Chinese collections in a North American university.
The collection contained many precious and rare Chinese books, purchased from China during a period of over ten years, and steadily increased month by month from its initial 8,000 volumes in 1926, to 122,950 volumes by May 1932. The books were classified according to the “Four Treasures” system of the Imperial Qianlong Library: (1) Classics; (2) History; (3) Philosophy, Science, and other topics; and (4) Belles-Lettres. The collection was especially strong in dictionaries, historical works, encyclopedias, medicine, and Buddhism. Due to financial and other reasons, the entire collection was transferred to Princeton University in 1936, where it remains.

To make full use of the library, and to develop local interest in and knowledge of Chinese civilization, Principal Sir Arthur Currie established the Department of Chinese Studies in 1930, which was closed in 1934, also because of financial reasons. The current Department of East Asian Studies was established in 1968.

The files of the Gest Chinese Research Library fonds contain correspondence among Principal Sir Arthur Currie; Mr. Guion Gest; Dr. Kiang Kang-hu, chair of the Chinese Studies Department; Ms. Nancy Swann, the curator of the Gest Library; and other university faculty members, librarians, and scholars of other institutions. Through them it is possible to learn much not only about the materials held in the library, but also about Chinese studies more generally at that time, especially in Canada.

Since the 1990s, McGill has expanded its East Asian faculty appointments and courses. Growing research interest spurred the redevelopment of related library materials, and the library’s East Asian collection experienced rapid development as it became urgent to meet the needs of students and faculty.

With the support of many grants and gifts, the size of our Chinese, Japanese, and Korean collection (CJK) has almost quadrupled in ten years. Some of its strengths include a collection of local Chinese history (gazetteers), several series of texts from the Siku Quanshu, and material in Chinese archeology, women’s studies, arts, and cinema, as well as Japanese manga and Japanese cinema. More recently there has also been greater focus on Korean collection development.

For this collection, see our: Publications, p. 236
Wainwright Collection

What: An important collection of French civil law materials, primarily the work of early French jurists on general civil law before the codification of 1804.

Why: French legal history; Collecting and collectors.

Where: Nahum Gelber Law Library.

The Wainwright Collection is a unique collection of primary and secondary materials on the law of the French ancien régime. The core of this collection was the working library of renowned French scholar and legal historian François Olivier-Martin (1879–1952). Olivier-Martin’s library consisted of contemporary commentaries and rare materials on ancien régime law and reflected the academic interests of its collector through three major themes—French customary law, the history of professional corporations, and the history of pre-revolutionary French law. These themes are also found throughout his scholarly work.

Olivier-Martin’s library was acquired with funds donated by a McGill law graduate, Arnold Wainwright, a prominent Montreal practitioner, long-time associate and friend of the Faculty of Law, and part-time lecturer in civil law at McGill’s Law Faculty. In 1958, the collection of some 770 titles was formally presented to the Law Library and officially renamed the Wainwright Collection. Today, the Wainwright Collection contains over fifteen hundred titles, comprising works on Roman law, canon law, and customary law, as well as royal edicts and ordinances, judicial decisions of the French parliaments, and doctrinal commentary.

Many of Quebec’s distinctive legal institutions draw their origins from the law of the French ancien régime. Prior to the cession of New France to the British Crown in 1763, the legal system of metropolitan France was extended to its colony. Most elements of this system relating to private law (i.e. law of property, marriage, etc.), were confirmed by the “Quebec Act” of 1774. The Wainwright Collection of historical materials of pre-revolutionary French law is not only a valuable source of information for scholars of French legal history and civilization but also a monument to the origins and historical development of contemporary Quebec civil law.

The exploration of Quebec legal history can be continued by studying the papers of, for example, the Montreal lawyer Frederick Griffin (1798–1879), or the Rodolphe Joubert Collection, which offers published sources on
French Canadian politics, economics, and cultural life from the 1860s to the 1970s.


For this collection, see our: Publications, p. 246
Keynote address by Alberto Manguel
"Of all the possible modes offered to us by our language, the natural one is the interrogative."

— Alberto Manguel
It’s my pleasure and privilege to introduce the keynote speaker of this symposium. And there could be no better speaker for this event than Alberto Manguel, who, like Raymond Klibansky, reads far and wide among the books of the past while always keeping his eyes on the concerns of the present. He writes “I believe that we are, at the core, reading animals and that the art of reading, in its broadest sense, defines our species. . . . We read our own lives and those of others, we read the societies we live in and those that lie beyond our borders, we read pictures and buildings, we read that which lies between the covers of a book.”

Until the white smoke poured out of the Vatican last week, Alberto Manguel was probably Argentina’s most famous ex-pat. In a long and peripatetic career, he has lived in Argentina, Israel, France, England, Italy, Tahiti, and Canada. But wherever he is, he lives among books, and earns his living from them. His travels among books, like his travels around the world, have been wide-ranging, continually renewed, and driven by a generous curiosity. His literary journey began auspiciously, when, as a sixteen-year-old working in a bookshop in Buenos Aires, one of the customers, now almost blind, asked Manguel if he would read aloud to him. The customer was Jorge Luis Borges, and Manguel read to him several times a week from 1964 to 1968, an experience he later recorded in his book With Borges. Like Borges, Manguel is a readers’ reader, a walking library, a man of oceanic knowledge. He wears his learning lightly, and moves nimbly across fields of discourse where others, who wear their learning like a garment lined with lead, get laboriously bogged down.

He is the author of five works of fiction and twenty non-fiction books, and the editor of an extraordinary number of anthologies, the best-known of which is Black Water: The Book of Fantastic Literature. He has received many prizes, was awarded a Guggenheim Fellowship, and holds honorary doctorates from the universities of Liège, in Belgium, and Anglia Ruskin, in Cambridge, UK. He is an Officier de l’Ordre des Arts
et des Lettres in France. He last visited McGill in 2007 to deliver one of the Massey lectures, later published as *The City of Words*.

Broad and various as Manguel’s work is, there are some threads running through it that make him a valuable guide to the world of books and reading, and an ideal lecturer for today’s event. He carries certain books with him mentally, and they reappear, sometimes in unexpected ways, throughout his intellectual journey—*Don Quixote*, *Alice in Wonderland*, the stories and fables of Borges . . . . But he also pays close attention to the material conditions in which texts circulate. As he writes in an essay on anthologies, the same text may seem very different when it appears in an anthology than it would if encountered elsewhere. Or, as he describes it in *The Library at Night*, libraries have a critical role to play in our civilization as deep repositories of our memory and experience that inflect the meanings of the books they store, organize, and circulate.

Alberto Manguel is therefore attentive both to the text as a linguistic construct—a thing of words, which can work its way into a reader’s consciousness and lodge itself there—and to the book as a material form, whose production, circulation, and reception is embedded in social, historical, and commercial contexts and contingencies. In Manguel’s reading and writing, texts call out to one another, and books whisper secretly to each other on the library’s shelves. Stories shuffle off their original contexts as they get reshuffled into the pages of an anthology. Books reveal unexpected patterns and connotations as they are assembled into collections. And all this making, unmaking, and remaking of meanings is also the way that we make and remake ourselves, in the stories we tell ourselves and others about who we are and where we belong.

Boundless curiosity drives Alberto Manguel’s reading, as well as a boundless desire to share what he reads. But curiosity has an ambiguous reputation as something both desirable and risky—valuable for scientists, but proverbially fatal for cats. This ambivalence about curiosity is the topic of his talk this afternoon, which is called *The Uses of Curiosity*.

**Notes**

The Uses of Curiosity

Alberto Manguel

“... who was full of ‘satiable curiosity, and that means he asked ever so many questions.”
Rudyard Kipling, “The Elephant’s Child”

On 26 November 2011, an exploring device the size of a small car was launched from Cape Canaveral at 10:02 in the morning. After travelling over 350 million miles, it reached the planet Mars on 6 August, 2012, and landed on the desolate plain of Aeolis Palus. The name of the exploratory craft was Curiosity, the desire for knowledge that Dante called “ardore,” and that drove Ulysses to undertake his one last fatal journey.

Throughout our convoluted histories, stories have had a way of reappearing under different forms and guises; we can never be certain of when a story was told for the first time, only that it will be not the last. Before the first chronicle of travel there must have been an Odyssey of which we now know nothing, and before the first account of war, an Iliad must have been sung by a poet who is for us even fainter than Homer. Since imagination is the means by which our species survives in the world, and since we were all born, for better or for worse, with Ulysses’s ardores to know the world, and since stories have been, from the dawn of time, our way of using imagination to feed this ardores, no story can be truly original or unique. All stories have a quality of déjà lu about them.

The art of stories, which seems not to have an end, in fact has no beginning. That is why, according to Talmudic commentators, the first word of the Book of Genesis (be-reshit in Hebrew) begins not with the letter aleph but with the letter bet—to remind us of the infinite that lies behind the first spoken word of creation. Because there is no first story, stories grant us a sort of retrospective immortality.

We make up stories in order to give a shape to our questions; we read or listen to stories in order to understand what it is that we want to know. On either side of the page, we are driven by the same questioning impulse, asking who did what, and why, and how, so that we can in turn ask ourselves what it is that we do, how and why we do it, and what will
happen when something is done. In this sense, all stories are mirrors of what we believe we don’t yet know.

In spite of being aware of this, we are more concerned with beginnings than with ends. Endings we take for granted, they tend to comfort us, they allow us the pretense of conclusion, which is why we require *memento mori*—to remind us of the need to be conscious of coming to the end. Beginnings trouble us daily. We want to know where and how things start, we seek wisdom in etymologies, we like being present at the birth, perhaps because we feel that what came first justifies or explains what comes afterwards. And we dream up stories to give us starting points towards which we can look back and feel a little more secure, however difficult the process. Dreaming up endings, on the other hand, has always seemed easier. “The good ended happily, and the bad unhappily,” Miss Prism tells us in *The Importance of Being Earnest*. “That is what Fiction means.”

The fiction of beginnings is more complex. In spite of the wonderful infinitude offered us at the start of the Bible, it is other, explicit stories that provide the religions of the Book with a beginning. Two narratives of creation follow each other on the first pages of Genesis. The first (I:27) tells us that “God created man in his own image, in the image of God created he him; male and female created he them.” The second (II:21-25), how God, in order to provide Adam with “a help meet,” made him fall into a deep slumber, took out one of his ribs, and from this “made he a woman.” Implicit in the divine creative act is the subservient function of women. Countless biblical commentators explain that this is the reason why a woman, as an inferior being, must obey a man; at the same time, a number of others try to reinterpret this patriarchal reading in a more egalitarian light.

In the first century CE, the Jewish scholar Philo of Alexandria proposed for the earliest biblical narrative a Platonic interpretation, suggesting that the first human created by God was a hermaphrodite (“male and female created he him”), and for the second narrative, a misogynistic reading in which the male half is conceived as superior to the female. Philo identified the male half (Adam) with the spirit (*nous*) and the female one (Eve) with the physical senses (*aesthesis*). Severed from Adam, as if she represented sensation severed from reason, Eve is denied, in the act of creation, Adam’s primordial innocence, and thus becomes instrumental to the Fall of humankind. Two centuries later, Saint Augustine, in his literal interpretation of Genesis, reinstated Eve’s primordial innocence by declaring that in the first Genesis narrative,
Adam and Eve, still unnamed, were created with all their spiritual and physical characteristics *in potentia*—that is to say, present in a virtual state that would flower only later into material existence, as described in the second narrative. That is what you call having your original cake and eating it too.

Scholars more or less agree that Genesis was written in about the sixth century BCE. Some three centuries earlier, in Greece, Hesiod reported a different version of the story of female guilt. Zeus, Hesiod tells us, furious at Prometheus for having robbed the gods of the Olympian fire and giving it to humankind, decided to avenge himself by sending down to earth a beautiful virgin, crafted by Hephaestus, dressed by Athena, adorned with gold necklaces by Peitho and garlands by the Horae, while Hermes filled her heart with lies and misleading promises. Finally, Zeus bestowed upon her the gift of speech and the name “Pandora,” and presented her as a gift to Epimetheus, the son of one of the Oceanides. Forgetting Prometheus’s warning never to accept a gift from Olympian Zeus, Epimetheus fell in love with Pandora and took her into his household. Until that time, humankind had lived unburdened by woes and care and deadly disease, all of which were secretly kept in a covered jar. Pandora, curious to know what the jar contained, took its lid off and unleashed into the world all manner of pain and suffering, and the illnesses that haunt us night and day in silence, because Zeus deprived them of the use of their tongue. Horrified by what had happened, Pandora tried to put the lid back on, but not before our sufferings had all escaped, leaving nothing but Hope at the bottom of the jar.

Curiosity and punishment for curiosity: the typological reading of the stories of Eve and Pandora dates from at least the second century, in the writings of Tertullian and Saint Irenaeus. In both cases, the godhead bestows upon humankind the gift of wanting to know more and then the punishment for trying. I think that here is one of those paradoxical instances in our mythologies that is worth disentangling in order better to understand its importance. Leaving aside their misogynistic resolutions, both stories concern the question of the limits of ambition. A certain curiosity seems permissible; too much curiosity gets punished. But why?

The tension between curiosity that leads us to discovery and curiosity that leads us to perdition threads its way throughout all our endeavours. The temptation of the horizon is always present and even if, as the ancients believed, after the world’s end the traveller would fall into the
abyss, we do not cease from exploration, as Ulysses tells Dante in the *Commedia*.

In the twenty-sixth canto of the *Inferno*, Dante meets the entwined souls of Ulysses and Diomedes, burning in the fire that eternally consumes evil counsellors. The character of Ulysses begins life on our shelves (but he may be older) as Homer’s ingenious and persecuted king Odysseus, and then, through a series of complex reincarnations he becomes a cruel commander, a faithful husband, a lying conman, a humanist hero, a successful adventurer, a magician, a ruffian, a trickster, a man in search of his identity, and Joyce’s pathetic Everyman. Dante is so attracted to the horned flame that his body leans involuntarily towards it, and he asks Virgil’s permission to address it. Virgil appeals to the flame as a poet, and begs it to tell its story. Then the larger tongue of the flame speaks.

Ulysses’s story, which Dante imagined and which is now part of the myth, concerns a man not satisfied with the extraordinary life he has led: he wants more. Unlike Faust who despairs at how little his books have taught him and feels he has at last reached the limits of his library, Ulysses longs for that which lies beyond the end of the known world. After being freed from Circe’s island and Circe’s lust, Ulysses senses that there is in him something stronger than his love for his abandoned son, his aged father, his faithful wife back in Ithaca: the *ardore* to gain further experience of the world, and of human vices and virtues. In the course of only fifty-two luminous lines, Ulysses will try to explain the reasons that drove him to undertake his last journey: the desire to go beyond the signposts Hercules set up to warn humans against sailing further, the will not to deny himself the experience of the unpeopled world behind the sun, and finally, the longing to pursue virtue and wisdom—or, as Tennyson put it in his version, “to follow knowledge like a sinking star,/ Beyond the utmost bound of human thought.”

Because Dante the craftsman has to submit to the adamantine structures of the Otherworld as a framework for his poem, Ulysses’s place in Hell is that of the evil counsellors, guilty of spiritual theft because he has used his intellectual gifts to deceive others. But this is not the sin that interests Dante the poet. Instead, what he wants Ulysses to tell him is how he met his end, and therefore what drove him, after all the obstacles Neptune had set up on the return voyage, to sail not home to his bed and hearth, but onwards, into the unknown.

Ulysses, whose soul now burns in the eighth circle of Hell, meets his end as a punishment not of the fault for which his soul now suffers,
The Uses of Curiosity

but for going beyond what God has deemed “permissible curiosity.” Like Adam and Eve in the Garden, Ulysses is offered the whole of the knowable world to explore; only past the horizon he must not venture. But precisely because the horizon is the world’s visible and material limit, just as the Tree of the Knowledge of Good and Evil is the limit of whatever can be perceived and therefore known, the forbidden horizon and the forbidden fruit implicitly admit that something else can be achieved beyond the commonplace. This is what Robert Louis Stevenson confronted daily in the Presbyterian Edinburgh of his youth, where the grey façades displayed one after another the Ten Commandments, in a perseverance of Thou Shalt Nots that Stevenson was later to call “the law of negatives,” that is to say, the pleasurable temptations offered, as in a dark mirror, even to those who have not yet conceived them.

To Ulysses’s fateful curiosity, Dante counterpoises that of Jason, captain of the Argonauts, who set off with his companions to collect the Golden Fleece and who returned home victorious with his booty. As Dante the pilgrim is approaching the end of his journey in Paradise, when he finally sees the ineffable form of the entire universe, he compares his astonished vision to that of the god Neptune seeing the shadow of Jason’s ship gliding by, the first human craft to sail the god’s desolate waters. The comparison grants Dante the blessing of a quest that has been allowed, and is therefore meritorious, as opposed to the damned quest of the unfortunate Ulysses in search of the forbidden unknown.

In terms of Dante’s theology, that is to say, in terms of the theology of Aquinas and Bonaventure, curiosity can be of two kinds: the curiosity associated with the vanitas of Babel, that leads us to believe ourselves capable of supernatural feats such as building a tower to reach the Heavens; and the curiosity of umiltà, of thirsting to know as much as we can of the divine truth, so that, as Saint Bernard prays for Dante in the Commedia’s last canto, “il sommo piacer gli si dispieghi” (“joy supreme may be unfolded to him”). In the Convivio III:XI:5, quoting Pythagoras, Dante defined this wholesome curiosity with great precision: “amatore di sapienza . . . no d’arroganza, ma d’umilità è vocabulo” (“lover of knowledge . . . a term not of arrogance but of humility”). Ulysses’s quest is physical, material, ambitious; Dante’s is spiritual, metaphysical, humble. In both, curiosity is the essential attribute of their human nature, of being human. But while in Ulysses this “being” means “to be in space,” in Dante it means “to be in time” (a distinction that the
Italian language conveys much more clearly than does the English, having “stare” to signify being in a certain place, and “essere” for existing). Hamlet, of course, solves the problem by implying both.

The dichotomy latent in the phenomenon of curiosity simultaneously hampers and drives forward every one of our quests. The brave words Tennyson puts in Ulysses’s mouth, “to strive, to seek, to find, and not to yield,” are partly wishful thinking. Striving and seeking, as we know all too well, do not always lead to finding, and yielding, in certain cases, may not be offered as a choice. What persists, however, even when we surrender to insurmountable obstacles, and even when we fail, is the impulse to seek. Of all the possible modes offered to us by our language, the natural one is the interrogative.

As both Eve and Pandora knew, curiosity is the art of asking questions. What is the knowledge of good and evil? What is my role in the Garden? What lies inside the sealed jar? What am I allowed to know? And what am I not allowed to know? And why? And by what? To understand what it is that we are asking, we disguise our questions as narratives that put questions into words and open these questions to further questions. Literature is in this sense an ongoing dialogue that resembles the Talmudic form of argument known as pilpul, a dialectical method for reaching knowledge through ever keener questions (though it is sometimes used merely as a hair-splitting debating exercise). So essential is the art of questioning, that in the eighteenth century, Rabbi Naham of Bratslav was able to say that a man who has no questions about God is not a believer in God at all.12

In a very concrete sense, writing stories, collecting stories, setting up a library of stories, assembling a special collection of stories—these are activities that give roots to the nomadic impulse of curiosity. Ulysses’s quest leads him into a maelstrom that swirls his ship around three times and then closes the sea over the crew; Dante’s leads him to the final point of coherence, the gathering of the “scattered leaves of the universe” now “bound by love in a single volume,”13 but also prevents him from translating that volume into comprehensible words; he sees it but he can’t read it. In assembling books, we mirror Dante’s gesture, but because no single human book can fully translate the universe, our quests resemble Ulysses’s quest, where the intention counts more than the result. Every one of our achievements is a paradox in that it opens up new doubts and tempts us with new quests, condemning us forever to a state of inquiring unease.
The Uses of Curiosity

The Late Renaissance materialized this paradox in mnemonic and didactic machines in which the questioner’s curiosity, following a mechanical system of associations and information retrieval, is rewarded with answers that are open to a number of interpretations. These machines, material incarnations of our belief that the meaning of things lies within our reach, adopted all manner of ingenious forms. They were either intricate versions of our Excel charts, designed like family trees of many branches, or they were constructed as wheels that moved one inside the other to elicit couplings between the concepts written on their margins. Sometimes they were even conceived as pieces of furniture, such as the wonderful wheel of books designed by Agostino Ramelli in 1588, designed to stand next to the reader’s desk like a three-dimensional version of Windows. Each of these machines works differently. Labyrinthine machines such as those depicted in Orazio Toscanella’s *Armonia di tutti i principali retori* (“Harmony of all Main Rhetoricians”) were designed to help structure rhetorical arguments stemming from any given premise. The procedure is complicated, but let me see if I can give you an idea of how it works.

The initial idea is reduced to a single proposition which is then divided into subject and predicate. Each of these can then be boxed in one of a number of categories inscribed on one of four wheels that make up Toscanella’s machine. The first wheel is dedicated to subjects, the second to predicates, the third to relationships, the fourth to questions such as who, why, and what. Every point of each wheel can be (or become) the starting place of a new quest.

These machines are too complex for a non-scholar such as myself to describe them accurately, and I am not at all sure that, even if I understood the rules better, I would be able to use one effectively. What is obvious, however, is that these machines were concrete representations of the methods of curiosity, and even when supposedly allowing their users to reach the desired conclusion, they continuously suggested different pathways for new inquiries. Beyond their use as how-to manuals and cataloguing tools, these machines promised to help think. One of their inventors, Lodovico Castelvetro, defined his art as “the science of asking why.”

Less than a century after these machines were being built in the Italian peninsula, in the British Isles a very curious Scotsman, not yet thirty years old, imagined a system that would allow him to set out in writing questions that arose from his brief experience of the world. Decrying that in philosophical disputes “’tis not reason, which carries
the prize, but eloquence," he very eloquently proceeded to interrogate the assertions of metaphysicians and theologians, and to inquire as to the meaning of curiosity itself. At the end of the second book of his *Treatise of Human Nature*, the twenty-eight-year-old David Hume, bearing in mind the unease referred to earlier, attempted to distinguish between love of knowledge and natural curiosity. The latter, Hume wrote, derived “from a quite different principle.” Bright ideas enliven the senses and provoke more or less the same sensation of pleasure as “a moderate passion.” But doubt causes “a variation of thought,” transporting us suddenly from one idea to another. This, Hume concluded, “must of consequence be the occasion of pain.” Not every fact elicits our curiosity, but it is sufficiently important “if the idea strikes on us with such force, and concerns us so nearly, as to give us an uneasiness in its instability and inconstancy.”

Questions that follow one another, and questions that leap from thought to unconnected thought, illustrate the different paths followed by Dante and his Ulysses. Ulysses’s curiosity is the shadow of Dante’s, and leads to his tragic death; Dante’s quest ends as all comedies end, that is to say, with a happy and successful climax. But Dante’s achievement, as he repeatedly tells us, cannot be told in human language. Much of the otherworldly voyage, many of the terrors and the marvels, even Dante’s own wavering undertakings, are expressed in the clearest possible verse, but the actual final vision is ineffable, beyond the scope of human art, partly because he is describing his movement towards the primordial good, and “each thing that moves is in some respect lacking and does not possess its whole being at one time,” as Dante noted in one of his epistles. If by success we mean the full achievement of our endeavours, then failure is an integral part of Ulysses’s attempt, as it is an integral part of Dante’s all-apprehending poetic project, as it is, in fact, an integral part of every artistic and scientific enterprise. Art advances through defeat, and science learns mostly from mistakes. What we don’t achieve maps our ambitions as much as what we do achieve, and the Tower of Babel stands unfinished, less as a memorial of our shortcomings than a monument to our exultant chutzpah.

As Dante certainly knew, no human quest is exclusively one or the other, Ulysses’s or Dante’s. Every investigation, every inquiry, every exploration is fraught with an undergrowth of questions—moral, ethical, practical, whimsical—through which we advance and from which we cannot disentangle ourselves. Some progress, of course,
The Uses of Curiosity

is made, but it is always accompanied by swarms of doubts and irresolutions, if not feelings of outright guilt or transgression that result in the designation of a scapegoat: Eve and Pandora, the village witch and the heretical thinker, the inquisitive Jew and the nonconformist gay, the alienating outsider and the unorthodox explorer. Imaginative researchers in biology and chemistry, brave scholars of unofficial histories, illuminating critics of art and literature, revolutionary writers and composers and visual artists, lucid scientists in every field, even as they seek a truth comparable to the one Dante sought, face again and again the dangers that awaited Ulysses on his final journey. This is how our thinking evolves: trying to see at each turn not only the possible answer to our questions—in other words, the questions that will next be conjured up in our quest—but also the aleatory, sometimes tragic consequences of treading unexplored landscapes.

The question of how to find cures for deadly illnesses elicits the question of how to feed an ever-increasing and aging population; the question of how to develop and protect an egalitarian society elicits the question of how to prevent demagogy and the seduction of fascism; the question of how to create jobs to develop the economy elicits the question of how the creation of these jobs might tempt us to turn a blind eye on human rights and how it might affect the natural world around us; the question of how to develop technologies that allow us to hoard more and more information elicits the question of how to access, refine, and not abuse such information; the question of how to explore the unknown universe elicits the uneasy question of whether our human senses are capable of apprehending whatever it is we might discover on Earth or in outer space, on Mars.

I began by saying that the NASA craft Curiosity landed less than a year ago on the Martian plain of Aeolis Palus. The site was named after the King of the Winds, Aeolus, in whose realm Ulysses stopped on his own marvelous journey. In the tenth book of the Odyssey, after escaping from the hunger of the Cyclops, Ulysses, who called himself Nobody, which also means Everybody, reaches Aeolus’s island. Here he was feasted by the king for a full month and, upon leaving, he was given a sack of ox-hide in which Aeolus had bound the winds up tightly with a silver cord, allowing only Zephyr, the West Wind, to help Ulysses on his way. Zephyr, in late medieval iconography (as Raymond Klibansky and his co-authors noted in Saturn and Melancholy) represents the sanguine man; that is to say, the optimist, the constant searcher, someone like Ulysses himself.
After nine days’ travel, the crew began to suspect that Aeolus’s sack contained a treasure which Ulysses intended to keep for himself. They loosened the cord and, in a dreadful gust, all the imprisoned winds escaped, unleashing a terrible storm that drove the ship back to Aeolus’s island. Offended by their carelessness, the King of the Winds banished Ulysses and the crew from his realm, and sent them off to sea without the smallest breeze. In this beginning of a new chapter of Ulysses’s journey, not a woman but a bunch of curious men are to blame for the disaster.

If we cared to construct a typology between the curiosity of Ulysses’s companions and the Curiosity vessel that landed on Mars, we could build up a little cautionary tale about the dangers of discovery. But more interesting, more instructive, more rewarding, I think, is to read the episode in the context of Homer’s entire poem and in Dante’s illuminating sequel. In that case, the unleashing of the winds is a circumstantial disaster that takes place in mid-adventure, cautionary only in the sense that the outcome of our quests is not entirely dependent on our own actions. Rather than demeaning Ulysses’s performance, the episode adds strength to his determination, to his thirst for knowing more, to his ardore. And if in the end (as Homer has it) Ulysses reaches Ithaca and defeats the suitors and tells Penelope his version of the story, or whether (as Dante imagines) he refuses to bring the story to an end and continues his search until he can seek no more, what matters is that Ulysses never gives up his questioning. Dante, who in the end is given an answer too vast to comprehend except as an impoverished memory, envies, we sense, Ulysses’s fatality; and though, for the sake of the poem’s logic, he must condemn him, he lends to Ulysses words that, spoken from the hovering flames, seem to transcend Ulysses’s fate and survive his condemnation.

The defining nature of curiosity is made hideously clear in one of the essential texts of the twentieth century, Primo Levi’s If This Be a Man. I spoke of Dante’s pilgrimage through the Otherworld and of his encounter with Ulysses. Ulysses, like all other souls in Dante’s Hell, suffers a punishment that he himself has fashioned during his life on earth. To illustrate this law, Dante imagines for each sinner what is known as the contrappasso, that is to say, a self-inflicted retaliation. In Dante’s imagination, we, and not God, are responsible for our actions and for the consequences of our actions. Dante’s world is not the world of Homer, where whimsical gods play with our human destinies for their entertainment or private purpose. God, Dante believes, has given
The Uses of Curiosity

each of us certain abilities and possibilities, but also the gift of free will that allows us to make our own choices and assume the consequences of those choices. Even the quality of the punishment itself is, according to Dante, determined exclusively by our transgression. Ulysses is condemned to burn invisibly in the forked flame because his sin—that of counselling others to practice fraud—is a furtive sin, and since he has committed this sin through the tongue, it is in tongues of flame that he is eternally tortured. In Dante’s Hell, every punishment has a reason.

But Auschwitz is a very different kind of hell. Soon after Levi’s arrival at Auschwitz, in the midst of a terrible winter, sick with thirst, locked up in a vast, unheated shed, he sees an icicle hanging outside the window. He sticks out a hand and breaks the icicle off, but a guard snatches it from him, throws it away, and pushes Levi back into his place. “Warum?” asks Levi in his poor German, “Why?” “Hier ist kein warum,” the guard replies, “Here there is no why.” That is the essence of the Auschwitz hell: in Auschwitz, unlike in Dante’s realm, there is no “Why?”

A contemporary of the Renaissance memory-machine inventors, the German poet Angelus Silesius, trying to speak of the beauty of a rose, wrote that “Die Rose ist ohne warum,” “The rose is without why.” This, of course, is a different “why”: the “why” of the rose lies merely beyond the descriptive capabilities of language, but not beyond language’s epistemological scope. Auschwitz’s “why” is beyond both. To understand this, we must, like Levi and like Dante, remain stubbornly curious.

Raymond Klibansky was very much aware of this vital need for curiosity. Recently, after a lecture I gave in Mainz, a man came up to me and told me that he had been a student of Klibansky’s in Wolfenbüttel, and that he remembered him as a brilliant, vastly knowledgeable scholar of great perspicacity, kindness, and wit. Before leaving Wolfenbüttel to continue his studies elsewhere, the man asked Klibansky if he had any advice to give him. Klibansky smiled and said only two words: “Immer fragen,” “Always ask questions.”

Notes

2. “...dentro a me l’ardore/ ch’i’ ebbi a divenir del mondo esperto,” Dante Alighieri, Commedia, Inferno, canto 26, lines 97-98. The version consulted is the edition by Emilio Pasquini and Antonio Quaglio (Milano: Garzanti, 1987).
5. The King James Bible.
Alberto Manguel

The primary McGill University Library and Archives publications about collections are the *Fontanus* journal; the Fontanus Monograph Series; and Marginalia, a second series of shorter guides to collections. Publications from these titles with a focus on featured subjects of this volume’s vignettes are included below. For a complete list of these and other library publications, please consult: http://www.mcgill.ca/library/about/pubs.

Grouped with these titles are core publications on vignette subjects that are not included in these main publication vehicles, but that were nevertheless published by or in collaboration with McGill University Library and Archives.

Major online resources produced in-house with substantial content on vignette subjects, including digital collections, exhibitions, databases, and online finding aids, are grouped together as “Web Resources.” The primary contributing library to the online resources is indicated in each case; please consult the resource itself for further credit details.

For additional information about McGill Library and Archives and individual collections, please consult the university website: http://www.mcgill.ca/library/.

**Anatomical Atlases (V#45 | p. 176)**

*Publications*


*Web Resources*


**Arabic Calligraphy (V#44 | p. 174)**

(see also Islamic Manuscripts)

*Publications*


*Web Resources*

Bibliotheca Osleriana (V#33 | p. 136)

(see also the Osler Library Almanac Collection and the Sir William Osler Collection)

Publications


Blackader-Lauterman Collection of Architecture and Art (V#11 | p. 46)

Publications


Web Resources


**Blacker-Wood Collection in Zoology and Ornithology (V#36 | p. 142)**

*Publications*


Wood, Casey A. *An Introduction to the Literature of Vertebrate Zoology: Based Chiefly on the Titles in the Blacker Library of Zoology, the Emma Shearer Wood Library of Ornithology, the Bibliotheca Osleriana and Other Libraries of McGill University, Montreal*. London: Oxford University Press, 1931. [Note: this volume was not produced by McGill University.]

*Web Resources*


**Burney Collection (V#37 | p. 152)**

*Publications*


**Canadian Literary Libraries (V#19 | p. 82)**

*Publications*


**Canadian Literary Papers (V#4 | p. 20)**

*Publications*


**Web Resources**


**Canadian Olympic Collection (V#8 | p. 34)**

**Web Resources**


**Chapbooks (V#22 | p. 88)**

**Web Resources**


**David Hume Collection (V#5 | p. 28)**

**Publications**


**Web Resources**

Early Music Performance and Contemporary Composition in Montreal (V#29 | p. 118)

Web Resources


English Language Theatre (V#35 | p. 140)

Web Resources

“Cultural Practices of Intermediality.” Curated by Marianne Halpert-Cole and Asia Harvey, under the supervision of Ersy Contogouris. Directed by Tom Mole, as part of the Interacting with Print research group in conjunction with Rare Books and Special Collections, and Digital Collections. http://digital.library.mcgill.ca/intermediality/about.html.

This exhibition includes a focus on the stage, primarily in England.

Feather Book (V#13 | p. 50)

Publications


Web Resources


Gest Chinese Research Library Fonds (V#53 | p. 210)

Publications


Islamic Early Printed Books (V#42 | p. 170)

Publications


**Islamic Lithographs (V#31 | p. 122)**

*Published*


**Islamic Manuscripts (V#2 | p. 16)**

*Publications*


**Web Resources**

Japanese Canadian History and Archives Committee Fonds (V#24 | p. 100)

Web Resources


Joe Fishstein Collection of Yiddish Poetry (V#51 | p. 206)

Publications

Web Resources

John Bland Canadian Architecture Collection (V#27 | p. 106)

Publications


Norbert Schoenauer Collections: Norbert Schoenauer Housing Archive and Norbert Schoenauer’s Personal Library. Montreal: John Bland Canadian Architecture Collection, McGill University, 2003. The contents of this guide, as well as further information, is also available on the website: http://cac.mcgill.ca/schoenauer/.


Web Resources


This is an overarching site that provides access to several digital architecture collections, including those mentioned in the “Publications” section above, and is the primary access point for the archive.

John Peters Humphrey Fonds (V#10 | p. 44)

Publications


See also “Web Resources,” below, for relevant entries in the online “Guide Update.”

*Web Resources*


**John William Dawson Fonds (V#7 | p. 32)**

*Publications*


Pertinent to the John William Dawson Fonds are entries for:


**Web Resources**


**Lawrence Lande Collection of Canadiana (V#15 | p. 66)**

(See also the Lawrence Lande William Blake Collection)

**Publications**


Virr, Richard and Nellie Reiss, eds. *Bibliotheca Canadiana: A Historical Survey of Canadian Bibliography; Catalogue of an Exhibition in Honour of the Ninetieth Birthday of Dr. Lawrence M. Lande, McLenan-Redpath Library Building, McGill University, January 1997–April 1997 = Bibliotheca Canadiana: étude historique de la bibliographie canadienne; catalogue d’une exposition organisée en l’honneur du 90e anniversaire de M. Lawrence M.*

Web Resources


Lawrence Lande William Blake Collection (V#28 | p. 116)
(See also the Lawrence Lande Collection of Canadiana)

Publications


Index to a Catalogue of the Lawrence Lande William Blake Collection in the Department of Rare Books and Special Collections of the McGill University Libraries. Montreal: Dept. of Rare Books and Special Collections, McGill University Libraries, 1990.

Map Collection (V#21 | p. 86)

Publications


Web Resources


Masson Papers (V#32 | p. 134)

Web Resources

Max Stern Collection (V#47 | p. 190)

Web Resources

McGill Remembers Collection (V#49 | p. 194)

Publications


Web Resources


Music and the Mid-Twentieth-Century European Diaspora (V#3 | p. 18)

Web Resources

Napoleon Collection (V#34 | p. 138)

Publications

Web Resources

Several caricatures from and relating to the Napoleon Collection can be viewed in “La modernité et ses platitudes: James Gillray and his contemporaries.” Digital Collections, with Rare Books and Special Collections, in collaboration with Todd Porterfield of the Université de Montréal. http://digital.library.mcgill.ca/gillray/.

Norman Bethune Collection (V#14 | p. 64)

Web Resources

See also the “Bethune Foundation Fonds” and the “Louis and Irene Kon Fonds” listed at the same source.
Osler Library Almanac Collection (V#41 | p. 168)

Web Resources


Persian Manuscripts (V#12 | p. 48)

Publications


Web Resources


A description of several McGill holdings can be read in the unpublished document: Lowry, Glenn. “Persian Manuscript Leaves.” [1977], available along with several other resources on the subject guide for Islamic manuscripts: http://www.mcgill.ca/library/find/subjects/humanities/islamic/manuscripts/

Raymond Klibansky Collection (V#1 | p. 14)

Publications


Redpath Tracts (V#20 | p. 84)

Publications


Rosalynde Stearn Puppet Collection (V#52 | p. 208)

Publications

Web Resources


Sheila R. Bourke Collection of Children’s Literature (V#39 | p. 156)

Web Resources


Sir William Osler Collection (V#16 | p. 68)

Publications


Web Resources


Soviet Children’s Books (V#6 | p. 30)

Web Resources


Thomas Mussen Collection (V#38 | p. 154)

Publications


**Wainwright Collection** (V#54 | p. 212)

*Publications*


**Wilder Penfield Archive** (V#48 | p. 192)

*Web Resources*


**William Colgate History of Printing Collection** (V#26 | p. 104)

*Publications*


*Web Resources*


**Woodblock Collection** (V#18 | p. 72)

*Publications*


*Web Resources*

Index:
Personal Names & Collection Names

This index includes personal names found in essay and vignette texts, as well as main authors in essay notes.

Collections of primary focus in the short vignette texts appear as main index entries by vignette title (e.g., Frank Dawson Adams Collection), and as See also references from the primary personal name entry where relevant (e.g., Adams, Frank Dawson); vignette titles are in bold throughout. Other McGill collections mentioned in vignette or essay texts are traced by collection name when topic-focused only, and by personal name when essentially connected with an individual. Unspecified McGill collections and archival materials connected with named individuals are signaled within the name entry with an indication of “archival materials of” or “collection of.”

A
Abelard, Peter 9, 56
Abraham, Paul 71
Abū Sa’īd 49
Acorn, Milton: archival materials of 21
Adam (biblical) 220–221, 223
Adams, Frank Dawson xxi, 33, 98–99; See also Frank Dawson Adams Collection
Addison, Joseph 199
Aeolus (mythological) 227–228
Aesop 157
Aitken, Ken 93
Alberti, Leon Battista 46
Allan, David 203n2
Allen, Susan 150n1
Anatomical Atlases 72, 176–177; See also Osler, Sir William
Aldine. See Manuzio, Aldo
Alvarez, Pablo 150n1
Anderson, Patrick: archival materials of 21
Angelus Silesius (J. Scheffer) 229, 230n21
Apuleius 59–60
Aquinas. See Thomas Aquinas, Saint
Arabic Calligraphy 17, 123, 174–175; See also Islamic Manuscripts
Arblay, Alexandre d’ xxiii, 153
Archibald, Edward 64
Archibald, John: archival materials of 106
Archives populaires de Pointe-Saint-Charles. See Popular Archives of Pointe-Saint-Charles Collection
Arendt, Hannah 5
Aristophanes 209
Aristotle 8, 10, 41, 59, 137, 184–185
Arkin, Nathan: Arkin Collection of Western Canadiana 67
Armour, Robert 37
Armstrong, John 103
Arthur, Cathy: archival materials of 21
Asoka, King of Magadha 62n33
Atelier Muse-Art fonds 172
Athena (mythological) 221
Auden, W.H. 83
Audubon, John James 143
Augustine, Saint 8, 24, 220, 230n7
Austen, Jane 126
Aymon, Jean 61n7
Azzolini (or Azzolino), Decio 59

B
Bacon, Roger 8
Bahrām Gūr (Bahrām V, king of Persia) 49
Bailey, Terence 111
Bain, Jennifer 111–112, 114n8
Banks, Sir Joseph: archival materials of 143
Barnard, Leslie Gordon: archival materials of 20
Barton, Rosemary. See Tobin, Rosemary Barton
Bascour, Hildebrand  11
Battles, Matthew  180, 186n1
Bayle, Antoine Laurent Jessé  102–103
Beasley, Gerald  185, 186n6
Beaumont, Christophe de  204
Becket, Thomas. See Thomas à Becket, Saint
Beham, Hans Sebald  154
Bembo, Pietro  53–54, 61n4; archival materials of  53
Berg, Alban  19
Berkeley, George  23, 25
Bernard of Clairvaux, Saint  223
Bernard of Chartres  8
Bessarion, Cardinal  58
Bethune, Norman  64–65; Bethune Foundation Fonds  65; Louis and Irene Kon Fonds  65; Roderick Stewart Fonds  65; See also Norman Bethune Collection
Bewick, Thomas  72; Thomas Bewick Collection  72, 89, 105, 157
Bibliotheca Osleriana  xx, 17, 68–69, 136–137, 142, 162, 177; See also Osler, Sir William
Birrell, Duncan  94–95, 96n10
Black, Fiona A.  95n1
Blackader, Gordon Home  46; See also Blackader-Lauterman Collection of Architecture and Art
Blackader-Lauterman Collection of Architecture and Art  46–47, 107, 117, 191
Blacker-Wood Collection in Zoology and Ornithology  xx, 17, 49, 50–51, 72–73, 142–143.
Blair, Robert  117
Blake, William  116–117; See also Lawrence Lande William Blake Collection
Bland, John  47, 106; See also John Bland Canadian Architecture Collection
Boccaccio, Giovanni  54
Bolingbroke, Henry St. John, Viscount  199
Bonaparte, Napoleon. See Napoleon I, Emperor of the French
Bonaventure, Saint  223
Borden, Sara A.  95n5
Borduas, Paul-Émile  191
Borges, Jorge Luis  217–218
Borgia, Lucrezia  53–54, 61n4
Boudreau, J. Donald  166n4
Boufflers, (Marie Charlotte de Camper de Saujon), Comtesse de  xxii, 28–29, 54
Bourdon, Jean  xix
Bourdon, Jehan. See Bourdon, Jean
Bourke, Sheila R.  157; See also Sheila R. Bourke Collection of Children’s Literature
Bourne, George  36
Bovelles, Charles de  6, 12n2, 25, 41
Bovillus, Carolus. See Bovelles, Charles de
Bowering, George: archival materials of  21
Boynton, Susan  112, 114n13
Bramston, Sir John: collection of  84
Burney Collection  xxiii, 152–153, 159
Burney, Charles (musicologist, father of Fanny Burney): archival materials of  xxiii, 153
Burney, Charles (Greek scholar, brother of Fanny Burney): archival materials of  xxiii, 153
Burney, Fanny xxiii, 152–153, 159; See also Burney Collection
Burney, James: archival materials of  153
Burney, Sarah Harriet: archival materials of  153
Burton, Robert  137
Byron, George Gordon Byron, Baron  141
Byzantine Emperor. See John VIII Palaeologus, Emperor of the East

CAC. See John Bland Canadian Architecture Collection
Calcidius  8
Callot, Jacques  154
Calvert, Edward  117
Campbell, William W.: archival materials of  20
Canadian Architecture Collection. See John Bland Canadian Architecture Collection
Canadian Literary Libraries  45, 82–83
Canadian Literary Papers  20–21, 83, 141
Canadian Officers Training Corps (COTC) fonds  194
Canadian Olympic Collection  34–35
Canadian War Posters Collection  189
Caplan, Rupert: archival materials of 141
Caricatures Collection. See British Caricatures Collection
Carman, Bliss 83
Carr, Emily 191
Carrefour d’éducation pop., fonds 172
Casey, Stephen: collection of 87
Cassirer, Ernst 4–7, 12n2, 14, 181
Castellion, Sébastien 62n33
Castelvetro, Lodovico 225, 230n16
Castro, Fidel 57, 61n20
Chambers, Sir E. K.: Sir E. K. Chambers Shakespeare Collection 141
Champlain, Samuel de 67
Chapbooks 72, 88–89, 109
Charles II, King of England 84
Charlotte, Queen, consort of George III, King of Great Britain 153
Chateaubriand, François-René, vicomte de 139
Chaucer, Geoffrey 117
Children’s Books Collection 31, 47, 88–89, 157
Chinese, Japanese, and Korean Collection (CJK) 211
Christina, Queen of Sweden 59
Cicero xxii, 28, 60, 62n36, 197
Circe (mythological) 222
Clifford, Eileen 21
Clinique communautaire de Pointe-Sainte-Charles Fonds 172
Cock, Hieronymus 154
Cohen, Leonard 83
Cohen, Maxwell: archival materials of 45
Colby, Charles W. xxii, 28
Coleman, George 141
Colgate, William George 105; See also William Colgate History of Printing Collection
Cone, William: archival materials of 193
Cook, James 87
Cookbook Collection 169
Copernicus, Nicolaus 57, 137
Coppenrath (family): Coppenrath Collection of Voyageur Contracts and Historical Documents 135
Corbett, Percy E.: archival materials of 45
Cornificius (fictional) 56, 61n15
Cowboy Fiction Collection. See Western Fiction and Cowboy Fiction Collection
Cox, Palmer: Palmer Cox Collection 157
Cranach, Lucas 154
Crébillon, Claude-Prosper Jolyot de 205
Crébillon fils, See Crébillon, Claude-Prosper Jolyot de
Cruess, Richard L. 166n4
Cruess, Sylvia R. 166n4
Cruikshank, George: realia of 72
Currie, Arthur, Sir 195, 211; archival materials of 195
Curtius, Ludwig 4
Cusa, Nicholas. See Nicholas of Cusa
Cushing, Harvey: Harvey Cushing Fonds 69, 136–137
Cyg, Mary 119

D
D’Arblay, Alexandre. See Arblay, Alexandre d’
D’Holbach, Baron. See Holbach, Paul Henri Thiry, baron d’
Dante Alighieri 117, 219, 222–224, 226–229, 229n2, 230n11, 230n13, 230n18
David Hume Collection xxii, xxivn1, 15, 28–29, 54, 85, 159, 197–203, 205
Dawson, Gideon 36
Dawson, George Mercer: archival materials of 33
Dawson, Sir John William xx–xxi, 32–33, 98–99; Sir William Dawson Pamphlet Collection 33, 99; See also John William Dawson Fonds
Décarie, Vianney 26
deLery Macdonald (family): archival materials of 135
Demotte, George 48–49
Dengue, Chaim N. 9
Denoon, James: archival materials of 20
Desmond, Karen 114n5
Detective Fiction Collection. See Quebec French Detective Fiction Collection
Dewdney, Christopher: archival materials of 21
DeWispelare, Daniel 96n9
Dexippus 10
Diamond, Ann: archival materials of 21
Dickens, Charles 126
Didot le jeune 103
Dietz, Judy 111–113, 114n7–8
Diomedes (mythological) 222
Dobrev, Milena 94–95, 96n10
Dobson, Arthur 152–153
Dodsley, Robert 141
Dudek, Louis: collection of 82–83
Duncan, Dorothy: archival materials of 20
Dunsire, Gordon 96n10
Durand, Georges-Matthieu de 8
Durand, Matthieu de. See Durand, Georges-Matthieu
Dürer, Albrecht 41–42, 154–155
Dwiggins, W. A. 105
Dwight, Theodore 36–37

E

Early Music Performance and Contemporary Composition in Montreal 118–119
Eccles, Kathryn E. 95n3
Edel, Leon: archival materials of xxiv, 21
Edelberg, David: David Edelberg Handel Collection 153
Eibel, Deborah: archival materials of 21
Elibank, Arthur Cecil Murray, 3rd Viscount 181
Eliot, George 180, 183, 185, 186n4–5
Eliot, T.S. 83
Elzevier: printing house 105

English Language Theatre 140–141, 153
Epictetus 4
Epintheus (mythological) 221
Erickson, Arthur: archival materials of 106
Ernst, Fritz 40
Estienne, Henri 15; Estienne printing family 105
Evans, Meredith 114n8
Eve (biblical) 220–221, 223–224, 227

F

Fabris, Peter 98–99
Fakhrī, Muḥammad 175
Father Lacombe. See Lacombe, Albert
Faulkner, William 114n2
Faust (fictional) 222
Feather Book xx, 50–51
Featherstonhaugh, R.C. 194
Feindel, William: archival materials of 193
Ferdowski. See Firdawsī
Fidler, Peter 91
Firdawsī 49
Fishstein, Joe 206–207; See also Joe Fishstein Collection of Yiddish Poetry
Fitzgerald, Judith: archival materials of 21
Flasch, Kurt 62n25
Forbes, James 55, 61n9–11: archival materials of 55
Fournival, Richard de. See Richard de Fournival
Fowler, L. N. 169
François, Claude 71
Frank Dawson Adams Collection 33, 98–99, 137
Frederick II, Holy Roman Emperor 55
Freedman, Norman H.: collections of 120–121; See also Norman H. Friedman Arthur Szyk Collection
Frobisher, Benjamin 134
Fujinaga, Ichiro 111–113
Fur Trade Collection. See Masson Papers
Fuseli, Henry 117

G

Gaguin, Robert 154
Galbraith, Robert 126
Galen 137, 176
Gallant, Riel 95n7
Galle, Cornelis 154
Gardner, Isabella Stewart xix
Gardner, Julia 150n1
Gaskell, Philip 81n3
Gautier d’Agoty, Jacques 177
Geheeb, Paul 3–4
George III, King of Great Britain 152–153
George of Trebizond 59
George, Stefan 5, 15
Gessner, Conrad 143

Gest Chinese Research Library Fonds 210–211
Gest, Guion Moore 210–211
Giguère, Raymond-M. 8
Gilbert de La Porrée 56
Gill, Eric 189
Gilpin, Henry D. 36
Gilson, Étienne 61n15
Glassco, John: archival materials of 20
Goethe, Johann Wolfgang von 4
Gold, Artie: archival materials of 21
Goldsmith, Jack 206
Gorey, Edward: Edward Gorey Collection 105
Gould, Charles H. xxii

Gratian 154
Gregory XIII, Pope 164, 166n7
Griffin, Frederick: collection of xviii, 155; archival materials of 212
Griffiths, Jillian R. 96n10
Grimani, Domenico: archival materials of 53
Groenendyk, Michael 95n7
Groffier, Ethel 11, 179
Gundolf, Friedrich 14, 184–185
Gustafson, Ralph: Ralph Gustafson Collection of Canadian Poetry 82–83
Gutenberg, Johann 78
Gwillim, Elizabeth 143

H
Hadot, Pierre 10
Hamilton, Sir William 98–99
Handel, George Frideric: David Edelberg Handel Collection 153
Hardy, Thomas 126
Harlequin (character from the commedia dell’arte) 209
Harlequin Romances Collection xxiv
Harris, Michael: archival materials of 21
Hart, Gerald E.: collection of xix, xxi
Hartley, Elizabeth 140–141
Hartley, Richard J. 96n10
Hawthorne, Nathaniel 126
Hebb, Donald: archival materials of 193
Hegel, Georg Wilhelm Friedrich 4–6, 8
Heighton, Steven: archival materials of 21
Helmer, Paul 19
Hemlow, Joyce xxii, 152
Henry II, King of England 56
Henry, Paul 10
Henty, G. A. 157
Hephaestus (mythological) 221
Hercules (mythological) 222
Hermes (mythological) 221
Hesiod 221, 230n8
Hickson, J. W. A. xxii, 28
Hippocrates xx, 137
Historical Guidebooks 36–37
Hitler, Adolf 40
Hobhouse, Sir John C.: collection of xxiv, 141
Hoffmann, Ernst 4, 7
Holbach, Paul Henri Thiry, baron d’ 55
Hölderlin, Friedrich 4
Holland, Ann Marie 61n2
Holland, Samuel 87
Home, Henry. See Kames, Henry Home, Lord
Homer 219, 222, 228
Hopkins, Jasper 62n26
Howsam, Leslie 81n2
Hübe, Sigrun Bülow: archival materials of 106
Hughes, Oswald 141
Humboldt, Wilhelm, Freiherr von 8
Hume, David xxi–xxiii, xxiv1, 7, 15, 28–29, 53–54, 57, 60, 184, 197–203, 203n3–9, 205, 226, 230n17; See also David Hume Collection
Humphrey, John Peters 44–45; John P. Humphrey United Nations Collection 45; See also John Peters Humphrey Fonds
Hunt, Thomas Sterry: archival materials of 32
Hurlbatt, Ethel 194
Hutcheson, Francis 198

I
Ibn ʻArabshāh, Ahmad ibn Muḥammad 170
Ibrahim Müteferrika 170–171
Irenaeus, Saint 221
Isabey, Jean-Baptiste 138–139
Islamic Early Printed Books 170–171, 175
Islamic Lithographs 17, 122–123, 175
Islamic Manuscripts 16–17, 49, 123, 175; See also Arabic Calligraphy
Ivanow, Wladimir 16; collection of xx

J
J. Patrick Lee Voltaire Collection xxii, 15, 29, 158–159, 205
Jackson, H. J. 181, 186n2
Jacobs, Louis 230n6
James, F. Cyril: archival materials of 195
James, Henry xxiv, 21
Japanese Canadian History and Archives Committee Fonds 100–101
Jason (mythological) 223
Jasper, Herbert: archival materials of 193
Jaspers, Gertrud 5
Jaspers, Karl 4–6, 40
Jazīlī, Muhammad ibn Sulaymān 16
Jean-Jacques Rousseau Collection 15, 29, 159, 204–205; See also Rousseau, Jean-Jacques
Jefferys, Thomas 86–87
Jenty, Charles Nicholas 176–177
Jessop, Thomas 25
Jesus Christ 55
Jiang Kanghu 211
Joan of Arc, Saint 70–71
Jockers, Matt (or Matthew) 125, 132n2
**Joe Fishstein Collection of Yiddish Poetry** 121, 189, 206–207
John VIII Palaeologus, Emperor of the East 57–58
**John Bland Canadian Architecture Collection** 47, 106–107
John Peters Humphrey Fonds 44–45
John William Dawson Fonds xx, 32–33, 99; See also Dawson, Sir John William
John of Salisbury 56, 61n15–18
Johnson, Pauline 83
Johnson, Samuel xxiii
Jolivet, Jean 9
Jomini, Antoine-Henri, baron de 138
Jones, Kelsey: Kelsey Jones Collection 118–119
Kames, Henry Home, Lord 198, 200, 203n4
Kant, Immanuel xxii, 29
Kaufman, Hans: archival materials of 19
Keith, George: archival materials of 134
Kemp, Penn: archival materials of 21
Ketham, Johannes de 176
Khālid, Tasadduq Husain 123
Kiang Kang-hu. See Jiang Kanghu
Kidwell, Carol 61n3
Kierkegaard, Soren xxii; Gregor Malantschuk Soren Kierkegaard Collection xxiii, 15, 29
King, T. D.: collection of 141
King of the Winds. See Aeolus
Kipling, Rudyard 121, 219
Kircher, Athanasius 98, 155
Kircheri, Athanasii. See Kircher, Athanasius
Klebs, Arnold C. 136
Klibansky, Hermann 3
Klibansky, Raymond xxii, xxivn1, 3–11, 11n1, 12n2, 14–15, 23–27, 28, 39–42, 53–61, 61n1, 61n5, 61nn12–14, 62n22, 62nn27–28, 77, 80, 127–131, 137, 179–185, 186n3, 197, 217, 227, 229, 230n19; See also **Raymond Klibansky Collection**
Klibansky, Rosa 3
Klibansky, Sonja 3
Koetschau, Karl 190
Kolakowski, Leszek 25–26
Kolakowska, Tamara (née Dynenson) 26
Kon, Irene: Louis and Irene Kon Fonds 65
Kon, Louis: Louis and Irene Kon Fonds 65
Konrad von Megenberg 142

**K**
Kames, Henry Home, Lord 198, 200, 203n4
Kant, Immanuel xxii, 29
Kaufman, Hans: archival materials of 19
Keith, George: archival materials of 134
Kemp, Penn: archival materials of 21
Ketham, Johannes de 176
Khālid, Tasadduq Husain 123
Kiang Kang-hu. See Jiang Kanghu
Kidwell, Carol 61n3
Kierkegaard, Soren xxii; Gregor Malantschuk Soren Kierkegaard Collection xxiii, 15, 29
King, T. D.: collection of 141
King of the Winds. See Aeolus
Kipling, Rudyard 121, 219
Kircher, Athanasius 98, 155
Kircheri, Athanasii. See Kircher, Athanasius
Klebs, Arnold C. 136
Klibansky, Hermann 3
Klibansky, Raymond xxii, xxivn1, 3–11, 11n1, 12n2, 14–15, 23–27, 28, 39–42, 53–61, 61n1, 61n5, 61nn12–14, 62n22, 62nn27–28, 77, 80, 127–131, 137, 179–185, 186n3, 197, 217, 227, 229, 230n19; See also **Raymond Klibansky Collection**
Klibansky, Rosa 3
Klibansky, Sonja 3
Koetschau, Karl 190
Kolakowski, Leszek 25–26
Kolakowska, Tamara (née Dynenson) 26
Kon, Irene: Louis and Irene Kon Fonds 65
Kon, Louis: Louis and Irene Kon Fonds 65
Konrad von Megenberg 142

**L**
La Tour, Maurice Quentin de 205
Labacco, Antonio 46
Labowsky, Carlotta 7, 62n24
Labowsky, Lotte. See Labowsky, Carlotta
Lacombe, Albert 67
Lacoste, Debra 111–112
Lacroix, Benoît 11
Laennec, René-Théophile-Hyacinthe 102
Laffon de Ladebat, André-Daniel 54, 61n6.
Lafortune, Louis Armand de Lom d’Arce, baron de 67
Lampman, Archibald: archival materials of 20
Lande, Lawrence M. xix, 67, 117; See also **Lawrence Lande Collection of Canadiana** and **Lawrence Lande William Blake Collection**
Landry, Fernand: Fernand Landry Olympic Collection 35
Lane, John 189
Lang, C. (bookseller). 69
Laurent, Marcel 70–71
Lauterman, Dinah 46; See also **Blackader-Lauterman Collection of Architecture and Art**
Lavater, Johann Caspar 165
**Lawrence Lande Collection of Canadiana** xix, 37, 66–67, 107, 117, 137, 155, 157; See also Lande, Lawrence, M.
**Lawrence Lande William Blake Collection** 47, 67, 72, 116–117, 155; See also Lande, Lawrence, M.
Leacock, Stephen 121; archival materials of 20
Leary, Patrick 81n1
Lebedev, Vladimir Vasil’evich 30–31
Lee, J. Patrick xxii, 158; See also J. Patrick Lee Voltaire Collection
Lefèvre d’Étaples, Jacques 41
Leo X, Pope: archival materials of 53
Leroux, Georges 11n1, 23, 26
Levi, Primo 228–229, 230n20
Lewin, Daniel: Lewin Collection 207
Lighthall, William Douw 82; collection of 83; archival materials of 20
Lipscomb, Carolyn E. 165n1
Livesay, Dorothy 83
Locke, John 3, 7, 9, 11, 23–25, 62n33, 199, 201
Logan, William: archival materials of xxi, 32
Lohr, Steve 132n2
Lomer, Gerhard 50
Louis VII, King of France 56
Lucas, Jean Maximilien 61n7
Lucas van Leyden 154
Luce, A. A. 25
Lull, Ramon 9
Lyell, Sir Charles: archival materials of 32
Lyman, Gian: Gian Lyman Collection 119
Lyons, Christopher 165n3

M
MacDonald, Thoreau 105
Macdonald, Sir William xxi
Mackay, Robert: collection of 155
Mackenzie, Roderick: archival materials of 134–135
Mackey, Donald 118; Donald Mackey Collection 119
MacLennan, Hugh: archival materials of 20
Maimonides, Moses 164, 166n5–6
Malantschuk, Gregor: Gregor Malantschuk Søren Kierkegaard Collection xxiii, 15, 29
Malkmus, Doris 150n2
Mandell, Laura 96n10
Manguel, Alberto 62n34–35, 217–218, 218n1
Mann, Thomas 4
Manutius, Aldus. See Manuzio, Aldo
Manuzio, Aldo 53, 61n2, 155; Aldine printing family 105, 137
Mao Zedong 64–65

Map Collection 37, 67, 86–87
Marche, Stephen 125, 132n1
Marrou, Henri-Irénée 9
Marshak, Samuil 30–51
Masson, Louis-Rodrigue xix, 134–135; See also Masson Papers
Masson, Philippe: Philippe Masson Bookplate Collection 105
Masson Papers xix, 134–135.
Max Stern Collection 19, 47, 189, 190–191
Maxwell, Edward: archival materials of 106–107
Maxwell, W. S.: archival materials of 106
Mayer, Gertrud 5
McCarthy, Bryan: archival materials of 21
McCord, David Ross: collection of 155
McCrae, John 194
McDougall, Colin: archival materials of 21
McDougall, Joseph E.: archival materials of 20–21, 141
McGill Remembers Collection 194–195
McGill, James: archival materials of 135
McKinnon, Alastair xxiii, 26
McLennan, William: archival materials of 20
McNally, Peter F. 150n3
McNaughton, Francis Lothian: archival materials of 193
McTavish, Simon: archival materials of 135
Meeke, Elizabeth: archival materials of 153
Melville, Herman 126
Menzies, Kathleen 96n10
Mercier, Louis-Sébastien 205
Merveldt, Nikola von 151n6
Metcalf, John: John and Myra Metcalf Collection of Canadian Short Stories 83
Metcalf, Myra: John and Myra Metcalf Collection of Canadian Short Stories 83
Meyer, Eric T. 95n3
Meyerhof, Max 16
Michel, Jean-Baptiste 126, 132n4
Miller, Malcolm: archival materials of 21
Minaggio, Dionisio xx, 50–51
Minois, Georges 61n8
Mitchell, Eleanor 150n1
Mole, Tom 151n6
Mondino dei Luzzi 176
Montcalm, General. See Montcalm de Saint-Véran, Louis-Joseph, marquis de
Montcalm de Saint-Véran, Louis-Joseph, marquis de: archival materials of 53
Montreal Council of Social Agencies  Fonds  173
Moore, Marianne  83
More, Hannah  88, 157
Morgan, Henry J.: archival materials of  20
Morley, Christopher  121
Morris, William  104–105
Morrissey, Stephen: archival materials of  21
Moses (biblical)  55
Muhammad, Prophet  16, 55, 175
Murray, Arthur C.  See Elibank, Arthur  Cecil Murray, 3d Viscount
Music and the Mid-Twentieth-Century  European Diaspora  18–19
Mussen, Thomas William.  154–155;  See also Thomas Mussen Collection
N
Nabman of Bratslav  224
Nakashima, Rei  100
Napoleon Collection  47, 138–139, 153, 189, 205
Napoleon I, Emperor of the French  55, 138–139, 205;  See also Napoleon Collection
Naval Kishor, Munshi  122
Nazmizade Murtaza Efendi  170
Nederman, Cary J.  61n19
Nelson, Charmaine  150n3
Neptune (mythological)  222–223
Newton, Isaac  60, 62n37
Niavis, Paulus  98
Nicholas V, Pope  58
Nicholas of Cusa  4, 6–11, 14–15, 41, 57–59, 184
Nobs, Percéy: archival materials of  106
Norman Bethune Collection  64–65
Norman H. Friedman Arthur Szyk Collection  120–121, 189, 191.
Norris, Ken: archival materials of  21
Norton, David Fate  28, 61n5, 203n1
Norton, Mary  61n5, 203n1
Notman, William  33
Notre Dame de Grace Women’s Club Fonds  173
O
O’Keeffe, John  141
O’Reilly, Bobby  21
Oberlander, Cornelia Hahn: archival materials of  106
Odysseus.  See Ulysses
Olivier-Martin, François  212–213
Olympic Collection.  See Canadian Olympic Collection
Omar Khayyam  120
Osler, Lady Grace Revere: archival materials of  68
Osler, Sir William xx, 16, 68–69, 102, 136–137, 162–163, 193;  See also Anatomical Atlases; Bibliotheca Osleriana; Osler Library Almanac Collection; and Sir William Osler Collection
Osler Library Almanac Collection  168–169;  See also Osler, Sir William
P
Palaeologus, John.  See John VIII
Palaeologus, Emperor of the East
Palladio, Andrea  46
Palmer, Carole L.  165n2
Pandora (mythological)  221, 224, 227
Panofsky, Erwin  6–7, 230n19
Paris Medical Theses Collection  102–103
Patočka, Jan  26
Patriarch of the Eastern Orthodox Church.  See Joseph II, Patriarch of Constantinople
Pavelich, David  150n1
Pedersen, Paul: Paul Pedersen Collection  119
Peitho (mythological)  221
Penelope (wife of Odysseus)  228
Penfield, Wilder  192–193
Pennington, Richard xxii, 28, 138, 208
Penny, Frances  64
Perrault, Charles  156
Persian Manuscripts  17, 48–49, 123
Peter the Venerable  9
Peterson, William xxii; archival materials of  194
Petrarca, Francesco  54, 154
Petrarch.  See Petrarca, Francesco
Peyraud, Paula  153
Pfizer, Gustav  184–185
Phillips, Edward O.: archival materials of  21
Philo Judaeus.  See Philo of Alexandria
Philo of Alexandria  24, 220
Pick, Alfred John: collection of  87
Pindar  4
Piper, Andrew  151n6
Piranesi, Giovanni Battista  47
Plato  4, 7–8, 10, 15, 24, 41, 59
Plaumern, Johann Heinrich von  36
Plautus, Titus Maccius  57
Plotinus  8, 10, 60
Poincaré, Raymond  3
Poincaré, Raymond  3
Pollio, Marcus Vitruvius 41, 46–47
Pope, Alexander 199
**Popular Archives of Pointe-Saint-Charles Collection** 172–173
Popular French Sheet Music 70–71
Porrée, Gilbert de la 56
Pound, Richard W.: Richard W. Pound Collection 35
Price, Bruce: archival materials of 106
Prints Collection 47, 67, 117, 139, 105, 155, 159, 177, 191.
Proclus 7, 10
Prometheus (mythological) 221
Prynne, William 84–85
Pugsley, William H. (Howard): collection of xix, 87
Pythagoras 223

**Q**
Quebec French Detective Fiction Collection xxiv

**R**
Rabbi Naham of Bratslav. *See* Nahman of Bratslav
Rabelais, François 137
Rackham, Arthur: Arthur Rackam Collection 105, 157
Radzikowska, Milena 132n8
Ramelli, Agostino 225, 230n14
Ramsay, Hew 37
Ramsay, Mrs. xviii
Ramsay, Stephen 127, 132n5
Rasmussen, Theodore: archival materials of 193
**Raymond Klibansky Collection** 14–15, 19, 29, 39, 58, 61n2, 79, 127–131, 132n9, 137, 179–185, 189, 191
**Redpath Tracts** 84–85, 99
Redpath, Grace 84; *See also Redpath Tracts*
Redpath, Peter: Peter Redpath Historical Collections 84; *See also Redpath Tracts*
Regenbogen, Otto 4
Regroupement Information Logement Fonds 172
Reid, Robert 67
Rembrandt 154
Restif de La Bretonne 205
Rey, Marc-Michel 205
Ribbeck, Otto: collection of xxi
Richard de Fournival 59, 62n29–30
Rickert, Heinrich 4
Ricoeur, Paul 9
Rilke, Rainer Maria 15
Roberts, Charles G. D.: archival materials of 20
Robertson, H. Rocke: archival materials of 194
Rockwell, Geoffrey 132n9
Roosevelt, Theodore 158
**Rosalynde Stearn Puppet Collection** xxiii–xxiv, 141, 208–209
Rosenfeld, Myra Nan 40
Ross, W. W. E. 83
Rousseau, Jean-Jacques xxii–xxiii, 28, 54, 204–205; *See also Jean-Jacques Rousseau Collection*
Rousseau de Missy, Jean 61n7
Rove, Nicholas 140
Rowling, J.K. 126
Rudy, Katherine M. 114n3
Ruecker, Stan 132n8
Russel, Colin: archival materials of 193

**S**
Safdie, Moshe: archival materials of 106
Salisbury, John of. *See* John of Salisbury
Samuel, Julien: archival materials of 21
Sandham, Henry 33
Sang, Tong 19
Sangster, Charles: archival materials of 20
**Saul Shapiro Collection of Anglo-American Judaica** 120–121, 188–189, 207
Saunders, Admiral Charles 86–87
SaXl, Fritz 6–7, 230n19
Schelling, Friedrich Wilhelm Joseph von 4
Schloss, Julius: archival materials of 18–19
Schreiber, John: archival materials of 106
Scobie, Stephen: archival materials of 21
Scott, Duncan Campbell: archival materials of 20
Scott, F. (Frank) R.: collection of 45, 82–83; archival materials of 45
Scott, Sir Walter 126
Seiden, Peggy 150n1
Serlio, Sebastiano 46
Serres, Jean de 15
Shakespeare, William 78; Sir E. K. Chambers Shakespeare Collection 141; T. D. King’s Shakespeare collection 141
W

Wahl, Jean  181
Wainwright, Arnold  212;  See also
  Wainwright Collection
Wainwright Collection  212–213
War Posters Collection.  See Canadian
  War Posters Collection
Warburg, Aby 6, 14
Washington, George  158
Waszink, Jan Hendrik  7
Weber, Marianne  6
Weber, Max  6
Weintraub, William: archival materials
  of  21
Wellington, Arthur Wellesley, Duke of:
  archival materials of  139
Wenck, John.  See Wenck, Johannes
Wenck, Johannes  58–59, 62n26
Western and Cowboy Fiction
  Collection  xxiv, 157
Whiteman, Bruce: archival materials
  of  21
Wilcocke, Samuel Hull: archival
  materials of  134
Wilde, Oscar  229n4
Wilder Penfield Archive  192–193

William Colgate History of Printing
  Collection  47, 73, 104–105, 117,
  157, 171, 175, 177
William of Conches  56
Wills, William Henry  141
Wilmerding, Lucius  xxii
Wolfe, James  87
Wolfskehl, Karl  5
Women’s War Register Committee
  Fonds  194
Wood, Emma Shearer  142
Wood, Casey A.  xx, 16–17, 142–143;
  See also  Blacker-Wood Collection in
  Zoology and Ornithology
Woodblock Collection  47, 72–73, 89,
  105, 117, 177
Wytfliet, Cornelius (or Corneille)  67

Y

Young, Edward  117

Z

Zecher, Carla  114n3
Zephyr (mythological)  227
Zeus (mythological)  221;  as
  Jupiter  98
Meetings with Books is the fruit of a symposium held at McGill University to discuss the role of special collections in the shifting landscape of teaching and research in the digital age. It features:

A special address by writer, anthologist, and essayist **Alberto Manguel**

**Essays by:**

*Leslie Howsam* (University of Windsor)
*Fiona A. Black* (Dalhousie University)
*Julie E. Cumming* (McGill University)
*Stéfan Sinclair* (McGill University)
*Ann Marie Holland* (McGill University)
*Anna Dysert* (McGill University)
*Christopher Lyons* (McGill University)
*Jillian Tomm* (McGill University)
*Gregory Bouchard* (McGill University)

A tribute to Raymond Klibansky, humanist scholar and book collector, by:

*Georges Leroux* (Université de Montréal à Québec)
*Désirée Park* (Concordia University, Montreal, and Wolfson College, Oxford)
*Gerald Beasley* (University of Alberta)
*Ethel Groffier* (Paul-André Crépeau Centre, McGill University)

A historical survey of McGill’s special collections by **Richard Virr** (McGill University), and a selection of more than fifty illustrated vignettes highlighting the range and types of special collections at McGill University Library and Archives.