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

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IN MEMORIAM RICHARD GERALD LANDON

1942-2011

‘It is a good thing to read books, and it need not be a bad thing to write them; but it is a pious thing to preserve those that have been sometime written: the collecting, and mending, and binding, and cataloguing of books are all means to such an end.’

From the preface by Frederick Locker-Lampson (1821-1895) of his *The Rowfant Library: A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures*. London: Quaritch, 1886.

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FORTY-THREE AND OUT

Luba Frastacky

Thomas Fisher Rare Book Library

THE RICHNESS AND variety of the collections held by the Fisher Library were greatly enhanced by the donations made during 2010. On a hot July day last summer, Eva Stepanian, the Fisher Library's graduate student assistant, and I made our way out to Bloor West Village to meet Mrs. Myrna Elliott, who wished to donate a collection of classical authors assembled by her late husband. She had previously sent our Assistant Director a meticulously written chronological list of those items she felt would be of interest to us. She was right, and so there we were to pack up a collection hidden in a closet and in filing cabinet drawers on what turned out to be the hottest day of the year. The earliest work was an edition of Sophocles, printed in Rome in 1542; the most recent, Marc-Antoine Muret's *Variarum lectionum XVII*, printed in Halle between 1791 and 1828. Other authors represented were Plautus, Thucydides, Terence, Horace and Socrates, to name but a few. But why did they have to be produced in such large tomes, we muttered as we gingerly walked the filled boxes down from the second floor and out to Eva's car? Still, it provided this future librarian with another aspect of librarianship;

it isn't always about sitting behind a desk. We thank Mrs. Elliott for filling in gaps in our holdings of classical authors.

We have been collecting the works of George Bernard Shaw for so long and so extensively that it is hard to believe there are editions that we do not yet have. The donation made by Mrs. Christine Bissell last December proved us wrong. Not only did the titles donated fill in gaps, but several were presentation copies from the author himself; one to his French translators, Augustin and Henriette Hamon, another to an Alfred Freund "for Mrs. Walkley's sake" with a long explanation in manuscript of the book's origin by Alfred B. Walkley and Shaw's card tipped in on the front flyleaf. In addition there was a holograph letter from Adlai Estes Stevenson, to her late husband, Claude, the eighth president of this University (1958–1971). It was a very nice Christmas present!

On the same wintery theme, Mr. Walter Keyser sent us a detailed list of polar maps that he was interested in donating and we were most interested in obtaining. The donation includes an engraving by Willem Blaeu done in 1635 showing the area below the North

Pole, and two by Philippe Bauche of Siberia and Kamtchatka from the eighteenth century. Accompanying the maps was an 1808 edition of John Cary's *New Universal Atlas* with sixty-two hand-coloured maps and a nineteen volume set of *Histoire générale des voyages* (Paris, 1746)

Last year our late Director, Richard Landon, came to the conclusion that he would never find the time to work on a Grant Allen bibliography, and so turned over around two hundred titles by the author of such works as *The White Man's Foot* (1888); *The Jaws of Death* (1889) and the best selling *The Woman who did* (1895). Allen also wrote under two female pseudonyms, one of them being Olive Pratt Rayner, author of the novella *The Type-writer Girl* (1897). All will be added to the special Grant Allen Collection. It is interesting to note that Allen also wrote on flowers and perception in insects. Despite having being deeply influenced by the British psychologist, Herbert Spencer, Darwinian arguments replaced those of Spencer, thus providing a nice link to the Library's extensive Darwin Collection.

Several issues ago, I wrote about a gentleman who was always the first donor of the

OPENING PAGE: Page from *Historic, Military and Naval Anecdotes of Personal Valour ... Terminating with the Battle of Waterloo* (1819). **THIS PAGE:** Covers from two Grant Allen novels, *The Tents of Shem* (1893) and *Miss Cayley's Adventures* (1899).

year. Mr. John Cambridge would appear every January and pull out a little treasure from a battered briefcase; it was he who gave us the delightful book on the early game of tennis about which I wrote in a previous issue of *Halcyon*, as well as many other items. I am pleased to report that the family tradition continues; this year we received seven books from Mrs. Lys Cambridge Laurence in honour of her father, including a 1651 edition of the famous *Leviathan* by Thomas Hobbes.

Mr. Michael Miller, who in 2008 gave us a superb collection of books on Arctic exploration, has chosen this year to give us a selection of his books on naval vessels and military history, many of them issued in limited editions by the Marine Research Society in Salem, Massachusetts in the 1920s. There was also a beautiful edition of *Uniform of the Army of the United States* (Philadelphia, [1882]) and a splendid *Historic, Military and Naval Anecdotes of Personal Valour, Bravery and Particular Incidents which Occurred to the Armies of Great Britain and her Allies in the Last Long-contested War, Terminating with the Battle of Waterloo* (London, [1819]).

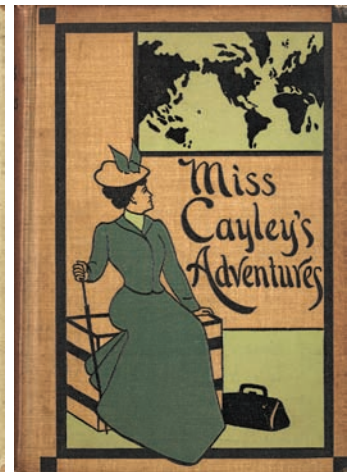
Mr. Ginutis Procuta, who has been honoured by his native Lithuania for his extensive support of the library collections in Vilnius, has long since done the same for the Lithuanian holdings of both Robarts and the Fisher Library. For us, he always provides extensive notes on why a particular work needs to be housed in our library. This year's gift included works produced in displaced peoples' camps in post-war Germany, literature issued for the Lithuanian community in Chicago, and prose and poetry from pre-World War II Lithuania. Thanks to Mr. Procuta, Eva and I have expanded our language skills. "Ačiū, p. Procuta!"

I tend to panic if I get a major donation after Hallowe'en because I know there will be many last-minute gifts to be processed in November and December, and I am always concerned about having sufficient time to list several hundred books. But I know I can relax when Michael Walsh drops off a dozen or more cartons late in the year. I know full well that the donation will be accompanied with a detailed list, and such was the case last November. Mr. Walsh knows the importance of each book in the donation, and records format, condition, date of acquisition, provenance, associations, notes and bookplates. He sometimes relates anecdotes about the author, or provides details

of the book's publishing history. His lists are a librarian's and appraiser's dream. He and Professor John Slater will go down in the annals of the Fisher Library for their desire to make the Fisher Library a centre of excellence for the history and study of philosophy.

A donor who wishes to remain anonymous gave us several items of importance, of which I will describe only a few. *L'Imitation de Jesus Christ*, the renowned work often attributed to the German-Dutch mystic Thomas à Kempis, is widely considered to be one of the greatest manuals of Catholic devotion. We have been given a copy of the Rouen, 1656 edition, versified by the famous seventeenth-century dramatist, Pierre Corneille, which is considered to be the first complete edition (the earlier version of 1651 did not include the first twenty chapters). We have located only one other copy in Canada. A work we were unable to locate in a Canadian institution was Henri, duc d'Aumale's *La Bataille de Rocroy* (Paris, 1890), which details the events of 19 May 1643, when a small French force routed the Spanish Army of the North, invading from Flanders. The Duke was the son of Louis-Philippe, King of the French, who retired to England after the Revolution of 1848 and busied himself with historical and military studies. This work was issued in a very limited edition of 104 copies, ours being number seventy-five. It is beautifully bound by Bretault in full red crushed Levant goatskin with green moiré silk doublures and endpapers. Another work, also not previously available in a Canadian institution, is G.A. Jackson's *Algiers: Being a Complete Picture of the Barbary States* (London, 1817), the first and only edition by this little known author. He describes the inhabitants, customs and religions of the Berbers, Arabs, Moors, Jews and Turks of this area. Of particular interest is his account of slavery in Tripoli, Tunis and Algiers. His interviews with captured seamen who were enslaved, and their accounts of their treatment, leave an indelible impression on the reader. Our growing travel literature holdings are well-served by this work.

It is interesting to note how many of our donors continue to donate on an annual basis.



Last year Mr. David and Mrs. Jane Atkins allowed me to go through various bookcases in their home, selecting titles to enhance our collections. Margaret Atwood ensured that we hold all editions of her works wherever they are published. Professor Dennis Bartels' interest in non-Russian primers published in the former Soviet Union found expression in his donation. Dr. Robert Brandeis strove to find even more Penguin and Puffin imprints. Professor Hans de Groot and Dolores DelVecchio harvested various treasures from their collections. Because Nicholas Ignatieff had to downsize his library, we are the fortunate recipients of pre-revolutionary Russian materials. Mr. Balfour Le Gresley completed our copy of Jean-Denis Daule's *Nouveau recueil de cantiques* (Québec, 1819) by donating part two. Professor Michael Millgate's theatre programmes were added to the Fisher Library's already extensive collection. Ken Popert filled in gaps in our gay magazine collection. Michah Rynor contributed to making our Canadian literature collection as comprehensive as possible. Professor Josef Škvorecký turned over all editions of his works in a variety of languages. And Professor Emeritus Mary P. Winsor found obscure scientific titles for us. Where would we be without you?

A complete list of donors will be found elsewhere in this issue.

Finally, a note of thanks to our graduate student assistant, Eva Stepanian, for all the collections she catalogued, her work ethic, the use of her car upon occasion and, most importantly, her fashion flair and shopping skills! Extraordinary on all levels!

This is my last annual review of gifts. By the time you read this I will have been retired for several months—43 and out!



MANUSCRIPT GIFTS IN 2010

Jennifer Toews

Thomas Fisher Rare Book Library

FROM ROARING RADISHES to alligator stew, from musical moles to the *Bridge of Sighs*, the scope and quantity of material we received as manuscript gifts this year is truly impressive.

Art/Artists

Iconic Canadian artist and provocateur **CHARLES PACHTER** this year donated Pachter and Sanders family photographs, letters and documents from both of his parents, together with nine years of personal and professional correspondence, and a variety of material related to his very busy working and personal life.

Authors/Poets/Literature

MARGARET ATWOOD's annual manuscript donation in 2010 will be a treasure for those scholars who are researching her latest speculative fiction works. It includes all of the manuscript drafts—both holograph and word processed—of the novel *Year of the Flood*, allowing researchers to track the entire creative process for the book. This is complemented by editorial material related to other Atwood books and projects, including *Rude Ramsey*

and the *Roaring Radishes*, *Payback*, the stage version of *The Penelopiad*, *The Blind Assassin*, and *The Handmaid's Tale*. The collection also includes various speeches, book reviews and other writing work.

It has been a number of years since Toronto writer **JACK BATTEN** last donated to the Fisher Library. If his output is any indication, however, he certainly hasn't been short of work. His 2010 donation includes materials—research, manuscripts and other editorial matter—for his most recent books, including *The Man Who Ran Faster than Everyone: The Story of Tom Longboat*; *The Annex: The Story of a Toronto Neighbourhood*; *Learned Friends: A Tribute to 50 Remarkable Advocates, 1950–2000*; *Silent in an Evil Time: The Brave War of Edith Cavell*; and *The War to End All Wars: The Story of World War I*. It also includes research and manuscripts for his freelance work, primarily for various magazines, as well as radio scripts and other projects.

Translator and writer **MIRIAM BECKERMAN** donated her English translation from the Yiddish of Books I and II of David E. Wolpe's autobiography *I and My World (Ich un Mayn Velt)*, published in

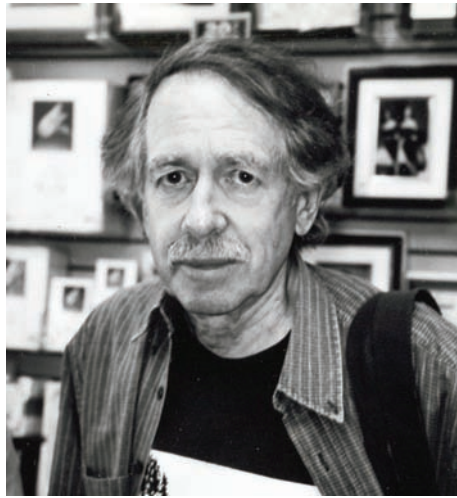
Johannesberg and Jerusalem by Dov-Tov in 1997.

Toronto poet **DAVID DONNELL** donated holograph, typescript and word processed drafts of his poems, reviews, and correspondence, as well as teaching material relating to his master poetry classes at Ryerson University and the University of Toronto.

From **GEORGE FETHERLING** we received correspondence, drafts and proofs for his books *River of Gold: the Fraser and Cariboo Gold Rushes*, *The Sylvia Hotel Poems* and *Walt Whitman's Secret*; personal and professional correspondence; scrapbooks and books; and letters from Bangkok writer Christopher G. Moore.

Those interested in the Canadian small press will be pleased to learn that **BETH FOLLETT**, the founder of the imprint Pedlar Press, is a new donor to the Fisher. Her first donation of papers includes manuscripts, proofs and correspondence for books published by Pedlar, which she founded in 1997. It also includes manuscript drafts of her own first published novel, *Tell it Slant* (Toronto: Coach House Press, 2001), as well as other professional and personal material.

OPENING PAGE: Illustration from Rosemary Sullivan's *Molito*. **THIS PAGE:** David Ruben Piquetoun with Charles Pachter (below left), Jack Batten (below centre) and David Donnell (bottom left).



a sizeable amount of material from the Milkweed Collective, for which Harris edited a project of essays entitled *The Milkweed Project*.

One of Canada's most outstanding Haiku poets, **MARSHALL HRYCIUK**, has added to previous accessions with his most recent donation. It consists of manuscripts and other materials related to his various projects, including his books, as well as notebooks and other Haiku material.

From **CRAD KILODNEY** we received his correspondence with readers and friends and a

signed photo card of Hollywood actor Brett Halsey.

Beloved Canadian poet **DENNIS LEE** donated manuscripts, correspondence and other material for *Yesno*; *Alligator Stew*; *Favourite Poems by Dennis Lee*; *The Bard of the Universe*; essays; work-in-progress; extensive editorial material; *Jelly Belly*; "Cadence, Country, Silence"; notebooks containing drafts of early poems; blurbs and correspondence related to his work on the Toronto Legacy Project and Plaques Programme with Heritage Toronto; material for *Fraggle Rock* and *La dimora del cuore/Heart Residence*; *Civil Elegies*; board books for children, including drafts of text, correspondence and drawings by the illustrator, Nora Hilb, and music and plays based on his work.

Canadian writer **ALBERTO MANGUEL** is generally acknowledged as one of the world's foremost readers. Look no further than his most recent book for proof: *A Reader on Reading*, published last year. The complete manuscript of this book, along with proofs and other material related to the book, are but one part of Manguel's 2010 donation. It complements and builds on the existing Manguel Papers held at the Fisher Library, and consists of manuscripts—in English, Spanish and French—for his numerous writing projects. Among other works represented in this collection are an operatic libretto he composed to accompany music by Oscar Strasnoy, entitled *Un retour*, which premiered at the Festival d'Aix-en-Provence in 2010, his novel *All Men Are Liars*, his non-fictional *City of Words*, *Homer's Iliad and Odyssey: A Biography*, and catalogues and books on the artists Miquel Barceló and Glen Baxter.

KAREN MULHALLEN's papers include material related to the literary journal *Descant*, as well as material compiled for the book *Blake*

The papers of writers and professors **ERIKA AND PAUL GOTTLIEB** were donated this year by their son, Peter Gottlieb. These include early and later holograph notes, prose and poem drafts in Hungarian and English by both Erika and Paul Gottlieb; sketches by Erika; correspondence and print material related to the novel and film versions (in English and Hungarian) of Paul's *Agency*, and *In Praise of Older Women*, together with teaching material for both screenplays; Erika's work on George Orwell, including her book, *The Orwell Conundrum: a Cry of Despair or Faith in the Spirit of Man?* and unpublished novels and stories. Erika (Simon) Gottlieb was born 26 February 1938 in Budapest, Hungary, the daughter of Paul and Elizabeth Simon.

In March of 1961 she married Paul Gottlieb, with whom she had two children, Peter and Julie. In addition to pursuing a writing career, Erika Gottlieb also taught at universities and colleges in Montreal and Toronto, and painted in oils and watercolours. Her works have been exhibited at nine solo shows in Montreal and Toronto, and are held in private and public collections in Canada, the United States, England, Italy, Brazil, Israel and Hungary. She contributed numerous articles to literary journals and magazines in Hungarian and English, and was the author of three books: *Lost Angels of a Ruined Paradise: Themes of Cosmic Strife in Romantic Tragedy*; *The Orwell Conundrum*; and *Dystopian Fiction East and West: Universe of Terror and Trial*. Paul E. Gottlieb was born 29 June 1936 in Budapest, Hungary, the son of Arnold and Rose Gottlieb. He is the author of a suspense novel, *Agency* (1971), and two screenplays for Robert Lantos, *In Praise of Older Women*, based on the novel of the same name by Stephen Vizinczey, and *Agency*, as well as articles, stories and reviews. He was vice president and creative director of Ronalds-Reynolds in Montreal, vice president of Baker-Lovich in Toronto, and a lecturer at Ryerson Polytechnical Institute and Sheridan College. He was a member of the Association of Canadian Television and Radio Artists, the Academy of Canadian Cinema and the Writers Union of Canada.

In 2009, **MAUREEN SCOTT HARRIS** won the Wildcare Tasmania Nature Writing Prize for her essay "Broken Mouth: Offerings for the Don River, Toronto", becoming the first non-Australian to win the prize. The draft worksheets for that essay are included in her 2010 donation to the library, along with drafts of her recent poetry and prose, including the book *Drowning Lessons* (Trillium Award winner in 2005). The collection also includes



BELOW: Kati Rekai (left) and Helen Weinzweig (right). **FACING PAGE:** Photos donated by the Gilbert and Sullivan Society of Toronto.



in our World: Essays in Honour of G.E. Bentley, Jr., edited by Mulhallen and published by University of Toronto Press, 2010.

The gift of papers from daughters Julie and Judyth completes the previous accession of **KATI REKAI** (1921–2010) material donated in 2008. Included are drafts, proofs, correspondence and other material related to her children's travel books featuring the characters Mickey, Taggy, Puppo and Cica; the Hungarian-Canadian community in Toronto; cultural and arts events in Toronto; fundraising and other material about the Central Hospital, Toronto's first multilingual hospital started by brothers Drs. John and Paul Rekai. Kati Rekai was a weekly broadcaster on both CHIN radio and CIAO radio and wrote regular columns mostly on subjects of interest to the Hungarian-Canadian community for *Kaleidoscope* magazine. A recipient of the Order of Canada in 1993, Rekai received numerous awards in her lifetime for her tireless championing of friendship and understanding between peoples through her children's books, her work with the Writers' Union of Canada Canadian Book Exhibitions Abroad and her involvement in many arts and cultural based events and institutions.

Retired professor **SAM SOLECKI** donated his correspondence with prominent Canadian and international authors such as Margaret Atwood, Clark Blaise and Bharati Mukherjee Blaise, George Bowering, Earle Birney, Hugh Hood, Karen Mulhallen, and many others.

The gift of **DAVID SOLWAY** includes new and revised manuscript material for *Peregrines*; a chapter contribution to *R(E)volution: the Big Tent of Political Apostates*; a draft of a *FrontPage Magazine* interview; revision of an essay for *Academic Questions*; new poems for his poetry collection, *New Wine, Old Bottles*; additions to his political book, *Living in the Valley of Shmoon*; new poems for an ongoing collection, *Scattered Rhymes*; essays for a new book, *The Occupied Mind*;

as well as extensive correspondence, notes for a French lecture, his agenda, notebooks and other material.

Famed biographer and University of Toronto English professor **ROSEMARY SULLIVAN** recently released her first children's book, *Molito*. Co-written with Juan Opitz and with illustrations by her sister Colleen, it follows the adventures of a mole who encounters an ant named Carlota, who tells him about the mysterious place she lives in, called the upperworld. Molito sets out on his journey to discover what that world is. Sullivan's 2010 donation to the Fisher includes manuscript drafts of *Molito*. The bulk of the donation, however, is comprised of material, including drafts, correspondence and research materials, for her award-winning book, *Villa Air-Bel* (published by HarperCollins, 2006). It also consists of editorial material for *The Guthrie Road* (Black Moss Press, 2009), a book about Sullivan's Irish roots.

The papers of Toronto author and mentor **HELEN WEINZWEIG** were donated by her son Daniel Weinzweig. Born 21 May 1915 in Radom, Poland, to parents Joseph and Lily Tenenbaum, Helen migrated to Canada in 1924. On 19 July 1940 she married Canadian composer John Weinzweig, and together they had two sons, Paul and Daniel. Helen and John Weinzweig were a vibrant part of the Toronto artistic community for many years. This gift includes extensive correspondence with Helen's wide circle of family and friends, fans, editors and publishers; drafts of manuscripts and notes for *Passing Ceremony*, *Basic Black with Pearls*, *A View From the Roof*, *Bridge of Sighs*, *A Classical Education* (including Dave Carley's scripts for the theatre), manuscript drafts for a work in progress with the title, "The Man Without Memories", and other short stories and pieces, such as "The Zurich Years: a memoir of my mother" and also "My Mother's Luck." Her interest in haiku and Zen Buddhism are reflected here; as well as her personal journals, kept from 1958–2000s;

numerous photographs and other material related to her life and work. Helen died in February 2010. Commenting on her work and influences as a writer, she remarked, "By the time I began to write, at age forty-five, I had a fair knowledge of what was called experimental writing. I am still excited by new ways of telling old stories. Writing is desire, I don't know how or why."

Poet **BRUCE WHITEMAN** donated his writing and professional documents, including those for his well-received *The Invisible World is in Decline*; personal and family material, including extensive material about his mother; correspondence; drafts of short pieces, books, talks and appearances; years of personal journals and other material related to his writing life and work.

ERIC WRIGHT, author of the popular Inspector Charlie Salter mysteries, donated drafts of published and unpublished works, correspondence, reviews and other material relating to the following: *The Day We Sold the Cabin*, *Me and Fred*, *Joe Barley and the Russian Mob*, *A Likely Story*, *A Hemingway Caper*, *Bringing in the Sheaves*, the first ten Charlie Salter books, *Death of a Sunday Writer*, his extremely well-received memoir *Always Give a Penny to a Blind Man*, *Moodie's Tale*, *Death of a Hired Man*, *My Brother's Keeper*, *The Last Hand*, *Death on the Rocks*, and print appearances in various journals.

Book Arts

BARRY CALLAGHAN donated material related to *Exile: the literary quarterly*, which he edits, this time for issues 29:3 to 34:1. This accession includes an accrual of manuscripts, typescript proofs, page proofs, correspondence and other materials related to the production of the journal from 2006–2009. Included are stories by Gloria Vanderbilt, as well as extensive correspondence related to the establishment of the The Gloria Vanderbilt Short Fiction Contest, in memory of her son, Carter V. Cooper.

Theatre and Drama

GILBERT AND SULLIVAN SOCIETY OF TORONTO This group of papers was prepared by Sheryl Mercer and donated by Canon Michael Burgess and Mort Greenberg. This wonderful set of research material comprises photographs, including those of Hart House Theatre productions; Toronto Gilbert and Sullivan Society newsletters, and documents from the 1940s to the 2000s, including *The Canadian Savoyard* and *ToRonToRa*; miniature set designs; programmes; St. Anne's produc-



tions; "pre-history" from Harbord Collegiate Institute productions of the 1940s (courtesy of Mort Greenberg); and other material related to the Toronto and London, England branches of the Gilbert and Sullivan Society, including the original D'Oyly Carte Company.

History/Politics

Professor **PETER POTICHNYI** added to his insurgency/counter-insurgency document collection with underground documents and documents relevant to the Ukrainian-Polish conflict.

Family/Personal Papers

JENNIFER BROWN added to the papers of her father, Voltaire and Rousseau scholar, Harcourt Brown.

E. ROBERT HUNTER donated the extensive personal correspondence between his grandparents, Sir Edmund Walker and Lady Mary Alexander Walker, spanning the period 1873–1921, the personal diaries of his mother Ethelwyn Walker (1890–1903), as well as correspondence between Lady Walker and her younger sister Eliza I. Alexander from 1902–1921.



Very best wishes to Luba Frastacky on her retirement; things just won't be the same without her. Congratulations to John Shoemith on his new role as the Fisher Library's Outreach Librarian and to new Fisher Library Manuscripts Processing Archivist, Natalya Rattan. Sincere thanks to Nicholls Librarian Liz Ridolfo and Petro Jacyk Librarian Nadia Zavorotna for all of their hard work. Best wishes to all our researchers and donors.

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

2010

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Margaret Atwood
John Auer

Denis Bartels
Herbert Basian
Jack Batten
Miriam Beckerman
Naomi Bell
Janna Best
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Russell Brown
Canon Michael Burgess

Barry Callaghan
Elizabeth Campbell

William Davies

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Patrick Murphy

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Ken Popert
Peter Potichnyi
Ginutis Procuta

Judyth Reikai
Julie Reikai Rickerd
Michah Rynor

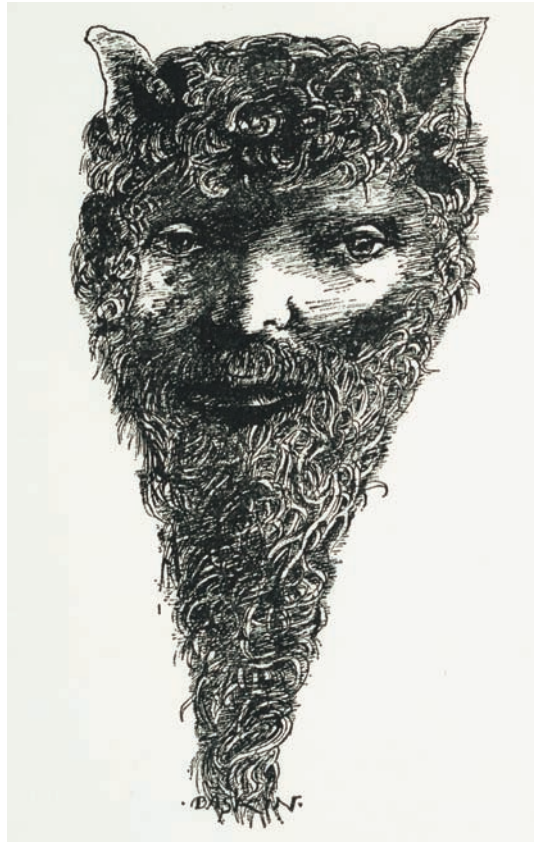
Ernest Sirluck
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Emil Talacko
Susan Talacko
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TED HUGHES AND THE SMALL PRESS

Graham Bradshaw
Thomas Fisher Rare Book Library

TED HUGHES (1930–1998) was one of Britain’s most important poets of the second half of the twentieth century. Beginning with the publication of his first collection of poetry, the critically acclaimed *The Hawk in the Rain* (1957), Hughes’s wide ranging literary output over the next four decades would encompass not only many more volumes of verse, but also prose works, translations and children’s books. These accomplishments were recognized in his lifetime by a host of honours and awards, including the Queen’s Gold Medal for Poetry, the Poet Laureateship in 1984, and his appointment to the prestigious Order of Merit by Queen Elizabeth II shortly before his death from cancer.

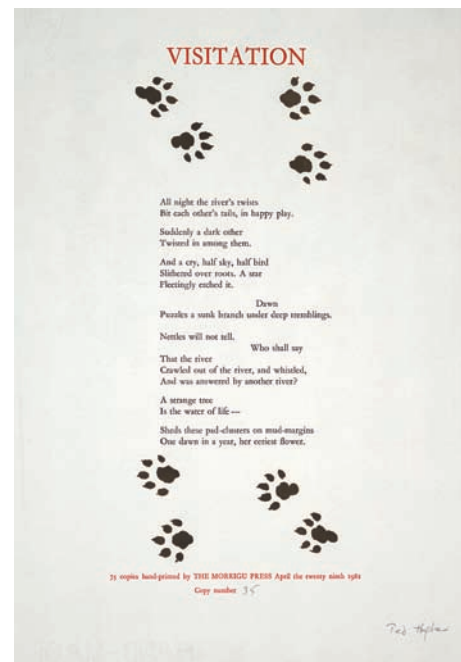
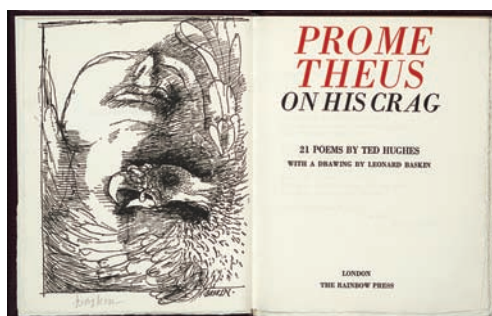
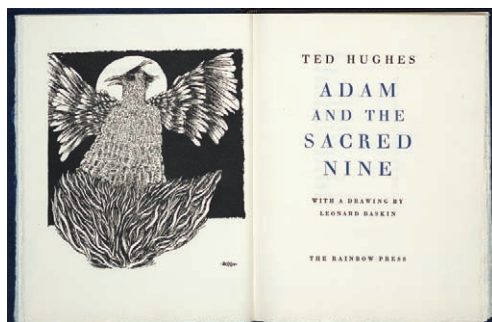
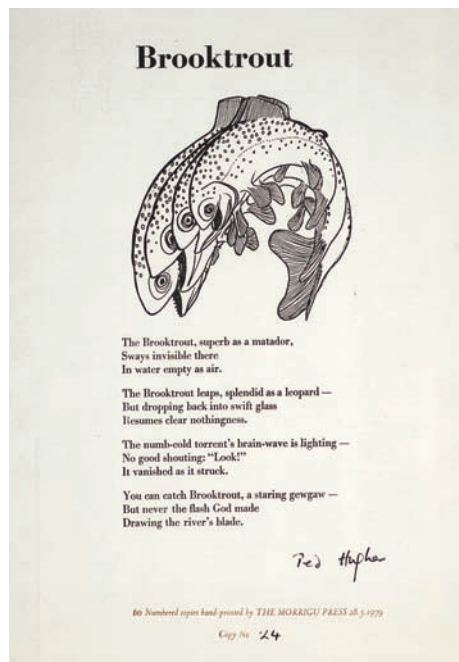
The Fisher Library has recently acquired a virtually complete collection of limited, signed works by Hughes, issued in the 1970s and early 1980s by two presses he established, the Rainbow Press and the Morrigu Press. Paul Keegan, editor of Hughes’s *Collected Poems*, has stated that much of the poet’s work during this period was first collected in volumes published by small presses, “a collaborative, even familial mode of literary production”, and

that Hughes used this form of publishing as “a tiring room or rehearsal space”, part of the process by which he refined his poetic ideas. Many of the poems appearing in these limited Rainbow Press editions, were subsequently published in trade editions. Founded in October 1970 by Hughes and his sister, Olwyn, who was responsible for overseeing the day-to-day operations, the Rainbow Press was so named, according to his bibliographers, Sagar and Tabor, to reflect the idea of binding each publication in a different shade of leather to create the effect of a rainbow when sitting on the shelf. Although this ambition was never fully realized, the volumes were handsomely produced in different colours and formats and using a variety of binding materials such as goat vellum, goat leather, and patterned paper. Several of the titles were published in two or three different bindings. Hughes and his sister had a particular interest in all aspects of fine printing, often selecting the typeface, paper and binding to be used in the production of their books. The actual work itself was contracted out to some of the best craftsmen in their fields, including the printers Will and Sebastian Carter of the Rampant Lions Press,

and the well-known London bookbinding firms of Zaehnsdorf and Sangorski & Sutcliffe. In all, sixteen titles were issued under the Rainbow Press imprint, ten by Hughes (of which one, *Poems*, was a collaboration with Ruth Fainlight and Alan Sillitoe), four by the poet’s first wife, Sylvia Plath, and one each by Thom Gunn (*Mandrakes*) and Seamus Heaney (*Bog Poems*). The latter work is the only title not in the collection.

Coincidentally, both the first publication of the Rainbow Press, *Crystal Gazer and Other Poems*, published in May 1971, and the last title to appear under its imprint in September 1981, *Dialogue over a Ouija Board*, were written by Plath. Subject to much criticism from certain quarters over his perceived mistreatment of his wife, Hughes spent much of his time after her death in 1963 editing and promoting Plath’s work. *Crystal Gazer* contains twenty-three poems, most of which had not been previously collected in volume form, and many of them printed here for the first time. All three binding states are present in the collection: one of twenty copies in a Kelmscott style vellum binding by Zaehnsdorf, enclosed in a Solander box; one of eighty copies bound in Cape Goat

OPENING PAGE: Frontispiece from Sylvia Plath's *Dialogue over a Ouija Board*. **THIS PAGE:** "Brooktrout", frontispiece and title pages from *Adam and the Sacred Stone* and *Prometheus on His Crag*, and "Visitation".



leather with slipcase; and one of three hundred copies in quarter buckram with hand-made Japanese paper sides, also in a slipcase. *Dialogue over a Ouija Board*, written in 1957 but first published by Rainbow Press in 1981, reflects an interest in the occult and spiritualism that Plath and Hughes shared. The poem, written as a verse dialogue between two characters, Sibyl and Leroy, grew out of several sessions they conducted using a Ouija board. Printed on Green Canterbury hand-made paper in an edition of 140 numbered copies, the book was bound in full limp goat vellum by Winstanley of Salisbury.

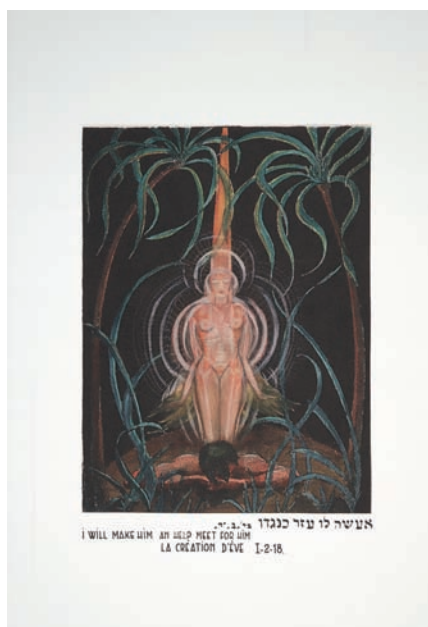
Among the titles of Hughes's works from the Rainbow Press were *Eat Crow*; *Prometheus on his Crag*; *Earth-Moon*, with illustrations by the author; *Orts*; and *Remains of Elmet*, the latter a sequence of sixty-two poems about that part of Yorkshire where the poet was born and raised. Four evocative black and white photographs of the landscape by Fay Godwin accompany the text. *Moortown Elegies*, which came out in October 1978, contains thirty-five mostly uncollected poems and passages from a verse journal about Hughes's experiences farming in Devon. In 1972 Hughes purchased the ninety-five acres of Moortown Farm, located near the small village of Winkleigh, and ran it with Jack Orchard, his second wife's father. The volume, dedicated to the memory of Orchard, was issued in two bindings, both of which are in the collection: twenty-six lettered copies in full red morocco by Sangorski and Sutcliffe, with a drawing of a bull by the author,

and blocked in gold on the front cover; and 143 copies bound in white limp goat vellum. Four of the poems from the book ("Couples under Cover", "Ravens", "Teaching a Dumb Calf", and "February 17th") were printed the following year as large broadsides, measuring approximately 46 cm by 32.5 cm, by Will Carter for the Rainbow Press, each in an edition of one hundred numbered copies signed by Hughes. Priced at £40 for the set or £12 each, the poems were printed on the same paper stock and from the standing type used for *Moortown Elegies*, with the titles reset. All four are in the Fisher collection. Several of the books include the distinctive drawings of Hughes's lifelong friend and collaborator, Leonard Baskin, the American artist and printer who first met the poet in 1958 when Hughes and Plath were living in Massachusetts. In 1959 Baskin's Gehenna Press published the first broadside of a Hughes poem ("Pike"), and this collaboration would continue into the 1990s when Baskin published two exquisitely designed books of Hughes's poetry. Baskin was also responsible for the colophon devices for both the Rainbow and Morrigu Presses.

In contrast to the sophisticated production techniques associated with the publications of the Rainbow Press, the broadsides and slim one-poem booklets printed by the Morrigu Press, named after the crow-headed Celtic water goddess, were altogether less elaborate. Between 1979 and 1983 Hughes issued almost twenty separately published poems reflecting his deep interest in nature, especially animals

and the environment, under the Morrigu Press imprint. The poems were printed by Hughes's teenage son, Nicholas, on an old Albion hand-press given to him by his aunt, Olwyn. The press was located in a room at Court Green, a former rectory in North Tawton near Exeter, purchased by Hughes in 1961 while travelling through Devon and Cornwall with Sylvia Plath. The first publications of the press were three hitherto unpublished poems by Hughes ("Night Arrival of Sea Trout", "The Iron Wolf", and "Puma") issued in editions of thirty numbered copies, signed by the poet. Hand-set in Centaur type on Italian mould-made paper, the poems came in an attractive folder of decorative Japanese paper with a white printed label, and priced at £15. These were followed by several other broadsides issued separately, or as with the first poems, published as a set. A portfolio entitled *Three River Poems*, contained three broadsides ("Catadrome", "Caddis", and "Visitation"), each poem framed by the author's whimsical illustrations. All five separately issued single poems in booklet form and bound in hand-made laid paper are present in the collection. Every title but one published by the Morrigu Press was by Hughes, the sole exception being Charles Causley's poem, "Hymn", which is also in the Fisher Library.

This fine and interesting acquisition significantly enhances the Fisher Library's already impressive holdings of twentieth-century British writers.



THE MIRACULOUS SURVIVAL OF AN ARTISTIC LEGACY: THE ILLUSTRATED PENTATEUCH OF CAROL DEUTSCH

Barry Walfish

Thomas Fisher Rare Book Library

A RECENT ADDITION TO the Fisher Library's Hebraica collections is a limited edition facsimile of the magnificent illustrated Pentateuch of Carol Deutsch, produced about five years ago by the Yad Vashem Art Museum in Jerusalem.

Carol Deutsch was born in Antwerp on 21 May 1894, the third son of Simon Deutsch, a diamond merchant from Hungary. He and his brothers received an Orthodox Jewish education, and upon completion of their secondary studies, joined their father's diamond business. In 1922 Deutsch arrived in Ostende after his marriage to Esther Laufer, daughter of the Ostende Jewish community's president. In his early thirties Deutsch decided to devote his life to art. An admirer of the renowned Belgian artist, James Ensor, he joined his circle of students. In 1934 he met Fajga (Fela) Bronshtajn, a Jewish immigrant from Poland, winner of the local Hadassah Women's Organization beauty pageant. Commissioned to paint her portrait, Deutsch fell in love. Due to his personal circumstances and financial challenges, he traveled to Palestine in 1935, where he painted landscapes of the Holy Land in watercolours and oils. Upon returning to Belgium he divorced his first wife, and married Fela in December 1938. Two years later, in January 1940, their only daughter, Ingrid, was born. In May, Belgium was occupied by Nazi Germany and their home in Antwerp was damaged in a

bombardment. They moved to an apartment on Consciencestraat where, despite the war's hardships, Deutsch laboured on an illustrated Pentateuch, dedicated to his daughter, Ingrid, for her second birthday, in 1942.

Encapsulated in a meticulously crafted wooden box adorned with a Star of David and a seven-branched *menorah*, the album's ninety-nine eye-catching gouaches depict biblical scenes with boldness and originality and a unique iconography and palette. The illustrations intertwine Art Nouveau decorative elements with influences of the Jerusalem Bezalel School, echoes of Deutsch's visit to Palestine. In contrast with long standing European traditions, Deutsch portrayed his biblical protagonists in their indigenous surroundings, reflecting his intimate encounter with the Holy Land, as revealed in his accurate depictions of biblical landscapes, fauna, and flora.

The paintings abound in subjects, symbols, and motifs drawn from Jewish literary sources manifesting Deutsch's thorough familiarity with traditional Jewish sources on the literal, midrashic, and mystical levels. In the sequence of drawings illustrating the creation story the artist interweaves Hebrew words, symbols, and names from the Kabbalah and Jewish esoteric works. A decorative Orientalist approach is evident in the depictions of exotic landscapes, multicoloured figures, opulent settings, and

use of ancient Hebrew script and Egyptian hieroglyphs. The entire work is a courageous affirmation of Deutsch's Jewish identity in the face of persecution and a significant and meaningful legacy to his daughter.

On the night of 3 September 1943, Carol and Fela were arrested by the Gestapo and deported to the Mechelen transit camp. On 20 September 1944, they were transported to Auschwitz, where Fela was murdered. Carol was transported to the Sachsenhausen concentration camp and from there to Buchenwald, where he died of emaciation and exhaustion on 20 December. Their daughter Ingrid, along with her maternal grandmother Mrs. Bronshtajn, hid with a Catholic family in the town of Florenville, in southeast Belgium. Both survived the war.

After liberation in 1945, Ingrid and her grandmother returned to their apartment in Antwerp and found that, miraculously, Deutsch's illustrated Pentateuch had survived intact. Ingrid moved to the United States, where she died in 1982. In 1984, in accordance with her wishes, the illustrated Pentateuch was donated to the Yad Vashem Art Museum in Jerusalem, where it is on permanent display.

(This article is based on an article by Yehudit Shendar, Senior Art Curator at the Yad Vashem Art Museum, Jerusalem, to be published in the *Encyclopedia of the Bible and its Reception* [Berlin: De Gruyter])



THE FIRST NICHOLLS LIBRARY FELLOW

Anne Dondertman, Acting Director
Thomas Fisher Rare Book Library

IN JULY 2011 we were able to hire the first Nicholls Library Fellow, with support from the Nicholls fund (which had previously been allocated for the Nicholls lecture), supplemented by a grant from the Gladys Kriebel Delmas Foundation. The successful candidate was Liz Ridolfo, who had just graduated from the Master of Information Studies program at the University of Toronto in the spring of 2011.

Given her extensive experience in digitizing special collections materials, the first project Liz tackled was to scan and describe a collection of hundreds of photographs taken by J.B. Tyrrell of the Yukon, in the gold rush period covering the years 1898–1905. Joseph Burr Tyrrell (1858–1957) had a long and distinguished career as a geologist, mining engineer, historian and successful businessman. His work for the Geological Survey of Canada is well known, particularly his adventures in exploring the Barren Lands region, in northern Manitoba and Saskatchewan and Nunavut. The photographs and other documents related to this were digitized approximately a decade ago and form part of the Fisher Library's Barren Lands digital collection: <http://link.library.utoronto.ca/Tyrrell/index.cfm>.

Tyrrell was an early adopter of photography and continued to be an avid photographer throughout his life. The pictures he took later in his career, including those of the Yukon, have never been digitized and were relatively little known. When Tyrrell left the employ of the Geological Survey in 1898 he went to the Klondike and set up in business as a mining consultant and surveyor. He spent from 1899 to 1905 based in Dawson City, investigating properties throughout the Klondike for various companies and individuals and overseeing development on mining claims of his own on Hunker Creek, Bonanza Creek and Sourdough Hill. All of these activities, as well as mining work he undertook in Quebec and Ontario in 1906 and 1907, were documented by photographs.

Liz scanned and described almost 1,400 images taken by Tyrrell during this period, which have never been easily publicly available. The images include panorama photographs of the Klondike, photos of Dawson City before and after the fire of 1899, and photos of the Klondike depicting the surrounding area and mining operations for each year during the period 1898–1907. The images

were scanned from both original prints, and from film and glass negatives. In the case of the glass negatives, because of their fragility and format, we had never previously been able to make them accessible to researchers. After the raw images were processed for web delivery and explanatory captions were provided, they were then uploaded to the web by way of the Fisher Library's Flickr stream, in a separate collection consisting of fifteen different themed sets, called the Joseph Burr Tyrrell photograph collection: <http://www.flickr.com/photos/thomasfisherlibrary/collections/72157627117893725/>

Liz has continued to digitize rare material from the Fisher collections, which has also been added to our Flickr page, including both Bishop White and R.J. Davidson's nineteenth- and early twentieth-century photographs of China. In addition to the project work, Liz has been introduced to both the public service and behind-the-scenes technical processing aspects of rare book and special collections librarianship as part of her experience as the Nicholls Fellow. We have benefitted enormously from her enthusiasm, her fresh ideas and approach to the profession, and her tireless work to make little known photographic treasures available to scholars and the general public. Liz's five month stint at Fisher is almost at an end, and I hope she enjoyed her time with us as much as we did. I am most grateful to Hilary Nicholls for her support of this valuable and productive initiative.

FACING PAGE: The creation of Eve (left), the tree of the knowledge of good and evil (centre) and Jacob's discovery that he has been tricked into marrying Leah (right). **THIS PAGE, LEFT TO RIGHT:** *Chinese Beggar. Chung King* [189-] from the set R.J. Davidson China Photos 189-; *44 Hunker. Midnight Lunch. Apl. 16, 1903* (from 1903 Klondike photographs set); Mary Rufus and two children drowned at sea 1942 (from the Charles Henry Douglas Clarke collection).

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EXHIBITIONS 2011–2012

Exhibition Hours

9–5, Monday to Friday, year round

9–8, Thursdays only, 22 September–26 April

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario

11 October 2011–6 April 2012

How Beautiful My Brethren and Sistren:

Derek Walcott, Life and Work

30 April–14 September 2012

How Does My Garden Grow:

The Education of a Gardener

Exhibition opening Thursday 03 May



PLANNED EVENTS 2011–2012

All lectures begin at 8:00 p.m.

(unless otherwise noted)

Tuesday, 13 March 2012

The Leon Katz Memorial Lecture

Is There a Future (Or Even a Present) for Bookselling?

Ben McNally, Proprietor of Ben McNally Books,

Toronto

Tuesday, 3 April 2012

The Gryphon Lecture on the History of the Book

The Dictionary of Old English: Linking Past to Present

Antonette diPaolo Healey, Editor, Dictionary of Old English Project

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416-978-7654 or visit <http://donate.library.utoronto.ca>.

Thank you!

Editor's Note

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The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library is published twice a year in June and December. *The Halcyon* includes short articles on recent noteworthy gifts to and acquisitions of the Library, recent or current exhibitions in the Library, activities of the Friends, and other short articles about the Library's collections.

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For more information about the Fisher Library, please visit the web site at www.library.utoronto.ca/fisher/.

The

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