

Writing in the Margins: An Exploration of the Dr. Herbert Halpert Folklore Collection at  
Memorial University of Newfoundland

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**Abstract:**

The study of annotation and marginalia is like peeking into a world where people do not think they are being watched. While reading, people let their guard down and it is in this moment of relaxed rumination that scholars can piece together a reader's reaction to what they are reading. In the context of my study, how Dr. Halpert read and what he noted takes priority over the subject and significance of the books and the authors. Through a random sample of 1.54% of the collection, I will draw preliminary conclusions about Dr. Halpert's thoughts and responses to his books. This will give some insight into the role and practice of annotation in marginalia.

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**Keywords:**

Reception Theory, Reader Response, Roland Barthes, Textual Studies, Walter Benjamin, Herbert Halpert, Marginalia, Heather Jackson, Book History, Book Culture, Socio-Historical Place

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## **Introduction**

### ***A Life with Books***

To experience a book, I like to sit alone in my desk chair at home, in my library, with my feet up on my worktable. I could sit there for hours. In fact, before I came to the University this afternoon, I was doing that exact thing. I also like to read in bed, late at night when I cannot sleep; it helps to relax me and puts me in a reflective frame of mind.

When I was about ten years old, I used to read under the covers at night with a flashlight, because my mother would check in on me if she saw a light coming from under the door to make sure I was asleep. Well, one time I could not find my flashlight and so I decided that it would be a good idea to take the shade off of the lamp that sat on my bedside table and use that under the covers. I was so lost in reading that I did not even notice that the lightbulb had burned a hole in the sheets. My mother and grandmother came rushing in to see what was burning (I am quite sure they thought that the house was burning down) and when they discovered what I had been doing, they were very upset.

For me, the study of books is self-explanatory; I love books, so I want to be with them all of the time, to commune with them all of the time, to understand them all of the time. When I am with books, I lose all sense of time and place. When I was in hospital at various points in my adult life, I read constantly. I read everything I could get my hands on - everything from Louis l'Amour to Danielle Steele to Stephen King to Peter C. Newman. I was an extremely voracious reader when I was in hospital and would devote entire days to reading. When I am reading, my body reacts to the book in a physical manner. I have a hot, heavy feeling in my head, but the inside of my head also feels like it is filled with cotton wool. It is a very hard feeling to describe.

I can sit for hours, and I have done this many times, on the floor of my office, sorting through the books on the shelves, touching them and thumbing through them randomly.

Books were a refuge during childhood and collecting and reading became a coping device throughout adulthood. In difficult times, I immerse myself in a book to the exclusion of the rest of the world. I often spent break periods in grade school in the library away from other kids in order to escape any obligations of interacting with them. The comfort of this safety net is what prompted me to return to university in the winter of 2013. I had been working as an electrician in heavy industry for several years, and I had injured myself badly in the spring of 2011. By the winter of 2013 I could not work in industry anymore, due to the nature of the injuries and the chronic pain that I was (and still am) experiencing. I decided at that point that I was going to have to make a serious change in my life if I wanted to maintain some semblance of control over my mental and physical health. I decided to go back to university to finish my undergraduate degree, which I had started in 1989 after I completed high school. Learning and reading once again became a refuge for me from the trials of working in heavy industry. Reading had always been an escape from the pain of everyday life for me, but when I made the decision to return to university, it was like I had experienced an epiphany. I felt like I had a whole new world open up for me; this world seemed to include books as a tool and as a reward, and I soon became increasingly immersed in this world. The point at which I became fully aware of the full depth and range of my need for books came with my enrollment in History 3000 in the winter of 2013. This course, called Medieval Books, was my first exposure to the study of the history of the book and print culture. I felt like I had arrived at a place that was unfamiliar, and at the same time I knew the terrain and I understood the language. In a way, this was the space that I had been looking for my whole life.

In grade school, high school and university, I took interest tests to get some ideas of where I might go in life. They routinely pointed me towards a career that related to books and reading, most frequently librarian. Growing up among blue-collar workers, I was discouraged from that kind of life and directed instead towards work in industry the skilled trades, where I was more likely to make a prosperous living. School guidance counsellors told me that the only way to have any kind of fulfilment in life was to make as much money as possible from work, and that work should not be a source of happiness or joy or bliss. I was laughed at by my peers in school when I spoke infrequently of future career aspirations and goals. My family told me that I shouldn't waste my time on airy-fairy nonsense, and that there was no use in becoming a librarian because it was stupid, and (to quote a close relative) "I should get a real job like a real man." How could I, as an angst-ridden teenager, hope to fight that kind of negativity in my life? I felt like I had no choice but to comply with their directives. So, I spent the entirety of my twenties and most of my thirties lost in the soulless pursuit of money, the easy money of the oil patch and heavy industry of Northern Canada. It was only after I injured myself on the job in 2011 and I couldn't work in construction or heavy industry anymore that I discovered (re-discovered) that there was more to life than the pursuit of money. There was happiness and contentment in your work. There was a life of the mind. There was the bliss of books, and the meditation of learning. Now, I have discovered that I am on the path that I should have been following all along, and it only took me forty years to figure that out. I look back and I wish that I had not wasted all that time, but the fact is that if I had not had to overcome all the obstacles that were in my way I would not have ended up here in a place where I get to read, write, think and learn for a living. In a way, I am the happiest that I have ever been and even though I spent most of my life thus far being miserable in my work, I am happy now and that is all that matters.

### *Communing with Books*

When I am in my library at home, it is like I am in a cocoon. I feel safe. I feel like nothing from the outside world can touch me. There is a feeling of powerful passion as I am communing with the books: it is like they are speaking to me. Books are important to me because when I am with my books, inside that safe space it is as close to as a religious experience as I can come. The religiosity of the experience can be explained as a complete sensory experience. The quiet nature of the room, cut off from the noise of the outside world, the solitary contemplative activity of reading and thinking, free from the distractions... It is like prayer. When I am sitting in my office, the experience of being in my office, breathing the smell of books the quiet contemplative room that muffles the noise from the outside world, the words on the page - it all serves to focus my thoughts. I am absorbed in what I am reading at any moment. My thoughts are calmed, my emotions evened out, whatever turbulent emotions I am experiencing outside the walls of my library are forgotten, and the stillness of being takes over. My prayers begin with the scanning of my shelves to find a favourite passage; for example, the hotel room scene from Michael Herr's *Dispatches*. This is the scene from the opening of *Apocalypse Now*, where Martin Sheen's character is trying to forget about the war for a few deranged hours. Or, the endless conversations between the horse Traveller and the barn cats in Richard Adams's *Traveller*.<sup>1</sup> He recounts in detail his experiences and adventures with his man, Marse Robert (Robert E. Lee), and their endless search for "the war". Or Woodrow Wilson Smith (aka Lazarus Long) regaling his descendants with his ribald lies about his life in Robert A.

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<sup>1</sup> Richard Adams. *Traveller*. (New York: Dell Publishing Company, 1989)



Heinlein's *Time Enough for Love*.<sup>2</sup> These acts are my mass, my appeal to heaven, my Eucharist, my Pentecost and my comfort.

Alberto Manguel, writing in *The Library at Night*, describes his library thusly: "Sitting in my library at night, I watch in the pools of light the implacable plankton of dust shed by both the pages and my skin, hourly casting off layer after dead layer in a feeble attempt at persistence. I like to imagine that, on the day after my last, my library and I will crumble together, so that even when I am no more I'll still be with my books."<sup>3</sup>

Nassim Nicholas Taleb, referring to Umberto Eco's library, says that one's personal or private library "should contain as much of *what you do not know* as your financial means, mortgage rates, and the currently tight real-estate market will allow you to put there."<sup>4</sup> As an atheist, I have come to realize in my life I will never get to have the same personal relationship with anything that religious people have with their higher power. I have that love and passion with books. Libraries too are church for me. Walking into a library, I feel this sense of hushed awe and wonder, as if any second, an amazing thing is going to happen to me. For me, reading is a completely solitary act that is contemplative and meditative. Michel de Certeau sums it up when he classifies reading as one of the primary "everyday things."<sup>5</sup> Along with walking and cooking, Certeau asserts that these acts are central to our identity as humans and social beings. Certeau argues that individuals (i.e. readers in this context) can be labelled as consumers, and when we do activities such as reading, we are purposefully acting out tactics on constructs designed by the apparatus of institutional power which use strategies to control individuals as

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<sup>2</sup> Robert A. Heinlein. *Time Enough for Love*. (New York: G.P. Putnam's Sons/Ace Editions, 1988)

<sup>3</sup> Alberto Manguel. "The Library as Order" in *The Library at Night*. (Toronto: Alfred A. Knopf Canada, 2006), 37.

<sup>4</sup> Nassim Nicholas Taleb. "Umberto Eco's Antilibrary, or How we Seek Validation" in *The Black Swan: The Impact of the Highly Improbable*. (New York: Random House, 2007), 1.

<sup>5</sup> Michel de Certeau. *The Practice of Everyday Life*. Trans. Steven Rendell. (Berkeley, CA: University of California Press, 1984)

consumers.<sup>6</sup> Thus, when one reads, one is necessarily consuming a commodity, and playing a role in the apparatus of the state. To break out of the state apparatus, to rebel against the state apparatus, Certeau argues, is to perform little acts. It is absurd to think one needs to engage in larger-than-life events like wars and coup to rebel. Certeau is arguing that we are all rebelling, every day. Every time we take an extra newspaper from the newspaper box, or steal a pen from the supply closet at work, we are rebelling in a tactical way against the state apparatus. Taken in this context, the practice of writing in books by Halpert and others is an act of personal rebellion.

### ***The Importance of Book Collectors***

Collecting books is meaningful to me for many reasons. I spent a couple of paragraphs earlier explaining how books made me feel on several different levels. Now, I will try to explain what it is about having a personal library that I find so fulfilling. For me, owning books is a responsibility. I think of being the owner of a library as something that is akin to being something of a guardian, being responsible for the custodianship of these books until the next guardian comes along, whenever that may be. In the meantime, I am privileged to look after a growing collection, and I somehow see myself as preserving these books in some small way for the future. When I was a young man, I read a book by Walter M. Miller Jr. called *A Canticle for Leibowitz* about a monk at an abbey in an unspecified future century following a nuclear holocaust. It is his job, as well as the job of the other monks at the abbey, to preserve the ephemera and books pertaining to St. Leibowitz. St. Leibowitz was a 20th century technician at an army facility who, after the unspecified atomic war, felt it was his calling to gather as many

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<sup>6</sup> Michel de Certeau. *The Practice of Everyday Life*. Trans. Steven Rendell. (Berkeley, CA: University of California Press, 1984)

books together as he could and hide them from people who would seek them out and destroy them. It is a fantastic novel, but the message that it conveys that books are important, even holy, is what struck me as the most significant. I then realized that I had that feeling all along, even as a child, and I had just never could find the words to describe what I was feeling. My collection is nowhere near as impressive as Halpert's. I have only been buying books for thirty-five years. At several points over that period, I have divested myself of significant portions of that collection. However, over the last ten years, I have been steadily growing my library in several key areas: Newfoundland related books, books about books (book history, textual studies, print culture and book arts), early modern European history, communication theory and now, with the amalgamation of a large part of Dr. John Hare's personal library into my own, philosophy. Having a decent working library of books that I can use as a resource for work and for pleasure is of paramount importance because I feel like my books are an extension of me. They represent my curiosity about the world and my drive to learn constantly. I feel like if I have a significant collection of books in my possession, then I have achieved the ability to be a source of knowledge myself, at least in some small area. Having that collection of books is an accomplishment, a goal that I have achieved, and that in some small way I have proved to all the people who said that I would never amount to anything in my life that I have amounted to something, even if it is only someone who spends a lot of time reading and learning.

In his essay, "Unpacking my Library", Walter Benjamin writes about his passion, his appetite for books and book ownership. He elucidates on the various thirsts that people have for books and the effect that books have on their lives, and his life.

“Every passion borders on the chaotic, but the collector’s passion borders on the chaos of memories. More than that: the chance, the fate, that suffuse the past before my eyes are conspicuously present in the accustomed confusion of these books. For what else is this collection but a disorder to which habit has accommodated itself to such an extent that it can appear as order? You have all heard of people whom the loss of their books has turned into invalids, or of those who in order to acquire them became criminals. These are the very areas in which any order is a balancing act of extreme precariousness.”<sup>7</sup>

For me, book collectors are kindred souls. I see myself in them. I see myself as someone who will go to any length to get a book that I feel that I need. I feel like book collectors have a mechanism within themselves that cannot be filled with just one book. In some of the literature that I have come across in my research for this project, there are descriptions of a type of person who will risk everything for the acquisition of their prey. For example, Stephen Blumberg, convicted of the largest book theft in American History (valued at over five million dollars) in 1991, claimed he was “a rescuer of the past.” Gustav Hasford, a critically-acclaimed journalist and novelist who wrote *The Short Timers* (the novel that the screenplay for the movie Full Metal Jacket is based on) was convicted in 1988 of stealing more than 10,000 books from various libraries across the U.S.<sup>8</sup> For these collectors, their obsessions concerning books got the better of them, and created such difficulties in their lives that they were forced to go to prison. My own situation is nothing as drastic as that. The worst aspect of my obsession with book collecting is that I am running out of shelf space in my office. But the story of the need or the hunger for books is intriguing and I am drawn to those who share my love of collecting. That’s why I was excited to discover the Dr. Herbert Halpert Folklore Collection at Memorial’s Queen Elizabeth II

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<sup>7</sup> Walter Benjamin. “Unpacking My Library” in *Illuminations*. Trans. Harry Zohn. (New York: Schocken Books, 2007), 60.

<sup>8</sup> Matthew Samuel Ross. *An Examination of the Life and Work of Gustav Hasford*. Unpublished MA Thesis. (University of California at Los Angeles, 2006), 86.

Library. Indeed, in Halpert, I feel like I have found a person who embodies my passion for books and my desire to interact with them.

## **Chapter 1 – Marginalia, book collections and collectors**

### ***About Marginalia***

Marginalia may be defined simply as an associated form of commentary that is installed in the main text of a book as an ancillary tool by the reader to formulate a response to the work being read. Marginalia includes the notes, markings, questions, drawings, doodles that are written in the margins of a book. Some see it as defacing a book; for others, it's a valuable form of communication between authors and readers. This kind of interaction with the text has survived with the advance of electronic books and PDFs as people record their impressions of books electronically.

The subject of my research is the marginalia, annotation and ephemera found in the collection of renowned folklorist Dr. Herbert Halpert, who joins a long line of scholars, collectors and authors who were known for their extensive use of marginalia – including Edgar Allan Poe, Sylvia Plath, Mark Twain, Virginia Woolf, John Adams and Samuel Coleridge. While there are many examples in the literature of female annotators and collectors,<sup>9</sup> I should note that for the purposes of this paper, I am focusing on the marginalia of one man. When I first set out to explore the concept of marginalia as part of my graduate work, I had planned to choose a specific section of the library catalogue, randomly sample books and examine the marginalia found in the pages in search of trends and themes. But a professor suggested I would have a richer experience

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<sup>9</sup> Augusta Rohrbach. *Thinking Outside the Book*. (Boston: University of Massachusetts Press, 2014). Rohrbach discusses five female authors and collectors who have been overlooked in the relevant literature on this subject in the past. Jane Johnston Schoolcraft, Sojourner Truth, Hannah Crafts, Augusta Evans, and Mary Chesnut.

if I examined the marginalia in books collected, read and annotated by one specific person instead of the disparate notes left behind by hundreds of unseen and anonymous readers. At that



*The Halpert Collection is housed in a restricted area of the QEII Library at Memorial University, shelved in the same configurations that Halpert used when the books were stored in his home.*

point, I set out in search of a suitable subject and through a conversation with another professor, learned about the Herbert Halpert Folklore Collection.

Halpert was a folklorist from the United States who came to Newfoundland in 1962 and went on to establish Memorial's Department of Folklore and its Folklore Archive in 1968. Over the course of his life (he died in 2000 at the age of 89), Halpert, along with his wife and partner, Violetta Maloney Halpert, amassed a collection of more than 13,000 monographs and journals. As Jeff Webb notes in *Observing the Outports: Describing Newfoundland Culture, 1950-1980*,



Halpert's collection was an attempt to define an emerging field of study, to collect texts that would help establish folklore as an academic area in its own right, not simply a sideline to English or History.<sup>10</sup> Halpert's collection is notable for two key reasons – first, the sheer size of the collection, and second, the added value that his habit of writing in his books brings to a scholar's experience of those books

Robert Hauptman defines marginalia as a two-fold process that are not necessarily happening in tandem. Part A consists of notes that have been written in the margins of the text by people such as editors, translators, and commentators at the time of a text's publication or printing. Part B consists of the activities of readers, the evidence for which we most often associate the word "marginalia." This can often take the form of notes and commentary, usually hand written and, at least in the modern era to themselves.<sup>11</sup> Heather Jackson looks at marginalia as the "manuscript additions made by readers to a printed text, whether or not they are in the margins proper."<sup>12</sup> Annotation, then, is the meta-text written in the margins, and a person who creates marginalia is an annotator. Leslie Howsam, in her book *Old Books, New Histories*, describes what she calls the para-text.<sup>13</sup> The concept of para-text refers to the book as a whole; binding, printing, endpapers, provenance information, bookplates, any associated ephemera or collectanea and authorship.<sup>14</sup> I propose that para-text applies to my analysis of the Halpert

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<sup>10</sup> Jeff A. Webb. "Herbert Halpert and Christmas Mumming in Newfoundland" in *Observing the Outports: Describing Newfoundland Culture, 1950-1980*. (Toronto: University of Toronto Press, 2016), 145-198.

<sup>11</sup> Robert Hauptman. *Documentation: A History and Critique of Attribution, Commentary, Glosses, Marginalia, Notes, Bibliographies, Works-Cited Lists, and Citation Indexing and Analysis*. (Jefferson, NC: McFarland, 2008)

<sup>12</sup> Heather Jackson. *Romantic Readers: The Evidence of Marginalia*. (New Haven, CT: Yale University Press, 2005), xv.

<sup>13</sup> Leslie Howsam. *Old Books & New Histories: An Orientation to Studies in Book and Print Culture*. (Toronto: University of Toronto Press)

<sup>14</sup> Collectanea refers to commentaries, marginal glosses and annotations collected from various sources with regards to a book. With reference to the Halpert Collection, this includes all of the associated material that has been collected and catalogued separately, apart from the books themselves. Items like bookmarks, the flaps of envelopes, train tickets, airline tickets, store receipts, post cards, dry cleaning receipts, letters and

Collection in a fundamental way because of the manner in which Halpert interacted with his books. Halpert created all manner of information in his books when he annotated them. A cursory examination of the books in the sample set reveals information regarding history of ownership, geographical location, purchase price, bookplates, bindings, and dustjackets, among other factors.

Annotators are anyone who writes in books as they read. In my research, I encountered many, including Herbert Halpert, John Adams, and Raymond Klibansky. Annotators are fully engaged with the act of reading. The average reader, one who may not be engaged in reaching a deeper and thicker understanding of the text or who may be reading for pleasure, probably will not be reading with a pencil in their hand. In this situation, we cannot know what their reactions were to the text they are taking in. Annotators, at least in the context of this paper, are readers who engage with texts with a purpose. In Michel de Certeau's work, he writes about how a person's life is centred in habit. This habit, de Certeau argues, is what engages people fully in their lives: the everyday practices of life like reading and cooking.<sup>15</sup> It is these practices that make my investigation into Halpert's reading and annotating so interesting.

The study of annotation and marginalia is a bit like peeking into a quotidian world where people do not think they are being watched. In their most private moments, while reading, people may let their guard down and it is in this moment of relaxed rumination that they may reveal their reaction to the text and the ideas found there. If they add comments to the margins of

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correspondence, telegrams, photographs and other items fill one archival storage box. This material was found inserted in the books when they were shelved in Halpert's house after he died, and it was stipulated by Halpert's widow, Lettie, that they be carefully catalogued and while no complete bibliographical description of this material has yet been undertaken, one of my goals for this project is to determine what needs to happen in order for a complete descriptive catalogue of the ancillary material to be put into place.

<sup>15</sup> Michel de Certeau. *The Practice of Everyday Life*. Trans. Steven Rendell. (Berkeley, CA: University of California Press, 1984)

the page, they leave behind clues that scholars may be able to piece together to understand their response to the book. The appealing, attractive and scintillating nature of marginalia, for the researcher, lies in its revealing nature. However, Jackson warns us not to become enamored with the marginalia. “The trouble with marginalia,” she writes, “is that they reverse the normal dynamic of text and reader. If the marginalia are interesting enough, for whatever reason, they call attention away from the book in which they were written and may displace it altogether, particularly when marginalia are quoted as detached statement – as they typically are – to make a point or confirm an argument.”<sup>16</sup> We are then directed towards the notion that we need to understand the marginalia in its fullest context, whether we are examining John Adams or Herbert Halpert. Clifford Geertz compares the phenomenon of misrepresenting events or objects outside of their deep contextualized localities to the ethnographer in a strange and unfamiliar location trying to grasp data wispy as smoke and “eliciting kin terms, tracing property lines, censusing households...”<sup>17</sup> Jackson, in her essay “Marginal Frivolities: Readers’ Notes as Evidence for the History of Reading”, paraphrases Robert Darnton’s question: “How can we recapture the mental processes by which readers appropriated texts? How can we avoid anachronism, the fatal sin of most historical research?” I think one way that we can avoid anachronism is by not inserting our own misconceptions into our analysis of what may or may not actually be going on in the margins of a book. However, I am quite sure that I have been guilty of this myself during this project on the Halpert Collection.

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<sup>16</sup> H. J. Jackson. *Marginalia: Readers Writing in Books*. (New Haven: Yale University Press, 2001), 24.

<sup>17</sup> Clifford Geertz. “Thick Description: Toward an Interpretive Theory of Culture” in *The Interpretation of Cultures*. (New York: Basic Books, 1973), 10.

### ***Book Collections and Collectors***

Throughout my research on the Halpert Collection, I have wrestled with the problem of how to contextualize Halpert's relationship with his books within the broader experience of book collecting. The only exemplar of its kind that I could realistically access has been the Mullock Library at the Basilica of St. John the Baptist in St. John's. In lieu of travelling outside of the province to examine other collections, I have used the Raymond Klibansky Collection (through utilizing Jillian Tomm's doctoral research) as a tool for comparison. Because of the paucity of collections of similar size and significance, it may be tempting for researchers to conclude that should they choose to undertake a project like this on a scale like this they may be working in isolation. As a personal word of encouragement: I believe that with advancements in digital technology, and the use of more and more advanced imaging software and hardware, that collections like the Halpert Collection will become completely accessible virtually speaking to researchers, and indeed the public. In fact, that is the only way that collections like this will be relevant. Public engagement is imperative to the future of libraries and their special collections, and thus becomes increasingly important to create digital versions of library holdings that can widely accessed by readers online. Sven Birkerts, writing in *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*, asserted that "A change is upon us – nothing could be clearer. The printed word is part of a vestigial order that we are moving away from – by choice and by societal compulsion."<sup>18</sup> What Birkerts is referring to here is the transformation of our society from one that possesses a printed literacy to one that is possessed by a digital literacy. We are now fully immersed in our portable devices, chained to apps, Twitter feeds and Instagram

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<sup>18</sup> Sven Birkerts. *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*. (New York: Fawcett/Columbine, 1994), 118.

photos. In 1994, the transformation had hardly begun. Birkerts could never have envisioned the breathtaking scope of our reliance on the digital world for everyday life. Books, too, have undergone a radical transformation. Now we can carry an entire library's worth of reading material on our phones and the Cloud has allowed us to access virtual storage space for our collective knowledge in a way that had never been dreamed of before.

Frederick Kilgour, in his *The Evolution of the Book*, writes that the electronic book is the most revolutionary advancement in the book world since the invention and development of mechanical printing and moveable type. He argues that despite many complaints about e-books in their early days, is to “enable users to assemble personal libraries for their own purposes from material stored in remote databases, or on their own reading devices, or from compact discs.”<sup>19</sup> This assessment of future trans came at a time when technology was changing every aspect of human life and work, and the trend in digital information systems management continues to this day.

### ***The Klibansky Collection***

The Raymond Klibansky Collection (RKC) was the personal library of Klibansky (1905-2005), a historian of philosophy who taught at McGill University from 1948 to his retirement in 1975. He was the Frothingham Professor of Logic and Metaphysics in the Philosophy Department, while simultaneously serving as Director of Studies at the relocated Warburg Institute at the University of London.<sup>20</sup> In her dissertation on the collection, Jillian Tomm recounts an anecdote about Klibansky, as told by Ethel Groffier. She “remembers Klibansky’s near reverence for a book previously owned by Scottish philosopher David Hume; she recounts

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<sup>19</sup> Frederick G. Kilgour. *The Evolution of the Book*. (New York: Oxford University Press, 1998), 153.

<sup>20</sup> Jillian Tomm, 32.

his special affection for the book, stroking its spine as a special and beloved treasure.”<sup>21</sup> This sort of relationship with books is by all accounts (anecdotally recounted to me) not all that unusual amongst book lovers, bibliophiles. It may be assumed that Halpert had the same reverence for his own books. It may be said that readers who venerate books in this manner have a deep emotional relationship with their books.

As I explored the collections of Klibansky and Halpert, I noted the emergence of several key themes. Klibansky appears to have been emulating libraries and collections that had influence on him as a young person and as a developing scholar. For example, he was influenced and admired the libraries in Hamburg, Germany in the 1920s, including Ernst Cassirer’s personal research library and the *Kulturwissenschaftliche Bibliothek Warburg*, where Klibansky worked for a time in his early 20’s, and where he was introduced to Aby Warburg.<sup>22</sup> While Halpert developed his collection over the course of his lifetime, it was already substantial by the time he moved to Newfoundland. In fact, when Halpert and his wife came to St. John’s, his collection was substantive enough in the field of folklore and folktale that Memorial agreed to pay to move their library from the United States to Canada. Halpert was the first chair of the fledgling Department of Folklore and his wife and collaborator, Letty, was appointed the head of the university library’s acquisition department, and tasked with expanding not only the general circulating collection but also the library’s collection of international folklore publications. According to Webb, she used her husband’s library as a guide to building lists for potential

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<sup>21</sup> Jillian Tomm, 10.

<sup>22</sup> Jillian Tomm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University’s Raymond Klibansky Collection*. Unpublished PhD dissertation. (Montreal: McGill University, School of Information Studies, 2012), 106.

acquisitions for the university's library, and additionally, working with her husband to decide which books were suitable for acquisition in general.<sup>23</sup>

This project aspires to be an immersive experience, designed to provide the user with situational awareness of the Halpert Collection and offer a starting point on the journey of discovery to unlock some of the myriad of secrets and puzzles that exist in the collection. I began with the intention of creating a sort of preliminary field guide to the Halpert Collection that library patrons could utilize to get a sense of how the collection is organized, how Halpert himself acquired the books, how he kept track of what was in his collection, how he interacted with his collection, and how other people may have interacted with his collection. One of the questions that I have been struggling to come to terms with in this exploration is this: how can we know with any certainty what the marginalia in any of the books in the Halpert Collection means? As Jillian Tomm states in her work on the Raymond Klibansky Collection, the collection “constitutes a concrete reflection of Klibansky’s interests and research themes. It provides a particular view of its creator that is all the more important as Klibansky was a lover of books and libraries, and was deeply dedicated to the preservation and dissemination of the Western intellectual and cultural heritage.”<sup>24</sup> While Halpert was as dedicated to the study of culture and cultural change as Klibansky was, he had interests that extended beyond Western culture. Edward Said asserts that “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.”<sup>25</sup> What he is referring to here is the sense of otherworldliness that has often seems to accompany people’s experiences of either reading about “The Orient” or travelling there. The

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<sup>23</sup> Webb, 158-159.

<sup>24</sup> Jillian Tomm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University’s Raymond Klibansky Collection*. (Unpublished PhD Dissertation. McGill University, School of Information Studies, 2012), 1.

<sup>25</sup> Edward Said. *Orientalism: Western Conceptions of the Orient*. (London: Penguin Books, 1995), 1.

sense of otherworldliness can also be said to be creating a kind of otherness out of our understanding of people and locations that are not our own. I make this statement because of Tomm's own statement about "Western" intellectual and cultural heritage. She is here, I think, trying to make clear the distinction between the traditions that served to educate Raymond Klibansky, and everything else. Halpert, on the other hand, in construction his own research library as something of a mirror (unconsciously, perhaps) to Klibansky's, does not only limit himself to the Western intellectual and cultural heritage. The Halpert Collection spans many subject areas, indicating a broad spectrum of interests that Halpert himself had as a researcher, but additionally, it also reinforces the idea that Halpert was attempting to delineate a preliminary mapping of a field of scholarship, as Jeff Webb asserts this in his chapter about Halpert on Christmas Mumming in Newfoundland.<sup>26</sup>

### ***The Mullock Collection***

Special collections of books in St. John's are unusual. Over the last 150 years, few people working in the knowledge industries have had the interest in creating working libraries for a specific purpose. These collections are made more significant because of their creators' relationship with the city of St. John's, either through intellectual pursuits (in the case of Herbert Halpert), or spiritual and intellectual pursuits combined (in the case of John Thomas Mullock).

In Agnes Juhász-Ormsby's edited collection on the Mullock Library, several of the included essays discuss the remarkable nature of the library, and the far-ranging subject matter of the collection. The different eras that he collected from, the authors themselves, and some of the ideas that were expressed in the books that Mullock owned may have been frowned on by his

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<sup>26</sup> Jeff Webb. *Observing the Outports: Describing Newfoundland Culture, 1950-1980*. (Toronto: University of Toronto Press, 2016), page number?



supervisors had they known about them. One element that the Mullock Collection and the Halpert Collection share is their respective owners' habit of inscribing books with their ownership marks. As Juhász-Ormsby points out, "Since Mullock habitually inscribed his acquisitions with his ownership marks, including a variety of signatures and Episcopal stamps, 278 titles in 1,279 volumes from the current Episcopal collection can be securely attributed to him."<sup>27</sup>

In John Carter's introduction to *New Paths in Book Collecting*, he differentiates between the collector who begins their library in a haphazard desultory manner and the collector who "starts out knowing exactly what ground they intend to cover."<sup>28</sup> I believe that Halpert started out on his journey with the energy and zeal of the latter: knowing how and what he wanted to collect and thusly, he managed to amass an important library that continues to be utilized by scholars to the present day. The scope of his collection, as has been discussed previously, encompasses many aspects of world traditions in storytelling and folktales. Additionally, there are a wide selection of regional and community histories, biographies and autobiographies, as well as many other non-specific fiction and non-fiction titles. Some of the books in the Halpert Collection, according to Patrick Warner, are not available anywhere else, a quality that makes the Halpert Collection so special.<sup>29</sup> Scholars from different universities around the world have consulted books in the Halpert Collection because of their rarity.

## Chapter 2: Theory and methodology

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<sup>27</sup> Agnes Juhász-Ormsby. "The Mullock Collection" in *The Finest Room in the Colony: The Library of John Thomas Mullock*. Ed. Agnes Juhász-Ormsby and Nancy Earle. (St. John's: Memorial University Libraries, 2016), 27.

<sup>28</sup> John Carter. "Introduction" in *New Paths in Book Collecting*. Second edition. ((Freeport, NY: Books for Libraries, Inc., 1967), 3.

<sup>29</sup> Patrick Warner is the Rare Book librarian at the QE II Library. He is responsible for the care and management of the Halpert Collection.

John Adams was a collector and annotator, who, like Herbert Halpert, read and thought about his books with intent. The act of thinking and reading with intent, and breaking down the barriers between the creator and the audience, allows the reader to become a part of the creative process. There is the additional possibility that these readers are interacting with the author in a sort of ersatz virtual relationship. This interactivity may be unconscious on the part of the reader. In the case of Adams, Jackson writes that he is engaging in a conversation with the authors over the course of decades. A researcher who is working in this area would do well to remember that the reader may be making a commentary on the text itself, or they may be making notations for their use only, or indeed, they may be coaching future readers. In any case, the annotations present a complex set of variables that in all likelihood differ from one volume and context to the next.

It is possible to imagine that this may be a paraphrasing of the notion of reader response, as theorized by Barthes, but the general idea is that there is no author in the sense that the reading is a constructive act, one that creates meaning. The author then is just someone who collates, and the reader who participates with a pencil in their hands is another part of that continuum. By this, I mean the author becomes irrelevant to the text, in that the interaction between the reader and the text becomes less dependent on who the author is or was, and the ideas presented in the text are of primary importance at that moment. The meaning that develops out of a reading of a text that is annotated is solidified, and the reader gains, as D.C. Greetham writes, “(a)n awareness of the process of textual scholarship, from discovery to editing and annotating, so that each stage can be observed as following out of, and depending upon, the skills developed in the

previous one.”<sup>30</sup> Greetham here is discussing the idea that nothing in book scholarship can be taken for granted, and that a reader has to be aware at all times of the texts place in their personal knowledge, and the meaning of the text as it relates to other texts that they read. Additionally, this localized system of knowledge is organized internally in a way that is unique to each reader. For example, Adams experienced his library as a continuum, an ongoing conversation with both himself and colleagues, but this continuum was small, and the marginalia in evidence reflects this locality. Halpert, on the other hand, engaged in a very personal interaction with his library, but the influence of both his annotations and his knowledge spread beyond just his circle of colleagues; several generations of his students have benefitted from his books, and with the accession of the Halpert Collection into the QEII Library at Memorial, his unique annotations will be preserved for the benefit of scholars.

***Innis: Explorations of space***

Harold Innis was a professor of political economy at the University of Toronto. His ideas and theories about Canada’s cultural, political, and economic history being shaped by the exploitation and export of staple resources such as fur, fish, wheat and timber have proved to be extremely influential. His ideas regarding communication, the exchange of ideas, and the dissemination of information through mass media have influenced how scholars perceive the world around them since the 1930s. Indeed, as Innis argues in *The Bias of Communication*, “the oral traditions emphasized memory and training. We have no history of conversation or of the oral tradition except as they are revealed darkly through the written or the printed word.”<sup>31</sup> Thus, orality is the older form of transmission of knowledge, and in this model, it is dying (or dead.).

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<sup>30</sup> D.C. Greetham. *Textual Scholarship: An Introduction*. Garland Reference Library of the Humanities, Number 1417. (New York: Garland Publishing, Inc., 1994), 10.

<sup>31</sup> Harold A. Innis. *The Bias of Communication*. (Toronto: University of Toronto Press, 1977), 9.

Once mechanical printing was perfected, Innis argues, the old methods of training were gone, giving rise to books and libraries. Halpert was trained in memorization and his understanding of the Aarne-Thompson Index, for example, showed this. He knew, by rote, many types of tales and motifs, and could reference them backwards and forwards with others because of this early training in oral culture. At the same time, he was intimately connected to his world through the printed word. He knew his way around the world by books, he navigated through life by books, and it is this idea of conceptualizing one's understanding and knowledge through space that ties Innis' ideas and the Halpert Collection together: The physical world of books, paper, glue, and ink combined with vast ideas and concepts. "Innis saw communication as power and believed that technology expressed itself most saliently through the communications media. He developed a dichotomous scheme in which "time-biased" media, such as heavy clay tablets, favored local government, oral tradition, and a monopoly of literacy; "space biased" media like papyrus or paper favored empire, innovation, and the expansion of literacy".<sup>32</sup> The concept of "space" in the context of the Halpert Collection has two meanings - the physicality of the location and the physicality of the collection itself. The physical space that the collection occupies is literally concrete: it is housed in what is essentially a vault in the library in Memorial University's QEII Library that features concrete fire resistant floors walls and ceiling, and a state of the art fire suppression system. A team of specialized staff take care of the curation and cataloguing chores. The physicality of the collection can be expressed in its size – it includes approximately 13,000 volumes and occupies 1,100 lineal feet of shelving.

Space, in Innis' model, also refers to the transitory nature of information in the era of global mass communications. Instantaneous communication, Innis argues, allows for

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<sup>32</sup> Carl F. Kaestle, Helen Damon-Moore, Lawrence C. Stedman, Katherine Tinsley, and William Vance Trollinger, Jr. *Literacy in the United States: Readers and Reading since 1880* (New Haven: Yale University Press, 1991), 34.

miscommunication and misrepresentation. This is the flip side of that equation that does not serve to define Halpert's collection. Aside from academic journals and popular cultural magazines (which only make up a very small percentage of the overall collection), the collection is made up of materials which fall under the definition of time-based materials. Books are meant to be permanent.

### ***Fish: Making Meaning***

Stanley Fish, writing in *Is There a Text in This Class? The Authority of Interpretive Communities* asks what I consider to be the most important question any scholar could ask regarding marginalia: "Is the Reader or the Text the source of meaning?"<sup>33</sup> He argues that the text becomes a real thing that has meaning only because it has acquired some sort of actualization; the reader makes the structure of the printed page have meaning because the reader is reading. "In short, I substituted the structure of the reader's experience for the formal structures of the text because while the latter were the more visible, they acquired significance only in the context of the former."<sup>34</sup> In the context of the Halpert Collection, this idea became of primary importance. In surveying the subset of the collection that I selected at random, I was almost immediately able to determine that Halpert's method of constantly referring to a central source, a master reference, allowed him to make hundreds, indeed, thousands of comparisons with whatever book he happened to be reading at that moment. In this case, that master

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<sup>33</sup> Stanley Fish. *Is There a Text in This Class? The Authority of Interpretive Communities*. (Cambridge, MA: Harvard University Press, 1980), 1.

<sup>34</sup> Stanley Fish. *Is There a Text in This Class? The Authority of Interpretive Communities*. (Cambridge, MA: Harvard University Press, 1980), 2. Incidentally, the copy of Fish's book that I have in my hands right at this moment is very heavily annotated. The actions of anonymous readers in marking the page with ink, pencil, and post-it notes is a ritual of university students that goes back centuries. (See H.J. Jackson's work). I am surprised that Fish never wrote anything about marginalia specifically. The preponderance of annotations in this volume indicates multiple readings by multiple readers over a time span, albeit anonymously., thus, it is a perfect example of what I am trying to capture here in this study.

reference happens to be *The Types of the Folktale: A Classification and Bibliography: Antti Aarne's Verzeichnis der Marchentypen*.<sup>35</sup> The AT Index in this case is the authority for Halpert, in the identification and classification of types of stories. The author of the individual book becomes of secondary or even tertiary importance, at least, in the case of books on folktales and folk stories. The other books in the sample set were a little more difficult to classify according to Fish's paradigm. For example, the books that were signed to Herbert and Letty Halpert jointly, signed by the author personally, or inscribed personally carry a certain amount of significance. There are only a very few examples of this occurring in the sample set, but it is of significance because this demonstrates the circle of friends and colleagues that the Halperts had was not geographically limited to Newfoundland, but extended to North America and Europe. While it is important to always remember that books are mere objects, that object becomes its own reality when a reader is engaged in reading. Thus, one reader's interpretation of a text is different than another reader's interpretation. Halpert's interpretation of a text is steeped in his own immersive situational awareness of his library; an intimate relationship that was carefully crafted over 60 years and continued up until his death in 2000. The collection, when viewed in its entirety, is intimidating to the researcher. A visitor needs special permission to look at individual books. The collection is housed, *en masse*, in a locked, environmentally-controlled room in the QE II Library, and is not available to the public for viewing. In fact, one of the limitations of this study is the fact that the collection as whole is inaccessible. It is extremely difficult to assess the entire collection for large-scale patterns without embarking on a survey of the entire collection.

Another of Stanley Fish's theoretical considerations relate directly to my examination of the Halpert Collection – he asserts that engaging with the collection is an act of transformation.

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<sup>35</sup> Antti Arne & Stith Thompson. *The Types of the Folktale: A Classification and Bibliography: Antti Aarne's Verzeichnis der Marchentypen*. (Helsinki: Suomalainen Tiedekatemia Academia Scientiarum Fennica, 1961)

The act of reading and by association, the act of annotation has changed the meaning of the text and added another layer to the meaning of the text. Could it be said that the reader becomes the means of production? However, production implies reproduction. Thus, the mechanical reproduction of reader response to a book may not be helpful, because marginal notes are a momentary response and outside of that very personal interaction, they may be stripped of context. Richard Prouty, writing on the blog *One-Way Street*, asks if “the mass reproduction of marginalia is a sustainable discussion of books?”<sup>36</sup> He argues that the context in which marginal notes lies is so vital to any discussion of reader response and making is freely available is running the risk of decontextualizing it. He also makes the point that taking the marginal notes out of context can lead to readers becoming pedantic and narrow with regards to their reading. Fish would argue exactly the opposite of this point: he states that every time a reader creates commentary of their own while reading a book, they create new meaning. In its simplest form, this means that a book continues to be created repeatedly with each new reader who makes a specific choice to annotate. Walter Benjamin, also writing in *One-Way Street*, echoes this: he names all his chapters in the book after notes that he has made to himself while reading signs and advertising slogans as he is walking down the street.

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<sup>36</sup> Richard Prouty. [http://onewaystreet.typepad.com/one\\_way\\_street/2009/06/the-proliferation-of-marginalia.html](http://onewaystreet.typepad.com/one_way_street/2009/06/the-proliferation-of-marginalia.html)

Fish also asserts that:

“The reader was now given joint responsibility for the production of a meaning that was itself redefined as an event rather than an entity. That is, one could not point to this meaning as once could if it were the property of the text; rather, one could observe or follow its gradual emergence in the interaction between the text, conceived of as a succession of words, and the developing response of the reader. In this formulation, the reader’s response is not *to* the meaning: it *is* the meaning, or at least the medium in which what I wanted to call the meaning comes into being, and therefore to ignore or discount it is, or so I claimed, to risk missing a great deal of what is going on.”<sup>37</sup>

### *Derrida: Examining the Margins*

"Therefore, if they appear to remain marginal to some of the great texts in the history of philosophy, these ten writings in fact ask the question of the margin. Gnawing away at the border which would make this question into a particular case, they are to blur the line which separates a text from its controlled margin. They interrogate philosophy beyond its meaning, treating it not only as a discourse but as a determined text inscribed in a general text, enclosed in the representation of its own margin. Which compels us not only to reckon with the entire logic of the margin, but also to take an entirely other reckoning: which is doubtless to recall that beyond the philosophical text there is not a blank, virgin, empty margin, but another text, a weave of differences of forces without any present center of reference (everything—"history," "politics," "economy," "sexuality," etc.—said not to be written in books: the worn-out expression with which we appear not to have finished stepping backward, in the most regressive argumentations and in the most apparently unforeseeable places); and also to recall that the written text of philosophy (this time in its books) overflows and cracks its meaning."<sup>38</sup> Derrida here appears to be discussing the notion that words outside the text have a transformative effect on the text itself,

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<sup>37</sup> Stanley Fish. *Is There a Text in This Class? The Authority of Interpretive Communities*. (Cambridge, MA: Harvard University Press, 1980), 3.

<sup>38</sup> Jacques Derrida. *Margins of Philosophy*. Trans. Alan Bass. (Chicago: University of Chicago Press, 1982), xxiii.



as if to change the readers' experience of reading, making it, transforming the meaning of the text through reading and careful consideration.

***Lipking: Intertextuality***

“When Paul Valéry published selections from Poe’s *Marginalia*, in 1927, he presented them in an ingeniously logical form. Poe’s text (in French translation) occupies the right of two facing pages; now accompanies on the left, by the constant traffic of Valéry’s own notes.”<sup>39</sup>

Lawrence Lipking is talking about the idea of publishing.

Another example of this is Brian Fawcett’s book, *Cambodia: A Book for People Who Find Television Too Slow*.<sup>40</sup> In this book, the writer has written a series of thirteen interlinked short stories that fill the bottom third of the page. Then, he has written a series of essays about Cambodia, and the Khmer Rouge that fill the top two thirds of the page.

This intertextuality, this influencing of one text by another, isn’t necessarily something that can be seen in the Halpert Collection overtly; rather, the commentary by Halpert as a reader serves as a sort of built in sounding board, producing meaning both for readers, and by the reader. “This intertextual view of literature, as shown by Roland Barthes, supports the concept that the meaning of a text does not reside in the text, but is produced by the reader in relation not only to the text in question, but also the complex network of texts invoked in the reading process.” The reading comprehension that Halpert has shown in his interactions with his own books, proves that he enhances his own understanding of the text, but also sharpens our understanding of the text through his eye. While his marginalia does not always include commentary or conventional enhancements in the vein of John Adams of S.T. Coleridge,

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<sup>39</sup> Lawrence Lipking. “The Marginal Gloss.” *Critical Inquiry*. Vol. 3, 4 (Summer 1977), 609.

<sup>40</sup> Brian Fawcett. *Cambodia: A Book for People Who Find Television Too Slow*. (New York: Grove Press, 1988)

Halpert, nonetheless, has provided a gateway into the text that was previously unavailable to readers.

### ***Methodology***

When I decided to study the Halpert Collection, I found myself with two options. I could allow myself to be mesmerized by what I found in the archival box of associated ephemera, and strictly base my choices of books to examine based on what sort of interesting items were catalogued with them or I could randomly choose volumes and then examine those specific volumes to find out if there was any marginalia or ephemera to be discovered there. I chose the second option, because it would help me avoid the trap that Jackson referred to (add reference to the page). To identify the books and journals I would study, I used the catalogue numbers assigned by the library to the catalogue of the Halpert Collection and used an online Random Number generator to select 200 individual volumes, which represents 1.54% of the collection.

I examined each volume in my sample set carefully, noting any markings that I discovered, photographing the covers, the marginalia, and damage, and making careful note of Halpert's notes regarding geo-tags, purchase price, and date of acquisition. This information was logged using the software package, Collectorz, which is designed for collectors of various media (comic books, record albums, movies and books) and can record many different variables according to user wishes and design limitations. I chose to utilize a hybridized qualitative/quantitative sampling and analysis, rather than a pure quantitative method. The methods used by quantitative statisticians (time-series and large scale) were unsuitable for the very small data set that I was studying from the Halpert Collection.<sup>41</sup> This model of research, the

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<sup>41</sup> Pat Hudson. *History by Numbers: An Introduction to Quantitative Approaches*. (London: Bloomsbury Academic, 2011)9-11.

methodological approach of qualitative research so favoured by many researchers in the humanities and social sciences, is superior to quantitative research and statistical analysis in the compilation of data regarding a person's relationship to their surroundings both in their home and work life, and the physical world.

Therefore, the easiest method to searching a small data set was to use a series of randomly assigned numbers that were fed into a simple random number generator on the internet ([www.random.org](http://www.random.org)), a series of numbers between 1 and 13,000 which then created a corresponding number that I could attach to the Halpert Collection and search the library catalogue for that corresponding call number. Since the Special Collections and Manuscript Division of the Queen Elizabeth II Library at Memorial University of Newfoundland does not use standard Library of Congress Classification numbers for their special collections, it was a simple matter of just searching for the corresponding HALP number.<sup>42</sup>

While I was working my way through the books that I had assigned to the sample set, I discovered certain patterns regarding the markings. For example, I discovered that it was not always possible to ascertain where a particular book was acquired or indeed when it was acquired. It was not always possible that it even belonged to Halpert in the first place. Naturally, there is no evidence to suggest that Halpert borrowed books at any point and forgot to return them before his collection was gifted to the Library, but there were many volumes in the sample set that were not inscribed with his name at all. Additionally, there were a number of

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<sup>42</sup> HALP, short hand notation for HALPERT.

books that were borrowed from the Halpert Collection by others that were never returned before the collection was gifted to the library. I happen to be in possession of one of them myself.<sup>43</sup>

Patterns in Halpert's annotations began to emerge. While any overall global patterns in the collection at large will be difficult to decipher at this point in time, it has become clear that Halpert bought books wherever he travelled. This is the most obvious fact that I have uncovered. Another fact that I discovered is that he appeared to maintain an extensive network of dealers that he purchased from. It may become more clear with further examination exactly how this network functioned and where these booksellers were located, but based on the evidence that I could discern, Halpert acquired books through the post with some frequency. Analysis of the geographical location of his acquisitions provides some insight into his travels, and while I have not been able find any correspondence between Halpert and the booksellers that he bought from, some general inferences about his book buying habits can be made. He frequently bought books while either visiting friends in places where he was going to see them, or was travelling through on his way to other places. This reveals that he was always looking for books, even if it was peripherally while on vacation or attending conferences. This is important for two reasons: The first reason that this is important is because it reveals that Halpert acquired books because he appears to have genuinely loved books, and he shows himself to be a consummate collector or bibliophile in this respect. The second reason that this is important is because it proves that

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<sup>43</sup> I purchased a clean copy of Alan Dugald McKillop's *English Literature from Dryden to Burns* in March 2017. I walked into one of my favourite book stores in St. John's, Afterwords, and David Benson greeted me with a nondescript book in his hand. He had a big smirk on his face when he said, "I have a little surprise for you". Then he handed me McKillop's book. I opened it and there, in black fountain pen in on the front flyleaf, was Halpert's signature of ownership, along with the month and year that he acquired the book (October 1953). So it only stands to reason that there may be other books that once belonged to the Halpert Collection out there in the used books shops somewhere. Incidentally, I paid \$8.00 on March 17, 2017 for the book. After some examination of the McKillop, I discovered that there was some annotation. Halpert checked off the section on Dryden's Satires, with a couple of marks in red pencil crayon.

Halpert was trying to build a literature of regional folklore wherever he went, and not just one that was based on his own research interests.

Based on my research, I discovered that, while Halpert was an inveterate annotator, there were also dozens of instances where nothing, or next to nothing, was marked in the books. One question that needs to be asked here is whether these unannotated books could fit into a broader category of the larger Halpert Collection? One such division that may be worth investigating is to examine whether they could be catalogued geographically, or by folktale type (using the descriptors on the AT index) or perhaps they could be analyzed according to date purchased or place purchased? This presents an interesting tangent that will be worth following up on later.

### Chapter 3 – An Examination of the Characteristics of the Marginalia and the Associated Ephemera in the Halpert Collection

Herbert Halpert spent his whole life reading and interacting with his books. In the Halpert Collection there is a unique and valuable opportunity to unlock and understand how readers respond to the text, not only in an intellectual way, but also in a physically tactile way. It is this physical response that I am interested in exploring here. As Jillian Tomm, writing in her 2012 doctoral dissertation notes, “A resonance with the view of personal collections (as discrete and unique entity able to communicate something about its primary user) is found in the dominant conceptual framework of book history.”<sup>44</sup> The opportunity that the Halpert Collection affords scholars for insight into how scholars’ reading habits both change over time and how their research habits change over time is exciting, and while there is certainly a lot more work to be done, I feel this project is a solid first step.

In this section, I want to discuss how the marginalia in my sample looks and the relevance of the various types of markings Halpert made in the pages of the books. Specifically, I will look at notes in the books that indicate date and place of purchase, association copies, corrections and editorial comments, different coloured pencils as indicators of different readings, ephemera, references to other works, topic indices, and the provenance of the books. I will explore the ways in which researchers can speculate about Halpert’s ownership of the books, and how he used different items to mark his readings of different books and to compare those reading with other readings. Using a combination of comparison and intuition, I have concluded that Halpert read with a pencil in his hand. While he doesn’t mark every single book in the sample that I have looked at, he makes marks in a significant portion of the sample.

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<sup>44</sup> Jillian Tomm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University’s Raymond Klibansky Collection*. ( Unpublished PhD dissertation. McGill University, 2012.), 12.

Halpert connected with his books in an active way, writing notes, marking sections and leaving pieces of paper to indicate questions, comparisons, comments or important content. Some volumes are unavailable elsewhere, making this collection a unique resource. But his collection is also unique because it has been carefully preserved and catalogued, allowing others to interact with these books and his marginalia. But of course, the main reason that the Halpert Collection is important for study is because Halpert was attempting to define a field, in the sense that the literature of the study the formal study of Folklore in the academic sense had never been formally defined before.

The Halpert Collection has been used constantly by both his former students as they worked their way through their graduate degrees and by his colleagues and other researchers around the world. In conversation with Jeff Webb, he asserted that Halpert was acquiring books in a targeted manner; that is, he wanted to find the broadest edges of what “folklore” meant and acquire books that would fit that measurement.<sup>45</sup> Some examples of Halpert’s library having a broad reach of influence include most of the current faculty (the older members of the faculty) of the Folklore Department of Memorial. People like Philip Hiscock, Paul Smith, Martin Lovelace, Jerry Pocius all worked directly with Halpert as their mentor. Michael Taft, former director of the American Folklife Centre at the Smithsonian Institution was one of Dr. Halpert’s doctoral students in the early 1970s.

### ***Date, Geographical Location, and Purchase Price***

The continual acquisition of books throughout his lifetime appears to have been a major motivating factor for Halpert to travel extensively. During his military career, he was posted in

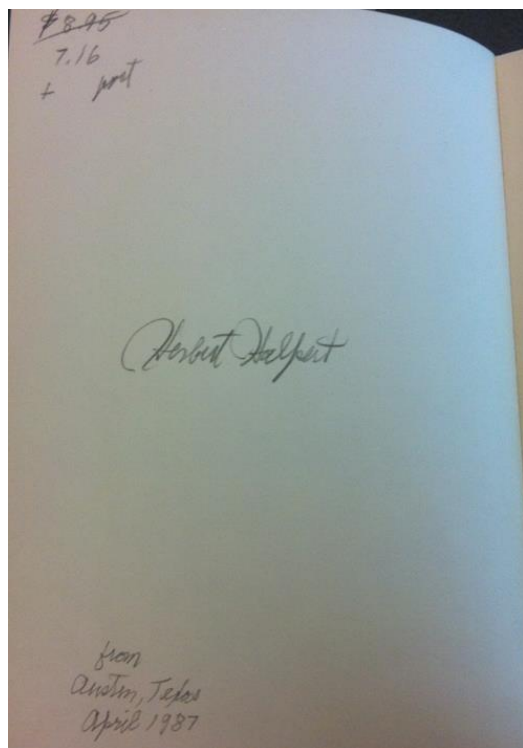
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<sup>45</sup> Jeff Webb, Personal Communication, June 20, 2015.

places as disparate as Newfoundland, Texas, Alberta, and Alaska. He acquired books during these postings as well. Some of the places where he acquired books both during his time in the US military and after the war were Kentucky, New York City, London, England and Austin, Texas. In Jillian Tomm's study of the Raymond Klibansky Collection at McGill University, she does not analyze the geographical locations of acquisition for the books. In this case, it may be because Klibansky himself left little or no record of where exactly he acquired his books. Halpert, on the other hand, left evidence in many cases of where and how he acquired his books. Using this information regarding acquisition, it may be possible to ascertain patterns in his travels, and correlate that with changes in his research interests over time. Using information such as date and location of the acquisition of specific books (where such information has been recorded by Halpert), an immersive, 3D conceptual map using GIS software could be constructed, enabling researchers to utilize this GIS map as an aid for exploring the Halpert Collection. The inclusion of other meta data such as purchase price for each book offers additional insight into how booksellers pricing practices differ over geographical location and point in time.

**Figure #1:** Bedicheck, Roy. *Adventures with a Texas Naturalist*. (Austin: University of Texas Press, 1961) **HALP 859**



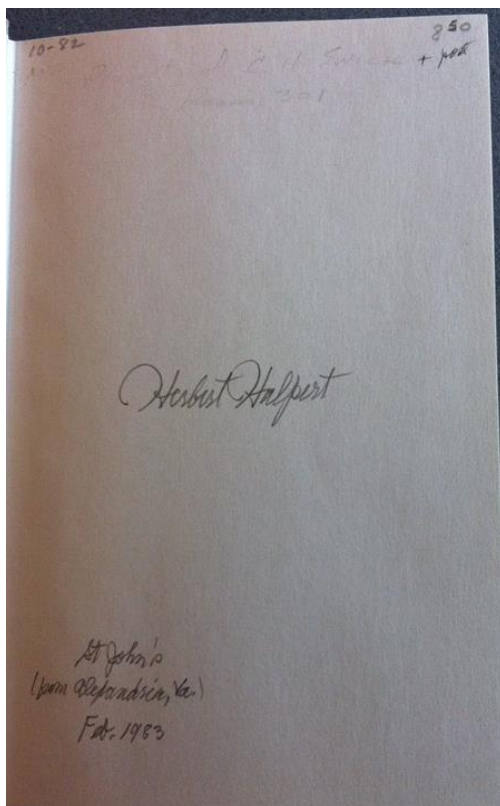


This first type of marginalia that is evident in the Halpert Collection is his habit of recording date, location and acquisition information in the books that he acquired, as evidenced by this example. Here we can see that the book was purchased from a seller in Austin, Texas in April of 1987 for \$7.16 plus postage. From this information, we can surmise that he received this book through the mail, because of the postage addendum. In the case of books that he personally acquired, there is usually no addendum like that included. He has even documented the purchase

so precisely, that has included evidence that he purchased the book for a sale price. Or rather, the book was already marked down by the bookseller; Halpert then chose to keep the purchase price information intact. The addition of this information helps contextualize Halpert's network of purchases, but additionally, it provides insight into the regionality of his research interests. He acquired the book in Austin, Texas; it was published in Austin Texas by a man who was a naturalized Texan who had a lifelong interest in matters at the local level. Halpert shared many things in common with Roy Bedicheck, but it is this last thing, the interest in the local that strikes me as the most important. Markings: Inside front cover, signature of ownership, in pencil, centre of page. Inside front cover, purchase price, in pencil, top left hand corner of page. Inside front cover, date, and location of purchase, in pencil, lower left hand corner of page. The purchase price, with a pencil stroke through it and additional, lower price written in underneath that suggests that Halpert acquired this book at a discounted price. The additional notation below

that for “post” indicates that this book was not acquired at a book store in person,; rather, it was ordered through the mail. Anecdotal evidence suggests that Halpert may have maintained a network of booksellers who would look out for books that he requested, and notify him when something that might interest him crossed their desks. In the Dr. Herbert Halpert papers in the MUNFLA holdings, there is a letter that Halpert wrote to a bookseller asking him to do just that. This correspondence is the only extant example that I could find in the Halpert holdings at MUNFLA regarding this type of transaction.

**Figure #2:** Batson, Larry. *The Hills are Theirs: Tales from the Ozarks*. (Minneapolis: Minneapolis Tribune, 1978) **HALP 6881**



Many of the books that I included in my analysis include information regarding the date and location of acquisition. Often, Halpert recorded additional details when he acquired a book, such as purchase price and any ancillary information regarding sales tax or postage and handling. One of the important distinctions regarding book acquisition in the Halpert Collection that I have discovered is in the case of books that are marked with date and place of acquisition, Halpert seems to have made a distinction between books that were gifted to him by people, and books that he either

bought in person or ordered through a bookseller. It is not every individual volume that he marked this information in, but in a significant percentage of the collection, Halpert has recorded acquisition information. Another aspect of this very important acquisition information is

purchase price. In the cases of books that were purchased by Halpert, in approximately 75 per cent of those examples he has recorded the amount that the book was purchased for (see Figure #). In cases where Halpert has recorded information regarding postage and handling costs, one can make the inference that he acquired that book through mail order. Based on my examination, Halpert drew upon a large network of booksellers all over North America and Europe (especially the UK) in order to build his collection. Another interesting side note with regards to purchase price is that occasion it is possible to discern a bookseller's price that was recorded in the book at some point prior to its acquisition by Halpert. There are more examples of this kind of bookseller's price (in a different hand than that of Halpert's) than any other pricing information in the sample that I analysed. (While it might be useful to determine, what was written by Halpert and what was written by others, any expert analysis of handwriting in the Halpert Collection is impossible because of time constraints and the costs associated with such an analysis.) Another interesting note that was revealed by the presence of purchase price plus postage costs was the fact that Halpert maintained a network of booksellers that he purchased from. It would be very difficult to ascertain if he used the same booksellers repeatedly; without a survey of the entire collection, this detail remains elusive. However, the presence of a mail order network of booksellers means that Halpert had extensive knowledge of people who were book dealers, both in North America, and western Europe, and he used this network to great effect.

Markings: Recto of front flyleaf, signature of ownership, in pencil, centre of page. Recto of front flyleaf, bookseller's price, in pencil and ink, top right hand corner of page. Recto of front flyleaf, the numerals "10-92", in pencil, top left hand corner of page. Recto of front flyleaf, date and geographical location of acquisition, in pencil, bottom left hand corner of page. Additional markings: Recto of front flyleaf, evidence of erasure, top centre of page. One of the important

pieces of information that comes from an examination of this page is the fact that this was one of many books that Halpert acquired through the post. He recorded where he bought it (Alexandria, Virginia) and how much he paid for it (\$8.50 plus postage). While this type of metadata appears infrequently in the sample set that I examined, it is quite helpful to the researcher in pinpointing changes in bookseller pricing practices in the historical record. There is also evidence of an erasure or palimpsest here in the top centre of the page. Upon closer examination, the incomplete erasure reveals the name of one of the previous owners of the book, someone by the name of C.H. Swick. The full partially erased inscription reads as follows: “Property of C.H. Swick, Room 301”. This doesn’t tell us anything beyond the fact that the book belonged to someone prior to Halpert purchasing it in February of 1985.

### ***Association copies***

Another interesting characteristic of the collection is the presence of association copies. In the parlance of the bibliophile, an association copy is a copy of a book that was signed by the author (or a previous owner of the book) to the purchaser, or recipient. Association copies are interesting for several reasons. They can be highly valuable if they are associated with anyone who is famous (in the case of an author) or is famous for being a collector or a scholar. Association copies can also be intellectually important in that the provenance of ownership of such association copies can provide some measure of insight into what importance collectors place on different books, and how the intellectual heritage of reader and author is passed down from owner to owner.

**Figure #3:** Hand, Wayland D. *Magical Medicine: The Folkloric Component of Medicine in the Folk Belief, Custom and Ritual of the Peoples of Europe and America. Selected Essays of Wayland D. Hand.* (Berkeley: University of California Press, 1980) **HALP8130.2**

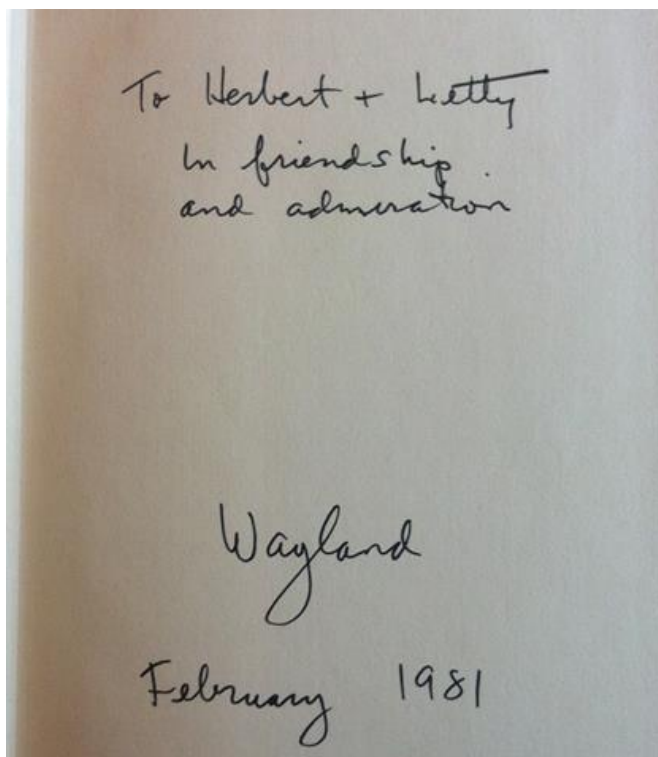


Figure #3 shows an inscription to Herbert and Letty Halpert from Wayland D. Hand, an example of an association copy. These books (there are a few examples of association copies in the sample set that I analyzed) are usually gifts from the author to a colleague or friend (in this case, a colleague in the United States) and can be quite significant because of the ties between the two people. In this case, Wayland Hand was a fellow folklorist a contemporary of Halpert's and

in all likelihood, a personal friend. Therefore, the personal ties that the two men shared are only hinted at by this simple inscription. Additionally, Letty Halpert was more than just Herbert's wife. She was his co-collaborator for many years and as Webb points out, she contributed immensely to his work.<sup>46</sup> I have not been able to ascertain at this point whether Wayland Hand was a working colleague of Halpert's at any point; however, it is likely that they knew each other through the American Folklore Society, of which association Halpert became president in the early 1950s. The significance of a personal inscription to a friend by the author of a book speaks to a friendship and association that cannot be summed up in a mere few lines written in a book, but can be symbolized by a thoughtfully worded inscription.

<sup>46</sup> Jeff Webb, Chapter 2 of *Observing the Outposts: Describing Newfoundland Culture, 1950-1980*. (Toronto: University of Toronto Press, 2016)

**Figure #4:** Randolph, Vance. *The Devil's Pretty Daughter and Other Ozark Folk Tales*. (New York: Columbia University Press, 1955) HALP 4375.4

Annotated Copy

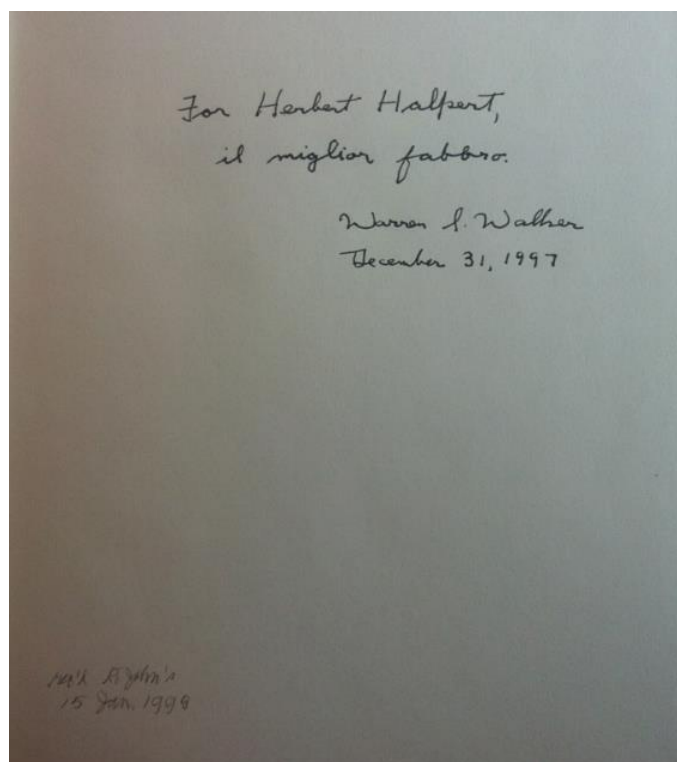
In Herbert Halpert, my good friend, with  
congratulations on his becoming President of the  
American Folklore Society. I have got the  
material for two more books of tales,  
but can't write 'em up because the  
foundations and learned societies won't  
give me no fellowships. May Allah  
reward the sons-of-bitches according  
to their works!  
Vance Randolph  
Eureka Springs, Ark.  
June 12, 1955

This inscription is the most interesting one of the group, for me. Vance Randolph was a significant influence on the emerging discipline of Folklore in the early twentieth century.<sup>47</sup> He was involved with research on the people, customs, and beliefs of one of the least understood geographical areas of the United States at the time, the Ozarks.

Like Halpert, Randolph was educated at Columbia university, under the guiding tutelage of legendary figured like Margaret Mead and Franz Boas, developed his interest in vernacular local culture. The inscription from Randolph to Halpert reads: “For Herbert Halpert, my good friend, with congratulations on his becoming president of the American Folklore Society. I have got the material for two more books of tales, but can’t write ‘em up because the foundations and learned societies won’t give me no fellowships. May Allah reward the sons-of-bitches according to their works! Vance Randolph, Eureka Springs, Ark. June 12, 1955”

<sup>47</sup> Robert Cochran. *Vance Randolph: An Ozark Life*. (Urbana, IL: University of Illinois Press, 1985)

**Figure #5:** Beçet Mahir & Warren S. Walker. *A Turkish Folktale: The Art of Beçet Mahir*. (New York: Garland Publications, 1996) HALP 4305.1

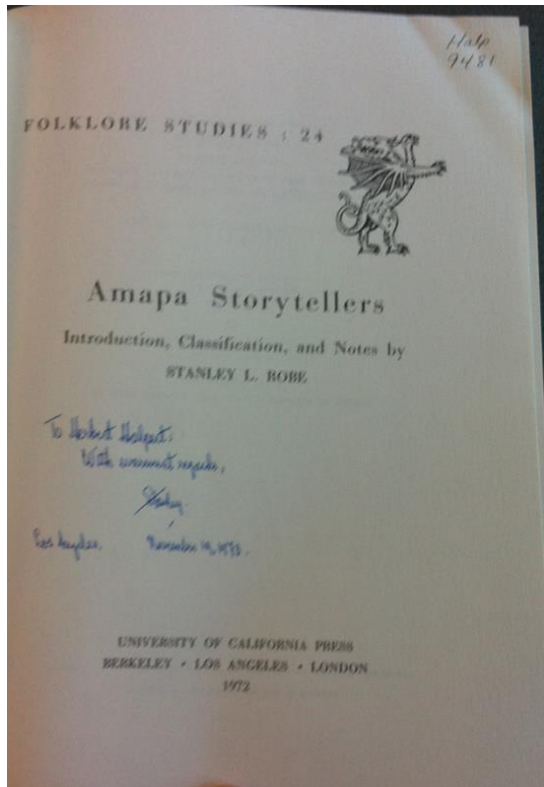


This gift inscription is intriguing. The author, Warren S. Walker, was a researcher and scholar of Turkish oral storytelling and because of their memberships in the American Folklore Association, Walker was a friend and colleague of Halpert's. The inscription reads: "For Herbert Halpert, il miglior fabbro. Warren S. Walker, December 31, 1997". The Italian inscription is the most interesting here. It is, of course, an

homage to *The Waste Land*, which T.S. Eliot famously dedicated to his friend, Ezra Pound. Eliot called Pound "The best smith of the mother tongue", which in itself was a direct quote from Dante's *Purgatorio*.<sup>48</sup> By putting Halpert on a pedestal here, by comparing him to Ezra Pound, T.S. Eliot, and Dante all in one package, Walker here is engaging in some heroic myth-making perhaps. It may be noted however, that Halpert was at the height of her intellectual powers nearer to the end of his life; he continued to work long after he retired from teaching and departmental committee work in 1979, and this association copy of Walker's proves Halpert's influence on younger scholars continued to be felt.

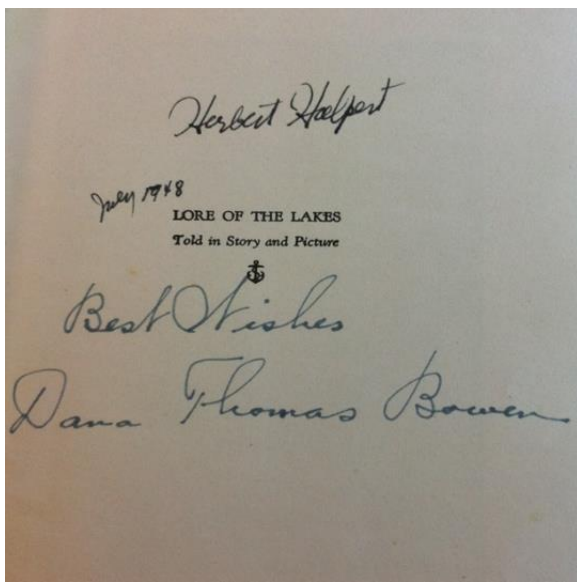
<sup>48</sup> T.S. Eliot. *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Valerie Eliot, ed. (London: Faber & Faber, 1971), introduction.

**Figure #6:** Robe, Stanley Linn. *Amanpa Storytellers*. University of California Publications in Folklore Series #24. (Berkeley: University of California Press, 1972) **HALP 9481**



In the example shown in this photograph, we can see an inscription that reveals a relationship between two acquaintances, if not close friends. The inscription, which reads, “To Herbert Halpert, with warmest regards, Stanley. Los Angeles, November 19, 1973”, speaks to the fact that the author mailed Halpert a copy of his book, rather than presented it to him in person. The reason for this is simple: The annual conference for the American Folklore Society was held in Nashville, Tennessee that year, and while I have not been able to ascertain if Halpert

attended that year, he did engage in correspondence with colleagues throughout his life, and he may have known Robe from that, or other conferences, or from reading one of his books. The point is that despite the less prominent friendship between these two men, there still existed an acknowledgement of Halpert’s influence, by Robe.



**Figure #7:** Bowen, Dana Thomas. *Lore of the Lakes: Told in Story and Picture*. (Daytona Beach, FL: D.T. Bowen, 1940) **HALP 6076**

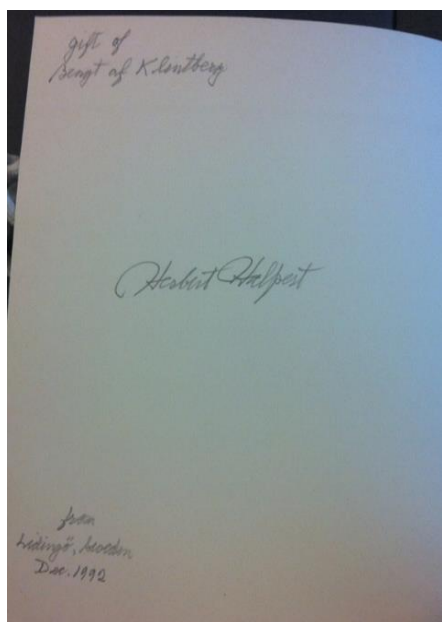
This book, written by Dana Thomas Bowen, a historian of shipwrecks in the Great Lakes region,



was likely purchased by Halpert directly from the author. I base this assumption on the fact that the date, written in black fountain pen, might allude to a personal meeting somewhere. Again, as in the previous entry, the two men may have known each other through conference attendances.

### *Gift Inscriptions*

**Figure #8:** Porter, Gerald, Per G. Råberg. *The English Occupational Song*. Acta Universitatis Umensis Umeå Studies in the Humanities Series No. 105. (Umeå: University of Umeå, 1992) **HALP 10938**

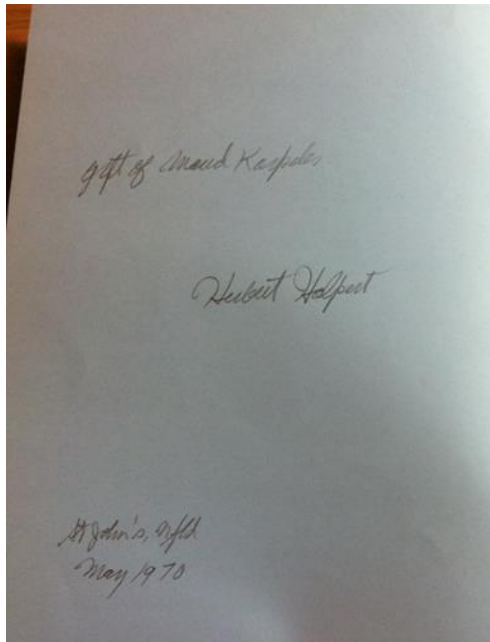


The connections between this book, the man who gifted it to Halpert, and the publisher of one of the book reviews of it are interesting. The book was written by Gerald Port, a professor of English at the University of Umeå, in Sweden. From what I gather, Porter was interested in folk songs and ballad collecting, much like Halpert, so it is likely that Halpert knew of him from his own work. Bengt af Klintberg, the scholar who gifted the book to Halpert, is legendary in Sweden for his work on Urban Legends. He is also world famous through his work with the interdisciplinary art group *Fluxus*.<sup>49</sup> The likelihood of Klintberg and Halpert knowing each other is quite high, although I cannot say for certain. The third interesting thing about the book is that one of the reviews for it was written by a departmental colleague of Halpert's, Peter Narváez, who reviewed the book for *Labour/Le Travail*. As this was Halpert's personal copy of the book, it might be entirely likely that Halpert loaned Narváez the book to write the review.

<sup>49</sup> Owen Smith. *Fluxus: The History of an Attitude*. (San Diego: San Diego State University Press, 1998)

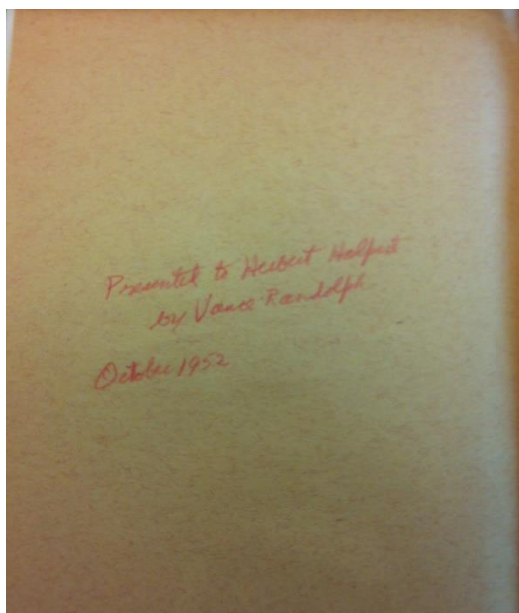
**Figure #9:** Williams, Ralph Vaughn, Maud Karpeles. *Fifteen Folk Songs from Newfoundland*. (London: Oxford University Press, 1968) **HALP 10913**

It can be hard to describe the influence that Maud Karpeles had on the study of Newfoundland Folk Music. This particular book was important for Halpert because Maud Karpeles was



honoured by Memorial University in 1970, with an Honorary Doctorate. While it is unlikely that Halpert would have published a work that is considered so monumental to the understanding and collecting of Newfoundland folk music, his work on Christmas Mumming in Newfoundland comes very close. The simple notation, by Halpert, indicating that this book was a gift to him by someone who could very likely be considered by many people a mentor to him, is an

indication of how understated Halpert was. Additionally, Maud Karpeles was very understated herself. On the frontispiece, her signature sits there, simply and elegantly written, nothing more.



**Figure #10:** Pennington, John. *Song Book of Old Ballads*. (Fayetteville, AR: John Pennington, n.d.) **HALP 10567**

This book is interesting more for its maddening lack of detail than anything else. The gift inscription, simply written “Presented to Herbert Halpert by

Vance Randolph October 1952”, indicates the depth of the relationship that Randolph and Halpert had. I could find nothing about the author of the self-published typescript at all.

Randolph must have given it to Halpert out of his own library. It is interesting to note that both men were interested in folk songs and ballads, and while the provenance of this particular book will remain unknown, the only further serves to add to our nuanced, contextualized understanding of Halpert’s interest in regional, local stories and songs.

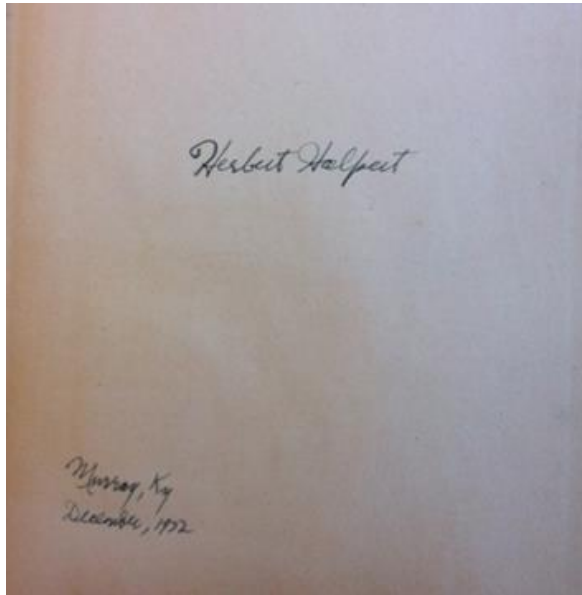
### *Ownership Signature*

In the Halpert Collection, ownership of the books is often signified by Halpert’s signature somewhere in the first couple of leaves. This is his way of ensuring that other users of his books, i.e.: colleagues and students return the book to him once they are done with it. Jillian Tamm asserts that “it is not always obvious if an inscription is intended to signal ownership or a gift – a gift may be accompanied by a signature alone, for example.”<sup>50</sup> In the Halpert collection there is a clear distinction between books that Halpert acquired himself, and ones that were gifted to him. Halpert’s habit of ascribing ownership in most of his books allows the researcher to establish this. The following five examples illustrate this.

**Figure #11:** Hustvedt, Sigurd Berhard. *Ballad Criticism in Scandinavia and Great Britain during the Eighteenth Century*. (New York: American-Scandinavian Foundation, 1916) **HALP 10285**

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<sup>50</sup> Jillian Tamm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University’s Raymond Klibansky Collection*. Unpublished PhD Dissertation. McGill University, School of Information studies, 2012. Page 194.



Markings: recto of front flyleaf. Halpert's signature, in fountain pen ink, centre of page.

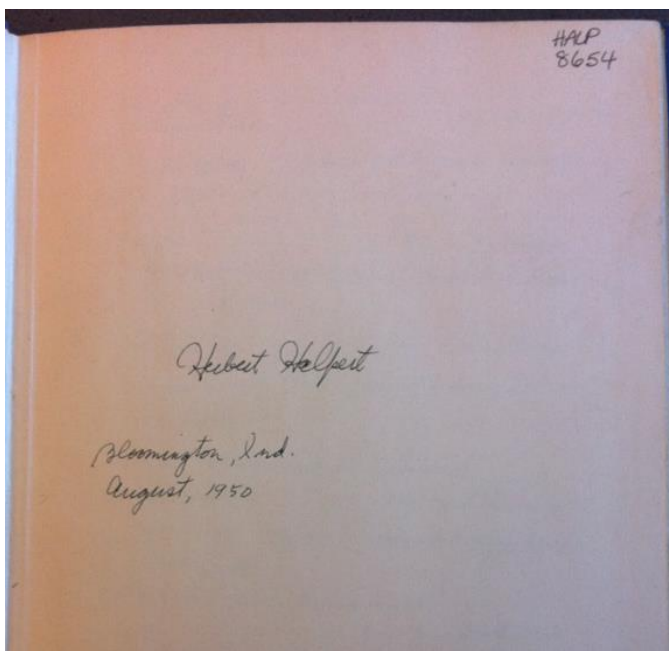
Additional markings: date and geographical location of acquisition, in fountain pen ink, lower left hand corner, recto of front flyleaf. Analysis:

The evidence for the provenance of this volume is scarce. Halpert acquired the book while he was visiting friends in Murray, Kentucky, in 1972.

There is no information indicated anywhere of the

purchase price of the book, or indeed, if he purchased it at all. We do know that Halpert taught at Murray State College in Murray, Kentucky before he came to Memorial University of Newfoundland. He had connections at the college there with colleagues and friends; he may have acquired this book through one of them. It is impossible to ascertain this. We may just have to accept the fact that Halpert was, as he was always trying to do, trying to continue to build and define a field of literature for Folklore.

**Figure #12:** Thompson, Stith, Ruth Benedict, Franz Boas, Carl Carner and Mary Gould Davis.

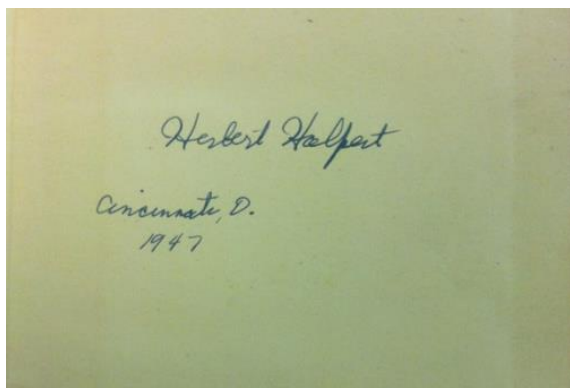


*The Future of Folklore Research in the United States.* (Philadelphia, PA: The American Philosophical Society, 1950)  
**HALP 8654**

Markings: recto of front flyleaf. Halpert's signature, in fountain pen ink, centre of

page. Additional markings: date and location of acquisition, in fountain pen ink, lower left hand of page. HALP number, in pencil, top right hand corner of page. Halpert acquired this book while he was at an earlier stage of his career, shortly after finishing his doctoral dissertation at Indiana University in 1949. Bloomington, Indiana is where the main campus of Indiana University is located. Interesting to note here that his signature earlier in life is different than his signature as an older man. Here, we can see that his signature is strong, firm, no hesitation. Later in life, his signature and handwriting in general was much thinner, more spidery. Stith Thompson, the author of this volume, was Halpert's doctoral supervisor and mentor at Indiana University.

**Figure #13:** Baldwin, Joseph Glover. *The Flush Times of Alabama and Mississippi: A Series of Sketches*. (San Francisco: Bancroft-Whitney Co., 1887) **HALP 6135**



Markings: recto of front flyleaf. Halpert's signature, in blue fountain pen ink, centre of page. Additional Markings: date and location of acquisition, in blue fountain pen ink, lower left hand of page. Additionally, there is evidence of a palimpsest, or erasure in the top right hand corner

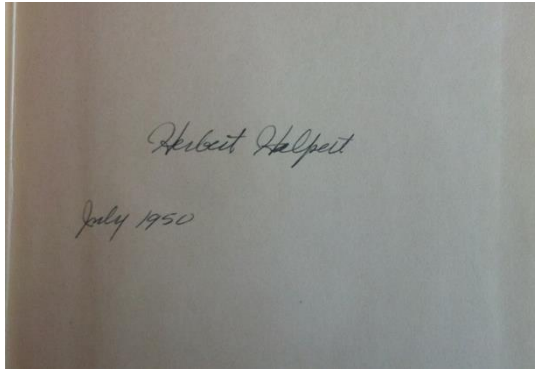
of the page. While this marking may not be considered a true palimpsest in the sense that the erased portion was not re-used for a writing support, it may still be classified as a palimpsest for the purposes of this exercise. This page contains the only annotations to be found in the book.

This is one of the earliest dates of acquisition that I discovered for Halpert's collection.

Halpert's service in the US Army during World War 2 meant that he was posted all over North

America. Additionally, his graduate studies were interrupted because of this service. Jeff Webb describes his wartime service in his book.

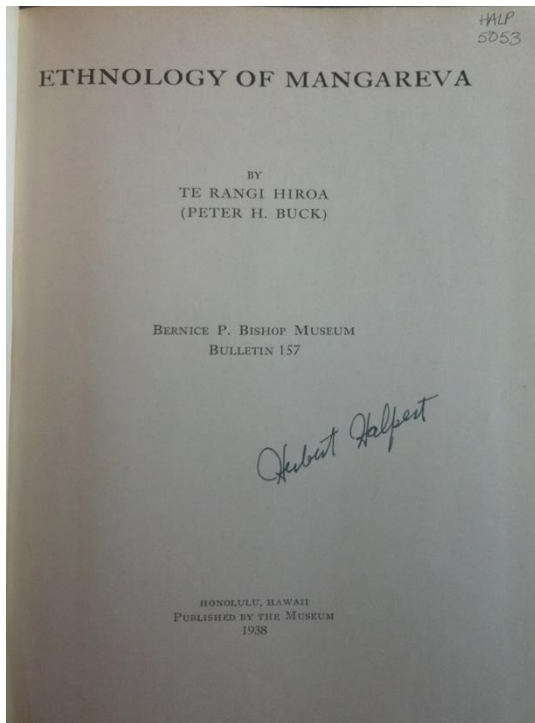
**Figure #14:** Buck, Peter H. *Ethnology of Mangareva*. Bernice P. Bishop Museum Bulletin No. 157. (Honolulu, Kingdom of Hawai'i: Bernice P. Bishop Museum, 1938) **HALP 5053**



Markings: Recto of front flyleaf, ownership signature, in fountain pen ink, centre of page.

Additional Markings: date of acquisition, fountain pen ink, lower left hand of page. There is no other information recorded on this page.

**Figure #15:** Buck, Peter H. *Ethnology of Mangareva*. Bernice P. Bishop Museum Bulletin No. 157. (Honolulu, Kingdom of Hawai'i: Bernice P. Bishop Museum, 1938) **HALP 5053**



Markings: Frontispiece, lower centre, ownership signature. This example has Halpert signing his name twice. Once, as exemplified in the previous entry, and now again on the frontispiece.

Throughout the book, itself, there are only sparse instances of annotation. One can only conclude from this paucity of annotations that Halpert was not consulting this book on a regular basis, as the subject matter lay well outside his own area of research interests.<sup>51</sup> Sir Peter H. Buck was a renowned

scholar and medical doctor in New Zealand during the early decades of the twentieth century.

<sup>51</sup> Peter H. Buck/Te Ranga Hiroa. *Ethnology of Mangareva*. (Honolulu, Kingdom of Hawai'i: Bernice P. Bishop Museum, 1938).

He published books on a wide variety of subjects on the Maori people: cultural history, historical geography, anthropology and ethnology, and history. In keeping with the principal thesis that Halpert was defining a field of literature of folklore, it is perhaps not surprising that he chose to include a couple of works by Buck.

### ***Bookseller Information***

A category of metadata that is of importance in establishing the provenance of ownership of books is the bookseller. With very few exceptions, the sample set of the Halpert Collection contains no information regarding booksellers. Of the five examples that I could find, four of the booksellers had as their main business the binding of books.

**Figure # 16:** Skinner, Alanson & John V. Satterlee. *Folklore of the Menomoni Indians*. Anthropological Papers of the American Museum of Natural History, Vol. 13 pt. 3. (New York: The Trustees of the American Museum of Natural History, 1915) **HALP 3794**

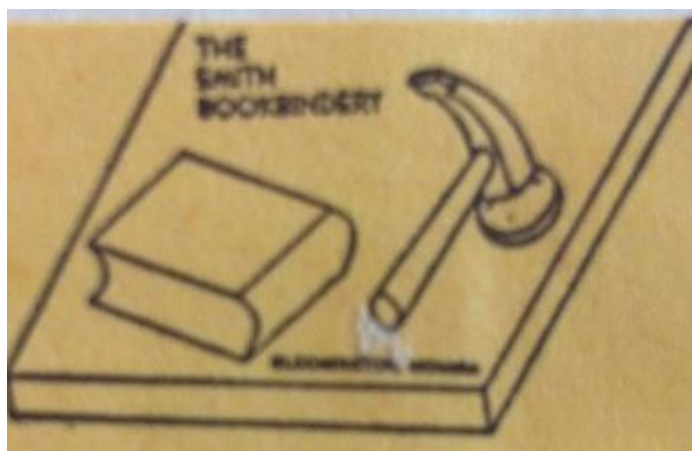


For example, figure 13 shows a sticker on inside the front cover, on the pastedown, for the R.L. Cosler Company, of Bloomington Indiana. Their slogan was “Lasting as the Pyramids”, a testament to the sturdiness of their binding materials, no doubt. The proprietor of the company, Ralph Lawson Cosler, was among other things in his lifetime a travelling jewellery salesman, a



newspaper reporter, and a bookbinder.<sup>52</sup> Interesting to note, is the paucity of evidence for the point of sale for individual books. If Halpert was anything like every other bibliophile that I have come across in my life, he bought books everywhere he travelled to, and didn't restrict himself to only paying money for books. He would have picked them up from free tables and from little piles in hallways too, just like I do.

**Figure #17:** Gifford, Edward Winslow. *Tongan Society*. Bayard Dominick Expedition Publication Series, No. 16/Bernice P. Bishop Museum Bulletin NO. 61. (Honolulu, Kingdom of Hawai'i, 1929) **HALP 5060**



Another example of this is **HALP 5060**. The Smith Bookbindery was established in Bloomington, Indiana in 1946, and when Halpert acquired this price of the book, Halpert was still living in Indiana in 1950. It is easy to imagine the condition of the book when he obtained

it: cover perhaps torn, spine damaged, endpapers torn, damp stained cover. He may have naturally turned to a bookbindery to have the book re bound in a sturdy canvas material, designed to last for decades. We may speculate that the evidence provided by the sticker inside the rear cover on the pastedown is perhaps indicative of a sort of obsessive need to maintain a good working library for everyday use. In any case, it is impossible to tell for certain if this was the case.

<sup>52</sup><https://www.geni.com/people/Ralph-Cosler/6000000021052329124>

**Figure #18:** Wilson, George P. *Instructions to Collectors of Dialect*. Publications of the American Dialect Society, No. 1. (Greensboro, NC: American Dialect Society, 1944) **HALP 9444**

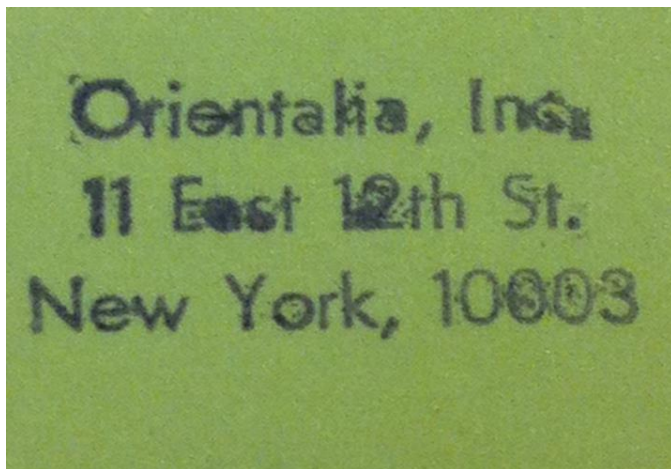


Another example of this may be found in **HALP 9444**.

A paucity of information which may lead researchers to a clue about the provenance of the book. The only evidence is the sticker from the bookbindery. Again, like the previous entry, the Smith Bookbindery appeared to

have specialized in rebinding old and damaged books. Their use of buckram here is an indication of their desire to present to the customer a durable and long-lasting product. Libraries use buckram (which a canvas like material that is impregnated with a resin to provide the appropriate stiffness) to ensure longevity in their own holdings.

**Figure #19:** Gulliver, Lemuel jr. (pseudonym). *50 and One Jestes of Goha*. (Beirut: Khayat's College Book Cooperative, 195?) **HALP 11391**



Another example is **HALP 11391**.

Markings: Small ink stamp, recto of frontispiece. "Orientalia, Inc. 11 East 12<sup>th</sup> Street, New York, 10003). This store specialized in the sale of second hand books about the Middle East.<sup>53</sup> In the book trade, orientalia refers to books and

<sup>53</sup> Unknown Author. "Bookstores Specializing in Second Hand Books on the Middle East" Middle East Studies Association Bulletin Vol. 5,3 (October 1, 1971), 45-47.

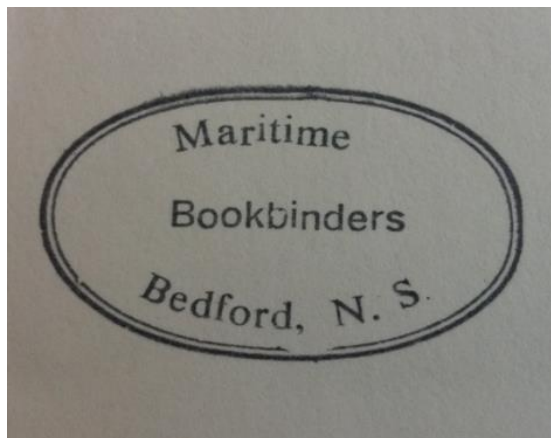
other object about or regarding the Orient. In Edward Said's book *Orientalism*,<sup>54</sup> he discusses the concept of "the other". Said asserts that Western scholars, and Western readers in general have always held the people of the east, i.e.: Arabs and Asians in some sort of high mystical regard as if they were otherworldly, or demonized them as if they were the enemy. To "other" a people is to take away their essential humanity, Said asserts. Thus, according to Said, the "Orient" is a mystical otherworldly place that is other than our own and is unknowable without exploration. There is also implied racism. The bookstore in question, however, was a specialty shop, carrying books on "Egyptology, Art of Central Asia, Books on Rugs, Cartography, Manuscripts & Calligraphy, Religion & Philosophy, Zoroastrianism, Bahai, Islam, Literature & Folklore, Cambridge Ancient History Fascicules, Armenia & the Caucasus, Iran, Iraq, Arabia, Syria, Lebanon & Jordan, Israel & Palestine, Egypt & the Sudan, Africa, Languages, Near & Middle East, Archaeology & Art of the Near & Middle East."<sup>55</sup> The significance of this book to the Halpert collection is thus: Halpert was interested in many different aspects of culture from around the world, and by constructing a library a research library like this, Halpert was defining a field, as Jeff Webb has previously discussed. Having the booksellers stamp in the book gives us an indication of the lengths that Halpert went to create this library.

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<sup>54</sup> Edward Said. *Orientalism*.

<sup>55</sup> Unknown Author. "Bookstores Specializing in Second Hand Books on the Middle East." Middle East Studies Association Bulletin, vol. 5, 3. (October 1, 1971), 46.

**Figure #20:** Crowley, Daniel J. *I Could Talk Old-Story Good: Creativity in Bahamian Folklore*. University of California Publications in Folklore Studies, No. 17. (Berkeley: University of California Press, 1966) **HALP 8657**



Another example of the evidence from a specific bookseller can be found in **HALP 8657**. The binder's stamp, found on the front pastedown, indicates that it was rebound in Bedford, Nova Scotia, at a company called Maritime Bookbinders. Additionally, Halpert has indicated on the recto of

the front flyleaf that The book was re-bound in December of 1977, a full ten years after he initially acquired in in New York City. This is the only example of this kind of information that I could find in the sample from the larger collection. The careful logging of this information in minute detail is a characteristic of Halpert's concern with cataloguing his own books. Perhaps cataloguing is the wrong word. Jillian Tomm has gone as far as recording all the different ways that Raymond Klibansky established his ownership over his own books in her study. She delineates them in a table, outlining in detail descriptors such as whether an ownership signature is illegible, where the owner (or previous owner) of the book was an institution, and where the sole owner of the book was Klibansky himself.<sup>56</sup> In my notes at the end of this study, I discuss how this kind of methodology might be applied to the Halpert Collection in future research. The in depth detail that could be afforded by such a detailed study could give a much clearer picture of how, as Tomm states, "an inscription is intended to signal ownership or a gift..."<sup>57</sup> The fact that many of the books in my sample set from the Halpert Collection are indeed inscribed with

<sup>56</sup> Jillian Tomm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University's Raymond Klibansky Collection*. (Unpublished PhD dissertation. School of Information Studies, McGill University, 2012), 194.

<sup>57</sup> *Ibid.*, 194.

Halpert's signature does show that Halpert was concerned with showing ownership, and when one considers that he intended that his library be used by both his graduate students and his colleagues, he was also preoccupied with ensuring that his books were returned to him by the aforementioned borrowers. David Pearson, in his work on the provenance of books, gives us a caveat here: "(t)here is a difference between venerating a book as a precious relic, and approaching the evidence of previous ownership with a view to asking serious questions about what it can teach us."<sup>58</sup> In the case of a study of the Halpert Collection, the provenance of the books can lead us to discover the intellectual heritage of Halpert, and where he got his inspiration from perhaps? Additionally, we can discern who his mentors were, from the ownership inscriptions in the books.

### ***References to the AT Index and Motif-Index***

References to the Aarne-Thompson Tale Type Index and the Motif-Index of Folk Literature appear constantly in the Halpert Collection. Alan Dundes calls these works "two of the most valuable tools in the professional folklorist's arsenal of aids for analysis."<sup>59</sup> However, Dundes argues that the idea of attempting to create a database of folktale types is inherently Eurocentric and to a certain extent (although Dundes does not mention this specifically) Neocolonial, or at the very least, carrying on the grand tradition of suppressing the colonial, anything that does not speak to the "metropolitan" nature of western academia. As he points out,

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<sup>58</sup> David Pearson. *Provenance Research in Book History: A Handbook*. (London: The British Library, 1994), 2.

<sup>59</sup> Alan Dundes. "The Motif-Index and the Tale-Type Index: A Critique" *Journal of Folklore Research* Vol. 34, 3 (1997), 195.

anything that is outside the western tradition does not fit neatly into this particular paradigm. For example, he discusses African storytellers, and their “penchant for improvisation.”<sup>60</sup>

This type of marking, the AT Number, is quite common in the sample set that I looked at. In the example that I have included in Figure #21, Halpert has noted something in the table of contents that has reminded him of something else that he has read. While it isn't clear in all cases exactly what specific work the marking is in reference to, it does indicate the very longstanding relationship that Halpert had with his collection. References to this set of indices can be found throughout my sample, and it seems to me to indicate an intimate and deep knowledge of the folklore motifs that are contained in the AT indexes. Stith Thompson was Halpert's PhD supervisor at Indiana State University, and while he was at ISU, Halpert worked on the AT index for several years, after World War II. Webb discusses Halpert's graduate work and his connection to Thompson, which is, as Webb demonstrates, integral to how Halpert understands both the world, and his role as teacher/categorizer in the world. Here, we can also see Halpert referencing comparisons to New Jersey, an area of folklore research that He was particularly interested in. His doctoral research was completed on the subject of the folklore of the New Jersey Pine Barrens.

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<sup>60</sup>ibid. 196.

**Figure #21:** Nada Ćurčija-Prodanović. *Yugoslav Folktales* (London: Oxford University Press, 1957) HALP 11765

Page Number	Folktale Title	Page Number	Annotations
i	Ero from the Other World	1	AT 154D, cf
ii	The Cock at the Tsar's Throne	7	
iii	The Tsar Trajan's Ears	12	
iv	Nasradin Hodja Returns a Gift	18	
v	Kabdaluk: The Little Arab Boy	20	
vi	Lies for a Wager	37	AT 852, cf
vii	I am not from Sarajevo	42	
viii	Two Pennies	43	
ix	The Little Fairy	55	
x	The Big Prescription	61	
xi	Three Eels	62	
xii	Ero and the Tsar	69	
xiii	The Child and the Colt	71	
xiv	Ero and the Kadi	84	
xv	The Tsar's Son-in-law and the Winged Old Woman	85	
xvi	How the Gipsy Sold his Horse	99	
xvii	The King's Vine	100	
xviii	The Bee on the Cap	110	
xix	The Lemon and his Army	112	
xx	Be Careful what you Say	120	
xxi	The Magic Ring	123	
xxii	How the Peasants Bought Wisdom	137	
xxiii	Fate	140	
xxiv	Nail Soup	153	
xxv	The Tsar's Son and the Swan-girl	155	
xxvi	St Sava and the Devil	165	cf
xxvii	The Frog-wife	170	
xxviii	The Traveller and his Host	181	
xxix	Bai Ćelik	184	AT 852, AT 304, AT 302, cf

In this example, we can see that Halpert has written extensively on the table of contents page of this book. The AT numbers that he has made note of here include references to AT 154D, AT 852, AT 552, AT 304 and AT 302. Additionally, he makes note of perceived comparisons to Newfoundland themes by using the shorthand “cf”, for comparison.<sup>61</sup> By doing this, Halpert has created a resource for not only his own research for later use, but additionally, he has left something of a trail of breadcrumbs for his

students to follow at some unspecified date in the future.

### *Ephemera*

Bits of paper or other degradable material are, under ordinary circumstances, disposed of in our lives on a daily basis. But in the case of the Halpert Collection, such objects were repurposed into bookmarks and placeholders of all kinds. In many cases, they were heavily marked up and annotated themselves, becoming a part of the marginalia of the book that they were found in. The ephemera that I discovered inside the volumes of the sample set of the Halpert collection range from items like that depicted in Figure #22, which is a newspaper article about Davy Crockett, to items like train tickets, envelope flaps, telegrams, book marks, letters, theatre tickets, postcards, photographs and much more. There are so many, in fact, that the

<sup>61</sup> “cf” is, of course, shorthand for “confer”, which is Latin for “compare”.

librarians responsible for the Archives and Special Collections Division of the QEII library had to catalogue and store the Halpert Collection Ephemera in a special archival quality banker's box, housed with the Halpert Collection. This was a condition of the donation of the collection to the QEII library by Halpert's widow, Letty, and their son, Nick. The wide range of objects that were utilized for the purpose of annotating the in text marginalia suggests that Halpert was reading with a deep global or meta-understanding of his library. The inclusion of all the associated ephemera as an integral part of the collection is part of what makes the Halpert Collection special. In this regard, the Halpert Collection might be compared to the Klibansky Collection, which was first identified and analyzed by Jillian Tomm in her Doctoral research.

One aspect of the ephemera which makes it especially useful for an extended analysis of the Halpert Collection is the fact that, in many instances, Halpert uses the object (in specific cases, usually a longer strip of paper) for an exhaustive cataloguing of AT numbers regarding the contents of the specific book. In some cases, these laundry lists of AT numbers can go on into the dozens, including numbering both in the margins of the book itself and on the paper ephemera that is associated with that book.



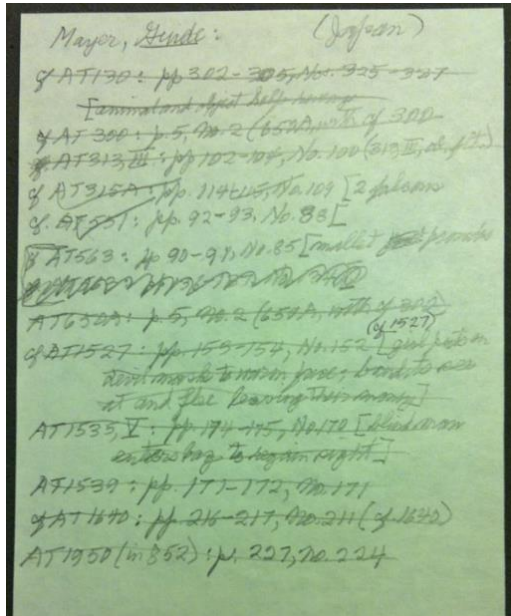
Figure #22: Rourke, Constance. *Davy Crockett*. (New York: Harcourt, Brace and Company, 1934) HALP 6188



The bookmark illustrated here is an example of the many different types of ephemera that are associated with the Halpert Collection. In figure #22, we see a sample of Halpert's handwriting. The inscription on the marker refers to another reference to Davy Crockett in another book. Unless further research is done to ascertain exactly what Halpert was referring to, this may continue to be somewhat cryptic.

**Figure #23:** Yanagita Kunio & Fanny Hagin Meyer. *The Yanagita Kunio Guide to the Japanese Folktale*. (Bloomington, IN: Indiana University Press, 1986). HALP 5126.5

This is an example of annotated shorthand on a slip of paper that was inserted into the book and



used as a placeholder. The notations that Halpert has used here are dense, and unravelling the meaning of

them all are beyond the scope of this project. Simply put, Halpert has made copious notes regarding AT

numbers, and comparisons between different AT

numbers. Additionally, he has made note of specific

authors that he either was interested in at the time, or meant to compare with at another time. Interestingly,

Halpert has crossed out his own notations of AT

numbers at different points; he presumably checked the

comparisons or references later, and we can speculate that Halpert would have remembered these

comparisons for another time. I can speculate on the crossing out of tale types here as well: it

appears he was cross referencing AT numbers. Additionally, on the same slip of paper, he has

checked several other AT numbers off, as if making note of a correlation somewhere.

Speculation here, with regards to these AT numbers, is merely an intellectual exercise at this

point however. Some of the crossed out AT numbers are: AT 130, AT 300, AT 1539, AT 1535

and others. Additionally, some of the checked off AT numbers include: AT 315A, AT 551 and

AT 563. Ultimately, the interpretation of this type of annotation rests entirely with the individual

reading it. The AT Motif Indexes are currently undergoing a further revision, the fourth one

since their inception. It is hard to say what effect this will have on future trends in folklore

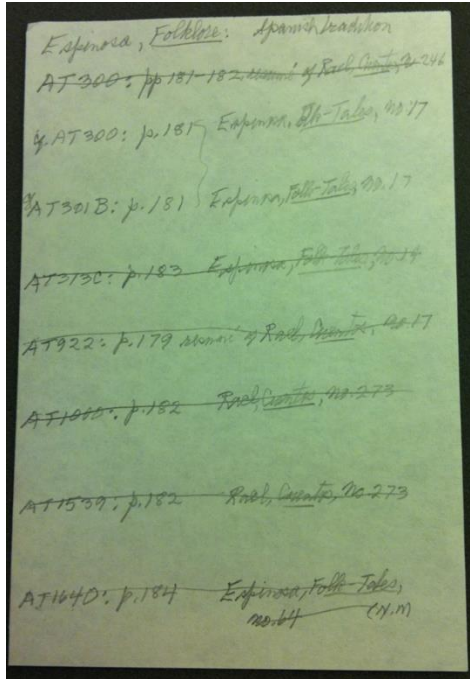
research. It may be that researchers are moving away from that specific type of classification

and categorization work that was so important to mid-century research that was being carried out.

### *Topic Index*

Another interesting aspect of the marginalia in the Halpert Collection are the handwritten lists of topics in the back of some of the volumes in the collection. These indices are something that Halpert seems to have utilized as a tool to commit to memory the material that was covered in that particular book. The presence of these indices is an indicator that Halpert had a somewhat method to his reading; he loved nothing more than to categorize ideas and motifs and then to collate and collect these ideas and motifs in furtherance of his understanding of the reading. Some characteristics of the handwritten indexes of topics: They are (mostly) written in pencil. They all appear to be organized alphabetically. While some of the topic indexes are compiled on separate sheets of paper that were kept in the individual books, many of them were created on blank pages in the books themselves. These elaborate indexes reflect Halpert's deep understanding of the literature on regional folklore, and how studying these may lead us to further understand how he worked and understood the world. During Halpert's time as a researcher and collector of Newfoundlandia, he published dozens of academic articles on different aspects of Folklore, and through this body of published work, he demonstrated the depth of his relationship with his library.

**Figure #24:** Espinosa, Aurelio Macedonio & J. Manuel Espinosa. *The Folklore of Spain in the American Southwest: Traditional Spanish Folk Literature in Northern New Mexico and Southern Colorado*. (Norman, OK: University of Oklahoma Press, 1985) **HALP 7123**



This slip of paper, what is essentially a bookmark or a placeholder, is covered in crossed out notations referring to different tale types. For example, AT300 refers to a universal “Dragon Slayer” tale type (in this case, one could substitute Ogre, Giant, Devil, Cobold, Etc for Dragon). AT 301B refers to “The Strong Man and his Companions who rescue the Three Stolen Princesses”. AT 922 refers to “The Shepherd Substituting for the Priest Answers the Kings Questions” (also referred to as “The King and the Abbot”). AT 1000 refers to a specific “Labor Contract” type, in this case the “Bargain not to become Angry”. AT 1539 refers to “Stories about a Man or Boy and how Clever or Gullible he may be”. AT 1640 refers to tales of “Lucky Accidents”; in this specific case, the tales are about “the Brave Tailor who Killed Seven with one Stroke”. All these specific concerns were clearly on Halpert’s mind as he read this book;

*Ephemera (Pasted In)*

**Figure #25:** Hart, Fred H. *The Sazerac Lying Club: A Nevada Book*. (San Francisco: Henry Keller & Co., 1878) HALP 3138



This piece of ephemera, an ornately illustrated postcard that was pasted into the front of book at some point, is intriguing. The reason that it is intriguing is because the author of the book, Fred H. Hart, was a sort of rogue journalist in Texas and Nevada Territory between 1860 and 1885. According to a biography, he was forced to flee Virginia City, Nevada when he was overzealous in his accusations of corruption and collusion between local elected politicians and local mine owners.<sup>62</sup> He was a “Gonzo” Journalist a hundred years before Hunter S.

Thompson was working. But the intriguing part about the book is the postcard in front. The word “Nevada” is partially visible, leading one to believe that someone pasted in a postcard at some point in the past. There is a whole field of literature about postcards, and especially regarding their collectability, and this one has the appearance of being a later nineteenth century specimen, although it is very difficult to tell with any certainty. It does add a certain level of verisimilitude to the book.

<sup>6262</sup> Cheryll Glotfelty. *Literary Nevada: Writings from the Silver State*. (Reno, NV: University of Nevada Press, 2008), 139.

### *Clusters of Provenance Evidence*<sup>63</sup>

Some of the books in my sample were gifts to Halpert and his wife Letty from friends and colleagues. Upon closer examination, the provenance of several of these volumes proves interesting. Volumes were gifted to him by Vance Randolph, and other colleagues from his work in the United States before he was recruited. I am not sure how accurately one would be able to gauge Halpert's relationship with some of the gift-givers, based on the fact that the majority of the inscribed books in the sample set are from colleagues who lived elsewhere. Halpert may have known these people only tangentially. However, this is an aspect of the collection that may be worth exploring.

Other outliers in the category of intriguing provenance would have to include volumes that have bookplates that were pasted in by previous owners. While the majority of bookplates in the Halpert Collection may indeed be anonymous, there is one in particular that I must mention. This book, *Don Juan Manuel, Count Lucanor: or the Fifty Pleasant Tales of Patronio* a volume of Italian verse, was previously owned by Ben Ray Redman, a Hollywood writer of television, who wrote several episodes of the well-known science fiction series "The Twilight Zone" in the 1950s.<sup>64</sup> This writer was married to a Hollywood actress, and he committed suicide in the 1970s. What bearing does this have on my examination of the Halpert Collection? None, of course, except to say that there are many odd connections to be found in the collection, if only one were to look closely enough. There is a significant literature that has been written about

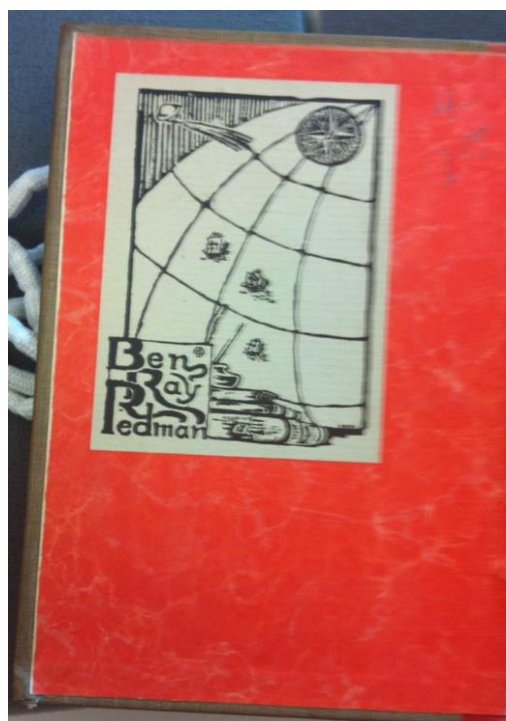
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<sup>63</sup> Jillian Tomm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University's Raymond Klibansky Collection*. Unpublished PhD dissertation. (Montreal: McGill University, School of Information Studies, 2012), 211-253.

<sup>64</sup> Juan Manuel, Infante of Castile & James York. *Don Juan Manuel, Count Lucanor: or, the Fifty Pleasant Tales of Patronio*. (New York: E.P. Dutton & Company, n.d.) **HALP 11220**.

bookplates. Most often, the people who find bookplates to be the most scintillating are specialist collectors and bibliophiles/bibliomaniacs.

**Figure #26:** Juan Manuel, Infante of Castile & James York. *Don Juan Manuel, Count Lucanor: Or, the Fifty Pleasant Tales of Patronio*. (London: G. Routledge, n.d.) **HALP 11220**



The bookplate in question in Figure #25 is from the collection of Ben Ray Redman. Redman was a writer and critic who wrote book reviews for *The New York Times*, *The New Yorker*, *The Saturday Review of Literature*, and other magazines. Additionally, he wrote several episodes of *The Twilight Zone* and *Alfred Hitchcock Presents* in the 1950s. He was married to actress Frieda Inescort. A close examination of the front pastedown reveals the pasted in bookplate, and several intriguing pencil marks. These pencil marks were made by the bookseller to aid in sale of the book, and indicate that there may have been a reduction in price at some point. It is unclear as to whether the price of the book is in American dollars or English pounds. However, because Redman committed suicide in NYC in 1961, his estate was likely sold off shortly afterwards, and his books may have been sold off with the bulk of his estate. It will prove to be impossible to trace the provenance of the book further than that due to the unlikelihood of finding any information regarding the bookseller. The lack of any information regarding date and place of acquisition is frustrating; this is one of dozens of instances in the sample set where Halpert did not include this information.

**Figure #27:** Mallet, Paul Henri, Walter Scott, Thomas Percy, I.A. Blackwell. *Northern Antiquities, or, An Historical Account of the Manners, Customs, Religion and Laws, Maritime Expeditions and Discoveries, Language and Literature of the Ancient Scandinavians*. (London: H.G. Bohn, 1847) **HALP 4327**



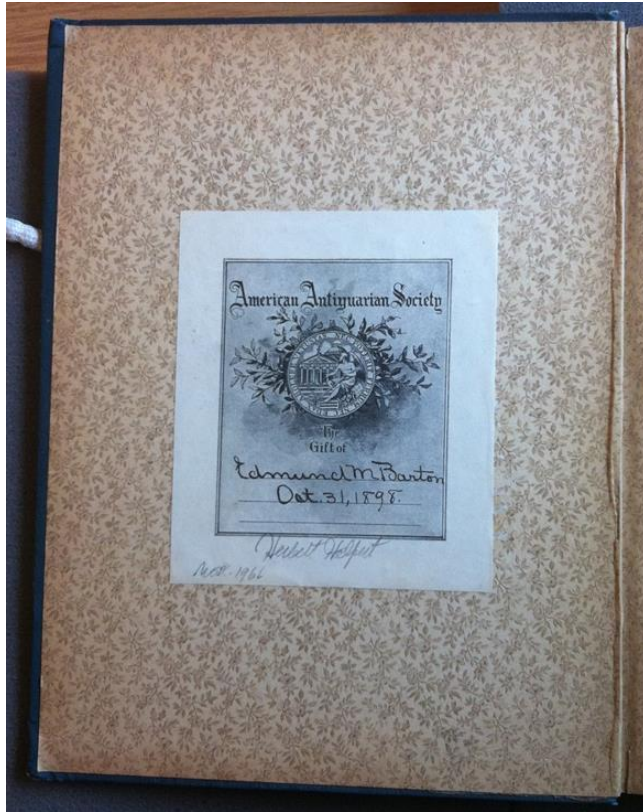
The bookplate pictured here indicates that the book is from the personal library of Lieutenant-Colonel Sir Edward Cooper Hodge, of the 4<sup>th</sup> (Royal Irish) Regiment of Dragoon Guards. He commanded this regiment at the Battle of Balaclava in 1854, during the Crimean War. He was a fairly typical upper class officer of his day, in that he kept a diary of his military exploits during the campaign, and later in life collated them in diary form.<sup>65</sup> I was unable to ascertain, however, if he was

much of a collector of books, however. The ornately printed bookplate offers a hint of a suggestion that he may have been.

<sup>65</sup> Edward Cooper Hodge. *Little Hodge: Being Extracts from the Diaries and Letters of Colonel Edward Cooper Hodge, Written During the Crimean War, 1854-1856*. (London: Leo Cooper, 1971), introduction.



**Figure #28:** Newbery, John, Isaiah Thomas, William Henry Whitmore, Charles Perrault, Robert Samber. *The Original Mother Goose's Melody: As Issued by John Newbery, of London, Circa 1760; Isaiah Thomas, of Worcester, Mass., Circa 1785, and Munroe & Francis, of Boston, Circa 1825.* (Boston: Damrell & Upham, 1892) **HALP 7622**

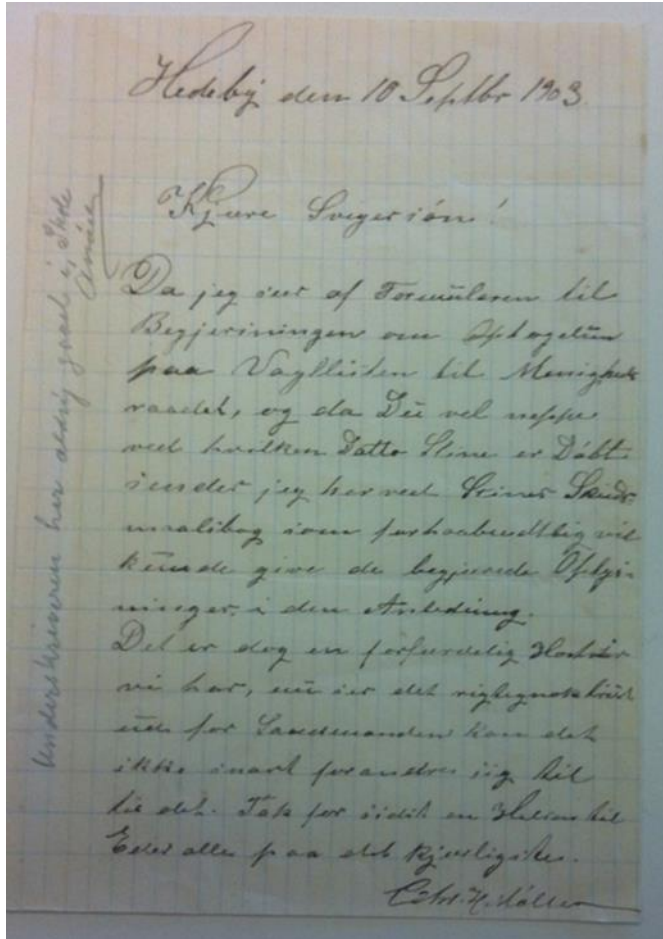


The bookplate pictured for this entry is intriguing as well. Edmund Mills Barton was librarian of the American Antiquarian Society from 1883-1908.<sup>66</sup> It would appear that he donated this particular book to the Society on October 31, 1898. I was unable to ascertain the reason why he donated it. However, it is fairly easy to surmise that Halpert was at a conference and came across this volume at a book sale table. Once again, the beautifully printed bookplate skillful at the close of the nineteenth century.

<sup>66</sup> Philip F. Gura. *The American Antiquarian Society, 1812–2012: A Bicentennial History.* (Worcester, MA: American Antiquarian Society, 2012), 38.

### *Provenance Information in the Form of Letters*

**Figure #29:** Møller, J.S. *Moder og barn i dansk folkeoverlevering: fra svangerskab til daab og kirkegang.* (København: E. Munksgaard, 1940) **HALP 7539**



These three pictures illustrate nicely my point about provenance. The two letters date from the first decade of the 20<sup>th</sup> century and the fourth decade of the 20<sup>th</sup> century, respectively. While they are written in Danish, and have not been translated at this time, it may prove possible to trace the ownership of the book in question all the way back to the original letter writers. This may help to shed some light on why Halpert chose to acquire this book. The importance of this kind of evidence in tracing the ownership of the

book cannot be overstated. In the study of private libraries and special collections, interest in the collections as David Pearson points out, is not a new phenomenon.<sup>67</sup> The discovery of these personal letters of the authors' in the books, combined with the fact that Halpert saw it as necessary to keep them with the book, provides evidence that Halpert, both as a scholar and a collector, saw the importance of this. Pearson does not engage in a detailed discussion of marginalia, however. His chief concern is with the ownership of books. He is careful to make a

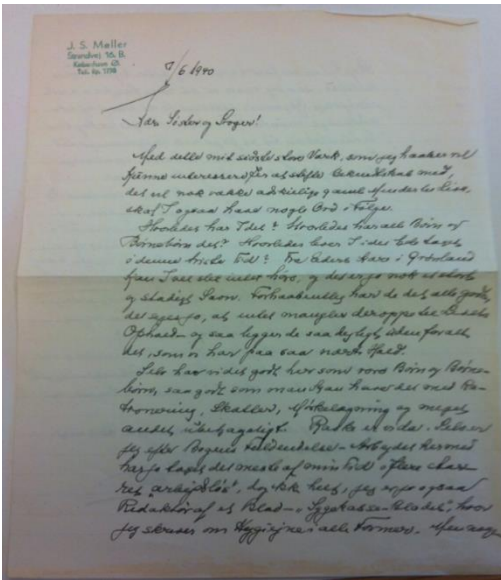
<sup>67</sup> David Pearson. *Provenance Research in Book History: A Handbook.* (London: The British Library, 1994), 2.

not of the importance of marginal annotation in this equation, however. He states that “If the collector has annotated their books, their comments may be valuable as evidence of contemporary reaction to the ideas they contain.”<sup>68</sup> That may seem like an obviously oversimplistic statement at first glance. The marginal annotations are important, but in the case of this volume, the inclusion of family letters written by the author of the book provide context for an understanding of Halpert’s own interest in contextualizing culture. Context is a key element to understanding the Halpert Collection as a whole, and these two letters provide that. Without an accurate translation of these letters, it is impossible to know exactly what significance they had for Møller. I sent a scan of the three images to my Norwegian cousin in Oslo. She reads and speaks a little Danish, and she forwarded them to a Danish friend, but because of the difficulties with the handwriting, they were unable to accurately translate them. The closest that they came to any sort of meaning was that the letters concerned a family tragedy.

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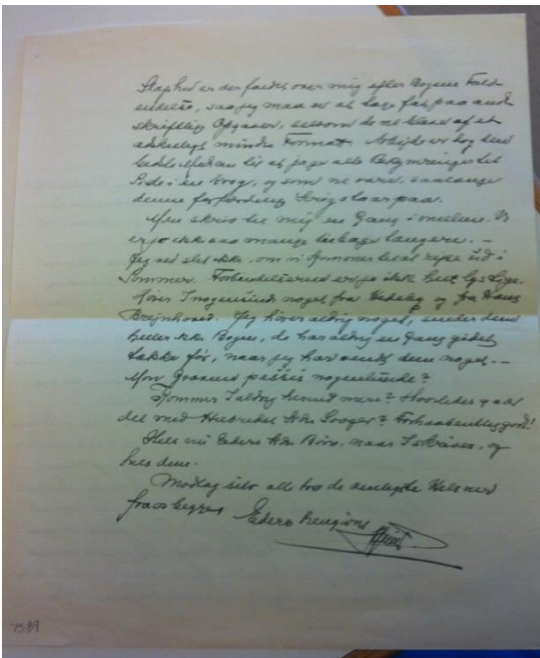
<sup>68</sup> David Pearson. *Provenance Research in Book History: A Handbook*. (London: The British Library, 1994), 2.

**Figure #30:** Møller, J.S. *Moder og barn i dansk folkeoverlevering : fra svangerskab til daab og kirkegang.* (København: E. Munksgaard, 1940) HALP 7539



This letter was inserted in the Møller book, presumably by Møller himself. According to my cousin, Else-Marie Andersen, who speaks and reads Danish, the letter has to do with a family tragedy in Canada.<sup>69</sup> She wasn't able to do more than that because she is not an expert in paleography. It may be useful at some point to translate the letter to provide context for saving the letter in the first place.

**Figure #31:** Møller, J.S. *Moder og barn i dansk folkeoverlevering : fra svangerskab til daab og kirkegang.* (København: E. Munksgaard, 1940) HALP 7539

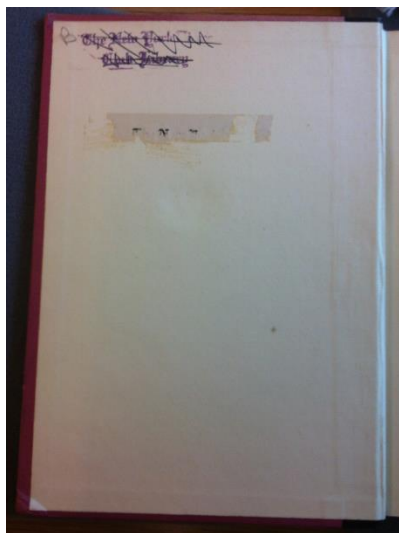


This image is the verso of the previous image. The letter was written by someone in Møller's family regarding a family tragedy in Canada. One of the barriers to a fuller understanding of the context of this letter is the fact that it was written in Danish, and it can be difficult to read handwriting. One direction for future research on the Halpert Collection would be to translate this letter in order to provide a fuller picture of its context.

<sup>69</sup> Else-Marie Andersen, personal communication, December 30, 2016.

*Palimpsest/Vandalism*

**Figure #32:** Lewis, M.G. *Journal of a West India Proprietor, 1815-17*. (Boston: Houghton Mifflin Company, 1929) HALP 837



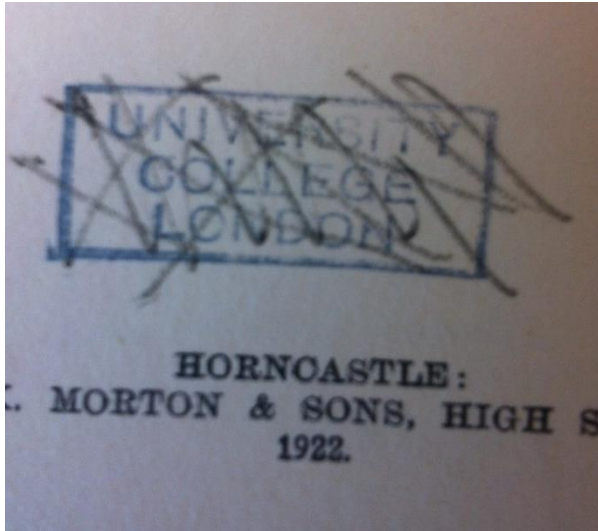
In Raymond Clemens and Timothy Graham's book, *Introduction to Manuscript Studies*, they define a palimpsest as being "created when an unwanted manuscript is recycled by washing or scraping the original text from the parchment and entering a new text in its place."<sup>70</sup> By this strict definition, the front pastedown of HALP 837 only partly meets those criteria. The crossing out of the previous owner's information in the top

right hand corner, the poorly executed removal of a pasted-in borrower's sticker and the pencilled in notation point to evidence of re-use. There is an absence of acquisition information from this volume that is generally found in other volumes in my sample set, but speaking in broad terms, it can be surmised that Halpert acquired this book at some kind of yard sale or bookstore bargain table, or even perhaps at a church rummage sale. The absence of evidence for palimpsest, in this case is not meaningful, as it does point to the deliberate vandalism of the book. In 1997, the Vancouver Public Library commissioned a study internally to determine the extent of patron vandalism of its' circulating collection at its' downtown main branch. The results of the study were not made public (they were for internal use only), but according to a 1997 article in the *Vancouver Province*, it provided some interesting illumination on library vandalism.<sup>71</sup>

<sup>70</sup> Raymond Clemens & Timothy Graham. *Introduction to Manuscript Studies*. (Ithaca, NY: Cornell University Press, 2007), 108.

<sup>71</sup> *Vancouver Province* article reference here.

**Figure #33:** Penny, J.A. *More Folklore Round Horncastle*. (Horncastle, UK: W.K. Morton and Sons, 1922) **HALP 8864**



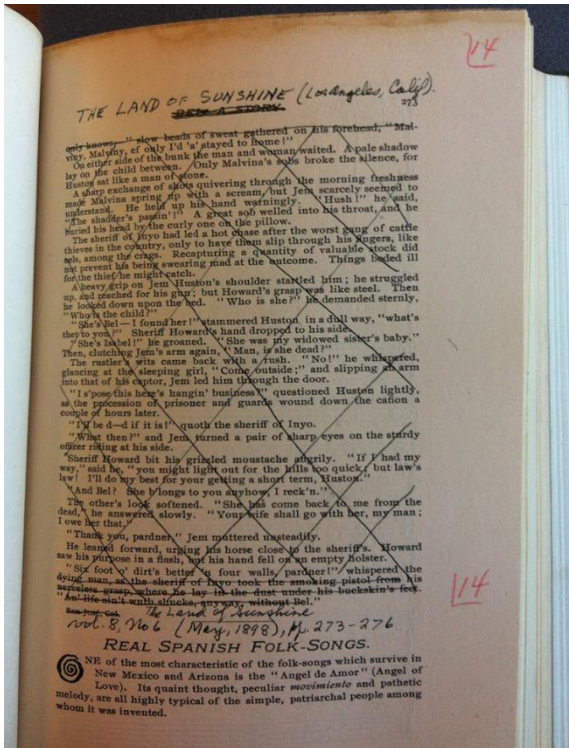
The image from the next book is peculiar. It depicts an ink stamp from University College London that has been crossed out repeatedly, with a pen. The number of times that it has been crossed out is suggestive of anger perhaps? Or paranoia maybe at the idea that someone would think that the book had been stolen. Ex library books come up for sale all

the time at book sellers. There are many legitimate reasons for a library to divest themselves of books from their collection. However, as has been demonstrated already by the case of Gustav Hasford, all too often people are given over to their baser instincts and steal books that they want.<sup>72</sup> It is impossible to ascertain if this library book was sold off by the library itself or if it was stolen and then made to look like a discard afterwards. In any case, is a rather unusual looking stamp.

<sup>72</sup> Matthew Samuel Ross. *An Examination of the Life and Work of Gustav Hasford*. Unpublished MA Thesis (University of California at Los Angeles, 2006), 84-85.

## Hybridized Editorialization and Palimpsest

**Figure #34:** Various Authors. *Spanish American Folksongs and Folklore*. (Tucson, AZ: University of Arizona Press, 1947) HALP 9536

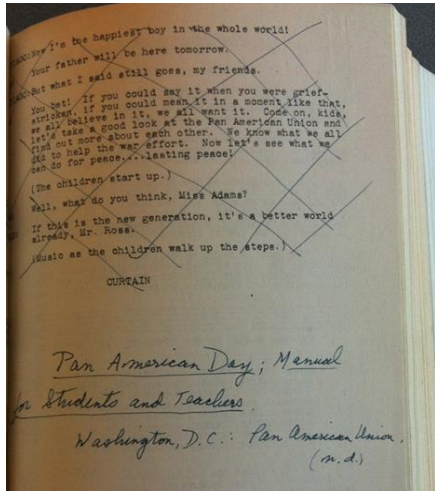


This is a very unusual volume. I found it very difficult which pictures to use for this journal.

There are extensive markings throughout, and I found it extremely difficult to decipher who may have made the markings. Because I have spent a lot of time recently looking what Halpert's own handwriting, I can say with a high degree of certainty that this particular page of markings was made by Halpert. The extensive use of black pen to cross hatch the page is repeated throughout the volume, and this page is typical of

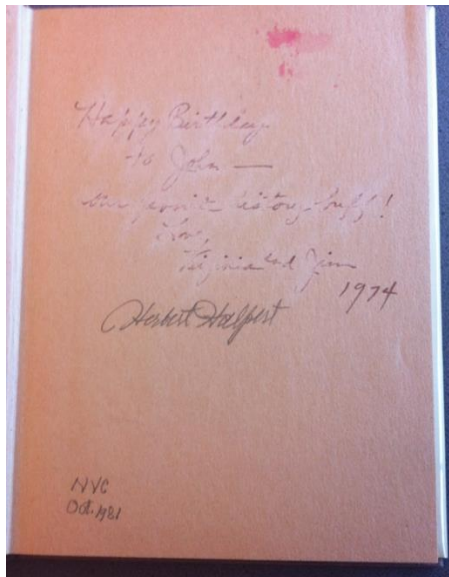
many found in the book. Additionally, we can see that he has made several types of notes on the pages, both in black ink, and in red pencil crayon. He has used the red pencil crayon to indicate pagination here. Additional notations appear to indicate that the passage following the excised passage was going to be moved elsewhere.

**Figure #35:** Various Authors. *Spanish American Folksongs and Folklore*. (Tucson, AZ: University of Arizona Press, 1947) **HALP 9536**



This photo represents a continuation of the previous photo. The notation at the bottom of the excised passage refers to the Pan-American Union, which was the precursor to the Organization of American States. The stated purpose of the OAS is to “strengthen the peace and security of the continent.”<sup>73</sup>

**Example #36:** Miers, Earl Schenck. *Down in Jersey: An Affectionate Narrative*. New Brunswick, NJ: Rutgers University Press, 1973) **HALP 6646**



In my study of the 200 randomly selected books from the Halpert Collection, I did not come across any books with marking that were as unusual as this. As you can see from the photograph, the inscription which read “Happy Birthday &tc” at one point has been rather unsuccessfully erased and whether it was done by a previous owner or the recipient of the birthday greetings is almost irrelevant. What is important to note here is that Halpert didn’t try to disguise this occurrence of what may be safely termed vandalism. It is almost as if he kept it intact in order to document it and preserve it.

<sup>73</sup> <http://www.oas.org/en/about/sms.asp> (accessed March 27, 2017).



*A Miscellany of Markings, Corrections, and Editorial Comment*

Halpert corrected things. This seemingly lifelong habit of his is in ample evidence when one examines volumes that may be found in the collection. I have not considered this phenomenon further to ascertain if it is common with other well known bibliophiles, but I have encountered it in the Halpert Collection enough times to note that Halpert did it out of what appears to be habit. His habit of writing in the margins, and copy editing what he perceived to be faulty text, would appear to be in line with his lifelong habit of reading with a pencil in his hand (or, as in the illustration Figure #, a red pencil crayon). Figure 5 is an example of Halpert's copy editing. In his copy of *Ethnology of Mangareva*, Halpert has shifted the emphasis of the text to what he feels is a more appropriate place. This happens many times in the sample set that I analyse here. He almost consistently uses some kind of red pencil for this particular operation: either a red china marker/grease pencil or a red pencil crayon. In some cases, however, he uses an ordinary graphite pencil for the text mark ups.

The reason that I refer to this section as a miscellany is simple. The variety of unclassifiable annotations that I have come across that I am simply unable to neatly place in any other category has stymied me. Thus, the "Miscellany" categorization. But let's unpack this classification for a moment: what I am proposing to do here is manage a true typology of different markings. To date, the majority of annotations that I have come across and categorized have had to do with the meta-data for each book. Things like geo-tags, purchase price, dates of acquisition.<sup>74</sup> But now I am venturing into slightly more ambiguous territory. The list making and underlining, the brackets and parentheses all prove to be elusive when attempting to define a motivation for them. Halpert loved to relate things to other things. This is demonstrated over

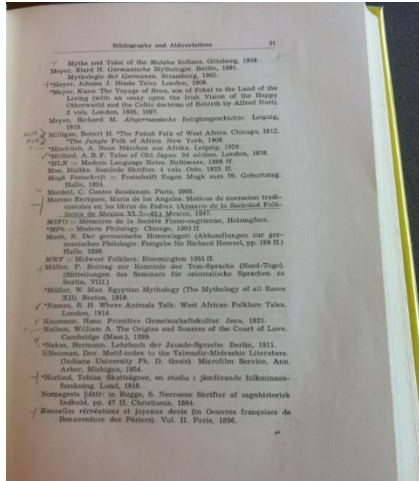
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<sup>74</sup> I use the term "geo-tag" here to mean the geographical location where the book in question was acquired.

and over again in the collection, and these few examples that I have illustrated here will prove to be only the tip of the iceberg, as it were. Coloured pencil may be indicators of different readings.

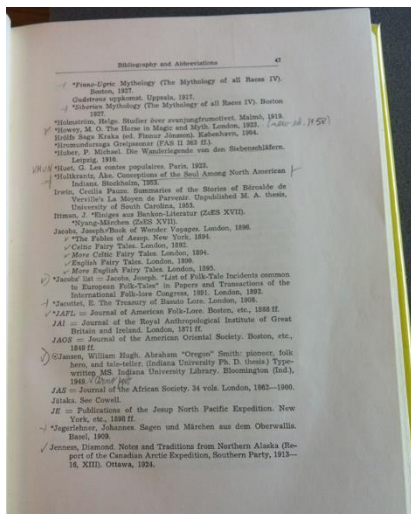
In other examples of his text markups, he uses green pencil crayon. Because his interactions with his books were in the days before highlighter pens were available, the fact that he was using two different colored pencil crayons to mark different things in the books seems to suggest that he was reading and re-reading the books at different points in his life and career. A less likely explanation would seem to suggest that he was using the two different colored pencil crayons to mark his reactions to two different concepts within the same passage, simultaneously. The former explanation is the more likely one. For example, the number of times that Halpert marks down different AT numbers in either pencil crayon or pencil in reference to the particular passage he happens to have read on that particular occasion would appear to indicate that he had an extremely in depth knowledge of the AT index, and as a sign of the nature of the work that he had been doing with Stith Thompson during his PhD work.

**Figure #37:** Thompson, Stith. *Motif-Index of Folk-Literature; a Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. Vol. 1. (Bloomington, IN: Indiana University Press, 1955) HALP 2989



The Motif-Index that Halpert worked on under the tutelage of his doctoral supervisor, Stith Thompson, is central to understanding Halpert's universe. The cataloguing of themes, of different tale types, is work that occupied Halpert for most of his life and most of his academic career.

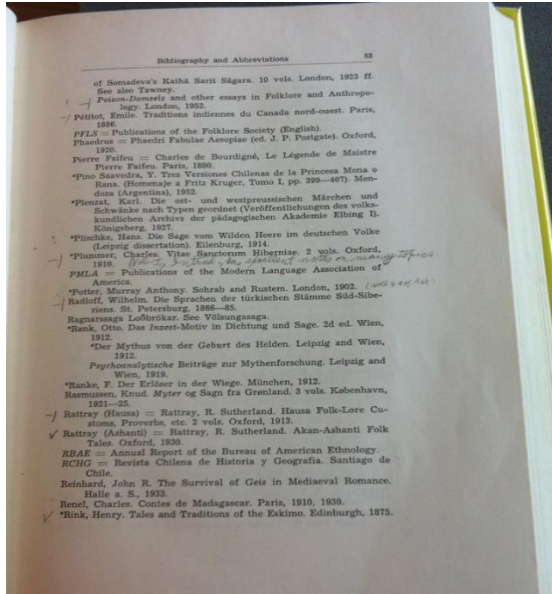
**Figure #38:** Thompson, Stith. *Motif-Index of Folk-Literature; a Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. Vol. 1. (Bloomington, IN: Indiana University Press, 1955) HALP 2989



Here we can see numerous references to other historical works on folklore. Based on my assessment of the different types of markings here, Halpert intended to have each type of mark mean something unique. For example, a simple checkmark may have had the intended meaning of an item that he had read. A checkmark found behind a left bracket may indicate something that has been cross referenced. Further analysis of

these different types of marks could prove to be useful in this area.

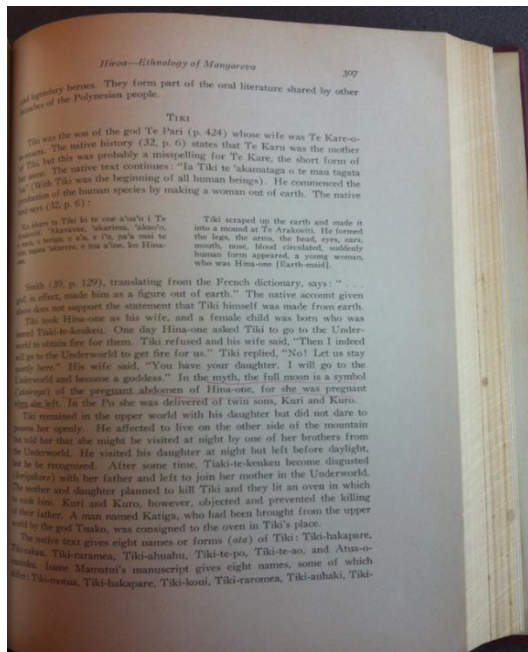
**Figure #39:** Thompson, Stith. *Motif-Index of Folk-Literature; a Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. Vol. 1. (Bloomington, IN: Indiana University Press, 1955) HALP 2989



Here we can see a pencilled-in gloss regarding one of the entries on this particular page. This lineage of this kind of annotation can be traced, undiluted, directly to the middle ages and monks in a scriptorium.<sup>75</sup>

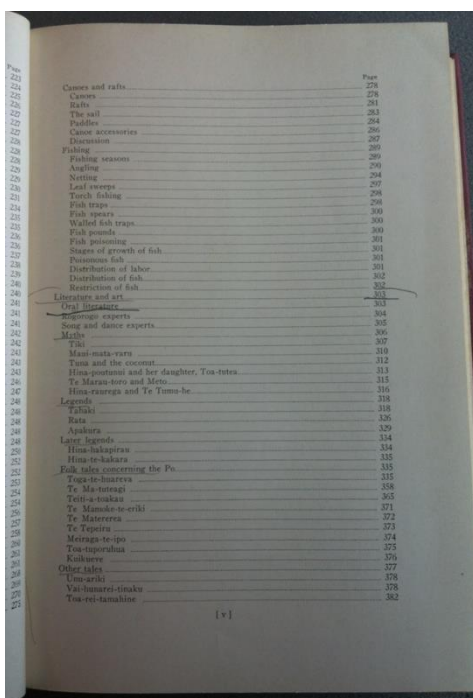
<sup>75</sup> Raymond Clemens & Timothy Graham. *Introduction to Manuscript Studies*. (Ithaca, NY: Cornell University Press, 2007), 35-48.

**Figure #40:** Buck, Peter H. *Ethnology of Mangareva*. Bernice P. Bishop Museum Bulletin, No. 157. (Honolulu, Kingdom of Hawai'i: Bernice P. Bishop Museum, 1938) **HALP 5053**



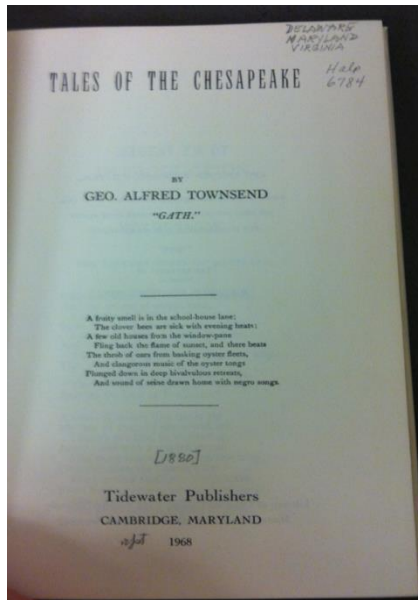
Here, Halpert has used red pencil crayon or china marker to underline a reference to the full moon representing a pregnant goddess in Hawai'ian mythology. Sporadically throughout the sample that I examined, Halpert uses different colours of pencil crayon to underline items of importance. It is unclear whether the coloured pencils represent different readings.

**Figure #41:** Buck, Peter H. *Ethnology of Mangareva*. Bernice P. Bishop Museum Bulletin, No. 157. (Honolulu, Kingdom of Hawai'i: Bernice P. Bishop Museum, 1938) **HALP 5053**



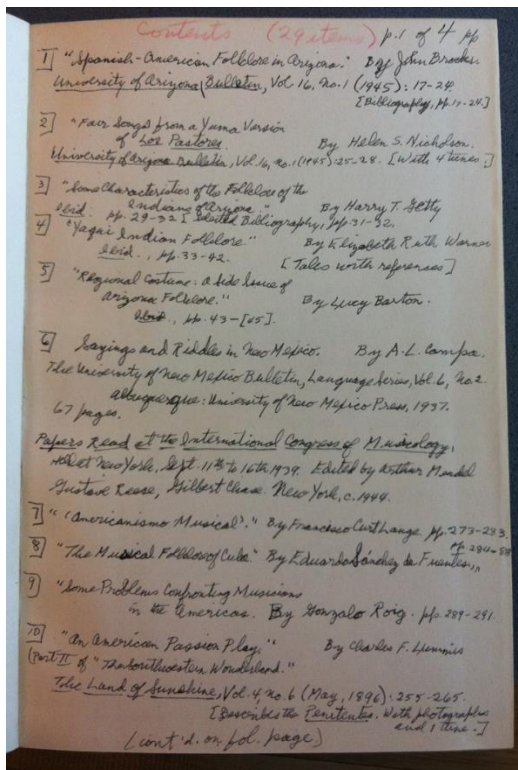
Here is an example of Halpert using underlining to reinforce his understanding of references to certain themes. In this case, he has referenced “Literature and Art” and “Oral Literature” (and their corresponding page numbers) as important to his reading at that moment.

**Figure #42:** Townsend, G.A. *Tales of the Chesapeake*. (Cambridge, MD: Tidewater Publishers, 1968) HALP 6784



What is interesting about the notations that Halpert has made here on the frontispiece for this book is that he makes sure to note that this book is a reprint (“rpt.”) of an earlier edition from 1880. He carefully notes this several times in the sample set of books from the collection that I examined. Additionally, he makes a note of the geography that this book is concerned with, specifically Delaware, Maryland and Virginia. Halpert’s interest in regional variations in different tale types is driving this curiosity.

**Figure #43:** Various Authors. *Opportunities in Arizona Folklore*. Bulletin of the University of Arizona. Vol. XVI, 1 (1945) HALP 9536



This appears to be an exhaustive list of thematic references to other works that Halpert has come across in his reading of this book. We can see here that he has made a thorough enumeration of contextualized themes that appear in the book, and he has placed them in his own work universe by cross referencing them with other works that discuss the same or similar themes.



## Chapter 4 - Conclusion

### *Limitations*

The limitations of this research were mostly related to time and resources. Given the time frame of this project, I could not expect to study more than the 200 volumes that I selected from the Halpert Collection. I had originally planned to study 275 volumes but scaled back that number once I began my examination of the materials. After a week or two of study, I came to realize that the analysis of each volume takes considerable time, depending on the amount of marginalia and ephemera found in its pages. Once I identified a piece of marginalia and ephemera, I would photograph it and record the details in my notes. Some volumes were more heavily marked than others which meant I needed more time to thoroughly examine them. The overall workload was stout, and it took me approximately six months to accomplish the task that I had set out for myself. Another limitation of a project like this is accessibility. The volumes that make up the Dr. Herbert Halpert Folklore Collection at Memorial University are housed in the Archives and Special Collections Division of the Queen Elizabeth II Library. The protocol for accessing the collection is one of strict control. Researchers must present their credentials at the Archives and Special Collections reading desk, and request the volumes that they wish to examine; thus, in order to glean any information about overall patterns of marginal notation in the books, I needed to process many more books than I was able to within the timeframe of my research project. Questions of more ethereal ideas about purchasing habits and geographical distribution of booksellers must wait until more of the collection can be processed and the



information can be analysed. Progress can be made with unpacking the patterns and processes of marginalia, however, given enough time and energy.

### *Insights Gleaned*

Through my study of his collection, I have learned that Halpert was an inveterate book collector. His collection was very large, and in all likelihood, took up most of the free wall space available in his home for bookshelves. Anecdotal evidence of this includes conversations that I have had with former colleagues and friends, and his son, Nick Halpert. Another insight that I have gleaned is that Halpert was insatiably curious about everything. His books not only covered, in depth, his own field of interest (which was folklore), but he had books in other subject areas as well. History, social science, geography, religion, travel, biography; these were just some of the variations in the collection. My examination of the marginalia has showed me that it is possible to distinguish between annotations that were made for future readers, such as the ones that John Adams made in books found in what remains of his library, and annotations that were made for personal/private study. Halpert has made extensive use of the latter, a fact that I constantly came across in my examination of the collection.

Raymond Klibansky, as quoted in Jillian Tomm's dissertation, said: "(libraries) are one of our deepest links with the past. Without our past, we would not be what we are, and certainly we would not know what we are. It is what nourishes our minds."<sup>77</sup> It is this brief quote that drove me in my investigations into the Halpert Collection. As I explored more of the sample set, I discovered that Halpert was constantly striving to learn more about the world of story around him. He, like Klibansky, was attempting to find a link to the past through books,

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<sup>77</sup> Jillian Tomm. *The Imprint of the Scholar: An Analysis of the Printed Books of McGill University's Raymond Klibansky Collection*. (Unpublished Doctoral Dissertation, McGill University School of Information Studies, 2012), 280.

but he was also trying to find a link to the immediacy of the present as well, and in his explorations of how people around the world explored their own stories, songs, mythologies, and life histories, he sought to document and preserve Newfoundland's cultural essence. Halpert was engaged in his research with workman-like constancy. One aspect of my work in the collection that I hadn't considered until now is how Halpert derived pleasure from reading. There is ample evidence in the sample set for his intellectual engagement with the books; this is apparent in the annotations. But his pleasure in the act of reading and intellectual pursuits is also evident. One aspect of this that I discovered can be found when I pick up a book taken from the collection, open it up, and simply inhale the aroma of it. While that may seem strange to most people, the smell of an old book can be quite intoxicating. In Halpert's case, he smoked a pipe for many years. In many cases, I could still discover the aroma of his brand of pipe tobacco, Sail tobacco.<sup>78</sup> The smell reminds me of my own maternal grandfather, who smoked a pipe and read constantly. In my imagination, I equate the two of them - intellectually curious, taking pleasure in the small, daily rituals associated with living a life of the mind. Obviously, I cannot know Halpert's mind at all. I can only make inferences based on the evidence that is in front of me. The sometimes-playful annotations, the smell of old books, the image of Halpert in his study at home, surrounded in his cocoon of books (much like my own), and the sheer joy of reading combined make a perfect image of pleasure.

Another insight that I have gleaned from a careful examination of the sample set has been to discover that Halpert travelled extensively in North America. This makes sense when one considers that he was interested in not only North American folklore, but also, tangentially, world folklore. The folklore of such diverse countries as Turkey and Japan were not areas that

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<sup>78</sup> Gerald Squires' painting of Herbert Halpert is in one of the Graduate Seminar rooms in the Folklore Department at Memorial University of Newfoundland.

he was primarily interested in researching, but because he read widely, he was able to pick up on areas of interest that had a gap in the literature in terms of what was available to researchers and graduate students locally, and thus could signal a need for him to acquire books about that area. This appears to have been one of Halpert's lifelong goals, and from the sample set dates of acquisition, it would appear that he continued this habit of acquiring books until very late in his life.

### ***Future Research***

The 13,000 volumes included in the Halpert Collection offer researchers a trove of rich materials to explore and interpret; at this point, I have just plucked out a small sample that I believe represents the scope of the collection. While my paper represents the first thorough examination of the content of Halpert's collection and specifically his marginalia and ephemera, I can anticipate that researchers would show a greater interest in his collection in future.

My first goal as a researcher would be to expand my sample size in order to allow for a more exhaustive examination of the collection. In this paper, I have described sixteen distinct types of marginalia that I identified through a close examination of the two hundred volumes in my sample. By expanding my sample to five hundred books and journals, I may identify additional types of marginalia or determine that one or types start to figure more dominantly.

Another possible avenue of research would be to undertake a comparative analysis of the Halpert Collection at Memorial and the George Petrie Collection at Auburn University.<sup>79</sup> I had

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<sup>79</sup> Michael Glenn Jernigan. *Auburn Man: The Life and Times of George Petrie*. (Montgomery, AL: The Donnell Group, 2007). Additionally, I had an email conversation with Dr. Katherine Side, who was then acting Associate

approached Dr. Katherine Side, associate dean of graduate studies at Memorial University of Newfoundland, about the possibility of applying to do a Cotutelle at Memorial and Auburn. A Cotutelle is a joint PhD research project at two different universities, undertaken concurrently. The aim of such a project would be to explore a research project in depth, but also to develop a relationship for research within the field between two universities, where no such relationship existed before. While I eventually decided that pursuing a Cotutelle with this project would not prove feasible, a comparative study of both the Halpert Collection and the Petrie collection would be very useful. The understanding of why people like Herbert Halpert and George Petrie collect books in large numbers, and build these collections for specific purposes, but also to understand the uncertain vagaries that exist in the complex relationships that readers have with their books. A post-doctoral fellowship would seem to be the perfect avenue for such an exploration, as it would allow the scholar enough time at both institutions to survey the collections and make some initial assessments.

Given great time to devote to this project, I would apply for ethics approval to interview colleagues, students, friends, and family members about Halpert's collecting, marginalia and book-buying habits. A series of interviews would be an invaluable tool that could be used to gauge how Halpert's books were utilized. Halpert used his books for his own research and shared them with his graduate and undergraduate students and colleagues who used them as a resource for their research. This provided many people with the much-needed research materials to complete their work. The interviews would enable scholars to gain a deeper understanding of the complex and intertwined relationship that Halpert had with his books, and how he communicated with his peers and his students may be able to shed light on the question of

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Dean of Graduate Studies at Memorial University of Newfoundland about the feasibility of such a study. She expressed interest in it, but she was also very wary of potential problems that could arise, such as funding issues.

intangible heritage and the written word. The ethics review process at Memorial University is a very thorough vetting process, enabling researchers to proceed with research on human subjects with confidence. For the purposes of my own research, I felt that using human subjects as an integral part of my research would not have served any useful purpose at the master's level. However, a doctoral level research project would greatly benefit from interviews with people on the subject. Not only would conversations with people who personally knew Halpert help to shed light on some unanswered questions, I think that interview questions in particular, if crafted in such a way as to put the interviewee's at their ease, would provide insights that no amount of time spent in the archives or the shelves of the Halpert Collection would be able to provide. Questions could include "what were the protocols that Halpert laid out to you in order for you to be able to access his collection?" and "what conversations do you remember having with Dr. Halpert regarding his books and his habit of writing in his books?" These questions would have to be crafted for optimal accessibility to glean as much information as possible from each interview session. This model of research, the methodological approach of qualitative research so favoured by many researchers in the humanities and social sciences, is superior to quantitative research and statistical analysis in the compilation of data regarding a person's relationship to their surroundings both in their home and work life, and the physical world.

Another avenue to explore in terms of the Halpert Collection would be a digitization project. This would involve scanning the complete collection of books and journals, along with the collection of ancillary materials that were catalogued separately. This project would take a considerable amount of time and would require a large investment financially, as well as require one or possibly two part-time workers to accomplish it. The final project would be uploaded to a website, and would be something of a centrepiece for the library.

An annotated bibliography for the Halpert Collection is probably a project that would be accomplished in five to ten years. The comparative project that I looked at when considering this particular problem was the Bibliography of Newfoundland. This series of two books published in the 1980s, outlines the entirety the Newfoundland-published oeuvre and while it is out of date now, is an excellent model for an annotated bibliography of the Halpert Collection. Because there are more than 13,000 books in the collection, this project could possibly be the subject of a doctoral dissertation for someone in English or History or if the focus of the project was going to be book history in context, it could be a project for the interdisciplinary doctoral program. I feel like a project like this could benefit from influences and discourses from various and multiple disciplines, including English, Folklore, and History. Another option for a project like this would be to undertake it at the University of Toronto, under the aegis of the multidisciplinary collaborative Book History and Print Culture Program, or as a doctoral project in a Library and Information Science Program. The U of T program would actually be ideal for this sort of project because of the interdisciplinary nature of a project like this. While at first glance, the cataloguing of the Halpert Collection seems like a kind of conventional and old fashioned way of looking at things, it would actually serve to broaden our understanding of why people collect books, and how they develop vernacular cataloguing and shelving systems. This idea is demonstrated in Jillian Tomm's doctoral work, as well as Edwin Wolff's work on Benjamin Franklin's extant library at the Library Company of Philadelphia.<sup>80</sup>

### *Final Thoughts*

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<sup>80</sup> Edward Wolf writes extensively about Franklin's methods of marking where his books belonged in his library. He was able to decipher pencil marks in the pastedowns of errant volumes that seemed to have eluded collectors for years. (discuss further here)

In a world where information literacy is declining, and where books are becoming scarce, it is somehow comforting to know that at least at some point in the recent past there was someone continuing the scholarly tradition of building a private and personal research library. The work that Herbert Halpert did in amassing a collection like this, one which served to both define a scholarly field and provide a hunting ground for his intellectual inheritors, is work that has been defined by two traditions. The first is the tradition of the book collector, the introverted bibliophile, who seeks out acquisitions because they cannot live without them. The second tradition is that of the academic researcher, toiling away at the coal seam of knowledge. This is Halpert's legacy. In preserving a collection like this, the university has fulfilled the directive given by President Franklin Delano Roosevelt to the people of the United States of America at the outset of American involvement in the Second World War: "Libraries are directly and immediately involved in the conflict which divides our world, and for two reasons; first, because they are essential to the functioning of a democratic society; second, because the contemporary conflict touches the integrity of scholarship, the freedom of the mind, and even the survival of culture, and libraries are the great tools of scholarship, the great repositories of culture, and the great symbols of the freedom of the mind."<sup>81</sup> Whether or not Halpert was thinking of Roosevelt's remark when he set out on his life long mission of building a library is of no great importance. The real testament to the immortality of the collection is this: are people using it? Is the mandate of the library in the 21st century, public engagement, being followed in getting the public aware of the collection?

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<sup>81</sup> Sidney Ditzion. *Arsenals of a Democratic Culture: A Social History of the American Public Library Movement in New England and the Middle States from 1850 to 1900*. (Chicago: American Library Association, 1947), 1

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