

# The Gryphon



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

Fall 2023



## FROM THE CHAIR

These days, we are all familiar with the sense that time has telescoped strangely. It seems like a long time since we enjoyed reviewer Bernie Goedhart's wonderful talk in March of this year. And yet, as we look to 2024 and the 75th anniversary of the Osborne Collection, it seems preposterous to think this extraordinary collection began over seven decades ago.

As you will read in the pages of this issue, the anniversary celebrations start with a bang. Or rather with a sure-to-be-fabulous exhibit at the Toronto Reference Library's TD Gallery. It opens toward the end of this year and highlights some of the treasures of this magnificent collection. We know what a challenging job it has been for Jennifer Yan and Osborne staff to choose what's gone into the show. A complementary exhibit at Osborne will give us a look at more treasures.

Later in the year celebrations will continue with an illustrator-in-residence at the Osborne, supported by the Friends of the Osborne Collection. Your Executive were all excited when staff presented this proposal and we look forward to sharing more details as they are finalized.

At the March Lahmer lecture, long-time children's book reviewer Bernie Goedhart walked us through her decades of covering children's books and interviewing authors and illustrators from all over the world. Whether it was her experience meeting two CN workers on a northern BC train who recited *The Hockey Sweater* word for word, or the challenge of interviewing Mordecai Richler at his usual bar, or the

remarkable observations about art and illustration that she has heard from children, Bernie engaged us all with her passion and her wonderful stories. She remarked afterward on the joy of being in a room full of "people who love children's books as much as I do."

It was good to see many of you at our Zoom annual general meeting on May 3 and to enjoy Jennifer Yan's

## 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](http://osbornecollection.ca)  
[www.torontopubliclibrary.ca/osborne/](http://www.torontopubliclibrary.ca/osborne/)

Email the Friends at: [FriendsOsborne@gmail.com](mailto: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.**

tour of recent acquisitions. You'll find the financial report from our excellent treasurer Geoff Seaborn on pages 4–5.

We are very excited about our upcoming in-person fall lectures. The October 12 Pantazzi speaker will be acclaimed illustrator/author Jon Klassen. The October 26 Stubbs speaker is award-winning author/illustrator Danielle Daniel. We hope to see many of you there.

We try to pack all the information we can into our two issues of *The Gryphon*, but we also send out emails for late-breaking changes or new events. If you haven't received

any emails from us in the last six months, please get in touch at [FriendsOsborne@gmail.com](mailto:FriendsOsborne@gmail.com) and we will make sure you are on the list.

Thank you for being a Friend of the Osborne and for all your support of this wonderful collection.

—Gillian O'Reilly

## Note to Our American Friends

The support of our many Friends from the USA underlines the important place early children's literature holds internationally. We deeply appreciate your ongoing support.

A reminder that donating online through the American Foundation for the Toronto Public Library can be done easily at [tplfoundation.ca/osborneusa/](http://tplfoundation.ca/osborneusa/). Note that you will have to change the country from "Canada" to "United States" and the site will reformat the address lines appropriately. This will ensure your desired donation is credited in US dollars.

## FALL LECTURES

### 16th Annual Sybille Pantazzi Memorial Lecture

**Jon Klassen: Omission and Connection in Picture Books**  
Thursday, October 12  
6:30–7:30 p.m.



Photo by Carson Ellis

Klassen will describe writing and illustrating books for children, including his newest book, *The Skull*, and will discuss how

leaving things out is sometimes the best way to involve an audience and tell an interesting story.

Jon Klassen is the award-winning author and artist of the hat trilogy, which includes the #1 *New York Times* bestseller *I Want My Hat Back*, the Caldecott Medal and Kate Greenaway Medal winner *This Is Not My Hat*, and the bestselling conclusion, *We Found a Hat*. With almost 3 million copies in print in 27

languages, Klassen's many books have become beloved staples in nurseries, libraries, and classrooms. Originally from Niagara Falls, Ontario, Klassen now lives in Los Angeles.

[www.torontopubliclibrary.ca/detail.jsp?Entt=RDMEVT494952&R=EVT494952](http://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMEVT494952&R=EVT494952)

**35th Annual Helen E. Stubbs Memorial Lecture**  
**Danielle Daniel: Rocks and Trees and Lakes, Oh My!**  
Thursday, October 26  
6:30–7:30 p.m.



Photo by Gerry Kingsley

Danielle will speak on her relationship with the natural world and how growing up in Northern Ontario, in a mining town surrounded by 330 lakes, has informed the way she views the world and the stories she writes and paints.

Danielle Daniel is an award-winning author and artist who has written a middle grade novel, *Forever Birchwood*, set in her northern hometown, and a historical novel, *Daughters of the Deer*, inspired by the lives of her ancestors. Her picture books include *Once in a Blue Moon*; *You Hold Me Up* (illustrator); and *Sometimes I Feel Like a Fox*, winner of the Marilyn Baillie Picture Book Award and a Best 100 title at the New York Public Library. She holds an MFA in creative writing from the University of British Columbia and lives on Manitoulin Island with her family.

[www.torontopubliclibrary.ca/detail.jsp?Entt=RDMEVT494216&R=EVT494216](http://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMEVT494216&R=EVT494216)

Lectures are held in-person and are free. Location: Lillian H. Smith Branch, auditorium, lower level.

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## FALL–WINTER EXHIBITIONS

**At Osborne \* *Dog Days: Dogs in Children's Books***  
**To Oct. 14, 2023**

From Old Yeller to Lassie to Harry the Dirty Dog, fall in puppy love with all the books that celebrate our best friends. [www.torontopubliclibrary.ca/detail.jsp?Entt=RDMEVT487820&R=EVT487820](http://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMEVT487820&R=EVT487820)

**At Osborne \* *Down the Fairy Tale Road: 200 Years of Grimms in English***  
**Oct. 25, 2023–Jan. 13, 2024**

Celebrating the 200th anniversary of the first English translation of the folk and fairy tales of the Brothers Grimm, German linguists and folklorists Jacob and Wilhelm. This exhibit features such cautionary and classic tales as “Snow White,” “Little Red Riding Hood,” “Hansel and Gretel,” and many more.

**At TD Gallery (Toronto Reference Library) \* *Osborne Collection: 75th Anniversary Exhibition***

**Nov. 11, 2023–Feb. 11, 2024**

Explore artifacts and artwork that embody the best of the collection. Featuring manuscripts, books, toys, ephemera, and more! [tpl.ca/tdgallery](http://tpl.ca/tdgallery).



Cinderella, from *The Arthur Rackham Fairy Book*. London: Harrap, 1933.

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## SPRING LECTURE

**20th Annual Albert & Clara Lahmer Memorial Lecture**  
**Danny Ramadan: Writing an Immigration Children's Book—While Also Keeping It Fun!**  
**Thursday, March 7, 6:30–7:30**

**In-person, lower-level auditorium, Lillian H. Smith Branch**



Danny Ramadan is a Syrian-Canadian author and LGBTQ+ refugee advocate who will discuss his award-winning children's books, the Salma Series. When we think of stories about refugees and immigrants, tanks and tents on a grim landscape come to mind; stories of separation and trauma. But Ramadan will describe how to tell a different story: one with joyful moments, community-building, and family love.

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## A DONOR'S STORY

### Lost and Found: Who Wears the Crown

This is the story of how *Who Wears the Crown: An Entire New Game*, a board game from the early 19th century, came to be in the Osborne Collection.

Chester and I are long-time lovers of antique shows and flea markets. Sometime in the early 1980s, or perhaps even the late 1970s, we visited an old house on Steeles Avenue given over to antique dealers.

In one room we saw, casually pinned to the back of the door, what I thought was an early board game—printed and coloured panels mounted on linen. I had worked in Osborne as a library school student



A game called *Who Wears the Crown*. London, UK, ca. 1812.

and had seen other examples using the same method of production and spiral configuration.

The dealer had priced it at just \$7. We carried it home gleefully and were pleased when its authenticity was

confirmed by Osborne staff.

Time passed. Many months later, we found ourselves in the same house, in the same room, with the same dealer. He recognized us: “Weren't you the

people who bought that game?” Chester and I exchanged a glance. “I found the slip case,” the dealer said. We offered to pay for it, but he was happy to give it to us and we were happy to have it. If he hadn't found the slip case, if we hadn't returned, if he hadn't recognized us, the game and its case would never have been reunited.

We kept the game for a few years, and then gifted it to Osborne where it really belonged, and where it is preserved in a box made by Margaret “Binty” Mustard (1918–2014), a former Osborne conservator.

—Camilla Gryski

## TREASURER'S REPORT 2022



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, 2022. 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 general 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 relating to 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 the revenue to maintain its purchasing power.

Donations to the operating account were down due to the death of a long-time generous donor. On the other hand, higher interest rates resulted in increased interest income in 2022. On the expense side, staffing challenges caused the conservation program to pause for most of the year. Increased cost for *The Gryphon* reflected greater content and professional writing/design/editing. The Friends purchased a supply of gift cards (Merchandise) which will be sold over time. Under Special Events, a very successful booksellers' panel discussion was held in January 2022.

There are five endowments that support the Collections in various ways. Investment returns in 2022 were -10% (before fees). After three years of unusually strong investment returns (2021: 11%; 2020: 12%; 2019: 16%), this was not unexpected and was consistent with markets in general. Post-pandemic spending continued to increase, with new acquisitions and resumed lectures. There is a healthy balance available in most of the revenue accounts to support the purpose of each endowment.

These statements are based on information from the Toronto Public Library Foundation, which holds and manages the funds. Together, Osborne-related funds total close to \$3 million and represent a significant portion of the assets of the Foundation.

—Geoffrey Seaborn, Treasurer

See "A Donor's Story" on page 9 to learn more about Osborne's acquisition of this historically significant book.



A list of donors to the fund for the acquisition of *Divine Songs* (the first edition).



I. Watts, *Divine Songs*. Printed for M. Lawrence at the Angel in the Poultry, London, England, 1715. First edition.

# TORONTO PUBLIC LIBRARY FOUNDATION

## FRIENDS OF THE OSBORNE AND LILLIAN H. SMITH COLLECTIONS

### OPERATING ACCOUNT (Years ended December 31)

	2022	2021
BALANCE, BEGINNING OF YEAR	<u>\$396,448</u>	<u>\$405,431</u>
REVENUES		
DONATIONS & MEMBERSHIPS	13,524	22,304
BEQUESTS	-	50,000
INTEREST INCOME	6,834	2,226
SALES & OTHER	1,529	25
	<u>21,887</u>	<u>74,555</u>
EXPENSES		
CONSERVATION/DIGITIZATION	5,771	66,595
PRINTING/DESIGN/EDITING ( <i>The Gryphon</i> )	12,349	8,869
MERCHANDISE PURCHASE	3,310	-
SPECIAL EVENTS	1,479	-
OUTREACH, MEMBERSHIP RECORDS, & WEBSITE	1,069	1,225
ANNUAL GENERAL MEETING	557	576
FOUNDATION ADMINISTRATION FEE	676	5,615
OFFICE EXPENSES & OTHER	485	658
	<u>25,696</u>	<u>83,538</u>
SURPLUS (DEFICIENCY)	<u>(3,809)</u>	<u>(8,983)</u>
BALANCE, END OF YEAR	<u>\$392,639</u>	<u>\$396,448</u>

### ENDOWMENT ACCOUNTS

	LHS Trust Acquisitions	Dobell Pantazzi Lecture	Walker Acquisitions Exhibits	Stubbs Stubbs Lecture	Lahmer Lahmer Lecture
<b>CAPITAL ACCOUNT</b>					
OPENING BALANCE Jan. 1/22	\$822,537	\$286,034	\$272,667	\$871,102	\$276,224
DONATIONS	1,253				
INVESTMENT INCOME, net of fees	(95,284)	(33,148)	(31,664)	(101,158)	(33,144)
FUND DISBURSEMENT	(32,901)	(11,441)	(9,543)	(30,489)	(11,049)
TRANSFER FROM REVENUE				23,119	
CLOSING BALANCE Dec. 31/22	<u>\$695,605</u>	<u>\$241,445</u>	<u>\$231,460</u>	<u>\$762,574</u>	<u>\$232,031</u>
<b>REVENUE ACCOUNT</b>					
OPENING BALANCE Jan. 1/22	\$106,393	\$31,926	\$17,853	\$28,309	\$0
FUND DISBURSEMENT	32,901	11,441	9,543	30,489	11,049
EXPENSES	(30,019)	(4,000)	(19,156)	(5,190)	(2,000)
TRANSFER TO CAPITAL				(23,119)	0
CLOSING BALANCE Dec. 31/22	<u>\$109,275</u>	<u>\$39,367</u>	<u>\$8,240</u>	<u>\$30,489</u>	<u>\$9,049</u>

## FROM THE COLLECTION

While summer tends to signal a slowing down of activity, a gentle lessening of the commotion that is typical of other times of the year, such was not the case at the library. Each season brings its own unique sizzle of activity, and the summer months were no exception: they were lively and dynamic in their own special way here at the Osborne Collection. Located in the Lillian H. Smith Branch of the Toronto Public Library, the Collection shares its environs with the University of Toronto. The commencement of summer is always heralded by another type of commencement—the appearance of a sea of recently graduated students and their families, following their graduation ceremonies. Dressed to the nines, with big smiles and flowers in hand, each individual looks full of pride and promise—and relief!

Warmer weather also signals the arrival of more tourists, as they come to check out the city of Toronto. Those who find their way to the Osborne Collection are in for a treat, whether they have researched it beforehand, or happen upon us by word of mouth, or pure serendipity.

Regardless of the season, the staff at Osborne are busy at work, planning and mounting exhibits, processing and preparing new acquisitions and donations, answering reference questions, organizing programs and visits, and preparing materials for inclusion in the Digital Archive, in addition to many other responsibilities.

At the halfway point of the year, Osborne had already hosted 19 programs and class visits, with over 500 people attending. The Collection is fortunate to have made the acquaintance of several teachers and professors who bring their classes to Osborne every year, and each year there are requests from new faces, too. Class visits in particular give staff opportunities to promote and highlight the resources of the Collection, as well as exercise and share their research and presentation skills.

Following the great success of the 2022 *Adventures in Catland* exhibit, the staff curated the *Dog Days* exhibit, which started July 31 and ends October 14, 2023. It seemed a fitting title for an exhibit that began in the



The diligent and obedient maiden is showered in gold. From “Frau Holle,” in *Liebe Märchen ein Märchen-Lesebuch*. Illustrated by Brünhild Schlötter. Mainz, Germany: Scholz, ca. 1939.

summer months and plays on the Roman *dies caniculares*, or “dog days of summer.”

This fall we’ll feature a wonderful remount of an exhibit celebrating the tales of the Brothers Grimm. The 200th anniversary of the original work, *Kinder- und Haus-Märchen*, was in 2012, and 2023 marks the 200th anniversary of the first English translation. The exhibit runs October 25, 2023, to January 13, 2024. In celebration of this milestone, and in acknowledgement of the significance of these works to the history of children’s literature, I myself have embarked on a (re)reading of the tales, revisiting old favourites and discovering some forgotten ones. I will stick to the English translation for the time being, as my German is still a work in progress! I chose the translated complete first edition for

my little project, as there were significant changes made in subsequent editions, and I wish to experience the stories as close to the original as possible. I am amused by the changes made over the years to stories like “Rapunzel,” “Cinderella,” and “Hansel and Gretel.”

An enduring favourite of mine is “The Goose Girl” (“Die Gänsemagd”), although this particular rendering lacks some of the poetry of the version published in *The Blue Fairy Book* (edited by Andrew Lang). I am fond of stories in which honesty, perseverance, and personal integrity win the day, and where the protagonists quietly prevail. “Mother Holle,” which is a version of “Toads and Diamonds,” is another favourite.

The Osborne Collection will celebrate 75 years in 2024, and the TD Gallery at the Toronto Reference Library is showcasing a grand-scale exhibit, from November 11, 2023, to February 11, 2024. Items celebrating the variety and range of Collection materials will be on display, including art and realia. Staff are excited to present the history and trajectory of Osborne to a wider audience, told through the carefully selected and annotated items and interactive elements. I do hope everyone will attend as they are able, and please check the website regularly for more opportunities to engage throughout the milestone anniversary year.

—Sephora Henderson

## NOTABLE ACQUISITIONS

### Books

#### *The Neverending Story* (1983)

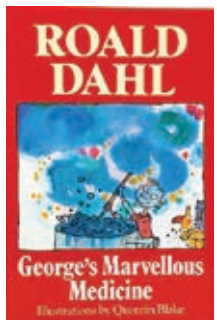


*The Neverending Story* (New York: Doubleday & Co., 1983) is a fantasy novel originally published in German by author Michael Ende in 1979, and later translated into English by Ralph Manheim. Like the original German edition, this edition was also printed using two different text colours to demonstrate the different worlds in the storyline—the red text represents events taking place in the human world, and the green text represents the story happening in Fantastica. The enduring popularity of the book has spawned a live-action film series, an animated television series, music, and book spin-offs.



#### *George's Marvellous Medicine* (1981)

Eight-year-old George Kranky is left alone with his grandmother, who is anything but grandmotherly. In hopes that he can make her a nicer person, George switches her medicine with the marvellous medicine he concocted himself. To find out if *George's Marvellous Medicine* (London: Jonathan Cape, 1981) works, readers will need to open the cover and turn the pages.



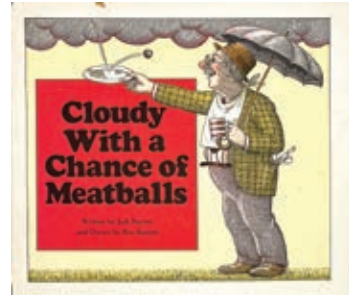
Recently, revisions were made to a few Roald Dahl titles and this United Kingdom first edition of *George's Marvellous Medicine* is a copy that maintains Dahl's original text prior to the over fifty revisions made in the updated edition.

#### *Cloudy with a Chance of Meatballs* (1978) and *Pickles to Pittsburgh* (1997)

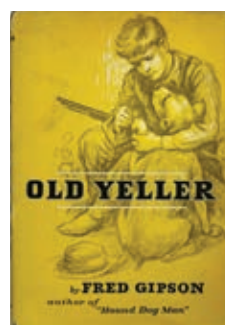
Author Judi Barrett joined forces with her husband illustrator Ron Barrett to create their most famous work, the *Cloudy with a Chance of Meatballs* trilogy. The stories are set in the town of Chewandswallow where the weather forecast feeds the townspeople. Everything was

working wonderfully until an unfortunate weather mishap occurred, flooding the town with too much food.

First editions of the first two installments of the trilogy, *Cloudy with a Chance of Meatballs* (New York: Atheneum, 1978), and *Pickles to Pittsburgh* (New York: Atheneum Books for Young Readers, 1997), have been acquired.



#### *Old Yeller* (1956)



The Osborne has acquired an inscribed first edition of Fred Gipson's *Old Yeller* (New York: Harper & Brothers, 1956), the tale of an unwanted dog who became a member of the family and later saves a family member's life. In 1957, this classic story earned Gipson the Newbery Honor award. Within the same year, Walt Disney Studios made a live-action film adaptation of the book. In 2019, the Library of Congress voted to have the film included in the National Film Registry for being culturally, historically, or aesthetically significant. The inscribed first edition is included in the Osborne exhibit *Dog Days: Dogs in Children's Books*.

#### Original Artworks

To honor the memory of Jean Thomson, former Head of Boys and Girls Services at the Toronto Public Library, the Osborne Collection established the Jean Thomson Collection of Original Book Art in 1977. This year we were able to purchase a wonderful selection of original illustrations by artists Reginald Birch, Wallace Edwards, Harold Jones, and Errol Le Cain. (*Please turn to page 8 to see more.*)

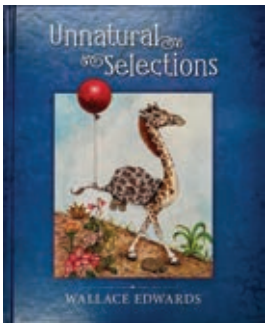
## *Little Lord Fauntleroy* (1886)



An unpublished illustration by Reginald Birch, titled “Fauntleroy and the Greenaway Girl.” The illustration is from Frances Hodgson Burnett’s *Little Lord Fauntleroy* (New York: Charles Scribner’s Sons, 1886), and features an image

of Fauntleroy standing next to a girl dressed in a Kate Greenaway–style outfit. Birch’s illustration of Fauntleroy dressed in a black velvet cut-away jacket with matching knee pants, paired with a decorative blouse that features a large lace or ruffled collar, generated a popular fashion trend among three-to-eight-year-old boys. This fashion style, called the “Fauntleroy suit,” is easily spotted in this image.

## *Uncle Wally’s Old Brown Shoe* (2012), *Unnatural Selections* (2014), and *Once Upon a Line* (2015)

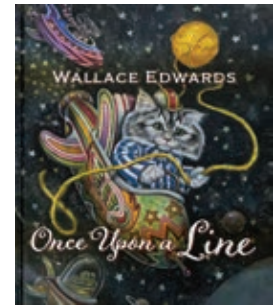


We are fortunate to have select pieces of Wallace Edwards’s original art among our holdings, and this recent acquisition of four artworks is a further complement. “The Button” from *Uncle Wally’s Old Brown Shoe* (Vancouver: Orca Book Publishers, 2012) is a story inspired by the nursery

rhyme “The House That Jack Built,” in which readers follow the adventures of an unusual shoe. “Leofroat” and “Rhimotherus” are both from *Unnatural Selections* (Vancouver: Orca Book Publishers, 2014) and are based on schoolchildren’s suggestions of fantastical animal creatures. Readers are invited to take part in a guessing game to decipher what mix of animals are morphed together. “Great Race” from *Once Upon a Line* (Toronto: Pajama Press, 2015) begins with a single drawn line and develops into a full picture, prompting the beginnings of a story. Readers are invited to create their own stories that begin with a line.

Canadian author and illustrator Wallace Edwards received a number of awards throughout his career, including the Ruth and Sylvia Schwartz Children’s Book Award, the Amelia Frances Howard-Gibbon Illustrator’s Award, and three nominations for the Governor General’s Award for illustrating.

Sadly, Edwards passed away recently, in December 2022, and we are honoured to include his works in our collection, allowing viewers to delve into Edwards’s wonderfully vivid imaginary world of animals and creatures.



## *Jack and the Beanstalk: A Book of Nursery Stories* (1960)



*Jack and the Beanstalk: A Book of Nursery Stories* (London: Oxford University Press, 1960) is a collection of 10 fairy tales that includes such beloved classics as “Jack and the Beanstalk,” “The Three Bears,” and “Cinderella,” illustrated by Harold

Jones. Jones studied illustration at Goldsmiths College, under one of Arthur Rackham’s former teachers, Edmund Sullivan. The Collection acquired the book cover of “Jack and the Beanstalk,” “Three Little Pigs,” “Cinderella,” and “Sleeping Beauty” from this collection of nursery rhymes. These will surely charm many children’s-book-illustration enthusiasts.

## *The Twelve Dancing Princesses* (1978)



Illustrator Errol Le Cain lends his artistry to this adaptation of the Grimms’ classic *The Twelve Dancing Princesses* (London: Faber, 1978). Le Cain was nominated for the Kate

Greenaway Medal for *The Cabbage Princess* in 1969 and *Thorn Rose* in 1976, and won the award in 1985 for *Hiawatha’s Childhood*. Stylistically, Le Cain has a very wide range; in comparison to the collection’s other Le Cain holdings, this recent acquisition will offer admirers a chance to view his different approaches.

—Jennifer Yan



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## GIFTS-IN-KIND

The Osborne Collection has recently received some wonderful gifts-in-kind, and we would like to thank the following donors for their generosity in enhancing the collection with their treasured items.

### **Martin Springett**

Author and artist Martin Springett donated three original illustrations attached to his work with author Lydia Bailey's *Mei Ming and*



*the Dragon's Daughter: A Chinese Folktale* (Richmond Hill: North Winds Press, c. 1990) and Monica Hughes's *The Other Place* (Toronto: HarperCollins, c. 1999).

We also thank **David Day, Linda Granfield, Willadean Leo, Susan Merskey, and Daniel Weinzweig** for their donations.

—Jennifer Yan

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## A DONOR'S STORY

### **Bringing *Divine Songs* by Isaac Watts to the Osborne Collection**

There are always certain books that are key “must haves” for any collection. For a children’s book collection, one of those books is the first edition (London, 1715) of Isaac Watts’s *Divine Songs: Attempted in Easy Language for the Use of Children*.

This book went through multiple editions in Britain, from its first publication in 1715, and also, from the mid-1700s, in other English-speaking areas such as the United States and Canada, and was still in print in the early years of the 20th century. Children memorized its verses (likely were *made* to memorize its verses) at home and in Sunday schools. It was part of the foundational (English) literary fabric familiar in childhood and even into adulthood. As such it was also food for parody. One of the reasons the original readers of *Alice’s Adventures in Wonderland* laughed at reading “How doth the little crocodile / Improve his shining tail,” is because they remembered “How doth the little busy bee / Improve each shining hour” from *Divine Songs*.

In the early 1990s, Osborne was still without a copy of the first edition although the collection had many of the subsequent editions. Like all good children’s books, copies out in the world were read until they fell apart. The number of surviving copies of the first edition was thought to be only four, and they were likely never to come on the market.

I remember the day in early 1991 that this changed. Judith St. John had retired as Head of the Collection, Margaret Maloney was now the Head, and I was Chair of the Friends. There was a meeting of the Friends and Miss St. John was going to speak. Margaret told us that a previously unrecorded copy of the first edition had surfaced in Wales. A dealer was offering it to the Osborne Collection but the price was \$30,000. The problem was that there were insufficient monies left in the budget available for a purchase of that size.

We thought that the Collection should have this copy. A public fundraising campaign was out of the question because it would take too long and might come to the notice of a rival collector or a collection with money in hand. Camilla and I could contribute to the purchase price but we could not meet the price sought. Miss St. John offered to contribute her speaker’s honorarium for the evening. The result was a quiet campaign to select members who we hoped would share our enthusiasm. Our optimism paid off: the Friends contributed enough to make the purchase possible and *Divine Songs* is part of the Collection. I wish I could name the other contributors but their names are not known to me (see list in image on page 4). If you joined us in making the purchase possible, thank you.

—Chester Gryski

# 2024: OSBORNE TURNS 75!

The Osborne Collection will be celebrating its 75th anniversary in 2024.

As many Friends of the Collection know, the Osborne Collection of Early Children's Books was established in 1949 when Edgar Osborne donated his personal collection of around 2,000 rare and notable children's books to the Toronto Public Library, after his wife, Mabel, passed away. It was donated as a research collection for historical children's literature. Edgar and Mabel had started collecting books that they themselves had loved as children, and working backward as far as they were able, they amassed a collection of books that children would have read dating back to the 1500s.

Today, the collection contains over 80,000 items, including book-related art, toys, games, and archival pieces, divided into four main areas: the Osborne Collection (items before 1910); the Lillian H. Smith Collection (items after 1910); the Canadiana Collection (items related to Canada); and the Jean Thomson Collection of Original Art (art by Barbara Reid, Maurice Sendak, and many others).

The Friends of the Osborne Collection was formed in 1966 to support the Collection, making it the oldest Friends organization within TPL. As the Osborne has grown over the years, the Friends have supported it in many ways, from funding special cataloguing projects to facilitating increased conservation and digitization to raising awareness of the Collection. The Friends have worked with staff to present annual lectures and other programming. Marie-Louise Gay, Michael Kusugak, Lois Lowry, Janet Lunn, Gregory Maguire, Kenneth Oppel, Kit Pearson, Roy Henry Vickers, Jane Yolen, and Jack Zipes, among many others, have been guest speakers. A complete list of speakers from 1988 to the present can be found at [www.osbornecollection.ca/lectures.html](http://www.osbornecollection.ca/lectures.html).

The Osborne Collection has also counted royalty among its many guests, including Princess Alexandra (granddaughter of Queen Mary and George V and cousin to the late Queen Elizabeth) in 1967, who was also the royal patron of the Friends of the Osborne Collection from 1969 to 2023; and Japan's Empress Emerita Michiko (then Empress), who visited in the summer of 2009. Many acclaimed authors and illustrators have also visited, including J. K. Rowling and Maurice Sendak (who drew the Osborne's gryphon).

As for events to celebrate the 75th anniversary year, many plans are in the works, opening with a large-scale exhibit "to kick off the year"—in the words of Allison Lennox, Manager, Special Collections—at the TD Gallery at the

Toronto Reference Library, from November 11, 2023, to February 11, 2024 (see page 3). Lennox adds, "The exhibit will feature many treasures from the Osborne's incredible collection."

Ms. Lennox continues, "Thanks to the support of the Friends, the Collection also expects to host an illustrator-in-residence in fall 2024. A residency is a great way to bring specialized expertise to the library, complementing our services and supporting additional high-quality programming and public engagement for

the Collection. There will also be local exhibits, events, and tours."

Public tours of the anniversary exhibit will take place on a weekly basis, and Sephora Henderson, Senior Department Head for the Osborne and Merrill Collections, will be arranging a special tour for the Friends during the run of the show. Mrs. Henderson says, "I am incredibly excited to help plan events that celebrate an important milestone for such an important collection. It is a wonderful opportunity to share information about the Collection and its resources with everyone."

—Karri Yano



Princess Alexandra and her husband, Angus Ogilvy, with former department head Judith St. John looking at Collection items in the Boys and Girls House, May 16, 1967.

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## VISITORS TO THE COLLECTION

Lahmer Lecture, March 30, 2023



(l to r) Bernie Goedhart enchants with many tales; old friends Linda Granfield and Bernie share a laugh; Jennifer Yan gives a warm welcome.



Our first post-pandemic reception. (l to r) Friends Tony Usher and Gillian O'Reilly; Bernie Goedhart enjoys a moment with Friends Warren Clements and Sandra Eadie; illustrators Matt James and Barbara Reid. All the above Lahmer lecture photos are by Maggie Knaus.

### Barbara Reid Exhibit

The Osborne Collection's *Barbara Reid: Stories Made from Clay* exhibit was a resounding success! On Saturday, April 22, the rain did not stop over 50 visitors, who came to view the exhibit of the collection's treasured original artworks by Reid. Staff and fans were especially thrilled by the award-winning author / illustrator's visit to the event, and some young fans were treated with her autograph. (Photo at right by Jennifer Yan)



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## ELEANOR'S MOON: PHOTOGRAPHER / FRIEND OF OSBORNE TURNS AUTHOR-ILLUSTRATOR

Maggie Knaus is an award-winning photographer and artist who has been a Friends of Osborne Executive member since 2017. She has written and illustrated a picture book, *Eleanor's Moon*, published by Owlkids in 2023. It's a heartwarming intergenerational tale about a girl and her grandfather, and the moon that unites them even when apart. I spoke to Maggie in July.

**Martha Scott:** Congratulations on *Eleanor's Moon*, Maggie. I love the story and the artwork is amazing. What inspired you to create this book?

**Maggie Knaus:** It came from real life, when my first daughter, Eleanor, was born. She was the first grandchild in the family and my father, who loved children, was beside himself. He would come over almost every day for tea just to hold the baby, and he and my mother babysat her when I went back to work. One of the things that Ellie always noticed was the moon, even in the daylight when it was just that little crescent high up in the sky. They would have a little game as to who could find the moon, and there were a lot of moon-themed activities. One year

she wanted to be the north star, and she asked my father to be the moon. Other times she saw a moon shape in the car windshield after a snow, or a half-moon in her waffles at breakfast. When she was three or four, I wrote a brief story about this and gave it to her and my dad. Then I put it away and didn't think about it for many years. But it really did come from their relationship.

**MS:** Could you tell me about your paintings?

**MK:** I've been a professional photographer for 30 years and when I went to grad school I took a painting course as an elective. I really enjoyed it, but I don't think I was making the connection to light and shadow and colour that I probably should have been. When I had

my final critique, my teacher, who was very old-school, said, "For someone who looks through the lens as much as you do, it's amazing how little you see." And I thought, "Okay, I won't be a painter. I've got photography ... Move on." But it always kind of stuck in my head, because I love the act of painting. I love the tactile stuff. So I tried using it in my photographs. I did cyanotypes and a lot of things with brushstrokes. I photographed junkyard cars as abstracts so they kind of looked like paintings. It was always back there in my mind. In my mid-forties, I was teaching photography at the Ottawa School of Art and I took a painting class there. The teacher was lovely and incredibly encouraging. She demonstrated how to do things and taught me very well. Then I just started painting on my own.

**MS:** Have you always wanted to write and illustrate a book for children?

**MK:** No. I used to run a book fair in Ottawa at my kids' school. We would bring in visiting authors and they would do readings. I've always been involved with books, but I never thought I would make one myself. It didn't occur to me until I joined the Osborne.

**MS:** How did your involvement with Osborne influence your creative path?

**MK:** When I joined the Friends of Osborne I started photographing at the lectures, and of course I listened to the speakers. One of the presenters who really struck me

was Sydney Smith—his imagery is stunning. To me it has a photographic quality. Not in the sense that it's realistic, but just in the way he looks at the world, with reflections and shadows and light. I was inspired to paint on my own, and I thought I'd try to make a book. My dad was gone by this point, but I'd make a book for my daughter Eleanor.



Photo by Maggie Knaus

I also went to Jan Thornhill's lecture and she spoke about the different audiences that she has: the sports fan, the nature lover, the counter, all those things, and she said that she tries to have a little something for each of them in every one of her books. And I thought that was such a clever idea. I'd just started painting. I decided to put a moon in every single image, and to include little surprises for parents, too. One

of these is that the name on the moving van is *Armstrong*, which is a nod to Neil Armstrong, and the other is that Eleanor gets on a train called the *Eclipse*. So these two artists shaped some of the imagery in my book and how I thought about the story from a child's point of view.

**MS:** I understand that *Eleanor's Moon* has been featured on the cover of the Ingram Publisher Services Children's Gift Catalogue for Fall 2023 and is also listed as "notable" in that publication. That's great news. What's next? Do you plan to create more books for kids?

**MK:** Well, I have two children so things are a bit unbalanced at the moment. I'm currently working on a book about my second daughter, but that's a story for another day!

To find out more about Maggie, visit [www.maggieknaus.com](http://www.maggieknaus.com).

—Martha Scott, with Maggie Knaus

## Book Launch at Osborne!

For *Eleanor's Moon*, with Maggie Knaus  
Saturday, September 23, 3:00–4:00  
Little Island Comics ([www.beguilingbooksandart.com/](http://www.beguilingbooksandart.com/)  
7802-2/) will be on-site selling books.

## DECORATING FOR CHRISTMAS: ORNAMENTS FOR THE TREE

In a fast-paced world it's refreshing to hearken back to tradition. And few things speak of tradition more than the holiday season.

One of my favourite traditions is my collection of Christmas tree ornaments. It's a collection that was rooted in and subsequently blossomed from my love of stories. I have ornaments from some of my favourite childhood tales, such as *The Nutcracker*, *Alice in Wonderland*, and fairy tales like *The Little Mermaid*.

It all started with my mother's love of Christmas. We have a large family, so the holiday was always a big affair. Our house would look like Santa's workshop with all the presents, wrapping papers, and ribbons scattered around. It was only fitting that the tree was adorned as beautifully as the presents beneath it!

I began collecting about 12 years ago, first focusing on



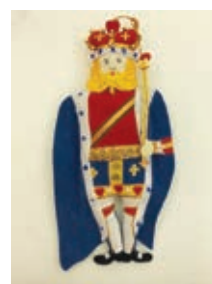
Bound in red imitation morocco. New York: Kurt S. Adler, Inc., 1977. Gift of Sharon Hart.



The Collection holds three Babar figures, Babar, Celeste, and Arthur. Plastic. 5–7 cm tall. 1996.



Based on John Tenniel's illustrations for the first edition of *Alice's Adventures in Wonderland*. The Collection holds five ornaments: the White Rabbit, Alice, the King and Queen of Hearts, and the Knave of Hearts (the latter not pictured here). 13–17 cm. Fabric. No date.



Disney ornaments: polyresin figures of beloved characters in small-scene dioramas. (Every year I still peruse Disney's new releases.) Then I discovered the magnificence of Kurt Adler ornaments ([www.kurtadler.com/our-catalog/all-themes/ballet.html](http://www.kurtadler.com/our-catalog/all-themes/ballet.html)) after seeing a few in the National Ballet of Canada's gift shop when I attended a performance of *The Nutcracker*. The company has been making Christmas décor since the 1950s and is my go-to brand for elegant resin ballerinas with elaborate dresses festooned with fabric, crystal, and even feather details. From then on, every time I particularly enjoy a ballet performance, I take a new ballet ornament home with me to commemorate the occasion. (I have over ten now!) My love of these ornaments became so well-known among my friends and family, I started receiving some as gifts. One is an entire glass shadow box scene from *The Nutcracker*.

On my first trip to the United Kingdom, I found the quaintest little Christmas shop in London with glass *Alice* ornaments. Every Christmas, I'm reminded of that shop and the fantastic trip I had. Finding new ornaments in my travels became its own tradition.

Every year my tree tells a tale of magic and whimsy. Each ornament—I have about 200—is a memory: of places I've travelled to, events and adventures, the people who've given some to me as gifts, and beloved fairy tales.

That's the sentiment behind my collection: it's a compilation of precious moments and a reminder of the importance of preservation. That there is a power in our history.

One of the things I admire most about storytelling is that even what is old can feel new again. Which is the reason I enjoy perusing the gems of the Osborne Collection:

to see the history and retellings of beloved stories like *The Nutcracker and the Mouse King*. To see the different illustrations of Hans Christian Andersen's fairy tales. To revisit the joy of following Alice through Wonderland again, particularly with my Gisela Graham resin figurine of the White Rabbit, a favourite because it's less cartoon-like than many other versions.

As a Christmas-ornament enthusiast, I recommend the next time you visit the Osborne Collection, be sure to check out their small but precious holdings of Christmas ornaments, which include a miniature book of *The Night Before Christmas*, a Babar toy figure, and fabric ornaments from *Alice*.

—Sofia Malamas

## CONSERVATION UPDATE

Thanks to the support of the Friends of the Osborne Collection, conservation treatment is continuing for the Margaret Bloy Graham dummy books in the Osborne Collection. The treatment of all 26 dummy books is set to wrap up at the end of the year.



The dummy for *The Storm Book* before treatment.

The dummy for *The Storm Book* recently received treatment to reintegrate a signature that had come loose from the binding. This dummy is the smallest bound book of all the Margaret Bloy Graham dummy books, at only 9.6 cm wide and 12.1 cm high. The dummy has blank pages where the text appears in the final copy and small watercolour drawings pasted in on top of these folded pages—staples don't actually pierce the drawings themselves.



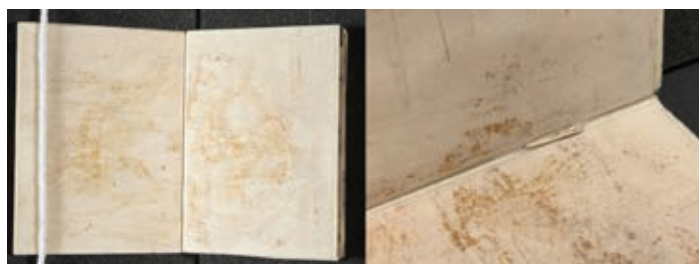
First, the torn staple holes on the loose signature were mended with Japanese paper and wheat-starch paste. Then, holes were pierced through the new paper repairs.

(Top) The loose signature before treatment. (Bottom) One of the watercolour drawings pasted into the dummy book.



(Left) The torn staple holes in the loose signature before repair. (Centre) A piece of Japanese tissue used for the tear repair. (Right) The repaired signature with newly pierced sewing holes.

The two original staples were removed from the dummy book and the loose signature was then re-sewn into the binding with linen thread. These two “tackets” hint at the original binding structure, but the linen thread is a more stable material for its long-term preservation.



(Left) The repaired dummy book after treatment. (Right) A detail of the new tacket.

This dummy is housed in a custom four-flap folder, along with some additional watercolour studies for *The Storm Book*. The original staples that were removed from the binding are also retained in this housing.



The custom housing for *The Storm Book* dummy with a folder of watercolour studies.

—Emily White

# I SEE THE MOON ...

... and the moon sees me.

As autumn sets in and nights get longer while the veil between worlds grows thin, the moon appears larger and more magical. Here, a brief selection of titles to pique your imagination.

*A star beside the title means a copy is held at Osborne. A cross means the Gryphon editor has a copy in her collection.*

- Adrienne Adams and Jan Wahl / *Cabbage Moon*<sup>+</sup>
- Esther Averill / *Jenny's Moonlight Adventure*<sup>+</sup>
- Eric Carle / *Papa, Please Get the Moon for Me*<sup>\*</sup>
- May Garelick and Leonard Weisgard / *Look at the Moon*<sup>+</sup>
- Jasmine Grubbe and Roselynn Akulukjuk / *Little Moar and the Moon*

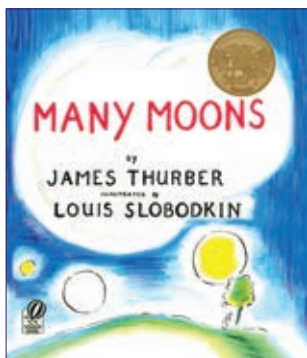
- Ezra Jack Keats / *Regards to the Man in the Moon*<sup>\*</sup>
- Maggie Knaus / *Eleanor's Moon* (see page 11)
- Kay Nielsen / *East of the Sun and West of the Moon*<sup>\*\*</sup>
- Maurice Sendak and Janice May Udry / *The Moon Jumpers*<sup>\*</sup>
- Uri Shulevitz / *The Moon in My Room*<sup>\*\*</sup>
- James Thurber and Louis Slobodkin / *Many Moons*<sup>\*</sup>  
(A favourite of the Friends chair.)
- Kiki van der Heiden and Alison Gear / *Taan's Moons: A Haida Moon Story*
- Brian Wildsmith / *What the Moon Saw*
- Don Wood and Audrey Wood / *Moonflute*<sup>\*\*</sup>
- Jane Yolen / *Owl Moon*<sup>\*\*</sup>



*I see the moon and the moon sees me,  
The moon sees the somebody I want to see.  
God bless the moon and God bless me,  
And God bless the somebody I want to see.*

See here to read about this charming nursery rhyme: [playtivities.com/i-see-the-moon-and-the-moon-sees-me/](http://playtivities.com/i-see-the-moon-and-the-moon-sees-me/) (if you scroll down there's also a very nice printable pdf).

For something a little more macabre and dramatic, there's always *The Highwayman* by Alfred Noyes, in various illustrated editions, held in both Osborne's and the editor's collections. It's not about the moon per se, but moon imagery is threaded throughout, with wonderfully haunting lines such as: "The moon was a ghostly galleon tossed upon cloudy seas. / The road was a ribbon of moonlight over the purple moor, / ... / Then look for me by moonlight, / Watch for me by moonlight ..."



## Condolences to the family and friends of:

Peter Large, P.Eng., SCA, OSA  
March 19, 1935–April 7, 2023

Engineer, artist, Friend of the Osborne, and husband of former Osborne Head Margaret Crawford Maloney.

[www.legacy.com/ca/obituaries/theglobeandmail/name/peter-large-obituary?id=51698337](http://www.legacy.com/ca/obituaries/theglobeandmail/name/peter-large-obituary?id=51698337)





## 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

## OUT AND ABOUT

### We're Internet Famous!

Take a peek: [www.atlasobscura.com/places/lillian-h-smith-toronto-public-library](http://www.atlasobscura.com/places/lillian-h-smith-toronto-public-library).

### Ida Rentoul Outhwaite Feature

The lush and magical magazine *Enchanted Living* will feature the work of Outhwaite in their fall 2023 issue. See: [enchantedlivingmag.com/collections/subscribe/products/1-year-subscription-start-with-autumn-2023](http://enchantedlivingmag.com/collections/subscribe/products/1-year-subscription-start-with-autumn-2023). And scroll to July posts at: [www.instagram.com/p/Cuzk0zNr3KF/](http://www.instagram.com/p/Cuzk0zNr3KF/).

## CONTRIBUTORS

**Camilla Gryski** was introduced to the Osborne as an undergraduate in 1971, sent there by Jay Macpherson to research gothic motifs in children's literature. She worked for TPL for many years at Sick Kids Hospital and has taught, written books, worked as a storyteller and therapeutic clown, and now makes metal textile jewellery and sculpture.

**Chester Gryski** is a Life Member of the Friends of the Osborne and Lillian H. Smith Collections and served on the Executive from 1985 to 1996; he was Chair from 1986 to 1994.

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

**Sofia Malamas** is an author and the head curator at Gold Leaf Book Box. Check out Sofia's creations of fantasy-and fairy-tale-themed gifts boxes at [www.goldeafbookbox.com](http://www.goldeafbookbox.com).

**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.

**Emily White** is a TPL conservator whose work on this project was funded through the Friends of the Osborne Collection.

**Jennifer Yan** is a Services Specialist with the Osborne Collection.

**Karri Yano** lives in Toronto. She writes and edits by day, and teaches piano by night.



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

To join the Friends, renew your membership, donate, or learn more about what we do, visit [www.osbornecollection.ca/](http://www.osbornecollection.ca/).

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