

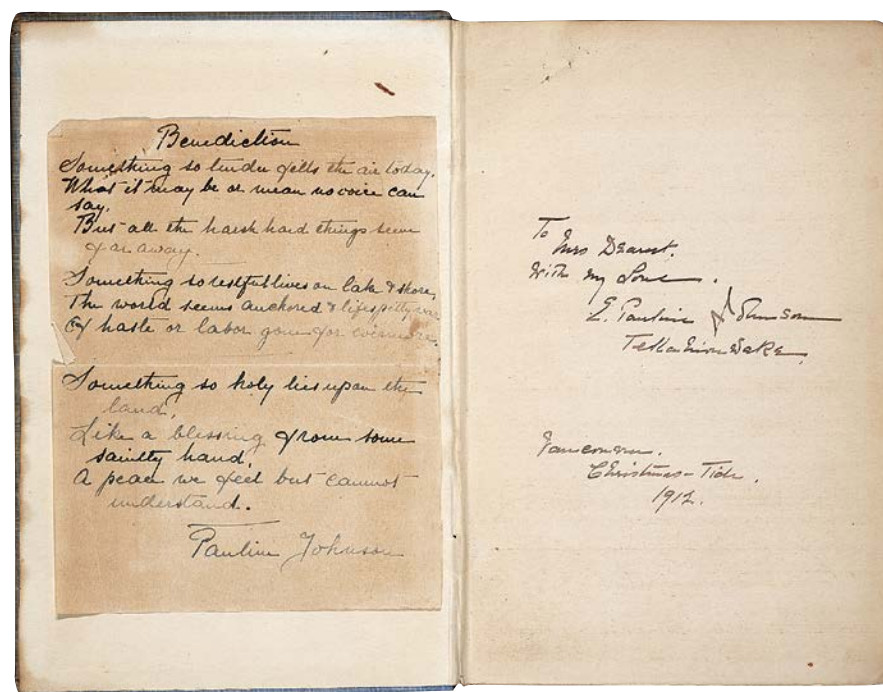
# The

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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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## PRINTED GIFTS IN 2013: SUPPORTING RESEARCH AND LEARNING

Anne Dondertman

Associate Librarian for Special Collections and Director, Thomas Fisher Rare Book Library

**I**N TALKING ABOUT the Library's mandate to people both inside and outside our U of T community, I frequently make the point that our collections are large and diverse because our goal is to support the teaching and learning that takes place at U of T across many subject disciplines. Every year, in reviewing the previous year's gifts I am struck anew that this is not merely a truism. The collections continue to grow and

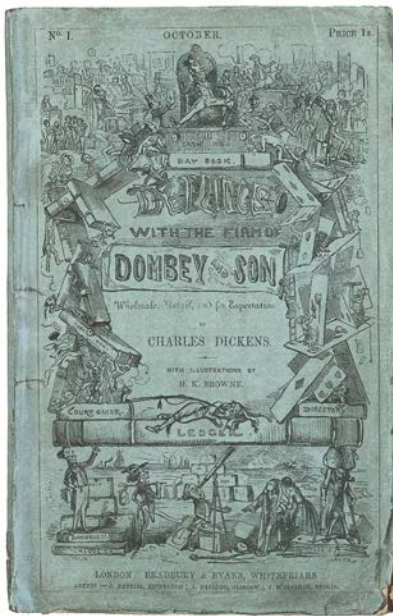
the material we acquire, both by purchase and donation, encompasses many subjects and languages. The book collection grew by more than nine thousand volumes in 2013, and gift-in-kind donations from seventy-five individual donors comprise almost one third of that total. Jennifer Toews and Natalya Rattan are contributing a separate article on donations of modern manuscript material, and those collections also grew substantially by over

one hundred metres last year. The collections are not only large but diverse—we received book donations of material in subjects as wide ranging as ornithology, urology, bryologia (non-vascular plants), number theory, church architecture, theosophy, and cartography, in Latin, Hebrew, Yiddish, Arabic, German, French, and Japanese in addition to English. Not surprisingly, the donations this year align closely with our chief subject strengths:

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**OPENING PAGE:** Copy of *Flint and Feather* inscribed by E. Pauline Johnson. Gift of Ann Buttrick.  
**THIS PAGE, LEFT TO RIGHT:** Christmas card from Mr. and Mrs. Thomas Hardy. Gift of Michael Millgate.  
 The first serial publication of *Dombey and Son*. Gift of William Johnston.



Canadiana, British and European literature, history of science and medicine, philosophy and theology, and book arts and book history, but there are also newly emerging trends including travel, cookery and a renewed focus on uncommon formats such as ephemera in addition to books and manuscripts.

While more and more information is available electronically, including digital copies of books from all time periods, our focus is always on acquiring material that is, in some way, unique. In describing some of this year's donations, both large and small, I have chosen to highlight the unique, unusual, or scarce items that will invite research or provide compelling examples for teaching.

### Canadiana

Correspondence and original manuscript material were an important component of this year's donations of Canadian literature. James Carley passed along a folder of correspondence with Mavis Gallant to be added to a significant acquisition of hundreds of Gallant's letters which came to us after her death early this year. Ann Buttrick gave us a presentation copy of E. Pauline Johnson's *Flint and Feather*, inscribed to the wife of Johnson's friend and executor Lionel Makovski as a Christmas gift in 1912. The volume also contained a hand-written poem entitled 'Benediction' which was the last poem Johnson wrote before her death in March 1913. Lois Fleming contributed books and original manuscripts and related papers of Roy Mitchell, the Canadian dramatist and publisher whose interest in Blavatsky and

theosophy resulted in the reissue of out-of-print theosophical texts. J. Fader who has previously given us extensive material on the Toronto bookbinding firm of Brown Bros. donated a collection of research materials including nineteenth-century correspondence of the extended Brown family. John R. Williams added to our Rochdale College holdings by contributing early college reports and committee minutes from the mid-1960s.

Other books with unique features include an extra-illustrated copy of John Doran's 1864 work on the English stage from the library of Robertson Davies donated by Hugh Anson-Cartwright. The original two volumes had been extended to five with the addition of 124 inserted illustrations.

Graham Bradshaw donated an edition of Souster's *Jubilee of Death*, one of only twenty-six copies printed on the occasion of a reading at Letters Bookshop in 1985. Robert Brandeis added significantly to our James DeMille holdings by donating about ninety volumes representing forty titles, documenting the publishing, binding, and bibliographical history of DeMille. Lynn McIntyre gave us a scarce 1868 edition of the poetical works of Scottish Canadian poet James McIntyre, known to posterity as the 'cheese poet of Ingersoll'. Marg Hall, Margaret Meredith and Michah Rynor also added to the Canadian literature collections. We are always on alert for Wolfeiana, and were happy to accept from Bob Brooks the October 1759 issue of *The Gentleman's Magazine* with an article describing "the terms of capitulation

for Quebec", just a month after the battle and the death of General James Wolfe.

### British and European Literature

In 2012 Michael and Jane Millgate donated to the Fisher Library their renowned Thomas Hardy collection consisting of over one thousand items, which was described in a separate article in the fall 2013 issue of *The Halcyon*. In 2013 the Millgates donated the second part of their collection including additional material documenting Hardy's life and work, and his influence on a large network of scholars, readers, collectors and fellow artists. It is made up chiefly of supplemental printed and manuscript material such as catalogues and theatre programs, photographs and prints, and a small but significant amount of manuscript material, chiefly correspondence between members of Hardy's circle as well as that of early Hardy scholars such as Donald Winslow and Richard Purdy. The manuscript material is of particular importance because Hardy gave away many of his manuscripts during his lifetime, and after his death a significant portion of his correspondence, working notebooks and manuscripts were destroyed by his executors. This donation complements the first, and extends the research value of the whole. A major exhibition on Thomas Hardy is now being planned for 2016 to showcase the Millgate donation, which is certainly among the most significant single author collections we have ever acquired.

Eighteenth-century additions to the collection range from a 1790 seven-volume set of Shakespeare and an edition of Ogilby's *Britannia depicta* donated by Mimi Fullerton, to a 1778 gothic novel by Clara Reeve, *The Old English Baron*, donated by Robert Brandeis, to a complete twelve-volume set of Gibbon's *The History of the Decline and Fall of the Roman Empire*, in original boards, given by Heather Jackson. The Victorian period is represented by a small flurry of Dickens donations this year. William Johnston donated a set of the first serial publication of *Dombey and Son* in the original paper parts, including all the advertisements and with the Hablot Browne plate as frontispiece, which was replaced in later editions. Barbara Beatty contributed a copy of *Martin Chuzzlewit* from the household edition, with the original printed wrappers bound in, and Bill P.H. Fullick donated a fifteen-volume Boston edition of Dickens's works. Finally, Luba Frastacky took us into the twentieth century with a donation of books by Anthony Powell to add to the Bissell collection. Languages other than English were not neglected as Peter Harris donated a lavish three-volume 1720 edition of German novelist and historian Anselm Heinrich Ziegler and Kliphausen's *Taglicher Schauplatz der Zeit*.



**BELOW, LEFT TO RIGHT:** Thomas Aquinas's *Summa contra gentiles*. Gift of Michael Walsh. Incunable edition of the pseudo-epigraphical writings attributed to St. Augustine. Gift of William Johnston. Binding from Frugoni's *Poetical Works*. Gift of Ron Peters.

Maria Subtelny donated an extract from the Persian classical work of poems and songs, the *Kitab al-Aghani*, with Arabic text and Latin translation printed in Paris in 1837, which has an interesting provenance as it came from the library of Lady Anne Blunt.

### History of Science and Medicine

Dr. Christopher Wells made an important and timely donation of a collection of about seventy early medical books, ranging from the sixteenth to the twentieth centuries. Highlights from this donation include works by eminent European and British physicians such as Caspar Bauhin, Girolamo Cardano, Gabriel Fallopius, William Harvey, William Hunter, Marcello Malpighi, Thomas Sydenham, and Thomas Willis. We were also most fortunate that the donation included a work by Vesalius, a 1642 edition of *De humani corporis fabrica* published in Amsterdam, which we were able to include in the highly successful Vesalius exhibition held at the Fisher Library this past summer. William Johnston also contributed a number of works on the history of medicine including a 1638 Elzevir imprint, which is a treatise on urology and contains the first mention of William Harvey's discoveries on the circulation of the blood.

The history of science collections also saw some important additions. Irene Frey donated a collection of twelve important works on

natural history including a fine set of the forty-volume *Naturalist's Library*, with over 1350 plates engraved by W. H. Lizars. Pat Laidlaw gave us the first edition of *The Gentleman and Farmer's Assistant*, published in Norwich, which went into seventeen editions, containing various helpful calculations for ascertaining such vital facts as 'the number of loads that will manure an acre of land'. Joan Winearls has again contributed to our ornithology collections by donating a collection of books, journals and ephemera including a complete set of the *Birders Journal*, and Mary P. Winsor donated a signed work on the American zoologist Hermon C. Bumpus.

### Philosophy and Theology

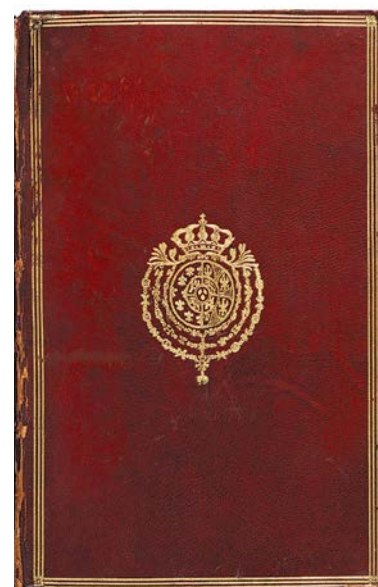
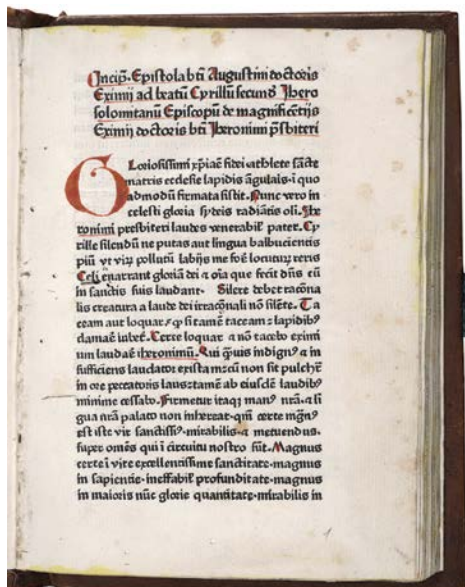
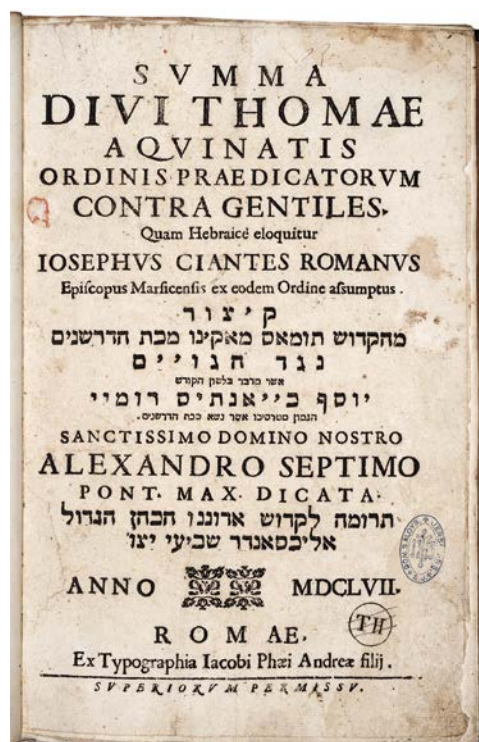
Michael Walsh again added significantly to his extensive collection of modern philosophy books, but also donated an important and very scarce 1657 Hebrew edition of Thomas Aquinas's *Summa contra gentiles*. The text is translated by the Dominican friar Giuseppe Maria Ciantes who had been appointed by Pope Urban VIII to preach for the conversion of the Jews in Rome. This translation, which is the first and probably only translation of the work into Hebrew, will be one of the books featured in the Judaica exhibition opening in January 2015. Another addition to our Judaica collections came from Helen Kahn who contributed a number of twentieth-century Haggadot along with a Haggadah printed in Cremona in 1557. William Johnston donated what is now one of the earliest incunables in the Fisher collections, printed in red and black by the first printer in Cologne, Ulrich

Zell. This is the only incunable edition of the pseudo-epigraphical writings attributed to St. Augustine. Nesta Stewart donated a 1549 edition of one of the lesser known works of the philosopher Boethius, *De Arithmetica*, which discusses number theory. David Oxtoby contributed the first English translation of the Koran. Published in 1649, the English version was translated from a French edition which had been translated from the original Arabic. The book is interesting also in that it has the bookplate of a former nineteenth-century owner, Samuel Steinthal, son of a German merchant who became a Unitarian minister in Manchester, England.

Keith Walden contributed a scarce work on religion issued in 1928 in Brockville, and Derek Paul contributed a number of works both by and about Alexander Paul and the extended Paul family, including an 1846 handwritten notebook claiming to prove the existence of God. Elisabeth Bacque donated a seventeenth-century manuscript commonplace book, in several hands on theological and classical subjects. Stephen Bush added a nineteenth-century edition of the *Book of Martyrs* to our Foxe collection, and Mitch Podolak donated a 1917 Yiddish translation of Karl Marx's *Das Kapital* to be added to the Kenny collection.

### Book Arts, Book History, and Illustrated Books

Ron Peters's donations always include exceptional examples of early and fine printing, illustrated books, and fine bindings, and these are certainly present in this donation. Of note in this regard, for example, is the nine-volume set of Frugoni's *Poetical Works* presented to the Duke of Parma, with his arms stamped on each volume—an outstanding example of an eighteenth-century gold-tooled



**BELOW:** Illustration from Maurice Benyowsky's book of travels. Gift of Ron Peters.

goatskin binding. Also included in the donation are manuscript materials that invite further research. Two nineteenth-century unpublished manuscripts by magistrate, bibliographer and poet Hyacinthe Vinson; a rich trove of original material by and about Lester Douglas, book designer and authority on typography who was Director of Art and Printing for the U. S. Chamber of Commerce for twenty-five years; and correspondence and manuscripts by publisher George Doran would all repay further study. Marie Korey donated a selection of Cranford bindings, books printed at the Leadenhall Press and some additions to the Newby collection.

Ann Hutchison gave a scrapbook and other ephemera documenting the coronation of Queen Elizabeth in 1953, which has an interesting story. Ann lent it to Charlie Pachter and it proved to be an inspiration to him when he began his first Queen series. It complements the Pachter archive which is already at Fisher. Ann Hutchison and James Carley also donated an unusual item pertaining to the first Elizabeth—a spectacular fold-out engraved panoramic view of her funeral procession in 1603. To continue the royalty theme Rosemarie Jackson donated a deluxe limited edition (one of only twenty copies) of *Der alte Fritz in fünfzig Bildern für Jung* with colour lithographs, produced for Kaiser Wilhelm II as presentation copies to European heads of state.

Simon Langlois continued his long tradition of donating French material, this year concentrating on illustrated books containing original lithographs and engravings by well-known artists such as Maximilien Vox and Charles Clement. Another outstanding work in this donation, which is of Canadian interest, is the November 1931 edition of the journal *L'Illustration* in which Clarence Gagnon published his illustrations to *Maria Chapdelaine* for the first time. John K. Grande donated his own work, *Homage to Riopelle*, along with related material, including a signed, limited-edition etched poem that was read at the Montreal gallery, Parisian Laundry, to Riopelle's wife at the show following his death. Mary Williamson donated a collection of material by and about British painter and theatre designer George Sheringham, and Colin Mason donated a beautifully illustrated work on Japanese *kabuki* theatre.

There were also several donations of illustrated works on war and the military. Roy Thomson donated eight volumes of *The War Illustrated*, a British magazine that began publication less than a month after war was



declared in 1914 and continued through the end of the First World War. Although it contained reports from the front, its main focus was pictorial and featured both photographs and illustrations. Frederick J. Thorpe donated two eighteenth-century illustrated works on military strategy and fortification, and Ian Darwin added to his previous donation of military photographs by contributing a panoramic view of the Governor General's visit to the Royal Military College in Kingston in 1934. Michael Gervers contributed issues of newspapers covering the Kennedy assassination in November 1963.

### Travel

Travel literature, with a particular emphasis on travel guides of all time periods, has become a new area of strength for us in recent years, thanks largely to a number of major gifts from an anonymous donor as well as some strategic purchases. The Library already had strength in this area, particularly for Portugal, as a large collection of travel guides and ephemera came to the Library many years ago. In 2013 we added significantly to this material by acquiring from Jose Gavinha an enormous and comprehensive collection of Portuguese postcards documenting the entire country through the middle decades of the twentieth century. Other notable additions include Ron Peters's gift of a superbly illustrated book of travels by Maurice Benyowsky, which came from the library of Arctic explorer Vilhjalmur Stefansson, and of which only two recorded copies are known. Fred Seliger contributed

two editions of a scarce work in German on the Spanish conquest of Peru written by Julius Graf von Soden. Diana Baxter contributed one volume of a German serial containing a travel adventure story by popular German writer Karl May. Robert Brandeis donated a travelling map of Scotland and a lovely 1829 illustrated travel book on Australia, and Sue Jimenez gave a 1730 edition of an important work on the churches of Wittenberg.

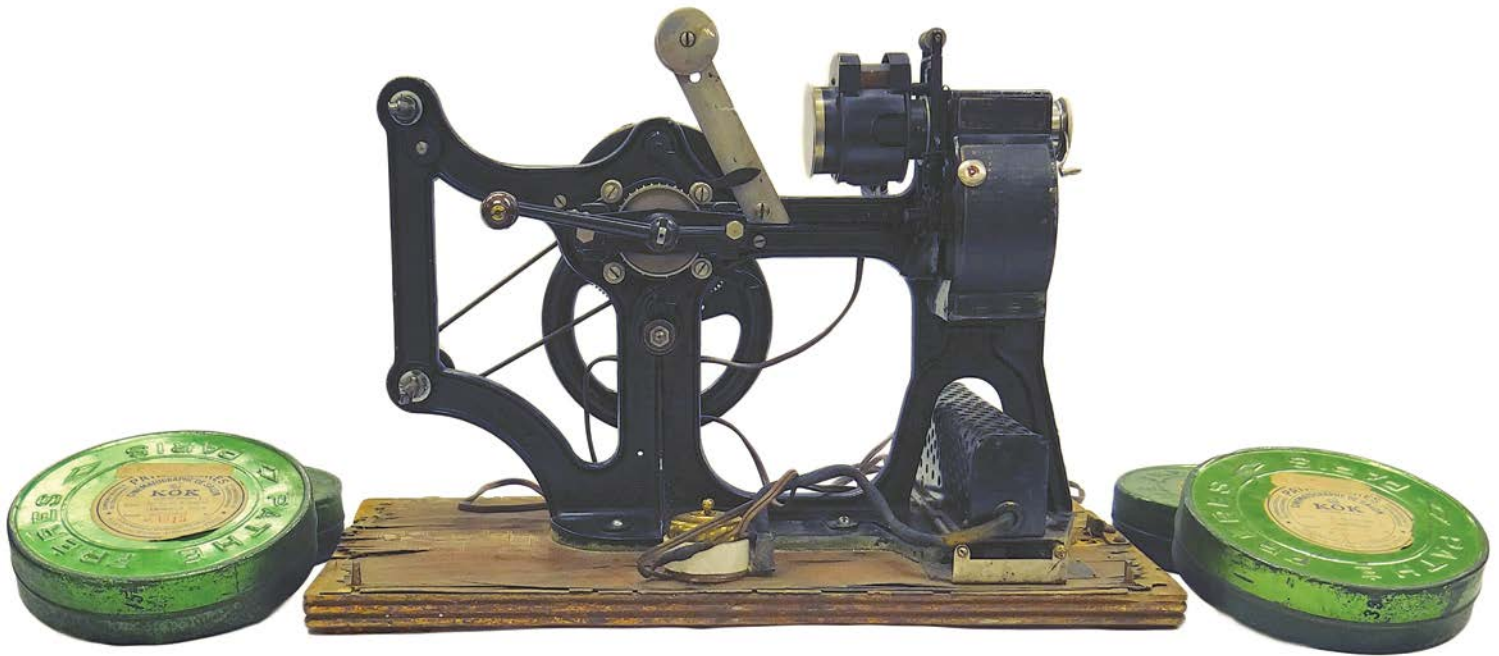
### Cookery

Roger Silverthorne donated the first edition of a 1655 cookbook, *The Queen's Closet*, which includes medicinal advice and recipes, as well as culinary recipes 'expertly prescribing the most ready wayes, whether Italian, Spanish or French, for dressing of flesh and fish'. Mary Williamson has added to her ongoing gift of culinary material by donating another eighty-five items, both Canadian and American, covering a number of different aspects of cookery including school and nutrition handbooks, institutional cooking on a large scale, and commercial cookbooks for specific items including flour, chocolate, cheese and molasses. In addition to books, the donation includes printed ephemera in a number of formats.

Donations of both printed books and modern manuscript material are key to our success in building research collections, and we are grateful to all those who approached us throughout the year with potential gifts. A full list of donors is included elsewhere in this issue. I would also like to thank those who have made financial contributions for acquisitions, either by adding to their annual Friends of Fisher membership renewal, or by setting up a fund for a particular subject area. In addition to the Collard fund for Canadiana, we are most fortunate to have the Walsh philosophy fund, and the Landon/Korey fund for bibliography and history of the book. We are grateful also that a number of our Friends have arranged for bequests to be made from their estates. Having funds available in addition to our annual budget for acquisitions enables us to move quickly to take advantage of opportunities that present themselves, and which may otherwise be beyond our reach.

Once again, I would like to express my thanks to iSchool doctoral student Christopher Young for his able assistance in preparing the necessary documentation for all stages of the gift-in-kind donation process. We have had another remarkable year.





## TWO PATHÉ ACQUISITIONS

Brock Silversides  
Director, Media Commons

**TWO NOTABLE ACQUISITIONS** relating to the early role of motion pictures in mass communications and popular culture are now available for consultation by researchers in both Media Commons and the Thomas Fisher Rare Book Library.

Harry Bertram of Oakville, Ontario has generously donated an historical film projector and several cans of newsreel footage. Both were produced by Pathé Frères, a company founded by Charles and Emile Pathé in Paris in 1896. From the beginning it was a vertically integrated corporation—it produced films, distributed them, and manufactured the equipment to play them. With the addition of a phonograph division to its film production, it became the first and largest entertainment conglomerate in the world by the time of the First World War. It established branches in Britain, Russia, Italy, Spain, Japan and Australia—and of course in North America with the founding of the Pathescope Company of America. With its headquarters on Long Island outside of New York City, it briefly served the Canadian market with offices in Toronto and Montreal. Canadians obviously

enjoyed the work of the company, and in 1914 an autonomous Pathescope Canada was founded as both a producer and distributor of educational and industrial films. As well, it shot and edited the newsreel *Canadian Pictorial News*.

The projector is a rare tabletop Pathé KOK 28 mm hand-cranked model, complete with its carrying case. Manufactured in 1912, it was designed as a technically simple way for people to show films in their homes, in schools and in church basements. To make the “Cinematograph de Salon” experience safer, Pathé introduced a new type and gauge of film, diacetate 28 mm. Diacetate was the first non-flammable plastic “Safety” film (the theatrical 35 mm film was on explosively combustible cellulose nitrate stock), and the 28 mm film was smaller and weighed considerably less than the standard 35 mm reels. Strangely, the KOK projector was deliberately designed to resemble a sewing machine to make it appear more user-friendly to the layperson. Whoever was operating the device had to maintain a steady cranking speed of approximately twenty-four frames per second. A motorized version would

become available in 1920. One can find the instruction manual for the projector online at <http://cinematographes.free.fr/pathe-kok-catalogue-1912.html>.

Also included in Bertams’s donation are six 28 mm black-and-white newsreels that were likely purchased at the same time as the projector. Each one is silent (with English intertitles), and is between 325 to 400 feet in length (four to five minutes running time). Shot from between 1910 and 1920 they include: “L’armée française en campagne” (“The French Army on the March”) and “Visite au Musée océanographique Monaco” (“The Museum of Oceanography Monaco”). As well there are several double-header reels: “Au Cambodge” (“In Cambodia”)/“L’aspirateur” (The Vacuum Cleaner); “Une noce en Bretagne” (“Wedding in Brittany”)/“Chasseurs d’Ivoire” (“Ivory Hunters”); “La Riviera” (“The Riviera”)/“Chasse aux loups” (“Hunting in Russia”) and finally “Prière à la Grande Mosquée” (“Prayer time at the Great Mosque”)/“Récolte du riz au Japon” (“The Rice Harvest in Japan”). These reels contain several newsworthy events, but more importantly give us numerous

**OPENING PAGE:** Pathé KOK 28mm hand-cranked projector. Gift of Harry Bertram. **THIS PAGE:** Cover for the projector and box for storing cans of film.

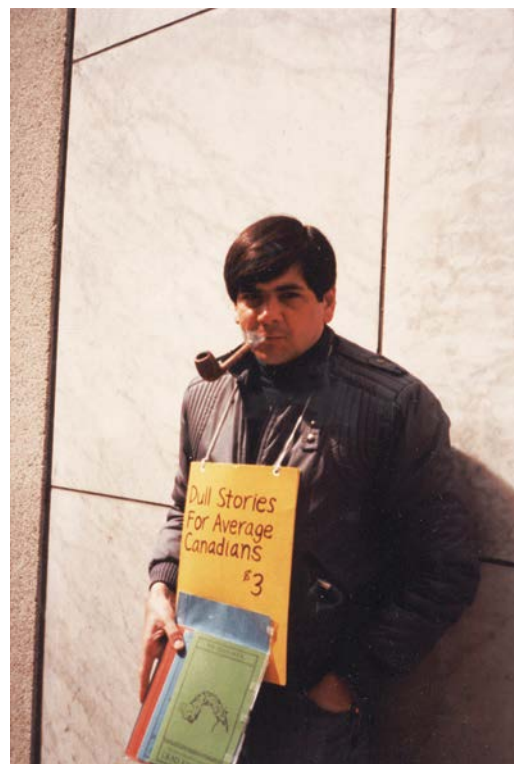


glimpses of everyday life in Europe, the Asian subcontinent, and the Far East. For those interested in the companies's complete output, the entire catalogue of the Pathé KOK productions is online at <http://cinematographies.free.fr/pathe-kok.html>.

In the summer of 2014 the Thomas Fisher Rare Book Library also purchased an extraordinarily rare book entitled *Le film vierge Pathé: manuel de développement et de tirage* published by Pathé Frères in 1926. Ostensibly a treatise on the processing of "virgin" (i.e. exposed) motion picture film, it also provides considerable information about the history and processes of commercial filmmaking at the time.

A highlight of the publication is six fold-out leaves of laminated board with cut-out apertures that show the different types of film produced by Pathé, how to identify image problems (overexposure, underexposure, overdevelopment, underdevelopment, etc.), and the various treatments (tinting, toning, stencil colouring, etc.) that could be carried out on the film.

For insight into the creation and exhibition of film in the silent era, these two acquisitions should be a destination for the media scholar.



## MANUSCRIPT GIFTS IN 2013

Jennifer Toews and Natalya Rattan  
Thomas Fisher Rare Book Library

**I**T'S THAT TIME of year when we choose to celebrate our wonderful manuscript donors. The Fisher could not have built up its many varied and fine collections without the help of our friends. A number of first-time and repeat donors chose to entrust us with their precious documents, adding to the Fisher's six hundred plus collections of modern manuscripts. Here is a roundup of this year in manuscript gifts.

This past spring our dear friend and benefactor, **CRAD KILODNEY**, sadly passed away. A Canadian-American writer who lived in Toronto, Crad was best known for selling his self-published books and pamphlets with provocative titles such as *Excrement*, *Lightning Struck My Dick*, *Putrid Scum*, and *Stories for Idiots* on the streets. From 1978 to 1992, Kilodney wrote and sold books, unloading about 35,000 copies along the way. He also wrote for magazines like *Rustle* and *National Lampoon*, and countless indie and small literary magazines.

During the 1970s Crad worked as an editor and blurb writer at Exposition Press in Hicksville, New York. His 2013 donation featured Exposition Press vanity press books

with his holograph comments laid in; correspondence with friend and author Dhymitruy 'Jimmy' Bouryiotis; poetry, reviews and prose in *Rustler*, *Mink*, *Elite* and other magazines; the manuscript of 1971 by Barry Chamish; *Barry Goldwater* comic; and the Toronto Police Service Property bag from 9 May 2011 following his arrest for contempt of court.

**MARGARET ATWOOD's** gift to the Library this year consisted of material and drafts relating to her most recent novels, *MaddAddam* (2013) and *The Year of the Flood* (2011). The donation also includes film scripts for the 'Trace' play; correspondence relating to earlier novels such as *Alias Grace*, *Life Before Man*, *The Robber Bride*, *Lady Oracle*, *Cat's Eye*, *The Edible Woman*; information pertaining to Atwood's singing cameo in *Score: A Hockey Musical* (movie); print and personal appearances, activism, and other activities; short writing pieces, essays, speeches, interviews, and research files. This donation contains original, primary source material for the study of her writings, and represents the eighteenth donation of papers from Margaret Atwood to the Fisher Library.





This year the Fisher also received a gift from **STAN BEVINGTON** relating to his life and work with the **COACH HOUSE PRESS**. Within this donation are various manuscript drafts, correspondence, artwork, print ephemera, budget information and publicity for various people with whom Bevington worked. The donation also contains files kept by Bevington on organizations with whom he did business, either as a consumer or as a provider of printing services; records for institutions with which Bevington has a relationship as an instructor, member or event attendee; research files; financial files including those pertaining to the insolvency of Coach House Press in 1996 and the launch of Coach House Books the same year. Other files of interest include materials relating to Rochdale College from the early years of its operation, where Bevington was a resident and instructor from the time of its inception through to 1973.

**RUSSELL BROWN** donated material related to *The Collected Works of Patrick Lane*, including manuscript drafts, editorial material and email correspondence to, from and about Patrick Lane.

The second donation from **FRANCES DAFOE** contains beautiful original colour

**FACING PAGE:** Crad Kilodney selling his self-published books. **ABOVE:** Rochdale Daily Planet newspaper, with helpful instructions about what to do if you are improperly arrested. Gift of Stan Bevington. **RIGHT:** Costume sketches. Gift of Frances Dafoe.



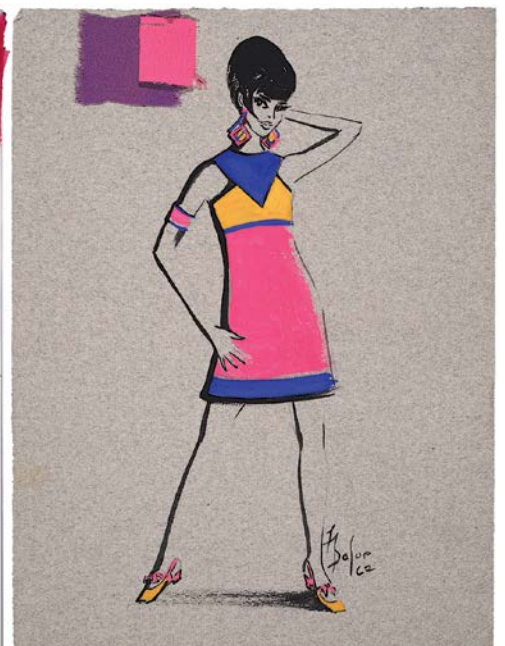
**JAN DRABEK** donated correspondence of Josef Škvorecký, while **JOE MEDJUCK** gave material relating to the Czech-born writer.

Poet **RUDYARD FEARON** added to his archives this year with drafts, editorial and publishing correspondence relating to *Lost Tongues*; the first draft and inspiration for 'The Murmur' and information pertaining to the AGO Poets and Painters project.

This year's donation from Canadian biographer **PHYLLIS GROSSKURTH** consisted of manuscripts for a currently unpublished autobiography entitled 'A Kind of Life' or 'My Ninth Life', as well as some remaining drafts of *Byron: The Flawed Angel*, a novel that was published in 1997. This donation also contained personal and business correspondence from approximately 1954 to 2013, essays and reviews, notebooks, photographs and other files relating to her life and work.

We received from writer and poet, **GEORGE FETHERLING**, edited drafts and editorial correspondence for *The Writing Life: journals from 1975–2005*; holograph personal journals from November 2010 to December 2012, nos. 14–18; and other materials about his life and work.

This year, **MAUREEN SCOTT HARRIS** donated writing drafts of her poetry for *About Face—a Fieldnotes Chapbook*. She also donated correspondence pertaining to various writing groups in which she participates, such as Milkweed Collective and Renga (a collaborative poetry project with Irene McGuire and Norma Lundberg); information regarding readings; early writing materials; *Influency*, a course she participated in as a guest poet at the University of Toronto; notebooks; various publications; as well as professional and personal correspondence.





**THIS PAGE, LEFT TO RIGHT:** Illustration and poetry by Alberto Manguel. Gift of Alberto Manguel. Photo of John Metcalf. Gift of John Metcalf.  
**FACING PAGE, LEFT TO RIGHT:** Illustration by Alan Stein. Gift of Alan Stein. Pages from Mary Alexander Walker's diary. Gift of Matthew Teitelbaum.



**ALBERTO MANGUEL's** latest donation features writings from the 1960s and early 1970s, including some early poetry. This accession also includes manuscripts, information about projects, holograph notebooks and personal correspondence, all of which constitute an important addition to the collection of Manguel's papers at the Fisher Library.

**BILL MARTYN** donated the research notes of Katharine Martyn relating to Joseph Burr Tyrrell.

This year the Fisher also received a second donation from **JOHN METCALF**. Metcalf has made a significant impact on Canadian literature through his writing, editing, teaching, critiquing other writers, and publishing and promoting Canadian writers. He is also the author of more than a dozen works of fiction and non-fiction, including *Standing Stones: Selected Stories*, *Adult Entertainment*, *Going Down Slow* and *Kicking Against the Pricks*.

This donation from John Metcalf includes manuscripts and correspondence with various authors for *Biblioasis*; correspondence with other writers; editing files for the journal *CNQ* (*Canadian Notes and Queries*) and the publication *Best Canadian Stories*; as well as personal writing, journals, photographs and other material. Some notable correspondence and manuscripts within this donation came from writers such as Clark Blaise, Tony Calzetta, Cynthia Flood, Bruce Jay Friedman, Steve Heighon, Shaena Lambert, David Mason, Colette Maitland, Elisabeth de Mariaffi, K. D. Miller, Rebecca Rosenblum, and Ray Smith.

**KAREN MULHALLEN** added to her personal papers and the *Descant* papers with

publication material for *Descant Magazine*, Issues 158, 160, 161, 162 including marketing and events, editorial correspondence; rejects; *Descant* youth programs: *Now Hear This!*; *S.W.A.T.*; *Dromedary*, *Capybara*, *Alligator*, *Armadillo*, *Barracuda*; as well as her own personal files.

The donation of **ERIC ORMSBY** includes drafts, notes, and correspondence with Geoffrey Hill, Dennis O'Driscoll, Ana Maria Pacheco, Sebastian Barker, Peter Nichols, John Metcalf and others. It also includes translations and other material from his life and work as a poet and scholar, notably translations from Arabic and Persian of 'The Shadow of Gilgamesh' by Fawzi Karim; and 'Between Reason and Revelation' by Nasiri-i Khusraw.

**MICHAEL REDHILL's** gift is a major accession of his papers and includes manuscript drafts of his poetry, fiction, plays, and other writings. Many of his manuscripts contain editorial commentaries by other important Canadian literary figures such as Michael Ondaatje, Don McKay and Sharon Thesen. Also donated are interviews with Dennis Lee, Michael Ondaatje and Don Coles; reviews and clippings; research files; teaching materials; juvenilia; financial materials; plus diaries and notebooks that function as idea books for Redhill's work. There is also material related to *Brick* magazine, where Redhill was the proprietor and publisher between 2003 and 2011, and an editor from 1998–2003.

**JULIE REKAI RICKERD** and **JUDYTH REKAI** donated original correspondence and other material relating to Hungarian-American playwright Ferenc Molnar, actress

Lili Darvas, Wanda Bartha, and Kati Rekai. Also included is a variety of material related to Kati Rekai.

Canadian novelist and critic **ANTANAS SILEIKA** donated to the Fisher for the first time this year. He is the author of three novels and a collection of linked short stories, *Buying on Time* (1997), which was nominated for both the City of Toronto Book Award and the Stephen Leacock Award for Humour, and serialized on CBC Radio's *Between the Covers*. His third book, *Woman in Bronze* (2004), was a *Globe and Mail* Best Book of that year. Published in 2011, his latest novel, entitled *Underground*, was also a *Globe* Best Book of that year.

The donation includes published manuscripts, including *Woman in Bronze*, *Underground*, and *Dinner at the End of the World*; unpublished manuscript materials; juvenilia; correspondence; CBC Radio comedy sketch scripts; and materials from the Humber School for Writers including correspondence and transcriptions of author talks for a series called *The Writing Life*.

Sileika has also worked frequently as a reviewer of books for radio, television, and print. He lives in Toronto where he is the director of the Humber School for Writers.

**ROSALIA SOUSTER**, wife of poet Raymond Souster, added this year to her late husband's papers held at the Fisher. Included in this donation are some correspondence from the 2000s; drafts and edited proofs for *Rags*, *Bones and Bottles*, *Easy Does It*, *Never Counting the Cost*, *Captain Scott of the Antarctic*, *A Little of Everything*, and *On the*



*Way to the River*; holograph notebooks and notebooks with the last poems dictated by Souster to Donna Dunlop; and appearances and ephemera related to the poet's life and work. Correspondents in this donation include Greg Gatenby, George Whipple, Nelson Ball, Sylvia Tyson, and James Deahl.

This year's accession of **BEVERLEY SLOPEN**'s papers consists of administrative records, working files, correspondence, manuscripts and other material related to the activities of the Beverley Slopen Literary Agency. It includes material from her current, past and prospective clients.

**DAVID SOLWAY** added to his papers this year with more material on his life and work. The gift includes personal and professional correspondence; drafts and revisions for *The Boxthorn Tree*, *Academic Questions*, *New Wine, Old Bottles*, *Sons of the Common Day*, and a new manuscript 'Saving the Neighbourhood'; essays and talks, including pieces for Pajamas Media; appearances; notebooks and other miscellaneous material.

The Fisher added to its fine press holdings with the donation of the Church Street Press archives by **ALAN STEIN**. The painter and printmaker, whose home is in Parry Sound, Ontario, established his private press, Church Street, in 1988. Much of Stein's work, which concentrates on pastels and charcoal on paper, as well as wood engraving and stone lithography, has been influenced by summers spent on Georgian Bay at Bayfield Inlet, and his travels overseas. His work is collected internationally and he has won many prizes for his drawings and book design. He's been exhibited at public galleries across Canada and in the United States, and is represented in Toronto by the Roberts Gallery.

After studying letterpress printing with Bill Poole, Stein has produced books which are admired for their beauty and craft. Many of his books are illustrated poetic works from such authors as P. K. Page, Al Purdy and Douglas

LePan. This donation comprises the bulk of the Church Street Press archives, and includes a variety of material, from original drawings, proofs and layouts, to correspondence associated with the press's books since its inception.

Noted Jungian psychoanalyst **CRAIG STEPHENSON** donated for the first time this year. Among this donation were manuscripts and proofs for his books, including *Possession: Jung's Comparative Anatomy of the Psyche*, *Anteros: A Forgotten Myth*, and *Jung and Moreno: Essays on the Theatre of Human Nature*. Also included were correspondence, writings for academic journals, teaching files, and miscellaneous material.

**MATTHEW TEITELBAUM** donated the 1908 diary of Mary Alexander Walker, wife of Sir Byron Edmund Walker. The 368-page diary contains information regarding various family matters, including travels of her husband, and gives details of his various charitable activities. The diary fills a gap in our holdings as most of her other diaries have previously been donated, and are already part of the Walker family papers at the Fisher Library.

Renowned Japanese-Canadian writer, **TERRY WATADA** donated his materials to the Fisher this year for the first time. Born in Toronto in 1951, Terry Watada is a poet, fiction writer, playwright, musician and composer. After receiving his Master of Arts in English at the University of Toronto, he worked as a professor at Seneca College until his retirement in 2012. He is best known for his monthly column in *The Nikkei Voice*, a national Japanese-Canadian newspaper. His publications include *Daruma Days: A Collection of Fictionalised Biography* (1997), *Kuroshio: The Blood of Foxes* (2007), various poetry books and anthologies, a history of the Buddhist churches in Toronto entitled *Bukkyo Tozen: a history of Buddhism in Canada*, and a graphic novel, *The Sword, The Medal and The Rosary*. As a playwright, five of his plays have received a main stage

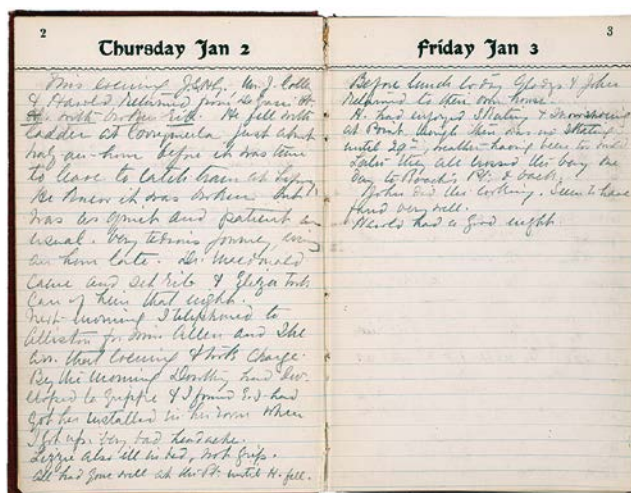
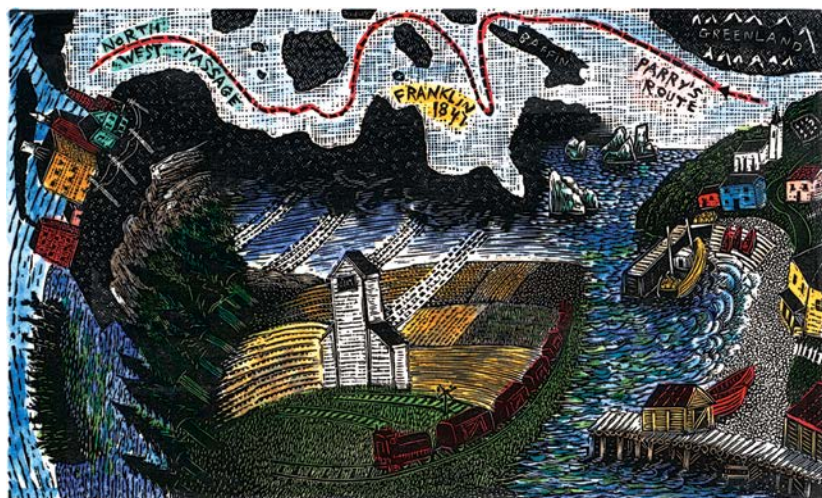
production, the first being *Dear Wes/Love Muriel* during the Earth Spirit Festival at Harbourfront in 1991.

In addition to his literary work, Terry Watada is also a singer/songwriter/producer with a number of records to his credit, including *Night's Disgrace*, *Runaway Horses*, *Yellow Fever*, *Living in Paradise*, and *The Art of Protest*. His songs regarding the Japanese/Canadian/American experience have been used as reference in Asian-American history course studies at various universities. Among the materials Watada donated to the Library are manuscripts of his writing, administrative records, financial records, correspondence, research notes, newspaper clippings, photographs, posters, audiocassettes, master tapes and vinyl records.

**BRUCE WHITEMAN** donated more material, including poetry submissions, manuscript drafts, short prose pieces, journals, notes, photographs, information pertaining to appearances, as well as other material relating to his life and work as a writer, librarian and musician.

This year we also received a second donation from writer and editor, **MORRIS WOLFE**. This accession contains manuscripts for Wolfe's self-published works including his autobiographical, *Re/Membering* (2012), as well as a book of collected quotations by Wolfe himself, entitled *Morris's Little Common-Place Book* (2013). Also in the donation are correspondence with friends and other writers, reviews, various publications, projects, and other personal files.

In particular we would like to thank Fisher librarians John Shoesmith and Jason Brown for their work in processing some of these collections. Heartfelt thanks and best wishes are also extended to our iSchool graduate student assistants for all of their hard work: Catherine Falls, Alexandra Kordoski, Brett Phillipson, and Christopher Young, as well as to our many dedicated donors and researchers.





## FIERCE IMAGININGS: THE FIRST WORLD WAR IN TEXT AND IMAGE

Graham Bradshaw  
Thomas Fisher Rare Book Library

*“So Abram rose, and clave the wood, and went,  
And took the fire with him, and a knife.  
And as they sojourned both of them together,  
Isaac the first-born spake and said, My Father,  
Behold the preparations, fire and iron,  
But where the lamb for this burnt-offering?”*

*Then Abram bound the youth with belts and  
straps,  
And builded parapets and trenches there,  
And stretched forth the knife to slay his son.  
When lo! an angel called him out of heaven,  
Saying, Lay not thy hand upon the lad,*

*Neither do anything to him. Behold,  
A ram, caught in a thicket by its horns;  
Offer the Ram of Pride instead of him.*

*But the old man would not so, but slew his son,  
And half the seed of Europe, one by one.”*

**W**RITTEN BY WILFRED Owen in July 1918 just a few short months before his death in battle at the age of twenty-five, ‘The Parable of the Old Man and the Young’ points to the appalling loss of life during the First World War, and to the sense of betrayal by the governing classes of Europe, a sentiment found in the works of some, though not all, soldier poets and authors. This year marks the one hundredth anniversary of the outbreak of that terrible

conflict, a war symbolized by the horrors of the trenches, the devastation of No Man’s Land and the battles of attrition fought at Ypres, Verdun, the Somme and Passchendaele.

How the First World War is remembered and understood today has been largely shaped by the literature and images left behind by those who lived, and in so many cases, died during those tumultuous years. Our perception of that war has been particularly influenced by the poetry of men like Owen, Siegfried Sassoon and Isaac Rosenberg, and the fiction and prose writings of Erich Maria Remarque, Richard Aldington, Henri Barbusse, Robert Graves and Vera Brittain. The exhibition currently on display at the Fisher Library highlights

some of the most important and interesting works of literature of the war published over the past one hundred years, written not only by these individuals, but also by men and women born decades after 1918 — writers such as Pat Barker, Sebastian Faulks, Susan Hill, Timothy Findley and Joseph Boyden—who have found in that terrible conflict the subject matter for their imaginative, and often deeply moving works of fiction, poetry and drama. Taken as a whole, the works comprising the exhibition, albeit often far removed from one another in time and in the personal experience of the authors, illustrate the continuing importance and extraordinary influence of a war that was fought a century ago.

**TOP LEFT:** E.M. Remarque’s *All Quiet on the Western Front*, 1929. **TOP RIGHT:** Ford Madox Ford’s *Antwerp*, 1915.





## BOOKENDS

P.J. Carefoote

Thomas Fisher Rare Book Library

ONE OF THE most interesting aspects of working in a rare book library is the ability to see how literary themes and styles come into and go out of fashion with the passage of time. Epic poetry, for example, which had its origins in the West in the writings of Homer, is but one example of a genre that has regularly fallen out of favour and then been resurrected, as tastes have changed over the centuries. Time, of course, isn't the only arbiter of taste; geography and the vagaries of history also have their role to play. This may help account for the reason why the *Legenda aurea* or *Golden Legend*, which was so popular throughout the High Middle Ages, is almost unknown today, in spite of the fact that the stories the book preserves are essential to our understanding of art and literature down to the present generation.

The *Legend*, written in the thirteenth century by the Dominican friar Jacobus de Voragine (d. 1298), is a collection of stories about the saints and various holy days that populate the church's calendar. Some have compared it to Aquinas's *Summa*, even though it belongs to the realm of hagiography.

Whether Thomas would agree with that assessment is very much another matter, however, since the fantastic details contained in the majority of these stories are more the stuff of folklore than theology. Nevertheless, the influence of this book on popular culture was as impressive throughout large swaths of Europe, as was its precipitous fall from grace on the eve of the Reformation.

To gain some sense of the importance of this text, however, one need only briefly review its printing history. By the turn of the sixteenth century there were some 150 editions of the *Legend*, both in Latin and the vernacular, printed on the Continent; by contrast, there were only 128 editions of the Bible printed before 1501. The Fisher is fortunate to have numerous impressions of this influential book, beginning with a 1476 Latin copy from Strasbourg. Among the most significant, however, is the last English edition to appear before the Reformation in England—a volume printed at London by Wynkyn de Worde. The text, translated by the first English printer, William Caxton, appeared in nine editions between 1483 and

1527, the year in which the Fisher copy was published. Besides containing a fantastic suite of stories, the book also includes charming woodcuts depicting the saints themselves, along with the attributes by which they are identified.

By the beginning of the sixteenth century, Catholic humanists had developed an aversion to the stories which, while they may have fed popular piety for generations, had done little to further true Christian education. Combined with the Reformers' disinterest in (and often open hostility towards) hagiography, the book quietly fell into disuse in most countries, with the exception of Italy where reprintings continued until well after the Council of Trent (1545–1563). The Fisher copy was clearly owned by one of those early zealous English Reformers, since the book has been edited in a contemporary hand, with the word 'pope' replaced by 'bysshop', the name of Thomas à Becket blackened out entirely, and instructions left to omit a prayer to the Virgin for the feast of her conception commemorated on 8 December. Other marks scattered throughout the book beg the question: was our copy

**OPENING PAGE:** On left page, woodcut by Edward Burne-Jones in the Kelmscott edition of *Legenda aurea*. Purchased with funds donated by Barbara Tangney. **THIS PAGE, BELOW AND RIGHT:** Woodcut of St. Barbara from the 1527 edition. Table of contents censored by early Protestants. “Pope” is replaced by “bysshop” and Thomas à Becket is scratched out.

being used by an editor for the preparation of a revised version that was more palatable to the members of the new English Church—an edition that never actually appeared?

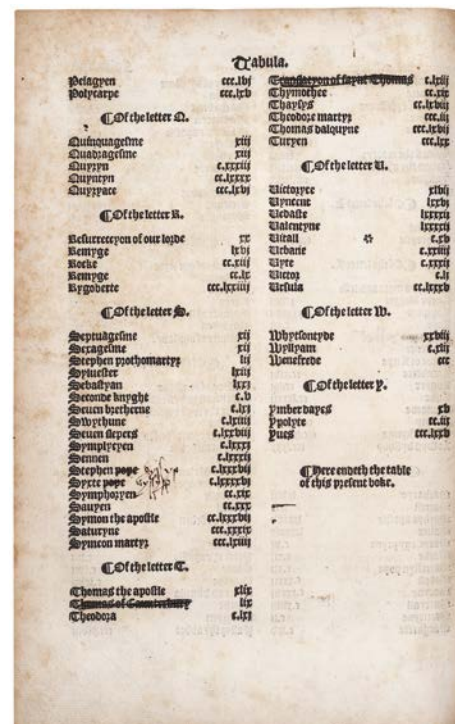
Such questions reinforce the impression that the Fisher copy is a late medieval gem, both as an artefact, as well as a witness to the religious tumult of the period. Indeed, it is the book’s medieval aura that inspired William Morris (1834–1896) almost four hundred years later to prepare a fine, new edition of the *Legend*, the first to appear in England after the Reformation. Now, through the great kindness of one of our Friends, Barbara Tangney, a copy of that Kelmscott Press edition has been added to the Fisher collections, and provides a bookend to Wynkyn de Worde’s historic volume.

Like the other books issued by Kelmscott, this three-volume masterpiece, printed in 1892, is in part a reaction against the mechanization



of book production introduced by the Industrial Revolution a century earlier. The *Legend* harkens back to the art and romanticism of the late medieval period, and was among the earliest titles to emerge from Morris’s new Press. The book was edited by Frederick Starridge Ellis (1830–1901), who claimed that the text represented the most perfect expression of the High Middle Ages.

While that assertion may be open to debate, Morris himself apparently agreed. After reading Caxton’s translation of both the *Legend* and *The History of Troy*, he decided that the former title was the more significant of the two, and it was his hope that it should be the first book to bear the Kelmscott imprint. Given its formidable length of approximately thirteen hundred folio pages, however, it proved impossible to expedite, and so the honour of first publication would be bestowed on *The Story of the Glittering Plain*



(1891). Besides the beauty of the typography the volumes also boast two full-page woodcuts designed by the great Pre-Raphaelite artist Edward Burne-Jones (1833–1898).

Almost four hundred years separate these two publications, but together they bear witness to two of the highpoints of English printing, and the Fisher is now richer for possessing them both.

## DONORS OF GIFTS-IN-KIND TO THE THOMAS FISHER RARE BOOK LIBRARY 2013

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Wasył Czurtko, Semen Myckaniuk, Iwan Myckaniuk, Wasył Zełeniuk.  
Zasądzona banda zbójców z Żabiego przez sąd przysięgłych w Kołomyi.

## A PHOTOGRAPH AND THE FORGOTTEN STORY OF THE LAST OF THE CARPATHIAN OUTLAWS

Ksenya Kiebuszinski

Petro Jacyk Central & East European Resource Centre

**T**UCKED AWAY AMONG the back pages of a portfolio entitled *Album Pokucia* in the Thomas Fisher Rare Book Library, is an intriguing photograph of a group of thirteen curiously dressed, defiant-looking men. They belonged to a band of brigands from the Carpathian-Mountain village Żabie. They were arrested, tried, and found guilty of forty counts of thievery and robbery, and one count of murder, on 4 November 1878, in the town of Kolomyia. Their ringleader, Jura Drahiruk, was sentenced to death, his brother, Mikołaj, to life imprisonment, and the rest to eight to fifteen years of incarceration. The trial was considered one of the most interesting and illustrious of its time, and was documented for posterity by a local photographer named Juliusz Dutkiewicz.

In the mid-nineteenth century, brigandage was not new to the area of Żabie (today Verkhovyna, Ukraine). Those who pursued this life of crime in the greater region known as Pokuttia near the city of Przemyśl were known as *opryshky*, a term first mentioned

in the early sixteenth century. Comprised of peasants and poor townsfolk, they operated in small groups with individual leaders, and seeking to fight off domination and oppression by magnates and their agents, attacked noble estates, tavern keepers, landlords, merchants, and wealthy peasants. Most commonly they would keep the stolen goods for themselves, but sometimes they acted like Robin Hood, and would share a portion of their spoils among the poor. They were difficult to catch, as they used the mountainous territory to their advantage for hiding from gendarmes, and their heroic status for finding safe harbour among the peasants. The most famous of the *opryshky* was Oleksa Dovbush (1700–1745) who was active in the 1730s to 1745, and who for years evaded capture, leading to his legendary status and lasting presence in Ukrainian folklore and literature. The *opryshky* continued to operate throughout the regions of Galicia, Transcarpathia, and Bukovina well into the nineteenth century. These areas were populated by Hutsuls, an ethno-cultural

group of pastoral highlanders who worked in forestry and logging, and as cattle and sheep herders, and who distinguished themselves by their rich and colourful folk culture and traditions.

In nineteenth-century Polish historiography, the *opryshky* were considered common thieves and robbers, whereas the Ukrainian folklorist, historian, and writer Ivan Franko (1856–1916) described their movement as anti-feudal and quasi nationalist, noting that it arose out of many decades of serfdom: “Enslaved, beaten, wronged, and subjected, not being able to find any respite or justice, they fled into the woods, into the mountains, and stuck together, even though at any moment death threatened, but it was better to live even one year in peril yet freely, and even more so to take revenge against one’s offenders.”

The last of the *opryshky* were Jura Drahiruk and his men, who are pictured in our photograph by Dutkiewicz. Jura (whose alias was Bordiuk) was considered handsome—athletic, strong, and broad-shouldered, with dark hair

**OPENING PAGE:** Photo of Jura Drahiruk and his men from the Album Pokucia. Gift of Karol Godlewski.  
**THIS PAGE, L TO R:** Jura's aunt, Anna Herdediuk, and accomplices Łukien Mazian and Dmyter Gąsiecki.



and moustache, piercing brown eyes, and a pleasant face—and also someone who led a rakish life, dressing neatly, and enjoying good food, drink, tobacco, and women. It was rumoured that he began his life of crime at age eight when he stole and brought home a ram, which made his parents happy. For a while he thieved with his father, but formed his own band sometime around 1876. In all, he had some seventy accomplices, including his younger brother Mikołaj, and at least one woman, the cunning Jeryna Libastiuk. For two years they plundered, smashed, battled, and revelled from the city Kosiv in Galicia to Rădăuți in Bukovina (today northern Romania).

They used a variety of ruses and tactics to get at their booty, as has been recorded by the Polish and Ukrainian ethnographers Oskar Kolberg (1814–1890) and Volodymyr Hnatiuk (1871–1926). One of the men, sometimes Jura, sometimes Mikołaj, would approach a house as a traveler or buyer of wool, and then ask for a night's lodging. While the owners and their servants slept, he would let in his mates who had been waiting in the yard, and they would ransack the place and make off with money, bolts of cloth, and lard. Another common method was practiced by the wily Jeryna, who would go house to house as a pauper or fortune-teller, and, after having determined the wealth of the household and familiarized herself with its layout, would instruct the band

of men on which homes to rob. However, their crimes grew bolder and their methods more brutal as time passed. They would tie up and beat their hostages, and should they not be forthcoming with the keys to their treasure chests, they would torture them by pouring hot tar onto the victims' flesh until they co-operated.

Their activities brought terror to the serene village of Żabie and the surrounding hamlets in the Carpathians, described in 1890 by the intrepid young British writer Méné Muriel Dowie (1867–1945), who traveled from Kolomyia to Żabie sensationally alone, trousered, and on horseback:

*"Żabie was, I think, as regarded scenery, the best that that country could do ... It lay for the most part in a rich valley, through which a river came serpentine, washing the edges of as many hayfields as possible. The houses were, some of them, in elevated positions; others seemed to have rolled down like stones to the river's edge. The great hills, seeming to hold hands like children at play, stood in a circle to look on at what Żabie was doing. They verged from pine-black to the green of poloninas [mountain pastures], and further to the greys and blues of the far mountains." (A Girl in the Carpathians (New York: Cassell, 1891), 192)*

The tranquility of the village, as described by Dowie, was restored some time over the

course of 1878. Slowly but surely, the gendarmes closed in on members of Drahiruk's band, led by the indefatigable police chief of Żabie, Wasyl Wołyniuk (known as Cyrus). One by one the *opryshky* were captured and imprisoned. Soon, only Jura Drahiruk himself was on the loose, and to lessen his chances of getting caught, one day in late August he fell upon Wołyniuk and split the policeman's skull with his axe.

How Jura was finally seized is a matter of legend, but he and his brothers' fates are not, for the Lviv newspaper *Gazeta Narodowa* documented the trial, execution, and aftermath. According to lore, Jura and some of his fellows broke into a tavern to steal some vodka and beer, and set about drinking their stolen goods on the banks of the Cheremosh River, when all of a sudden they were besieged by a group of gendarmes. During his escape, there flew from Jura's head a very elegant and expensive, broad-rimmed felt hat (*krysanja*) decorated with coloured string and plumes, one that he liked very much. When he bent down to pick it up, that proved to be his fatal mistake. He joined twelve of his band in the prison in Kolomyia, while another forty were held in Chernivtsi.

The trial lasted eight days, from 28 October to 4 November 1878, and every day the proceedings continued until late at night. It took the court three hours to present the ten-page indictment, and one hundred and twenty



witnesses testified including four *opryshky* brought to Kolomyia from Chernivtsi. On the closing day the prosecutor Wilhelm Leżański spoke for nearly four hours without pause, as the tribunal, jurors, and large audience listened attentively to his masterful and convincing speech so as not to miss a single word. Teofil Dębicki, one of the best defence attorneys in the area, bravely and skillfully defended the accused but his words fell on deaf ears. The jurors went off to deliberate at 8 p.m. that day, and after three hours of deliberation they delivered a unanimous verdict of guilty on forty charges of robbery and theft, while on the question of murder by Jura Drahiruk, the votes split eight to four in favour of guilty. The tribunal adjourned, and it pronounced the court's sentences at 1 a.m. the following morning.

It was likely on 5 November that the chairman of the tribunal asked Juliusz Dutkiewicz, who owned a studio in Kolomyia, to come to court with his camera and equipment. Dutkiewicz photographed the group of convicts, several individual members of Drahiruk's band and of his family—a number of these images appear in the *Album Pokucia*—and the tribunal and jurors.

Two years later, in 1880, Dutkiewicz assembled a collection of his work—scenes of mountains, towns, castles, ruins, villages, as well as portraits of local peoples of Pokuttia and parts of Bukovina (including his images of the *opryshky*) to display at the ethnographic exposition organized by the Tatra Society in Kolomyia. He provided two copies of the album to the organizers, which, while on display, besides gaining the attention of important guests and officials, captured the interest of Emperor Franz Joseph I and his brother Archduke Karl Ludwig on their tour of Galicia. Following the exhibition, Dutkiewicz prepared especially for the emperor a presentation album of his work. The photographs were printed on stiff drawing paper measuring 30 by 40 centimeters, and placed in a box covered in amaranth-coloured velvet with silver-reinforced corners. The interior was lined in white moiré fabric, and ribbons were provided for lifting the individual photographs. A lock and key were also fitted to the box engraved with the arms of the Austrian Empire. Under the lock was inscribed "A Souvenir from Kolomyia." The Fisher Library's copy, entitled *Album Pokucia*, was donated to us by Karol Godlewski from a collection amassed by his uncle, Count Emeryk Hutten Czapski (1897–1979) (for more on this donation, see *The Halcyon*, June 2003). With its simple yet elegant tooled brown leather cover, it is much more modest. Its contents, however, are likely very similar to the imperial version, and, so far, no other extant copy has been located.

As for the man who Dutkiewicz has helped to immortalize—despite the pleadings of Jura Drahiruk's wife, who was rumoured to have offered the judge a baksheesh in the form of coins hidden in a wheel of *bryndza* (or sheep's milk cheese)—a hangman was summoned from Brno and the last of the *opryshky* was hanged on 30 March 1879 in the courtyard of the recently built city hall in Kolomyia. Jura's wife and uncle were present. She had dressed her husband in all new clothes—a

decorated hat, white linen shirt, sheepskin jacket, wide leather belt, embroidered trousers and foot cloths, and moccasins. Jura approached the hangman with hands tied, but no blindfold, showing great resignation to his fate. According to the newspapers, he died with the first drop from the gallows, but a witness statement from 1908 claims that it took at least four. His body was taken down and buried unceremoniously in a ditch at a crossroads outside the city limits.



## REMEMBERING MRS. KATZ

Anne Dondertman

**I**T WAS WITH great sadness that we heard of the death of Mrs. Johanna Sedlmayer-Katz in September 2014. She was a loyal and devoted friend of the Fisher Library, and it is hard to imagine events at the Library without her vital presence.

Born in Austria, she came to Canada as a young woman in her twenties, and taught art in Ottawa before meeting Leon Katz and moving to Toronto. It is easy to picture her in the classroom, conveying her love of art and literature to her students, and being interested and sympathetic to their young lives. Johanna enjoyed her life, loved to travel and see the world, and to spend time with her friends. She also loved books and art, and she found an outlet for both those things in endowing a lecture in memory of her husband, Leon Katz. Even before she set up the lecture, she was a great supporter of the Library. She never missed an event if she could help it, always looked her best, and expected the best from others.

We are most grateful for her generous ongoing support of the Library, and of the lecture which we hope to continue for many years to come, in memory of both Leon and Johanna Katz. The next Katz lecture will be held on Monday 9 March 2015.

**ABOVE:** Johanna Sedlmayer-Katz and Leon Katz in 1971.

## MARK YOUR CALENDAR FOR UPCOMING EVENTS...

### EXHIBITIONS 2014–2015

#### Exhibition Hours

9–5, Monday to Friday, year round

9–8, Thursdays only, 18 September–30 April

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario

### 22 September–19 December 2014

*Fierce Imaginings: the First World War in text and image*

### 26 January–1 May 2015

*"As it is Written": Highlights of the Judaica Collection  
of the Thomas Fisher Rare Book Library*

Exhibition opening Wednesday 11 February



### PLANNED EVENTS 2015

All lectures begin at 8:00 p.m.  
(unless otherwise noted)

**Wednesday, 11 February 2015, 5:00 PM**

*Special lecture and exhibition opening for  
"As it is Written": Highlights of the Judaica Collection  
of the Thomas Fisher Rare Book Library*

David Stern is Moritz and Josephine Berg Professor  
of Classical Hebrew Literature at the University of  
Pennsylvania.

**Monday, 9 March 2015**

*The Leon Katz Memorial Lecture*

*Major Contours in the History of the Book in Canada*

Eli Maclaren, Assistant Professor, McGill University  
English department, whose research interests include  
publishing, copyright and piracy

**Monday, 30 March 2015**

*The George Kiddell Lecture on the History of the Book  
Books as History*

David Pearson, Director of Culture, Heritage & Libraries,  
City of London

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**Thank you!**

## Editor's Note

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of the Friends, and other short articles about the Library's collections.

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*The*

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