

The Gryphon



The Newsletter of the Friends of the
Osborne and Lillian H. Smith Collections

Fall 2022



FROM THE CHAIR

When the Chair's Wi-Fi temporarily dies during an annual general meeting and the meeting goes on smoothly without her, that's the mark of a good team. Our May AGM was a chance to see some of our members in (Zoomed) person, to hear our treasurer Geoff Seaborn's always informative report, which you will find on pages 4–5, and to thank you all for your ongoing support. Fortunately, I got back online in time to join everyone to hear Jennifer Yan's delightful tour of recent acquisitions. (For copyright reasons, the tour is not available to view.)

Thanks to Jeffrey Canton for a thought-provoking and inspiring Lahmer Lecture in April. His examination of developments in Canadian publishing in the 1970s and 1980s can be viewed at <https://www.crowdcast.io/e/early-voices-own-voices/register>. It is exciting to know that for Jeffrey this was a jumping-off point for further research in this area and we look forward to his findings. Thanks too to the Osborne staff for coping with a couple of computer snags.

We are very much looking forward to hearing Chris Riddell's Pantazzi Lecture on October 6. Check page 2 for details and further information.

We have been having some challenges regarding this year's Helen E. Stubbs Lecture, but information will be available on the Osborne and Friends of Osborne websites as soon as possible.

We were pleased to learn that the Toronto Public Library is developing a Cultural Plan for its Research, Reference and Special Collections division with a view to strengthening and enhancing

the collections, services, program offerings, and spaces. As part of the public consultation process, the planning consultants met in July with the Friends of the Osborne Collection, the Merrill Collection, and the Arthur Conan Doyle Collection, as well as with advocates for the Chinese Canadian Archive. Thanks to Maggie Knaus, Melanie McGregor, and Carol Percy for ably representing us.

Welcome to the Osborne Collection!

The Osborne Collection of Early Children's Books has four main areas of concentration. The Osborne Collection itself contains literature published before 1910. The Lillian H. Smith Collection comprises books of literary and artistic merit published in English from 1910 onward. The Canadiana Collection is a selection of 19th- and 20th-century children's books in English, related to Canada, or whose authors, illustrators, or publishers are associated with Canada. The Jean Thomson Collection of Original Art has over 5,000 illustrations for children's books in watercolour, pen-and-ink, woodcut, and many other media.

As part of the Toronto Public Library system, the Collection is open to all.

[facebook.com/ Friends-of-the-Osborne-Collection-of-Early-Childrens-Books-177552168943174/](https://facebook.com/Friends-of-the-Osborne-Collection-of-Early-Childrens-Books-177552168943174/) * osbornecollection.ca
www.torontopubliclibrary.ca/osborne/

Email the Friends at: FriendsOsborne@gmail.com

Lillian H. Smith Branch/ Toronto Public Library, 239 College Street, Toronto, ON, M5T 1R5, 416-393-7753. See the website for hours.

See page 16 for membership and donation details.

In the past year, we have received several very generous bequests from the estates of Billie Wilder, Jean Laundry, and Virginia Tenny. This prompted a question from one of our members and a useful discussion with the Toronto Public Library Foundation's Liza Fernandes. You can read about it on page 15.

Our Osborne greeting cards are a wonderful way to both enjoy the collection and spread the word about it. Maggie Knaus and Joan Yolleck have been working on new cards for the *Adventures in Catland* exhibit and more. You can read about the cards on page 11.

Five years ago, the Friends of three special collections—Osborne, Merrill, and Arthur Conan Doyle—as well as staff, met for a morning of introductions and general discussion. At that meeting, the idea of a combined exhibit was casually suggested and we joked that it would have to be about fairies, a topic that worked for all three collections. Happily, the TPL staff ran with this idea and on page 3 you can read details about the upcoming exhibit at the Toronto Reference Library's TD Gallery *Mischief and Mirth: The*

Wonderful World of Fairies. It sounds fascinating and I hope many of you are able to enjoy it.

In pursuit of a project on Canadian children's bookstores, I spent a happy few hours this spring going through the archives of the Children's Bookstore (Toronto, 1974–2000) which its owner, Judy Sarick, donated to the Osborne when the store closed. A wonderful treasure and, as we all know, only one of many at the Osborne Collection.

However you enjoy the Osborne Collection—visiting the current and upcoming exhibits, viewing or attending past and upcoming lectures (check the Friends' site www.osbornecollection.ca for links and updates), conducting research in the stacks or online, or purchasing cards and other merchandise—we know you will continue to be fascinated by this amazing collection. Thank you for being a member of the Friends of the Osborne and for your support. Happy reading.

—Gillian O'Reilly

FALL LECTURES

15th Annual Sybille Pantazzi Memorial Lecture THIS LECTURE WILL BE ONLINE ONLY.

**Thursday, October 6, 2:30 EST
(7:30 in the UK, BST)**

Chris Riddell



Photo by Tom Pilston

Chris Riddell was the 2015–2017 UK Children's Laureate. He is an artist, writer, political cartoonist, and three-time winner of the CILIP Kate Greenaway Medal for his illustrations. Author/illustrator of over forty books, he has illustrated

many more, including series with Paul Stewart, and works by authors such as Lewis Carroll, Kathryn Cage, Jonathan Swift, Neil Gaiman, and Kevin Crossley-Holland (*Arthur: The Always King*, 2021). You can watch the lecture here: <https://www.crowdcast.io/e/the-15th-annual-sybille/register>.

34th Helen E. Stubbs Memorial Lecture

The Stubbs Memorial Lecture has, unfortunately, been delayed. We are working toward setting a new date and will send out information as soon as matters are confirmed. Updates will also be posted on our website.

THE 12 DANCING PRINCESSES

Fall is the season of galas and soirées, and one can't help but think of those princesses with their exquisite shoes and gowns, the misty autumnal forests they traverse, and the melancholy air of the island palace where they dance with mysterious princes. Here are a few of the many editions published over the years. See page 12 for a more in-depth discussion of the story's origins.

Translated by Mrs. Edgar Lucas, illustrated by Arthur Rackham, 1909.
Illustrated by Kay Nielsen, 1930.
Mighty Midgets edition, 1939. (*Published in England for children to take to air raid shelters.*)
Illustrated by Adrienne Adams, 1966. (*See page 10 for more about Adams.*)
Translated by Elizabeth Shub, illustrated by Uri Shulevitz, 1966.
Illustrated by Errol Le Cain, 1978.
Retold by Janet Lunn, illustrated by Laszlo Gal, 1979.
Retold by Marianna Mayer, illustrated by Kinuko Y. Craft, 1989.
Illustrated by Dorothee Duntze, 1995.
Illustrated by Jane Ray, 1996.
Barbie in the 12 Dancing Princesses, DVD, 2006.
Retold and illustrated by Rachel Isadora, 2007. (*Set in Africa.*)
Retold by John Cech, illustrated by Lucy Corvino, 2009.
Princess of the Midnight Ball, book 1 in a YA trilogy by Jessica Day George, 2011–2012.
Retold by Mary Hoffman (2012), illustrated by Miss Clara, 2011.
Retold and illustrated by Ruth Sanderson, 2012.
Bonus: "Erotic" version! By Nancy Madore, and yes, held at TPL, ebook collection. Spice Books, 2007.

EXHIBITIONS AT OSBORNE

Adventures in Catland: Cats in Children's Books

August 2–October 14, 2022

Lillian H. Smith Branch, 4th floor. Free.



Discover a world of cats in children's books, from *Puss in Boots* to Louis Wain's *Catland* and beyond! Come explore cat-themed folk and fairy tales and classic picture books alongside newer books. All are welcome. For more information,

see: tpl.ca/osborne.

Wee Folk: Fairies, Elves, Trolls and More

October 31, 2022–January 14, 2023

Lillian H. Smith Branch, 4th floor. Free.



Peek under the toadstool and discover the magic of wee folk stories. In this exhibit dedicated to the tricksters and fair folk of children's literature, you'll encounter brownies, hobbits, Moomins, and more. All are welcome. For more information, see:

tpl.ca/osborne.

RELATED EXHIBITIONS

Drawn from the Imagination: Artists and Illustrators of Speculative Fiction

July 18–October 1, 2022

**Merril Collection, Lillian H. Smith Branch
3rd floor. Free.**

A picture is worth a thousand words. And the artists who create fantastical book covers and imaginative illustrations are excellent storytellers! This exhibit includes works by illustrators Ron Lightburn and Martin Springett.

Not Your Fairy Godmother: An Exhibit of the Fae in Fiction

October 17–December 31, 2022

**Merril Collection, Lillian H. Smith Branch
3rd floor. Free.**



A print by Virgil Finlay for *A Midsummer Night's Dream*.

The Good Neighbours. The Fair Folk. The Gentry. Come and explore the darker aspects of the fae. We have queens and courtiers, tricksters and changelings, bad

bargains and duplicitous lovers. These stories and artworks will remind you that fairy tales and folklore are full of dire warnings and consequences. For more information, see: tpl.ca/merril.

Mischief and Mirth: The Wonderful World of Fairies

December 10, 2022–February 26, 2023

**TD Gallery, Toronto Reference Library
789 Yonge Street. Free.**



This illustration from Richard Doyle's *In Fairyland: A Series of Pictures from the Elf-World* depicts the Fairy Queen driven in a carriage drawn by "thoroughbred" butterflies, 1875.

The exhibition will feature original picture book art, rare and early editions, ephemera, movables, and more from the Osborne Collection of Early Children's Books; the Merrill Collection of Science Fiction, Speculation and Fantasy; and the Arthur Conan Doyle Collection.

From Cinderella's fairy godmother to Puck from *A Midsummer Night's Dream* to the fairy photographs captured in Cottingley, England, these winged beings continue to charm and bewilder writers and readers of all ages. Highlights include Brenda Clark's original artwork for *Franklin and the Tooth Fairy*, Richard Doyle's lavishly illustrated *In Fairyland*, and works by fairy artists and illustrators from Arthur Rackham and Edmund Dulac to Brian and Wendy Froud. For more information, see: tpl.ca/tdgallery.

TREASURER'S REPORT 2021



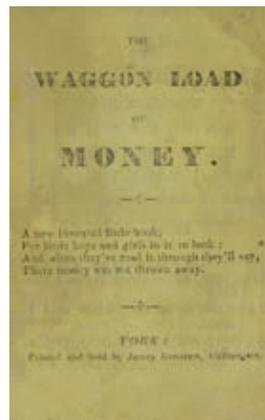
I am pleased to present the financial statements for the funds supporting the Osborne and Lillian H. Smith Collections for the year ended December 31, 2021. These statements are adapted from information provided by the Toronto Public Library Foundation, where funds supporting the Collections are held and managed. The funds fall into two categories:

- An operating account, which receives annual donations, memberships, and other revenues. The account is used to pay for conservation, digitization, cataloguing, and other activities in support of the Collections, over and above what is available in the budget of the Toronto Public Library. It also pays for the cost of publishing and distributing *The Gryphon*, upkeep of membership records, website maintenance, the annual meeting, and some administrative costs.
- Endowments, which result from major gifts and bequests, and support specific activities. Unlike the operating account, endowments are composed of a *capital* component, which is invested and intended to be preserved indefinitely, and a *revenue* component, where expenses in support of each endowment's purpose are charged. An annual disbursement, typically 3.5–4.0% of capital, is transferred from the capital component to the revenue component and provides a stable source of income in the face of inevitable fluctuations in investment performance. In the long run, this level of disbursement is intended to allow the endowment capital to grow and maintain its purchasing power.

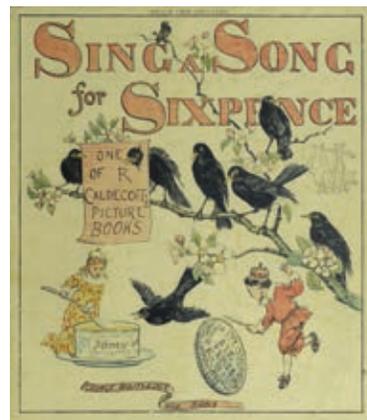
In the operating account, two generous unrestricted bequests (total \$50,000) were received during the year. After lower-than-normal expenditures during the early stages of the pandemic, the Friends were able to resume a healthy contribution to the conservation program. Two issues of *The Gryphon* were published and a virtual Annual General Meeting was held. A new arrangement with the Toronto Public Library Foundation has resulted in higher administration fees, most of which in 2021 arise from the two unrestricted bequests. The operating account continues to have a substantial balance carried forward from past donations.

There are five endowments that support the Collections in various ways. Investment returns in 2021 were 11% (before fees). This is the third consecutive year of unusually strong investment returns (2020: 12%; 2019: 16%), which should not be expected to continue indefinitely. After limited spending in 2020 when lectures were cancelled and acquisitions slowed due to the pandemic, activities began to resume in 2021, including virtual lectures. There is a healthy balance available in most of the revenue accounts to support the purpose of each endowment. Together, the Osborne-related funds total over \$3 million and represent a significant portion of the assets of the Toronto Public Library Foundation.

—Geoffrey Seaborn



The Waggon Load of Money.
Author and illustrator unknown.
Printed by James Kendrew. 1820.



Sing a Song for Sixpence.
Illustrated by Randolph Caldecott. 1880.

TORONTO PUBLIC LIBRARY FOUNDATION

FRIENDS OF THE OSBORNE AND LILLIAN H. SMITH COLLECTIONS

OPERATING ACCOUNT (Years ended December 31)

	2021	2020
BALANCE, BEGINNING OF YEAR	<u>\$405,431</u>	<u>\$406,203</u>
REVENUES		
DONATIONS & MEMBERSHIPS	22,304	22,017
BEQUESTS	50,000	
INTEREST INCOME	2,226	4,796
SALES & OTHER	25	2,226
	<u>74,555</u>	<u>29,039</u>
EXPENSES		
CONSERVATION/DIGITIZATION	66,595	18,170
PRINTING/DESIGN/EDITING (<i>The Gryphon</i>)	8,869	7,806
OUTREACH, MEMBERSHIP RECORDS, & WEBSITE	1,225	2,713
ANNUAL GENERAL MEETING	576	
FOUNDATION ADMINISTRATION FEE	5,615	663
OFFICE EXPENSES & OTHER	658	459
	<u>83,538</u>	<u>29,811</u>
SURPLUS (DEFICIENCY)	<u>(8,983)</u>	<u>(772)</u>
BALANCE, END OF YEAR	<u>\$396,448</u>	<u>\$405,431</u>

ENDOWMENT ACCOUNTS

	LHS Trust Acquisitions	Dobell Pantazzi Lecture	Walker Acquisitions Exhibits	Stubbs Stubbs Lecture	Lahmer Lahmer Lecture
CAPITAL ACCOUNT					
OPENING BALANCE Jan. 1/21	\$780,174	\$271,384	\$257,557	\$808,830	\$213,750
DONATIONS	640				31,500
INVESTMENT INCOME, net of fees	72,930	25,356	24,124	75,761	23,974
FUND DISBURSEMENT	(31,207)	(10,706)	(9,014)	(28,309)	
TRANSFER FROM REVENUE				14,820	7,000
CLOSING BALANCE Dec. 31/21	<u>\$822,537</u>	<u>\$286,034</u>	<u>\$272,667</u>	<u>\$871,102</u>	<u>\$276,224</u>
REVENUE ACCOUNT					
OPENING BALANCE Jan. 1/21	\$92,880	\$29,379	\$8,839	\$25,779	\$9,000
FUND DISBURSEMENT	31,207	10,706	9,014	28,309	0
EXPENSES	(17,694)	(8,159)		(10,959)	(2,000)
TRANSFER TO CAPITAL				(14,820)	(7,000)
CLOSING BALANCE Dec. 31/21	<u>\$106,393</u>	<u>\$31,926</u>	<u>\$17,853</u>	<u>\$28,309</u>	<u>\$0</u>

FROM THE COLLECTION

The summer months ushered in a delightful change of pace at the Osborne Collection, with many services returning to pre-pandemic status. As the City of Toronto lifted several restrictions, the library responded in kind. Some of these restrictions had included wearing masks and physical distancing, and while the use of masks continued to be fully supported for anyone wishing to do so, it is no longer a mandatory requirement inside Toronto Public Library spaces. The lessened focus on physical distancing, which had reduced the maximum number of people allowed to access spaces at any given time, paved the way for resuming in-person programs and visits, and for allowing more people to access the exhibits and reading room space.

Perhaps the most telling change that indicated we were on the path to resuming normal operations was the reinstatement of in-person programs as of June 2022. Since the second half of 2020, Toronto Public Library had delivered an abundance of successful online programs, and the lectures at the Osborne Collection were no exception.

The Osborne Collection hosted a virtual presentation of the 18th Annual Albert and Clara Lahmer Memorial Lecture on Thursday, March 24, 2022, on the Crowdcast platform. The featured speaker this year was Jeffrey Canton, storyteller and children's book reviewer for *The Globe and Mail*. His talk, *Early Voices, Own Voices, Changing Voices: Canadian Children's Literature from 1968 to 1990* was attended by 102 participants from across the globe.

Even with the resumption of in-person programs, online programs continue to thrive. Online programs allow wider access to the rich knowledge and expertise of invited speakers, and without the necessity of travel. On the Crowdcast platform, audience participants are able to engage with the speakers by asking questions and making comments. Whether or when the lectures return to being delivered in-person remains to be seen, and a hybrid model may also be a possibility, but for the most part online programs have offered a sense of continuity and engagement, which is incredibly important to the library.

Along with programs, in-person class visits have resumed, and the normal course of exhibits, mounted four times per year. Several visitors have commented to staff that they heard about the exhibits on social media and decided to come see for themselves. Thanks to activities such as the promotion of the Osborne Collection on Toronto Public Library's various social media channels, and the continued efforts of staff to write excellent and informative blogs, the public is becoming increasingly aware of the wealth of resources and programs offered.

Underpinning all the ongoing efforts of staff is the exceptional significance of having rare books, archives, and art collections within a public library setting, and our commitment to excellent customer service so they can be shared with and enjoyed by everyone.

—Sephora Henderson

A DONOR'S STORY: PICTO-FACTS BOARD GAME

Stashed in our 1950s basement, along with Monopoly and Clue, was Picto-Facts United World Game. Picto-Facts wasn't as sophisticated-looking as those other games, nor was it as much fun to play. But its many "facts" appealed to this young history and geography nerd. And it was clearly a product of its immediate postwar place and time—the hopes of liberal, internationalist Canadians for a better world.

Much later, I realized it was a rarity (hence the Osborne gift). And then I learned its fascinating back story—invented by Albert Rakovsky, a refugee from

Hitler. Rakovsky settled in Montreal; his ambitious agenda for his new board game was, as a 1945 article put it, nothing less than to be “an approach to an international language, whereby communities in various countries could learn of the ways and needs of others.” The game includes a playing board, six tokens (e.g., Minister of Labour, Minister of Finance, Secretary of State), a spinner, currency, 40 council cards, and a rules booklet. More details: www.torontopubliclibrary.ca/detail.jsp?Entt=RDM2733543&R=2733543.

—Tony Usher

NOTABLE ACQUISITIONS

Lead Hornbook [c1660]

Hornbooks are educational tools most popularly used from about the 14th to 18th centuries to teach children their ABCs, 1-2-3s, and religious texts. These specimens were named hornbooks because early versions actually contained thin sheets of translucent animal horn, applied as a protective layer.

Few hornbooks have survived since they experienced a lot of wear and tear, and were handed down from one child to the next. Over time hornbooks became obsolete as an educational tool after paper was more widely available.

The Osborne collection carries a wonderful selection of hornbooks, with specimens made out of wood, leather, ivory, and one beautifully adorned in mother-of-pearl. Recently, the collection acquired a hornbook made completely out of lead; surprisingly the specimen is very light. The addition of this new acquisition will highlight the collection's many great examples of hornbooks. The 17th-century lead hornbook features the alphabet on the front. On the back is a faint illustration of a king, possibly Charles II. This is a remarkable specimen made from a unique medium.



Days in Catland with Louis Wain [c1912]

We recently acquired *Days in Catland with Louis Wain* (London: Raphael Tuck & Sons, Ltd., [c1912]), a wonderful example of a panorama pop-up book. The movable book includes four pages of lithographed panels forming a panorama with fourteen colour lithographed slots. As readers progress through the story, each numbered feline figure can be inserted into the corresponding slot throughout the panels. Each panel depicts the interior of a different room in the cats' house, and is brought to life with Wain's eye for illustrating anthropomorphic felines in "At Bath-time and Bed-time," "Helping Mother in the Kitchen," "The Cats' Tea Party," and "In the School Room."



Illustrator Louis Wain is best known for his illustrations of anthropomorphic cats. His art significantly shifted the Edwardian mindset, which favoured canines to felines. At the time, canines were portrayed as loyal figures, whereas felines were associated with witches and spinsters. Wain won the favour of many through his charming feline illustrations. In fact, author H. G. Wells famously said, "[h]e invented a cat style, a cat society, a whole cat world ..."

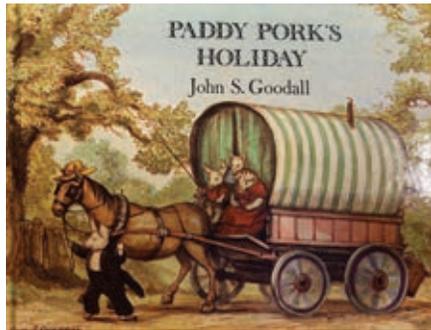
There is heightened interest in Louis Wain and his artworks after he was depicted in a 2021 movie starring Benedict Cumberbatch as Wain. The fall 2020 *Gryphon* includes an article about Wain, by Charlene Elsby. This recent acquisition will be featured in our upcoming *Adventures in Catland* exhibit (see page 3). With gratitude to the Friends, for their generosity and efforts, the Osborne Collection was able to acquire through trust funds several items beyond the allowance of the library materials budget.



Original Mockup for Paddy Pork's Holiday (1976)

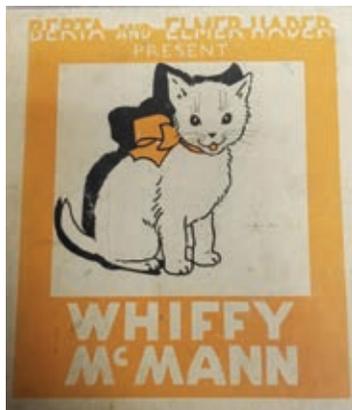
English author and illustrator John S. Goodall delights us with this wonderful mockup filled with original watercolour illustrations of his beloved anthropomorphic pig, Paddy Pork, and beautiful depictions of the English countryside. The wordless story of *Paddy Pork's Holiday* (London: Macmillan, 1976) unfolds as a humorous camping trip that goes awry. This mockup is a movable book, and

demonstrates the unique paper design and engineering that brings this story to life. The purchase of the original mockup for *Paddy Pork's Holiday* was made possible through the Osborne and Lillian H. Smith Trust Fund.



Whiffy McMann Artist's Dummy [c1933]

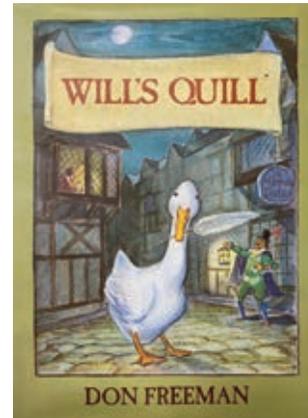
Berta Hader and Elmer Hader banded together to create *Whiffy McMann* (New York: Oxford University Press, c1933), the story of a little girl named Jane who takes Whiffy (a kitten) home as her new pet. The Haders' book details Whiffy's new experiences with Jane. This artist's dummy gives us great insight into the picture book creation process, featuring many handwritten notes throughout the pages, including some that suggest other dummy books were made to highlight various aspects of the book. The notes also reveal the collaborative relationship the Haders had with their publisher Coward McCann. This unique item will be featured in our upcoming *Adventures in Catland* exhibit (see page 3), and was also purchased through the generosity of the Osborne and Lillian H. Smith Trust Fund.



Collection of Mockups for *Will's Quill* (c1975)

Author and illustrator Don Freeman's collection of original preproduction materials of his penultimate picture book, *Will's Quill* (New York: Viking Press, c1975), demonstrates a behind-the-scenes look into Freeman's editorial process. The collection includes mockups of two different picture book formats: a

portrait-oriented folio format; and an oblong folio format; there are also early crayon sketches for later watercolour illustrations, and six drafts of the original cover designs. The rich variety of preproduction materials from *Will's Quill* was purchased with the Helen E. Stubbs Trust Fund.



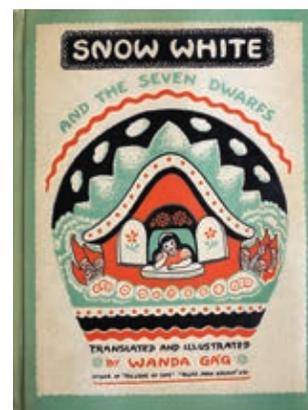
Original *Snow White* Cover Art

A late-stage study for the cover of Wanda Gág's *Snow White and the Seven Dwarfs* (New York: Coward McCann, 1938). The cover art depicts Snow White sitting in her cottage looking out an open window, with the seven dwarfs facing Snow White.

Gág is best-known for *Millions of Cats* (New York: Coward-McCann, 1928) a book about a lonely couple looking to take in a cat for companionship. *Millions of Cats* is the oldest American children's picture book still in print. Gág primarily illustrated in black-and-white, but this *Snow White* art uses colour, making it an exceptionally rare and exquisite piece within Gág's oeuvre.

The cover art will be showcased in the exhibit *Wee Folk: Fairies, Elves, Trolls and More* (see page 3). The art was purchased with the Margaret and Wentworth Walker Trust Fund.

—Jennifer Yan

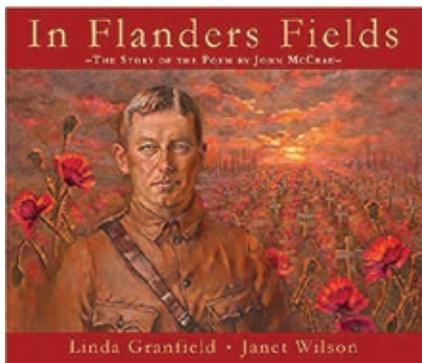


GIFTS-IN-KIND

The Osborne Collection recently received a number of gifts-in-kind, and would like to thank the following donors for their generosity in enhancing the collection with their treasured items.

Author and illustrator Celia Godkin donated all the materials related to her book *Skydiver: Saving the Fastest Bird in the World* (Toronto: Pajama Press Inc., 2014). Items donated include thirteen oil paintings on canvas, three hinged display panels from a CANSCAIP exhibition, book manuscripts and drafts, preliminary pencil drawings, and photographic reference materials.

Author Linda Granfield donated an archive of research materials for her books *Where Poppies Grow: A World War I Companion* (Toronto: Stoddart Kids, c2001), and *In Flanders Fields: The Story of the Poem by John McCrae* (Toronto: Lester Pub., c1995).



In memory of Andrew Larsen's mother, Barbara Larsen, Larsen donated an original illustration by Irene Luxbacher for *The Imaginary Garden* written by Andrew Larsen (Toronto: Kids Can Press Ltd, 2009). Larsen also presented the original manuscripts for *The Imaginary Garden*, along with materials that inspired the book.

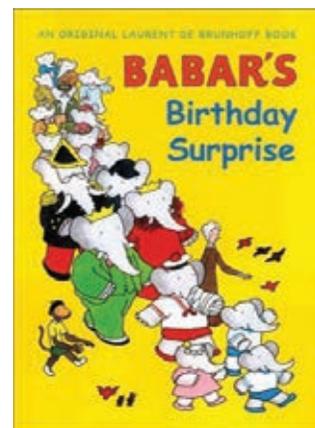
Jane Dobell gifted an original pen-and-watercolour illustration by Laurent de Brunhoff for *Babar's Birthday Surprise* (New York: Random House, c1970). The story begins with the planning of Babar's birthday celebration. As a surprise, Queen Celeste is having a sculptor carve a statue of Babar into the mountainside. But Babar loves to ride right past the mountainside, the very spot where the work is going on. All the elephants and animals from Elephantville and Celesteville are in on it to keep the secret from Babar. This double-page spread shows the moment when Queen Celeste's gift is unveiled. The illustration perfectly depicts the moment when a flock of birds, used as a clever disguise to keep the sculpture

hidden, fly away upon Babar's arrival, revealing the statue while the herd looks on in awe.

Vaughn Thurman presented the Osborne collection with a number of wonderful pieces from his comprehensive Robin Hood collection: scarce editions and a wide variety of Robin Hood ephemera.

The collection would also like to thank Patricia Aldana, Julia Bentley, David Cohen and Lisette Lu, Mari Nicolson, Fiona Smith, Mary Thomas, and Christopher Waddell for their donations.

—Jennifer Yan



We cannot share here the artwork given by Jane Dobell as it's still under copyright and cannot be reproduced in print or on the internet. Visitors to the Collection may view the drawing there.



When you can't find a Christmas goose at the supermarket ... enlist the assistance of a fox!



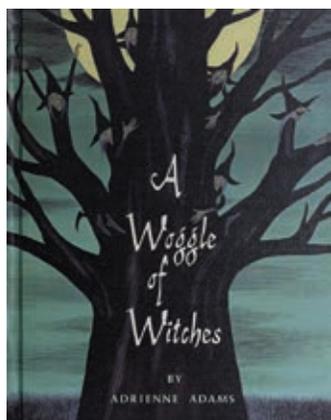
The Fox and the Goose. Illustrated by E. Caldwell. 1888.

A FAVOURITE ILLUSTRATOR: ADRIENNE ADAMS

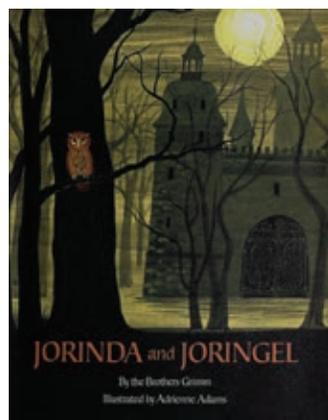
Adrienne Adams (1906–2002) was a distinguished American children’s book illustrator and author active from the 1940s to the 1980s.

Born in Fort Smith, Arkansas, Adams moved to Oklahoma as a child. She attended Stephens College in Missouri and the University of Missouri. She taught school for a time, then moved to New York City in 1929, where she worked as a designer and art director. In 1935 she married the writer John Lonzo Anderson. Over her long career, Adams illustrated more than fifty books, five of which she wrote herself. Osborne holds twenty Adrienne Adams titles.

You may be familiar with Adams’s Halloween classic, *A Woggle of Witches*. This is an exhilarating ride of a book about a group of witches who gleefully take to the sky after feasting on bat stew. “Leave the dishes. It’s time to go!” they cry. They perform aerial tricks and race to the moon, only to return to earth to be frightened by a group of children out trick-or-treating.



A Woggle of Witches (New York: Charles Scribner’s Sons, 1971).



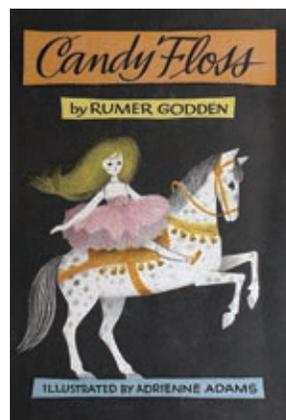
Jorinda and Joringel (New York: Charles Scribner’s Sons, 1968).

and *Gretel* (New York: Charles Scribner’s Sons, 1975), feature witches of the not-so benevolent variety.

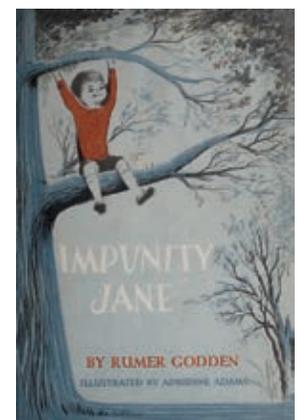
The decidedly wicked witch in *Jorinda and Joringel* turns males who trespass in her magic woods to stone and transforms females into birds. Adams’s glowing illustrations heighten the mood as the story progresses from menacing opening scenes set in woods and castle to the joyful lifting of the witch’s curse.

Adams is well-known for her evocative illustrations for beloved children’s books by Rumer Godden, many of which feature unconventional doll characters. *Candy Floss* is a “working” doll who helps attract customers to her owner’s sideshow coconut toss. *Impunity Jane* is a 4-inch-high china doll who longs for outdoor adventure. She leads a dull existence until a boy named Gideon “liberates” her to carry about in his pocket.

Adams excelled in her depictions of the natural world. Two of her nature-themed books, both written by Alice E. Goudey, were runners-up for the Caldecott



Candy Floss (London: Macmillan & Co., 1960).



Impunity Jane: The Story of a Pocket Doll (London: Macmillan & Co., 1955).

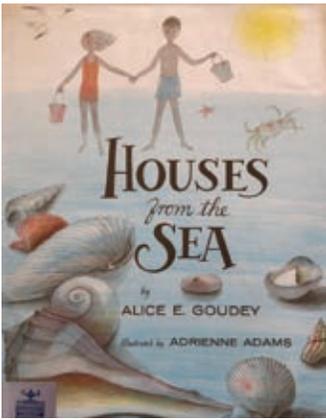
Adams obviously enjoyed drawing witches. In addition to *Woggle*, several of her books contain “good” witch characters: *The Littlest Witch* by Jeanne Massey (New York: Alfred A. Knopf, 1959), *The Halloween Party* by Lonzo Anderson (New York: Charles Scribner’s Sons, 1974), and her own *A Halloween Happening* (New York: Charles Scribner’s Sons, 1981). (Unfortunately, these titles are not available at Osborne.)

Adams illustrated a number of folk and fairy tales by Jacob and Wilhelm Grimm, Hans Christian Andersen, Andrew Lang, and others. Two retellings of stories by the Brothers Grimm, *Jorinda and Joringel* and *Hansel*

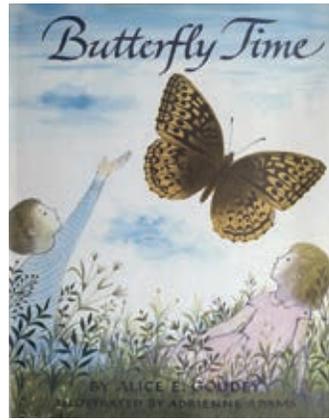
Medal: Houses from the Sea and *The Day We Saw the Sun Come Up* (New York: Charles Scribner’s Sons, 1961). (These titles are not available at Osborne.)

Butterfly Time features two children as they observe butterflies through the changing seasons—from springtime mourning cloaks to a group of monarchs migrating south at the end of summer. Facts about butterflies are woven into the story, accompanied by Adams’s exquisitely detailed illustrations.

Izzard, written by Adams’s husband, is set on St. John in the U.S. Virgin Islands where the couple spent their winters. This gentle story concerns an anole lizard



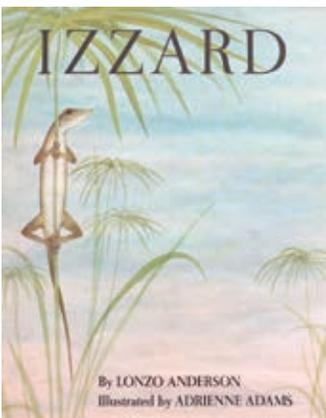
Houses from the Sea (New York: Charles Scribner's Sons, 1959).



Butterfly Time (New York: Charles Scribner's Sons, 1964).

that “adopts” a boy named Jamie as her parent. Jamie takes good care of Izzard who is never caged, but comes and goes as she pleases. Adams’s sensitive illustrations accentuate Jamie’s close relationships with his family members and pet. (Not available at Osborne.)

Summer’s Coming In by Natalia Belting explores traditional English celebrations of spring, such as St. George’s Day, May Day, and Beltane. Witches figure in



Izzard (New York: Charles Scribner's Sons, 1973).



Summer’s Coming In (New York: Holt, Rinehart and Winston, 1970).

this volume too—a magnificent double-page spread (not shown here for copyright reasons) pictures several of them flying over fields set ablaze on Beltane night.

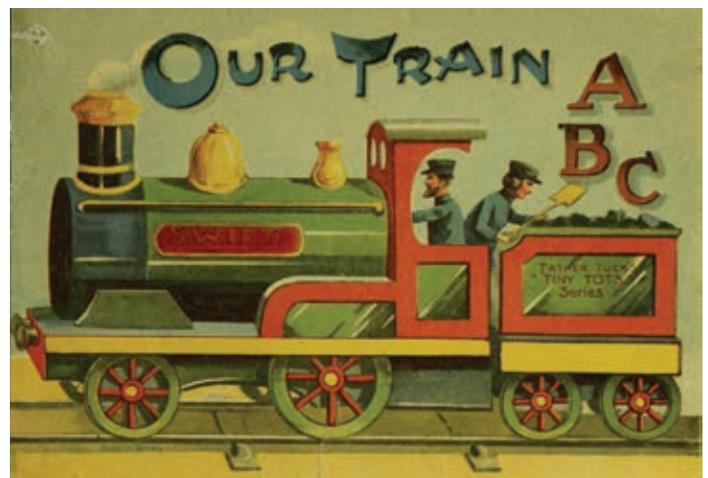
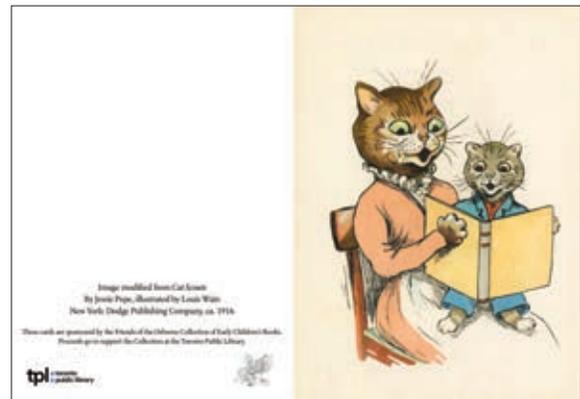
In 1973 Adams was given the Rutgers Award for Distinguished Contribution to Children’s Literature, and in 1977 she was presented with the University of Southern Mississippi Silver Medallion for outstanding contributions in the field of children’s literature. Her archives are housed at the University of Minnesota Library and the de Grummond Collection at the University of Southern Mississippi.

—Martha Scott

New Greeting Cards Coming Soon!

Maggie Knaus and Joan Yolleck have been putting together new greeting cards.

1. A card featuring art by Louis Wain has been created to accompany the exhibition *Adventures in Catland* (see page 3). The card is blank inside and is available to purchase in person at the Osborne Collection. 1 card: \$2.50. Pack of 8 cards: \$14.
2. A set of ten cards featuring ephemera from the Collection is in development to be ready late this year or early in the new year. Images will include the Flexible Flyer sled, a steam engine, a ladies’ fancy shoe, an illustration of Mary and her Little Lamb, an ad for snowshoeing while taking Luttet’s Cough Drops, Little Red Riding Hood, and more. The cards will be available at the Collection and on the Friends website.



This train will appear on one of the ephemera cards. *Our Train ABC*, published by Raphael Tuck & Sons, Ltd. 1904.

THE TWELVE DANCING PRINCESSES: LIFE IS BUT A DREAM

Earlier this summer a friend told me about her fascination with a Brothers Grimm fairy tale from the time she was little. I'm a big fan of original folk tales and the social and psychological warnings therein but had never heard of this one. Usually I've used my own extensive book collection and the Web for my research. But because I didn't have a copy I reached out to Jennifer Yan at the Osborne with my request: please find everything you have on *The Twelve Dancing Princesses*. I received an enthusiastic reply and, soon after, a note saying Wendy Banks had found (appropriately) twelve versions of the story, published from 1910 to 2011.

After many false starts on my part, my visit day was confirmed. It was like a homecoming! The Osborne is a joyful place, and the variety of objects in their collection means the staff are wonderfully generalist as well as being specialists. The cart was full of stand-alone treatments and Grimm collections containing the story.

I read all the editions. The first thing I noticed was there was never an evil stepmother. But there was no mother either. The father is a king with twelve daughters who range in age. The girls are locked in their shared bedroom each night but the king is dismayed that every morning all their pairs of shoes are worn out from use even though they haven't left the room. The girls aren't punished or questioned. The king's shoe bill must be enormous! In all the versions the king is upset but in some stories the land around the castle has fallen into an enchanted sleep where nothing grows and the land is barren.

The lesson seems to be for the king/father, who has warped his daughters' lives by controlling them so much that they sleep their days away and only come alive when dancing freely in a dream world. It's a cautionary tale, critical of the overprotective father figure.

At this point I had a chat with Senior Department Head Sephora Henderson. I told her what I was thinking: that this story seemed so different from the usual Grimm tales that it had to have been written by a woman. Sephora agreed and left me to resume my reading of the twelve books. A few minutes later she came out of her office with a yellow sticky note for me. In neat printing in pencil was a name: *Jenny von Droste zu Hülshoff* and then there was line that gave me a little electric shock: *Helped Wilhelm Grimm with the collection of fairy tales, including The Danced Shoes*.



The Twelve Dancing Princesses. Retold from a story by the Brothers Grimm. Illustrated by Errol Le Cain. 1978.



Illustration by Kay Nielsen. *The Twelve Dancing Princesses and Other Fairy Tales*, retold by Sir Arthur Quiller-Couch. 1930.

I asked Google about Jenny and found that her real name was Marie but she was called Hans by her sister, a poet. Hans was a diarist from an aristocratic line, whose accounts of family life have been mined by historians. Jennifer / Marie / Hans was a longtime penpal and maybe unrequited love interest of Wilhelm Grimm.

The Grimm brothers set out to collect early folk songs to preserve the Germanic “voice” (likely meaning both the oral tradition in general, and the content of the songs). They branched out to include old wives’ tales, passed down through generations as dark, cautionary stories told aloud at night. The embellishments and erosions of the oldest stories would have been fascinating to track at that point in time.

But I'd better get on with a description of my favourite version/edition of this story: the one illustrated by Errol Le Cain (1941–1989), which happily turns out to be the very edition that also inspired my friend! The pages look like tapestries, an impression pointed out to me by my friend Kim Hull, librarian at the Merrill Collection. The flatness of the figures was like a beautifully coloured frieze. The expanse of the space drawn for the girls to inhabit made the dreamlike travel through silver forests and by boat across rivers to enormous ballrooms seem plausible. Another favourite was the edition with sumptuous Art Nouveau illustrations by Kay Nielsen (1886–1957).

Thanks to the wonderful librarians at the Lillian H. Smith branch, and to my friend for suggesting I look at this story.

—Michelle Hogan-Walker

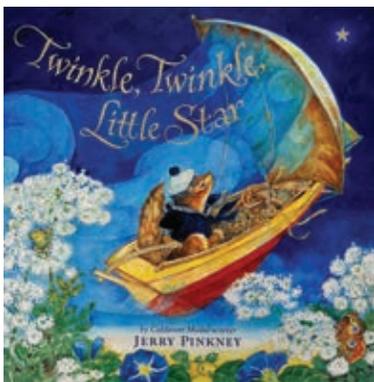
See page 2 for a list of other published editions of the story.

WE REMEMBER AND CELEBRATE

Christina Duff Stewart, 1926–2022

Born in Dundee, Scotland, Christina was devoted to books and reading from her earliest years, and family members predicted she was headed for a career in librarianship. Her education was interrupted by the outbreak of World War II; in 1943 she joined the Women's Royal Naval Service (WRENS) and became one of an exclusive team of young women involved in code-breaking for the Enigma Project at Bletchley Park, where she worked on Turing's Bombe until 1947. This work required an oath of secrecy which Christina scrupulously observed, never discussing her war work with even closest friends and family until the 1970s when the British government ended the embargo.

Christina resumed her studies then, and, inspired by Lillian H. Smith's book *The Unreluctant Years*, became an intern in the Boys and Girls House program for children's librarians in 1954. Following this internship Christina remained in Toronto, earning a BA at the University of Toronto (1963–67) and an MA in 1968 with research on the British literary family known as "The Taylors of Ongar," including Jane Taylor, author of "Twinkle, Twinkle, Little Star," and Ann Taylor Gilbert, author of the once ubiquitous (and frequently parodied)



Twinkle, Twinkle, Little Star, illustrated by Jerry Pinkney, 2011. The Taylors' legacy continues almost 200 years later.

recitation poem "My Mother." Christina's thesis became a published book: *The Taylors of Ongar: A Bio-Bibliography*, widely consulted by cataloguers, librarians, and literary historians. Christina became Book Selector for Graduate Research in English and Drama at the University of Toronto Libraries in 1968. She chose books with care and discrimination, including special purchases for the Thomas Fisher Rare Book Library, for the next twenty-five years, until her retirement in 1992.

Though much of Christina's time and energy was devoted to work, she found time to amass a fine collection of Tayloriana, which she donated to the Osborne. She made frequent trips to England to visit her beloved family, and enjoyed books, music, and art.

Concerts, shows, and plays were her delight, especially after retirement, and Christina always had a wide circle of friends, to whom she was a most thoughtful and caring correspondent and visitor. Among Christina's correspondents was Rosemary Sutcliffe, who signed many of her personal letters with a distinctive dolphin signature. These, too, Christina kindly donated to the Osborne, in a collection of literary letters.

War service honours came late, including, in 2009, a scroll signed by British Prime Minister Gordon Brown with a commemorative golden flywheel recognizing those who had served at Bletchley Park and Eastcote, followed by the Bletchley Park Service Medal. With typical modesty Christina kept these private, together with a rare photo of herself in uniform, but in her quiet devotion to duty and passion for excellence, she was herself the exemplar of public service.

To all of us at the Osborne Collection, Christina was not only a supporter but also an enthusiastic participant in our projects and acquisitions, and a dear friend who delighted in our accomplishments.

The Osborne Collection and Toronto Public Library are fortunate to be a part of Christina's enduring legacy, and we who had the pleasure of working with her will always remember her kindness.

—Leslie McGrath

This obituary, with the exception of the final two paragraphs, appeared as a tribute on the Ex Libris Association web page and is reproduced with permission.



Jane and Ann Taylor, painted by Isaac Taylor. C. 1790. Gift of Christina Duff Stewart.

SO MANY MERMAIDS

Article adapted from a blog post on the TPL website, June 27, 2022.

For almost 200 years, Hans Christian Andersen's *The Little Mermaid* has captured the imaginations of readers young and old.

Below is a short history of the tale, featuring items from the Osborne Collection.



Illustration by Mabel Lucie Attwell. *Hans Andersen's Fairy Stories* (1901).

Hans Christian Andersen's Original Story

First published in 1837, *The Little Mermaid* was written in Danish and is a literary fairy tale. The plot is drawn from Andersen's imagination rather than a specific folktale. However, Andersen's writing was influenced by folklore about merfolk and water nymphs.

Andersen's original *Little Mermaid* story might surprise readers familiar with Disney's 1989 film adaptation. In Andersen's story, the mermaid is motivated by her desire for an immortal soul, not a desire for love and life on land. When the mermaid saves a drowning human prince, she learns that the love of a human might allow her an immortal soul. The mermaid decides to venture onto land, but gaining legs comes at a price. Transformed by a sea witch, she must marry the prince or risk death. When the prince marries another, the mermaid sacrifices herself instead of harming the prince. As a reward for her good deed, the mermaid is given an immortal soul.

The First English Translation

The first English translation of *The Little Mermaid* appeared in *A Danish Story-book* (1846). Translator Charles Boner did not use Andersen's original Danish text as the basis for his English translation; instead he relied on the German translation. In 1846, the

popularity of Andersen's tales among English readers exploded. Over a two-year period, six translators published English versions of Andersen's fairy tales.



A Danish Story-book (1846) featured illustrations by Count Franz Graf von Pocci, a German writer, illustrator, puppeteer and courtier.

Oscar Wilde's Mermaid Tale

By the late 19th century, *The Little Mermaid* and Hans Christian Andersen's fairy tales were well-known by English readers. Oscar Wilde was an avid, but not uncritical, reader of Andersen. Wilde wrote *The Fisherman and His Soul* (published in *A House of Pomegranates*, 1891) as a response to *The Little Mermaid*.

In a reversal of Andersen's story, *The Fisherman and His Soul* features a human fisherman who gives up his soul to marry a mermaid. Without his soul, the fisherman spends happy years living beneath the sea with his mermaid love. But his soul is not so easily



Illustration by Theodore Nadejen. *The Fisherman and His Soul* (1929).

discarded; it returns but cannot re-enter the fisherman's heart because it is too full of love for the mermaid. Only upon the mermaid and fisherman's death can the soul re-enter the fisherman's now broken heart.

Disney's *The Little Mermaid*

In Disney's animated adaptation (1989), the film ends with Ariel and her prince defeating the sea witch. Instead of sacrificing herself and gaining an immortal soul, Ariel marries her prince and lives happily ever after on land.

A Friendlier Little Mermaid

Most versions of *The Little Mermaid* tell a tale of (often doomed) romantic love. Illustrator Jerry Pinkney's retelling (2020) focuses instead on friendship and self-growth. Pinkney says he found *The Little Mermaid* "an intriguing yet a daunting story" to adapt because he "found the plot to be out of step with the times; today's readers are seeking their own true paths, blazing new trails."

Pinkney's adaptation tells the story of young mermaid Melody. Melody is curious about life on land and she befriends a human girl. The sea witch is still a threat, but Melody defeats the witch by herself. The importance of Melody regaining her voice is emphasized.

—Myrna Scully-Ashton



Mermaid Melody befriends a human girl (2020).

GIFTS BY WILL: A Q&A

"If I'm planning to leave a bequest to the Osborne Collection in my will, should I let the TPL Foundation know?" That was a question we received a few months ago. We turned to the Foundation's Director, Legacy Gifts, Liza Fernandes, for an answer.

Osborne Collection: If a member is planning to leave a bequest to the Osborne, is that something you would like to know about in advance?

Liza Fernandes: Yes, it is helpful for a variety of reasons. We can ensure the correct wording/charity is in the will. The Friends of the Osborne Collection is not a registered charity so if a donor incorrectly names the Friends, it is possible to lose a gift.

The wording used in the will is very important to ensure the gift has the greatest impact and intended effect at the Collection. It also helps to know the donor's intentions for their gift so any questions or clarifications can be addressed with the donor. There are benefits to leaving a legacy gift to the library, including recognition (should the donor wish it) and a deeper connection to one's areas of interest.

Finally, all information about the legacy gift is kept in a confidential central location so it is not lost due to changes in staffing and/or volunteers. (And yes, bequests are revocable during a donor's life so details may change and a record can be kept of any changes.)

OC: Does it depend on how much a donor wants to leave?

LF: No, it could be any dollar value or a gift-in-kind.

OC: If we (the Friends) know someone is planning a bequest, we can include them in special tours, etc. Are there particular benefits for donors when the TPLF knows too?

LF: Yes, for all the reasons noted above. As well, they become members of the Foundation's Heritage Society. Members receive special recognition (should they wish it) and special benefits. Please note, a donor can choose to remain anonymous while still receiving benefits. They can also choose which types of communications and how much communication they receive. This can be coordinated between the Friends and the Foundation. Informing the Foundation about your bequest and your wishes will allow us the opportunity to thank you in person and, more important, to speak to the impact you will make at the Osborne Collection.

OC: Thank you, Liza.

—Gillian O'Reill

For more information, visit tplfoundation.ca/plannedgift/ or contact Liza Fernandes at 416-397-5924 or lfernandes@tpl.ca.



The Origin of Our Gryphon

Maurice Sendak was a Life Member of the Friends. His connection spanned the tenures of three Collection heads' Judith St. John, Margaret Crawford Maloney, and myself. I recall with delight his cheerful call giving permission to use the gryphon logo he had drawn for Osborne in 1979. Our gryphon is witty and benevolent despite its fierce appearance. Gryphons are known for guarding treasure and are emblems of valour and magnanimity (Pseudodoxia Epidemica III in *Brewer's*). We owe a great deal to Maurice Sendak for creating such an evocative, inspirational logo.

—Leslie McGrath

appropriate that librarians have hoards of books, but it also implies librarians are dragons (of the very best sort!). Learn more here: <https://oldenglishwordhord.com/2020/08/25/boc-hord/>.

CONTRIBUTORS

Sephora W. Henderson is Senior Department Head of the Osborne Collection and of the Merrill Collection.

Michelle Hogan-Walker is a poet, painter, and lately printmaker, intensely interested in all things arts and Canadian. She is a sometime executive officer of the Arts & Letters Club, Toronto.

Leslie McGrath, retired Senior Department Head of the Osborne, is an instructor in U of T's Rare Books and Manuscripts course.

Gillian O'Reilly is an award-winning non-fiction author and the former editor of *Canadian Children's Book News*.

Martha Scott worked at the Osborne Collection from 1999 to 2021, as Librarian and Services Specialist.

Myrna Scully-Ashton is a librarian in TPL's Special Collection Department. She works with the Osborne Collection and the Merrill Collection.

Geoff Seaborn worked in the public and private sectors, and spent 26 years as Bursar of Trinity College, Toronto. He retired in 2016 and now spends time with his family and assists charities with their finances.

Tony Usher has been a member of the Friends of the Osborne since 2014.

Jennifer Yan is a Services Specialist with the Osborne Collection.

OUT AND ABOUT

That Little Fellow with the Long Nose

Not one but two new *Pinocchio* films are coming this fall! One (live-action) is from Disney Plus, the other from Netflix. Read more here: <https://bgr.com/entertainment/youre-not-crazy-netflix-and-disney-are-both-releasing-pinocchio-movies-this-year/>.

Librarians Are Dragons

An Old English word for library is "bōc-hord," which means "book hoard." The Facebook post where I saw this pointed out that not only does it sound



You are invited to send ideas for articles as well as general comments or questions to: FriendsOsborne@gmail.com.

To join the Friends, renew your membership, donate, or learn more about what we do, visit www.osbornecollection.ca/.

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