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

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GIFTS OF 2012: FROM HARDY TO GINSBERG

Anne Dondertman

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

THE DIVERSITY OF gifts received last year is exemplified by the two large and highly significant donations which book-ended the year. Early in 2012 Michael and Jane Millgate's extraordinary collection of the work of Thomas Hardy and his circle came to the Library, and just before the end of the year we received a donation of some eight thousand photographs taken by Allen Ginsberg, making the Fisher Library the largest repository for his prints. Both of these two major gifts are treated in greater depth

in separate articles in this issue. This article will attempt to do justice to the other gifts of printed material received in 2012, while Jennifer Toews and Natalya Rattan are contributing a separate piece on the donations of modern manuscript material.

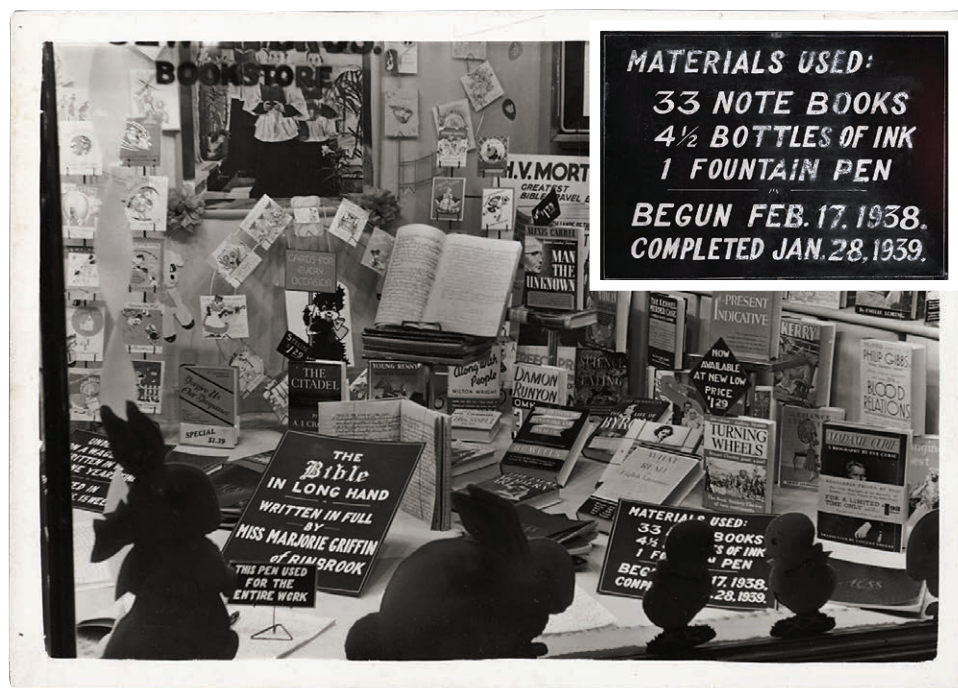
Of the materials donated by close to one hundred individual donors, there are many that fall into our existing areas of strength, including fine and early printed books; philosophy and theology; the history of science and medicine; British, European and

Canadian literature; and art, illustration and graphic material. In all these subject areas I see an increasing focus by both collectors and institutions on material that has unique, physical characteristics in addition to its textual significance. Special or distinguished copies of books have always been of interest for their beauty or provenance, but there is a growing trend towards valuing books with overt marks of their passage through time, and in particular annotated books. I have tried to highlight such items, as well as other types

IN THIS ISSUE

Gifts of 2012: From Hardy to Ginsberg | World-renowned Hardy Collection Comes to the Fisher | Manuscript Gifts in 2012 | And the Beats Go On: The Allen Ginsberg Photography Collection | Donors of Gifts-in-Kind to the Thomas Fisher Rare Book Library 2012 | Ukrainian Prisoner-of-war Publications | In Memoriam George Kiddell | Events and Exhibitions

OPENING PAGE: Annotated copy of *Sententiarum* by Duns Scotus. Venice, 1497. Gift of Ron Peters. **THIS PAGE, LEFT TO RIGHT:** Hand-coloured plate from *A History of British Birds* by F.O. Morris. Gift of Roger Silverthorne. Bookstore window display with Marjorie Griffin Armour's prize-winning, hand-written Bible. Inset image is sign from display window. Binbrook, 1939. Gift of Jim Armour, Carol Torrance and Wilma Martinuk.



of unique, original material contained in the donations, in the sections below.

Fine and Early printed books

Ronald Peters, Patricia Eberle and William Johnston each contributed scarce and important works to our general rare book holdings. Once again, Ron Peters is maintaining a long tradition of donating books which are both in fine condition, and which enhance existing holdings. For example, in the Walsh collection Fisher already holds a copy of the incunabula in this latest Peters donation — Duns Scotus's *Sententiarum* issued in Venice in 1497. What sets the donated copy apart is that it is heavily annotated by several early hands, showing the response to the text by actual scholars of the day. Another outstanding example from the Peters donation is a Greek New Testament concordance in manuscript dating from about 1650, which is interesting in that it is not simply a copy from printed sources, but has been created by an individual reader. An outstanding gift of seventeenth- and eighteenth-century general antiquarian books came from the library of the late John Leyerle, former Director of Medieval Studies and Dean of the School of Graduate Studies, who first developed an interest in antiquarian books when he was a student at Oxford in the 1950s. His wife Patricia Eberle donated the books in his memory. Some of the high points include literary works ranging from

Ovid to Boethius to Milton to Jonathan Swift. William Johnston also donated a number of works of general antiquarian material, including a 1538 edition of the history of Rome by Appianus of Alexandria. Two lovely volumes of seventeenth-century Italian drama came to us from the estate of Jay MacPherson. The Hebraica holdings were greatly augmented by the donation of over one hundred volumes by Albert D. Friedberg. Additional items came from Jacques Kornberg, including three letters written in London in 1919 by the revered and influential rabbi Abraham Isaac Kook.

Philosophy and Theology

Michael Walsh has again given us a large number of books, mainly of the post-1870 period, to be added to the Walsh Philosophy collection. He is also generously supporting the collection through the creation of an endowment. In the area of theology we continued to receive interesting Bibles. This year among the offerings were a 1599 Geneva Bible donated by Duncan MacCrimmon, three eighteenth-century Dutch Bibles donated by Reuben Klein, an 1817 Gaelic Bible donated by Neil Marshall, and an 1870 *Practical and Devotional Bible* donated by Penny Parmenter. The highlight however, was an entire Bible copied by hand in thirty-three journals by Marjorie Griffin Armour in 1938 and 1939 in Binbrook township, Ontario. The offer of a \$25 prize was an inducement during the

depression and Marjorie, who was then in her late teens, accomplished the task in just under a year, averaging three pages per day. Other theology donations include a limited edition on parchment of a work on Ulrich Zwingli published in Zürich given by Margrit Beesley, and an 1847 London edition of *Olney Hymns*. A fascinating late sixteenth- or early seventeenth-century Greek manuscript hymnary in syllabic notation was donated by Eric Robertson.

History of Science and Medicine

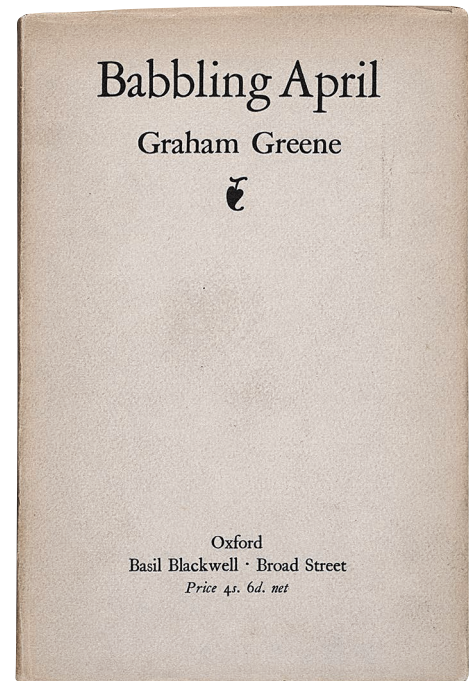
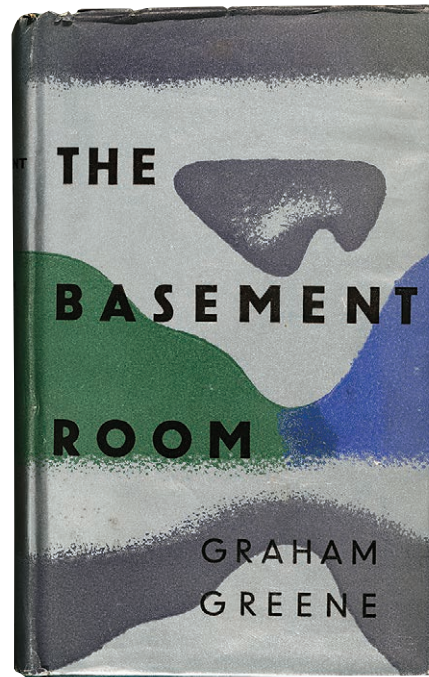
Our ornithology holdings were greatly enhanced when Roger Silverthorne donated a magnificent six-volume set of F.O. Morris's *A History of British Birds*, with almost four hundred hand-coloured plates while Joan Winearls contributed scarce books and ephemera illustrated by wildlife painter and illustrator Allan Brooks. A donation of nineteenth- and twentieth-century works of chemistry and astronomy came from Trevor Levere, including the important eight-volume set of J. Berzelius's *Rapport annuel sur les progrès des sciences et chimiques*. Other scientific works of the same period donated this year include an 1835 astronomical atlas given by Robert Garrison, and a work on nineteenth-century building construction donated by Michael Miller. An unusual example of an entire scientific book being copied in manuscript is 'An abridgement of

THIS PAGE, CLOCKWISE FROM LEFT: Graham Greene's *The Basement Room* with dust jacket and cover page of Graham Green's first book, *Babbling April*. Gift of Jean Whiffin. Pages from Marjorie Griffin Armour's hand-written Bible.

the principles of arts and sciences', written around 1858 by Picton, Ontario schoolteacher, Lawrence Kelly, presumably for use in a local school. Household science is well represented by a second donation of Canadian and British cookbooks from Mary Williamson. Some of these also contain home remedies and thus overlap with our history of medicine holdings. Of particular interest is a bound manuscript begun by Mary Leadbeater in 1781, which has inserted in it "Chelsea Pensioner's Receipt for the Rheumatism and the Gout for which Lord Anson paid 500 Guineas." Another medical text with archival interest is an annotated copy of the 1795 edition of *The Physician's Vade-Mecum* donated by Kim Phillip.

Modern European Literature

In addition to the Millgates's donation of the works of Thomas Hardy, several other large gifts of literature were received in 2012. From the estate of Jean Whiffin came more than twelve hundred books, including large additions to both our Graham Greene and Lewis Carroll collections, as well as a wide range of books to be added to the general literature holdings. David Mason donated his collection of books and periodicals relating to the English author Colin Wilson, best known for his ground-breaking 1956 book *The Outsider*. Eric Robertson donated a complete bound set of the *Edinburgh Review*, notable for having all the advertisements intact (unlike the online version). Robert Brandeis continued

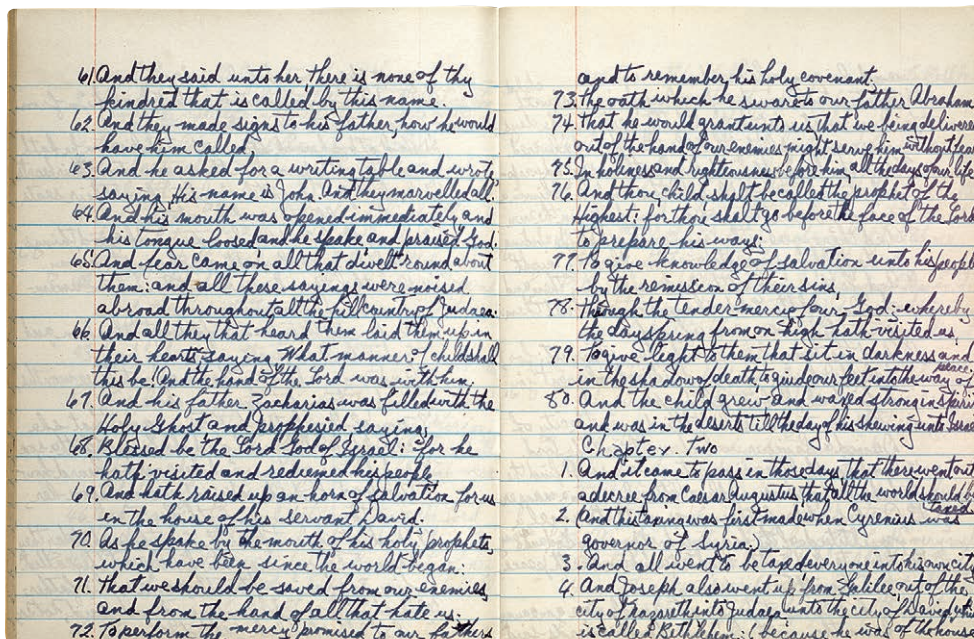


a long tradition of important donations by contributing a collection of fifty-one volumes of Bentley's Standard Novels, representing all four binding styles and including a number of rarities such as several titles by Thomas Love Peacock. Graham Bradshaw contributed to our collections of C.S. Forster and Patrick O'Brian. Michael Walsh donated books from the library of his brother, San Francisco poet

Thomas Walsh, including a typescript of poems by Robert Lowell and books inscribed by John Berryman and W.H. Auden. Faculty of Information students Chris Young and David Fernandez also contributed items to the literature collections. In addition to book donations, original archival material of a literary nature came to us from several benefactors this year. Jackie Carlos donated poems and correspondence by G.K. Chesterton, which had belonged to Mildred Wain d'Avigdor, a classmate of Chesterton's at St. Paul's School, London. Eleanor Cook contributed her correspondence with American poets Anthony Hecht and Amy Clampitt.

Canadian Literature and Canadiana

Bianca de la Roche donated over fifty books from the library of her mother-in-law, Mazo de la Roche, which include not only first edition copies of Mazo's own works, but also presentation volumes from writers such as her friend Katherine Hale and her publisher Ted Weeks, often with additional notes or ephemera inserted. William Keith passed along Canadian literature titles as well as correspondence with George Whipple, whose papers are already at Fisher. Beth Follett and Joy Seyffert (Joy Fielding) and Crad Kilodney, all of whose archives are at Fisher, donated additional volumes of Canadian literature, including translations. Marie Korey, Michah Rynor, Greta Golick and Ian Lancashire also



BELOW: Original illustration of dining room light fixture by Eaton's design department laid into a design book from the old Eaton's College Street location. Gift of Fredrik Eaton.

donated material to supplement our holdings in this important area. Other important items of Canadiana donated this year are letters and scrapbooks pertaining to the Irvine family donated by Jane Atkins, and a copy of *The Arctic Council* submitted to the Lord of the Admiralty in 1851, discussing the search for Franklin, which was given to us by Nicholas Ignatieff.

Art and illustration and graphic material

Art catalogues have long been a focus of acquisition for us. An outstanding addition from the library of Edward Fortune came to us this year from Ian Finlayson. The scarce 1712 catalogue of the book and print collection of Nicodemus Tessin is valuable in itself, but this copy had inserted four hand-written pages listing an additional twenty-nine items. Two scarce catalogues of European swords and daggers from the library of William Shelden were donated by Suzanne Winter, along with a number of other items to be added to the Shelden Australian Collection. A collection of art catalogues came from John Pepall, and Canadian art periodicals from Andy Fabo, while Douglas Richardson added to his previous gifts of books on art and architecture. Thomas McIlwraith donated a number of finely printed illustrated books from the library of architect Wilm Knox, which included such highlights as John Coney's *Engravings of Ancient Cathedrals* (1832), and *Cupid and Psyche*, a book of drypoint etchings of works by Raphael. Antonio Franceschetti donated a superb four-volume folio set of Dante's *Divine Comedy* printed in Florence between 1817 and 1819 by Ancora, with 125 magnificent plates. Alan Horne supplemented his collection of British illustrated books, and Peter Greenhill donated a rare printing on paper of Arthur Szyk's extraordinary *Haggadah*, which had belonged to his father—a master colour printer who worked on the book for the London publisher. Alexander Reford provided us with an edition of Louis Hemon's *Maria Chapdelaine*, with beautiful illustrations by Andre Bergeron, and Joy Tyndall donated a book of poetry by Alexander Blok with illustrations and cover design by the Russian *avant-garde* artist Mikhail Larionov in memory of her husband Michael Pearson. Another interesting addition is a heavily annotated, extra-illustrated copy of a biography of Mary

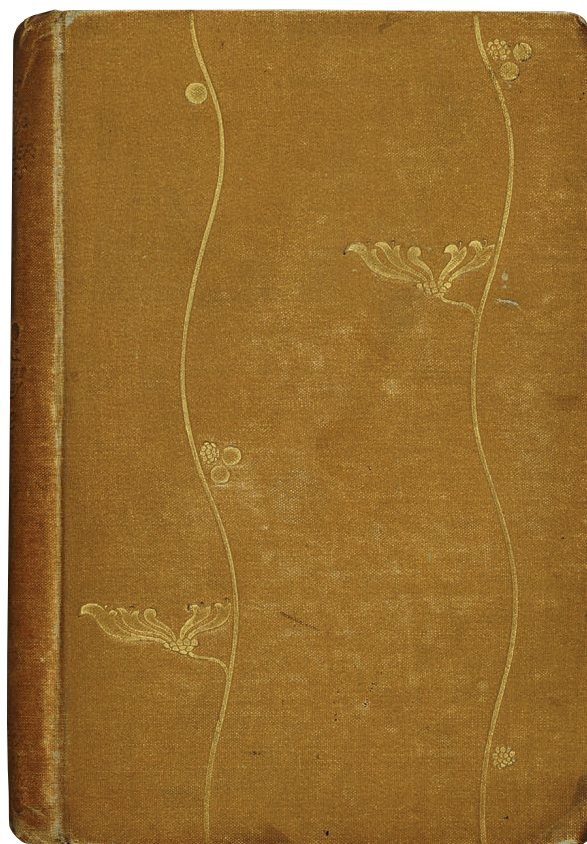
Queen of Scots donated by Robert Wu.

Graphic material of all kinds continues to be highly prized in our collections and the donation of Ginsberg photographs, which are further described in this issue, is an outstanding addition to our overall holdings in this area. We were also pleased to receive the original photographs and 35mm negatives from Alex Spence for his published book *Tags and Pieces*. Marie Korey contributed a number of prints and drawings, including several *pochoir* prints by George Barbier and nine Canadian World War II posters. A lovely original watercolour of Eshton Hall painted for or by Frances Mary Richardson Curren was donated in memory of Richard Landon by Mary Gilliam. Graphic material of a more ephemeral nature such as postcards, advertising, and posters is also a continuing focus of interest and our printed ephemera collection can now be found described in some detail in our catalogue listings. Ian Montagnes donated a large and fascinating collection of European postcards, most of which were used to correspond with members of an extended family throughout the early twentieth century, including the WWI period. Michael Gervers passed along a collection of both first and second World War ephemera and correspondence, and Shelley Dawson also donated important WWII ephemera. We were also extremely pleased to receive from Fredrik Eaton a number of highly unusual and scarce pattern and design books from the old Eaton's College Street location.

Regrettably, it is not possible to do justice to each and every donation, but a complete list of gift-in-kind donors is found elsewhere in this



issue. I am grateful to Faculty of Information doctoral student Chris J. Young for maintaining our spreadsheet which keeps us all on track, and for assisting with all stages of the donation process. We appreciate hearing from all those prospective donors who contacted us throughout the year to offer material to the Library. Due to space constraints it is not generally possible for us to accept gifts of items already held in our collections, but the experience of checking our holdings is always a valuable one in and of itself. Keep the calls and visits coming! Your donations are instrumental in helping to build our top-ranked research collections. It is our unique collections of both books and manuscripts which will continue to distinguish us from our peer institutions around the globe.



WORLD-RENOWNED HARDY COLLECTION COMES TO THE FISHER

Deborah Whiteman

Head, Department of Rare Books and Special Collections

AS THE NEW Department Head of Rare Books and Special Collections at the Fisher, I was delighted to learn about the Millgate Thomas Hardy Collection, gifted to the Library by Jane and Michael Millgate in 2012. Prior to its arrival here, the Millgate Hardy collection was universally acknowledged by experts as the largest and most comprehensive Hardy collection outside a public institution, and one of the finest examples anywhere of a major author collection.

The collection consists of over 1400 items, all works by or about Thomas Hardy, and spans a date range of over two hundred years. It is a collection distinguished not only by its size and completeness, but also by the intellect and vision of its creator, the world-renowned Hardy expert, Michael Millgate. As the editor of the Hardy letters (an eight-volume set published by Oxford University Press, 1978–2012), the definitive Hardy biography and numerous other Hardy-related scholarly works, Professor Millgate (now Professor Emeritus at the

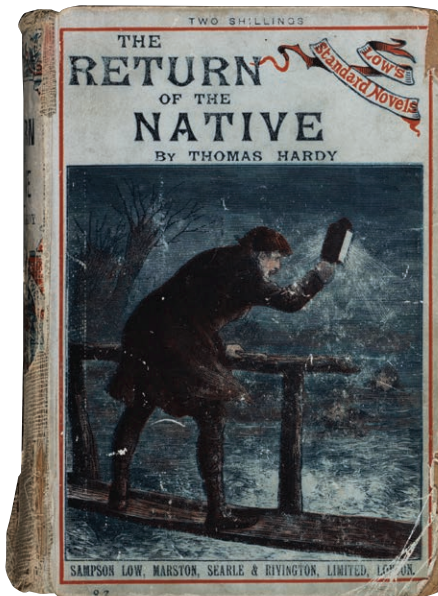
University of Toronto) brings a vast knowledge of Thomas Hardy and the Victorian literary milieu to his collecting endeavours. He is also a sophisticated bookman, with an in-depth understanding of literary publication history and bibliography. The result is a superb collection of Hardy's entire oeuvre, in the best possible condition.

The Millgate Hardy collection is a cornucopia of literary and bibliographical treasures, containing first and subsequent editions, both English and American, of all of Hardy's published works—novels, short stories, poetry, plays, and miscellaneous prose pieces. All are in their original bindings, and many first editions of the novels, such as *Desperate Remedies* and *Tess of the d'Urbervilles* are represented in typical nineteenth-century triple-decker format. The cover art on these publishers' bindings is also noteworthy. The tan cloth covers on the first edition of *Tess*, for example, are gilt-stamped with a delicate floral motif by the English arts and crafts book designer, Charles Ricketts.

Almost all of Hardy's novels were serialized in nineteenth-century magazines prior to their first appearance in book format. The Millgate collection contains all of the English serializations of his novels and many American examples as well. These are important for scholars doing textual studies of Hardy's works, since the serialized version was often quite different to that of the subsequently published novel. Magazine editors frequently bowdlerized Hardy's stories for fear of offending their Victorian 'family magazine' audiences with anything that smacked of sensuality or immorality.

In addition to its stature as a fine Victorian author collection, this was also Professor Millgate's 'working library'—a collection built over a forty-five year scholarly career dedicated to Hardy studies. As such, it is rich in the many 'secondary editions' of Hardy's novels and stories. Examples of these are: the first 'one-volume editions' (of three-decker novels), the illustrated editions, 'new' or 'cheap' editions, yellowbacks, colonial editions, and

OPENING PAGE: Gilt-stamped cover of first edition of *Tess of the D'Urbervilles*. **THIS PAGE, CLOCKWISE FROM LEFT:** Yellowback cover of Hardy's *Return of the Native*; first edition of *Desperate Remedies* in typical nineteenth-century triple-decker format. Gift of Jane and Michael Millgate.



Tauchnitz editions. All of these are represented in their original publishers' cloth bindings or printed wrappers. The presence of these other editions is critical, since Hardy was an inveterate reviser, frequently changing the texts of his published works. A good illustration of this is the first collected edition of Hardy's work, entitled *The Wessex Novels*, published between 1895 and 1897 (and part of the Millgate collection). All of the novels in this 'Wessex' edition were extensively revised from their first appearance in book form. This plethora of editions will offer rich opportunities for researchers tracing the evolution of Hardy's writings over many years and for the study of textual differences between various editions of Hardy's published works.

The Millgate collection also contains twenty-nine books from Hardy's own library at Max Gate, his home in Dorchester, England. Many of these volumes contain marginal notes in Hardy's own hand; others are books inscribed to Hardy by their authors. Together, they afford a revealing look into Hardy's own influences, interests, and reading habits. The titles in the Max Gate library range from Aeschylus, Robert Browning's *Poetical Works*, and Burton's *Anatomy of Melancholy*, to books by Hardy contemporaries such as Edmund Gosse, Harley Granville Barker and Havelock Ellis. Some volumes contain important physical evidence of personal associations. Hardy's

copy of Edmund Gosse's *Secret of Narcisse*, for example, contains an autograph letter from Gosse to Hardy's second wife, Florence, tipped in. There are also volumes of Hardy's works inscribed by Florence to the couple's friend, novelist J.M. Barrie.

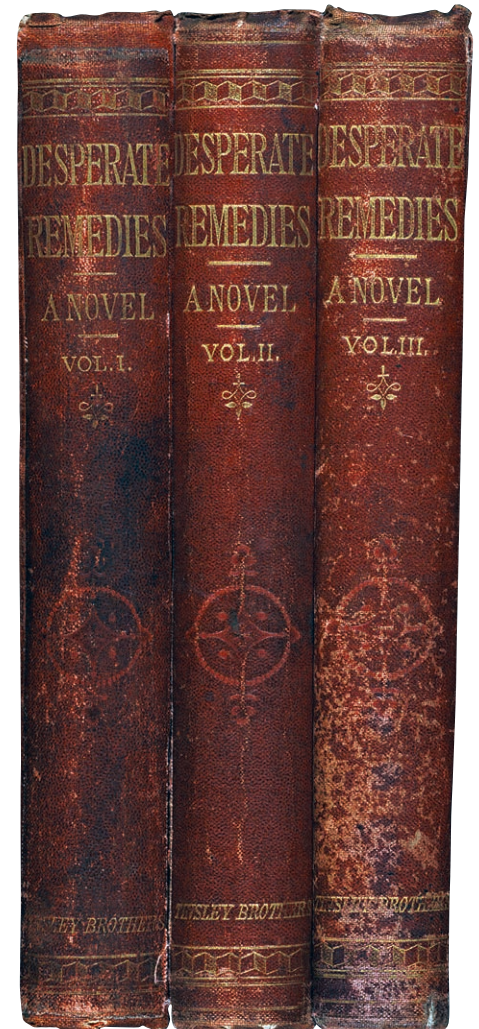
Professor Millgate has further enriched the collection by extending its scope significantly into the world of Hardy's literary contemporaries, which he calls 'the Hardy Circle.' His in-depth knowledge of Hardy, and of Victorian literature generally, have made it possible for him to assemble a unique group of books whose authors can all be connected to Hardy in some way. This large section of the Millgate collection contains all the major works by and about important authors such as John Galsworthy, Walter Besant, Richard Jeffries, and Horace Moule. Some of these writers were also correspondents of Hardy, and many of the books are the author's copies or have an interesting provenance associated with them.

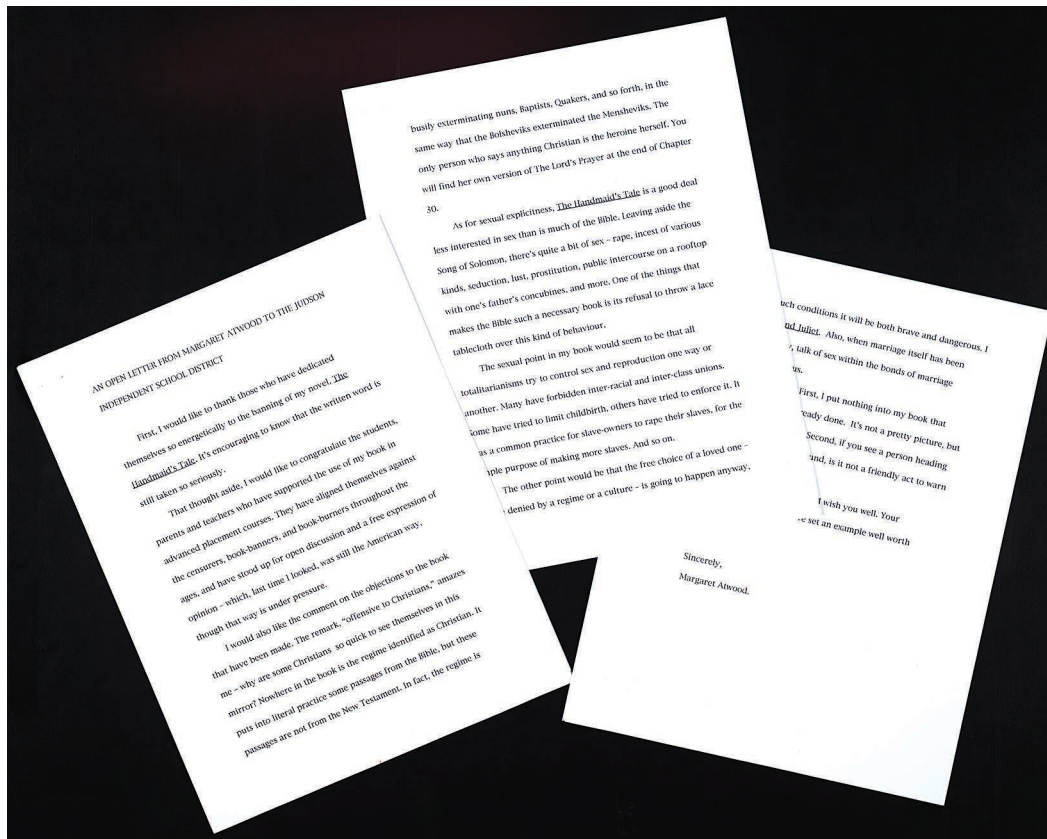
Hardy married twice and some of the most interesting and unusual items in the Millgate collection are books by his wives, both of whom had literary aspirations. His first wife, Emma, produced two slim volumes of poetry, both self-published and in very small editions, before her death in 1912. Then, in 1914, Hardy married his secretary, Florence Dugdale, who was thirty-nine years his junior. Florence is the author of three volumes of children's verse. These books by Emma and Florence, which have a compelling personal connection, are now extremely scarce in their own right. Florence also produced the first biography of Hardy (though it is now known to have been written largely by Hardy himself), published in the year of his death, 1928. The Millgate collection includes several copies of this work, one of which is inscribed by Florence Hardy herself.

Just recently, in 2013, Jane and Michael Millgate made a second donation of Hardy materials to the Fisher Library. This new gift contains significant manuscript material and graphic items such as etchings and early photographic prints; it complements and completes the printed book materials in the first gift, described above. Highlights of this second donation are: a holograph manuscript of Hardy's poem, "The Cornhill Jubilee", containing Hardy's own revisions, and a

corrected proof of the same, with additional corrections in Hardy's hand. There are also original autograph letters from Hardy to several of his literary contemporaries and rare examples of letters from both of Hardy's wives, Emma and Florence.

The Millgate Hardy collection is broad in scope and rich and deep both in content and in the great variety of materials that it includes. All of this will ensure its value on many levels for faculty and students in the University of Toronto community, for Hardy scholars around the globe, and for those studying Victorian literature and nineteenth-century book history. The gift complements the already strong British literary collections from the modern period (eighteenth through to the early twentieth century) held by the Fisher Library.





MANUSCRIPT GIFTS IN 2012

Jennifer Toews and Natalya Rattan
Thomas Fisher Rare Book Library

AS OUR THOUGHTS turn to winterlandscapes and holidays, we are reminded to take some time to give thanks. The Fisher Library was graced, once again, by the generosity of our donors' bountiful manuscript gifts. New and familiar faces demonstrated their commitment to ongoing research and the preservation of important and fascinating material. Of particular note is the gift of Dr. Peter Ernst, who donated a significant research collection of archival documents, including letters from Dr. Frederick Grant Banting and research notes by Dr. George William Ross for an unpublished biography of Dr. Banting.

This year, poet **MELVIN APPELL** donated his third accession to the Fisher. The donation consists of correspondence, including an extensive correspondence with Doug Henderson and poet and bookseller, Nelson Ball; miscellaneous poetry; several *Friends of Lorine Niedecker* newsletters; and other publications Appel had previously published from 1965 to 1983.

MARGARET ATWOOD found time in her incredibly busy schedule to donate her drafts, correspondence and other material for *In*

Other Worlds: Science Fiction and the Human Imagination; essays, short pieces, speeches, activism, charitable pursuits, publishing and personal correspondence, books in translation and various editions, DVDs and CDs of appearances, posters and flyers. Margaret Atwood has been donating her papers to the Fisher Library since the 1970s and her papers are still some of the most frequently consulted by researchers.

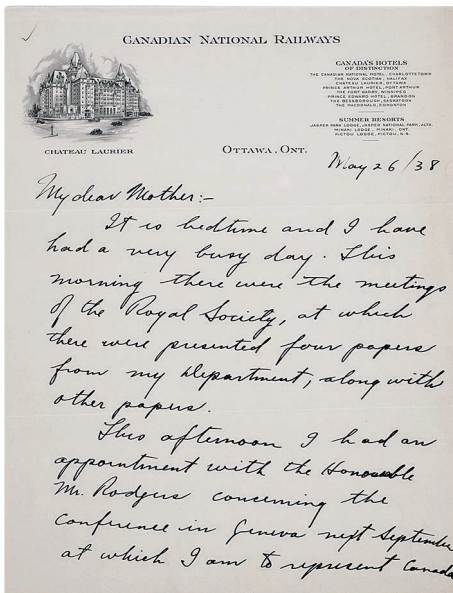
Toronto writer and translator **MIRIAM DASHKIN BECKERMAN** contributed to her papers this year with the gift of *Haftling (Prisoner) No. 94771: Memoirs of Holocaust Survivors in Canada, Volume 28: experiences in German Lager (Camps) 1941-1945, Lithuania: Dvinsk, Riga, Kaiserwald, Germany: Stutthof, Tarin, Bromberg* by Paula Frankel-Zaltzman, her English translation; English translations of Boris Sandler's short stories published in *The Jewish Forward*; English translations from the Yiddish of stories by Dovid Katz [*nom de plume* Heershadovid Menkes], including "If Not Wiser", "The Thirteenth Romp", "The Angel of Martzibal" and "Noach Anshel of the Other World"; translations of Chava

Rosenfarb's stories and notes; translations of Friedenson/Strauss family poems and letters; *I and My World* by David Volpe, English translation; Beckerman's translation of the Yizkor book entry, *On the Ruins of My Home* by Avraham Zimler regarding Zsirardow (Zherardow), Amshinov and Viskit.

JENNIFER BROWN added to the papers of her father, Harcourt Brown, as well as some family papers of interest this year.

A first time donor this year was artist and writer, **TONY CALZETTA**. The donation includes proofs, drafts, and other process work for his two artist books: *Peculiar Practices* (November 2009) and his book, co-authored with Leon Rooke: *How God Talks in His Sleep and Other Fabulous Fictions* (2009). Tony Calzetta currently lives in Toronto. He works predominantly on canvas and paper and occasionally ventures into the areas of printmaking and sculpture. He has published other artist books in the past including *Acts of Kindness and of Love* (1995) in collaboration with John Metcalf, and a folio of twenty hand-coloured intaglio prints entitled, *War Stories for Children and Art Stories for Adults* (2001).

OPENING PAGE: Margaret Atwood's letter to the Judson Independent School District concerning the banning of *The Handmaid's Tale*. Gift of Margaret Atwood. **THIS PAGE, CLOCKWISE FROM LEFT:** Letter from Sir Frederick Banting to his mother. Gift of Dr. Peter Ernst. Materials from the Pedlar Press. Gift of Beth Follett. Photo of Phyllis Grosskurth. Gift of Phyllis Grosskurth. **FACING PAGE:** Fabric back from director's chair. Gift of George Jonas.



related material for: *Goldengrove*; *Controlling the Silver* and *Turn Thanks*. This gift also includes some unpublished work and ink sketches; *Travelling Mercies*; *From Harvey River* with editorial revision and correspondence; *Fool-Fool Rose is Leaving Labour-in-Vain Savannah*; and print, audio and video appearances.

PHYLLIS GROSSKURTH donated her professional and personal files related to her work at the University of Toronto, such as *Byron: the flawed angel* (1997), *Havelock Ellis: a biography*; *Margaret Mead: a biography*; *Dalhousie Review*; *The Secret Ring: Freud's inner circle and the politics of psychoanalysis*; *Melanie Klein: her world and her work*; drafts of lectures and papers on



Toronto's current poet laureate **GEORGE ELLIOTT CLARKE** shared his voluminous manuscript drafts for "I and I", and many other works; also his journals, extensive personal and professional correspondence, 2007–2012, 'Africana', columns, essays, lectures, public appearances, book reviews, and course material. Of particular interest are his holograph notebooks, covering the period, July 1975–2004. These notebooks represent the first drafts of nearly all of Clarke's work and we are delighted to receive them.

DR. PETER ERNST donated important papers concerning Sir Frederick Grant Banting (1891–1941), those of Dr. George William 'Billy' Ross (d. 1948), including research notes and drafts for an unpublished biography of Sir Frederick Grant Banting (1891–1941). Dr. Ross was a close friend and colleague of Banting.

His father was the fifth Premier of Ontario from 1899–1905, Sir George William Ross (1841–1914). Dr. Ross was one of Banting teachers in medical school, and later worked with him on pancreatic research. Dr. Ross was a great supporter of Dr. Banting's and lobbied the provincial and federal governments to support his work. The bulk of the material covers the 1920s up to 1941, the year of Banting's death. Dr. Ross spent several hours speaking with Banting the night before he left for England, February 13, 1941. Some of Banting's letters to his mother, medical colleagues and others are part of the accession. Dr. Ernst describes the history of this material: "My father was an obstetrician, Dr. David S. Ernst in Kitchener and like me, U of T alumnus. His secretary at the time was a Mrs. Armstrong... as I remember it, a family member left her the boxes, perhaps to give to my dad..." We are so pleased to have this significant material to add to the discovery of insulin collections and are most grateful to Dr. Ernst for his generosity, and to Michael Bliss and Christopher J. Ruddy for their expertise and assistance.

BETH FOLLETT, founder of Pedlar Press, also donated her second accession this year. This donation consisted of her personal work as well as author files, manuscripts, drafts, proofs, correspondence, reviews, and other materials related to Pedlar Press.

LORNA GOODISON and **J. EDWARD CHAMBERLIN** added to Goodison's extensive papers with early poetry drafts, many unpublished, as well as drafts and

psychobiography for various conferences; and research on such figures as Count Rumford, Sir Benjamin Thompson, John Ruskin, John Addington Symonds, Havelock Ellis, Margaret Mead and Melanie Klein. There is also a good deal of correspondence with eminent international psychoanalysts.

The ninth donation of writer and poet, **MAUREEN HARRIS** includes correspondence; drafts for manuscripts of *Slow Curve Out*, *Learning My Place*, and *Drowning Lessons*; information pertaining to various projects including Beth Follett's *Yes/No* chapbook, Milkweed Collective and writing group files; readings; notebooks; and a significant amount of professional and personal correspondence.

This year's donation from **MARSHALL HRYCIUK** includes drafts and notes for his various collections of haiku and poetry, including *Zenosex: The Sex Haiku of Marshall Hryciuk*, and *The Sonnet*; and correspondence as well as small press books, galleys and other material related to Imago Press. This small press specializes in poetry, philosophy, concrete poetry, haiku poetry and art, and poetry journals and magazines.

The first donation of the incomparable **GEORGE JONAS** (1935–) takes in manuscripts of *The Scales of Justice*, *Final Decree*, *Vengeance*, *Classic Racers*, *A Passion Observed: A True Story of a Motorcycle Racer* and *The East Wind Blows West*; juvenilia and childhood plays; and photographs and other material related to his life and work. A graduate of the famous Lutheran Gymnasium in Budapest, Hungary,

a school with such exceptional alumni as Eugene Wigner, George Faludy, John Harsanyi, George Lukacs and Theodore Herzl, Jonas likes to say that he distinguished himself there by failing mathematics. *Vengeance* was adapted for two movies: *Sword of Gideon* (1986) and *Munich* (2005). Jonas is a well-known poet, commentator, rhetorician and Renaissance man. The papers reflect his penetrating, subtle and mischievous mind, providing a wealth of research material for a wide variety of researchers. This material is still in process.

The latest accession, the tenth, of the **ALBERTO MANGUEL** papers is similar in scope to previous donations and contains material that documents his activities as a writer, translator and lecturer. This year's donation included manuscript drafts of Manguel's writings in English, French, Spanish and German, including those for his published books, essays, art and music projects, introductions, and reviews and other writings. Featured within this donation are manuscript materials and page proofs for *All Men Are Liars*; *Los sueños del Rey Rojo*; *Una Historia de la Lectura*; *Nouvel Éloge de la Folie*; *The Traveller*, *The Tower and the Worm*; *Autores, Libros, Lecturas: Lire le Monde*; *Espiar al Espia*; *Crime et châtement dans le Deux-Sèvres*; *Return to Wonderland*; *Words for What We Know*; and *The Reader as Traveller*. The drafts, correspondence and translations relating to Manguel's works, such as *All Men Are Liars* and *The Traveller*, *The Tower and the Worm*, include his own and editorial revisions that reveal his working process in his writing.

As in previous years, this donation also contains a significant amount of business and professional correspondence and other writers' manuscripts and page proofs for editing. The accession also includes information pertaining to juries he was part of such as the prestigious Premio Iberoamericano Planeta-Casa de América de Narrativa; a number of printed books in various languages; contributions to recent new publications; news and magazine clippings of reviews and interviews; and a variety of other materials relating to the author's life and career.

Writer and editor **JOHN MILLYARD**'s donation for this year includes manuscripts for *The Money Gap* and *The Money Team*, publishing files, correspondence, notes, and

other material related to his life and Money Jar Publishing, his own publishing venture.

First-time donor **CHRISTOPHER G. MOORE** is a Canadian writer who lives in Thailand. His extensive gift of personal and professional papers contains drafts for his books; personal and professional correspondence; photographs and a variety of other material. He studied law at Oxford University, taught law at University of British Columbia, and practised law before becoming a full-time writer. He is among the first writers to write detective novels with a western-style protagonist set in Thailand. His first book, *His Lordship's Arsenal*, was published in New York in 1985. He has since written over twenty novels, a book on the Thai language, and over two hundred essays. He has also collaborated with other writers and edited three anthologies of short stories and essays. Moore is best known for his popular Vincent Calvino Private Eye series. The third novel in the Vincent Calvino series *Zero Hour in Phnom Penh* (originally published under the title *Cut Out*) won the prestigious German Critics Award for International Crime Fiction (Deutscher Krimi Preis) in 2004 and the Spanish Premier Special Book Award Sema Negra in 2007. The second novel in the series, *Asia Hand*, won the Shamus Award for Best Original Paperback in 2011. Moore's novels have been translated into thirteen languages and his Vincent Calvino series has been optioned for film production by FilmNation.

KAREN MULHALLEN added to her personal papers and to the extensive *Descant* magazine papers with material from several issues. Additions to her personal papers include correspondence with Virgil Burnett, Sam Solecki, Josef Škvorecký, Jerome McGann, G.E. Bentley, Jr. and John McEwen. Proofs of *Acquainted With Absence*; drafts, proofs, correspondence, reader response and launch for *The Pillow Books*; early drafts of "Code Orange Suite/Code Orange Alert"; and fifty years of early poetry and writing drafts, 1950s to 2000s.

PETER POTICHNYJ added a number of files to his collection of Ukrainian Insurgency and Counter-Insurgency.

JOE ROSENBLATT donated material related to his two collaborations with Catherine Owen: *Snake City*, a novel-in-progress, and *Dark Fish and Other Demons*. He also added his correspondence with friends, writers, artists, translators, galleries, libraries and other public institutions, as well as his extensive and humorous correspondence with close personal friend and writer Allan Safarik; fictional correspondence with

'Arthur Avocet'/Allan Safarik; poet/editor/musician/friend Catherine Owen; artists Pierre Coupey and Denise Tripp, and 'Hogg', or 'In a Pig's Eye' — fictional correspondence between Rosenblatt and Barry Callaghan.

The papers of **CHAVA ROSENFARB** were enriched this year by the gift of her daughter, **PROFESSOR GOLDIE MORGENTALER**. Included were drafts and proofs of 'Survivors'; *Der Boyim fun Lebn (The Tree of Life)*, including original holograph draft in notebooks, written in the 1940s; *The Song of Abram the Waiter*, Chava's English translation from 1959–1960, as well as a typescript in Yiddish titled *Dos lid Fun dem Yidishn Kelter Abram*; *The Bird of the Ghetto* English translation; *Simcha Bunim Shayeitch: the Poet of the Lodz Ghetto*; drafts of short stories in Yiddish; a DVD interview with Chava Rosenfarb and Goldie Morgentaler by Erica Pomerant, April 2004, for the Montreal Yiddish Project; plus correspondence and other material.

An important and fascinating gift resulted from the diligent research of activist and author **MARK SATIN**. Satin contacted the Fisher Library to offer his correspondence, documents and other material related to his activities with the Toronto Anti-Draft Programme, Vietnam War resisters, and the *Manual for Draft-Age Immigrants to Canada*. The Mark Satin Papers have already been consulted by researchers working on this significant period. Mark Ivor Satin (born 16 November 1946) is an American political theorist, author and newsletter publisher. After emigrating to Canada at the age of 20, Satin co-founded the Toronto Anti-Draft Programme that helped bring American Vietnam War resisters to Canada. He also wrote the *Manual for Draft-Age Immigrants to Canada* (1968), which sold nearly 100,000 copies. Satin spread his ideas by co-founding an American political organization, the New World Alliance, and by publishing an award-winning international political newsletter, *New Options*. He also co-drafted "Ten Key Values", the foundational statement of the U.S. Green Party. Satin launched a new political newsletter and wrote an award-winning book, *Radical Middle* (2004). Satin grew up in Moorhead, Minnesota, and Wichita Falls, Texas. In early 1965, at age eighteen, he dropped out of the University of Illinois to work with the Student Nonviolent Coordinating Committee in Holly Springs, Mississippi. Later that year, he was told to leave Midwestern State University in Texas for refusing to sign a loyalty oath to the United States Constitution. In 1966 he became president of a Students for a Democratic Society chapter at the State University of New York at Binghamton, and helped persuade a fifth of the student body to join. One term later he dropped out, then



GEORGE JONAS

BELOW, TOP TO BOTTOM: Articles from the 2010 Cannes Film Festival. Gift of Allan Stratton. Sir Byron Edmund Walker's fishing rod. Gift of Peter Walker.



emigrated to Canada to avoid serving in the Vietnam War. Mark Satin was hired as director of the Anti-Draft Programme of the Student Union for Peace Action (SUPA) in April 1967. His efforts continued after SUPA collapsed and he co-founded the Toronto Anti-Draft Programme, with largely the same board of directors, in October 1967. He conceived, wrote and edited guest chapters for the *Manual for Draft-Age Immigrants to Canada*, published in January 1968 by the House of Anansi Press, in partnership with the Toronto Anti-Draft Programme. In the 1970s Satin wrote a memoir as a neopacifist activist during the years 1964–66, *Confessions of a Young Exile*. Satin has begun to lose his eyesight as a result of macular edema and diabetic retinopathy. From 2009 to 2011 he presented occasional guest lectures on “life and political ideologies” in peace studies classes at the University of California, Berkeley. We are very pleased to receive and make this material available to our researchers.

JACK SHAPIRO presented the Library with his correspondence, minutes, reports, memoranda and other material related to his involvement with the Board of Directors and Shareholders of McClelland and Stewart, 1984–1985. He was born in Woodstock, Ontario, on June 5, 1926 to Julius and Fannie (Freedman) Shapiro. Shapiro earned a Bachelor of Arts degree from the University of Saskatchewan (1969). He worked as a research assistant for the Economics Bureau in Toronto prior to mov-

ing to Regina, Saskatchewan in 1950. He was employed with Regina News from 1950 to 1970 as a sales manager, manager and president. He also served as president of Midwestern News Agency Ltd. (Saskatoon), Supermatic Car Wash (Regina) and Smitty's Pancake House (Saskatchewan). During his residence in Saskatchewan, he was active in politics at the local and provincial levels with the Cooperative Commonwealth Federation (CCF) and New Democratic Party (NDP). He served as president of the Lakeview CCF Club and was a member of the Provincial Council and Provincial Executive of the New Democratic Party. Shapiro moved to Toronto in 1970. He was named a member of the Order of Canada in 2003. Shapiro currently (2007) resides in Toronto and is married to Juliette Paperny, with whom he has five children.

—adapted from *Saskatchewan Archives Board, Administrative History, Jack Shapiro fonds*

SAM SOLECKI contributed correspondence with Michael Ondaatje, 1970s to present; Anne Michaels, 1990–2011; James M. Cameron, 1970s–1990s, including Christmas poems, signed with hand-corrected manuscripts; an unpublished science fiction novel, *Pulchra: The Tale of a Beautiful Planet* by Josef Škvorecký; a typed, book-length manuscript of Michael Ondaatje's *Handwriting*; and two typed book-length manuscripts by Anne Michaels: *Skin Divers* and *Correspondences*.

Long-time donor **DAVID SOLWAY** presented to the Library his correspondence; manuscript drafts of *Global Warning: the Trials of an Unsettled Science* (for publication with the Centre for Policy Studies, 2012), *The Box Thorn Tree*, and *The Beginning and The End*; additional pieces for the *Occupied Mind*, *Scattered Rhymes*, and *Living in the Valley of Shmoon* as well as other material.

This second donation from novelist **ALLAN STRATTON** contains various manuscripts including *Chanda Kabelo* and *The Widow Mackenzie*, *The Curse of the Dream Witch*, *The Grave Robber's Apprentice*, *Chanda's Wars*, and *Borderline*. Also included within this accession are older play drafts from the 1970s–90s; materials from the Wacousta workshops held

by James Reaney in 1978; correspondence; photographs and other material related to his life and work.

One of the highlights of this accession is material for *The Grave Robber's Apprentice*, which has won awards such as the Canadian Library Association Best Book for Children, The Silver Birch Award, and the Ruth and Sylvia Schwartz Award. In Britain it was a Times of London Book of the Week, and was an inaugural selection for the Pearson Foundation/Writers Trust “Read for my School” program for the British Department of Education. It was also nominated for the Canadian Governor General's Awards.

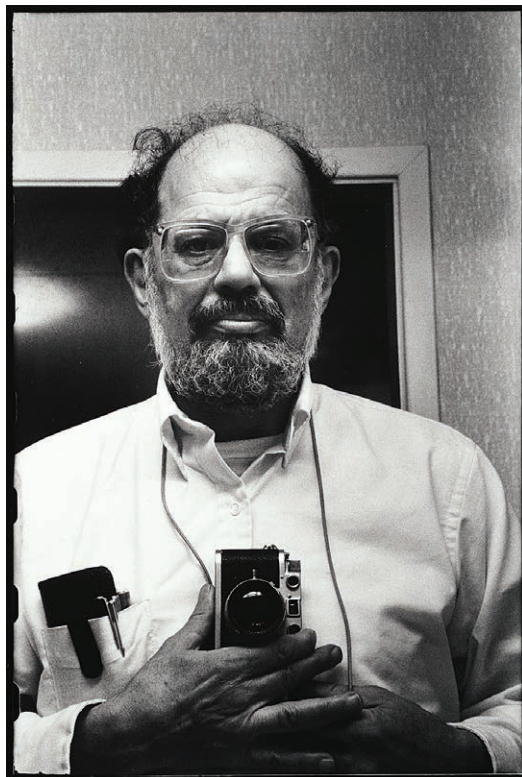
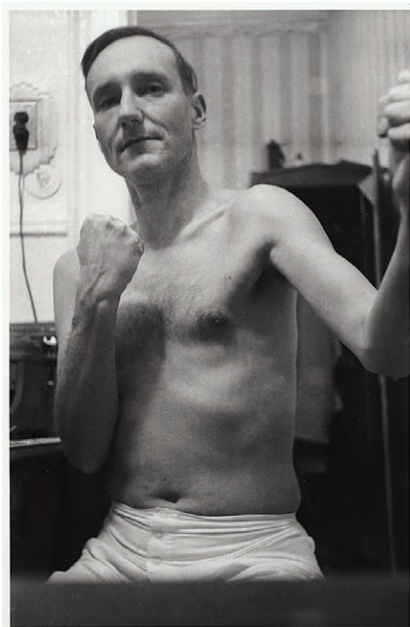
Continuing the family tradition of philanthropy, **PETER WALKER**, great-grandson of Sir Byron Edmund Walker (1848–1924), donated the personal and business papers of his great-grandfather, as well as his fishing rod. Forming part of this gift is Sir Edmund's personal correspondence from the 1920s, his wooden box of business cards and a typescript document entitled, “A List of Dependable Men in Various Cities and Towns Across Canada”. Sir Byron Edmund Walker was president of the Canadian Bank of Commerce in 1907. He strongly believed in personal service to the community, resulting in his involvement in the founding and running of such cultural institutions and organizations as The Champlain Society, the Royal Ontario Museum, the University of Toronto, the National Gallery, and the Art Gallery of Ontario, to name just a few. Sir Edmund's grandson, Wentworth Walker (1917–2009) was also a great philanthropist and Friend of the Fisher Library.

This year writer **BARBARA WILLIAMS** donated drafts, research and other material for her work on artist Anne Langton, including various titles for her book, *A Gentlewoman in Upper Canada: the Journals, Letters, and Art of Anne Langton*. This accession also includes poetry, short writing pieces, diaries, correspondence, and other material related to her life and work.

Toronto author **DAVID YOUNG** included papers related to *Dante's Inferno*, Greenpeace, *Supernova*, and various film and television projects; personal and professional correspondence; personal journals; and a great deal of other related material.

Heartfelt thanks and best wishes are extended to our iSchool graduate student assistants: Jackie Barber, Jason Brown, David Fernandez, and Chris J. Young, as well as to our many dedicated donors and researchers.





AND THE BEATS GO ON: THE ALLEN GINSBERG PHOTOGRAPHY COLLECTION

John Shoesmith
Thomas Fisher Rare Book Library

ALLEN GINSBERG, POET, needs no introduction. His seminal poetic works, including “Howl” and “Kaddish”, helped to define and legitimize the literary movement that came to be popularized as Beat. While his early works were considered controversial—“Howl” was famously tried, and acquitted, in court under obscenity laws—his writing eventually found public and critical recognition. His book *Fall of America*, published in 1972, won the National Book Award for Poetry, and in 1973 he was elected a member of the American Academy and Institute of Arts and Letters.

Less well known, however, is Allen Ginsberg, photographer. Yet since the 1950s, when Ginsberg was first finding his literary voice and befriending many of the writers who helped to lay the literary foundation of the Beat movement, including Greg Corso, William S. Burroughs and Jack Kerouac, Ginsberg’s camera was a near-constant presence that helped to capture much of that period and its key individuals. In short, Ginsberg was a

classic “shutter bug.” The Fisher is now home to many of these important photographs snapped by Ginsberg.

Late last year, through the generosity of the Larry and Cookie Rossy Family Foundation, the Fisher acquired the largest collection in the world of Ginsberg prints. Numbering over 7500 prints, the collection is a treasure trove that provides a unique glimpse into the world of the Beats, along with chronicling Ginsberg’s rich and storied life. The earliest prints date from the mid-1950s, and include some unique and wonderful photographs of most of the key figures of the Beat period: Burroughs, Kerouac, Neal Cassady (the model for the character of Dean Moriarty of Kerouac’s *On the Road*), and Ginsberg’s life-long partner, Peter Orlovsky. They extend through to the 1990s and capture many of Ginsberg’s friends and acquaintances: from musicians including Philip Glass, Bob Dylan and Marianne Faithfull, to writers such as Arthur Miller, Josef Škvorecký and Gary Snyder. There are a number of surprising photos as well: a young Sinéad O’Connor, for

example, performing in a small New York City club, and the musician Beck from 1995. The collection also contains many self portraits which visually record Ginsberg through the years, from young poet to aged sage of the Beat generation. He died in 1997 at the age of 71 of liver cancer.

Most of the photos Ginsberg snapped were wonderfully candid, capturing the general spirit and ethos of the Beats. “I’m not a photographer,” he once said, “but I was aware of the sacredness and the poignance of the pictures. It’s kind of a poignance of the moment, like an appreciation of the colour in the sky, the blue of the blue and the face of the face and the Jack Kerouac of the Jack Kerouac.”

While the photographs are wide ranging in their subjects—and as the years passed, and encouraged through his friendship with noted American photographer Robert Frank, he began to take the art of photography more seriously, resulting in work that displayed a greater artistic confidence—ultimately it is the images of the key individuals of the Beats

OPENING PAGE, LEFT TO RIGHT: William S. Burroughs, Allen Ginsberg and Jack Kerouac.

that will attract the most attention. For example, there are dozens of images of Ginsberg's lifelong friend William S. Burroughs that capture the full breadth of his life: beginning with a young Burroughs from 1953, fit and shirtless with his arms held up defiantly in a boxing stance, to a photo of the writer from 1986, looking frail and leaning on a cane, and up through the early 1990s. There are also some rare and splendid photos of Kerouac, many of which were taken on a trip to Tangiers in

1957, and images of Cassady which convey in black and white much of his noted charisma. Fascination with the Beats, both their writing and lifestyle, continues to this day, and these photographs help to tell the visual story of this period and its key people.

Many of the photographic prints from the donation exist in multiple formats, from 5x7 prints up to prints sized 20x24. There are also a number of binders that contain mainly snapshots or other small reference prints. The

research value of the collection is enhanced by having multiple versions which allow side-by-side comparison.

The collection is currently being archived with an eye toward having it accessible to scholars by early next year. However we are also scanning many of the photographs and will be making them freely accessible on our Flickr site (found at <http://www.flickr.com/photos/thomasfisherlibrary/>). Please visit our site and enjoy a slice of Beat history.

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

2012

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UKRAINIAN PRISONER-OF-WAR PUBLICATIONS

Ksenya Kiebusinski

Petro Jacyk Central & East European Resource Centre

IN MY MANY years working firstly as an archivist and then as a bibliographer, some of my greatest pleasures have come from acquiring gift material for the library, especially when I have had the opportunity to visit donors and see their collections lovingly arranged in their home libraries or studies. Sometimes, because of such life circumstances as deaths, sudden moves, etc., I have encountered private collections in less desirable and more chaotic settings as I look for books and documents in attics, garages, and, even dumpsters. Not until last month, however, have I had gift items slid to me across a table in an unmarked envelope. Such was the case during a delightful early October lunch meeting with a visiting colleague at our local pub, the Duke of York.

The contents of the mysterious envelope contained two publications, *Holos tabora* (Voice of the Camp), and *Liazaroni* (Vagabond), issued by Ukrainian prisoners-of-war interned following World War I in camps in Czechoslovakia and Italy, and another, a literary-art journal, *Mytusa*, published in Lviv, Ukraine. How this material made its way to Toronto from across Europe

and the Atlantic Ocean is as fascinating as the content itself.

These three publications are a posthumous gift to the Thomas Fisher Rare Book Library from Lubomyr (1927–2001) and Johanna (1924–2011) Mudretzkyj of Vienna, Austria. They acquired these publications from Lubomyr's parents, Demetrius Mudrecki (1887–1945) and Sophia Jaremtschak (1898–1974). Demetrius was born in the small town of Cieszanów, in eastern Galicia, then part of the Habsburg Empire, while Sophia was born in the imperial capital of Vienna. The two met in Vienna after World War I, where Demetrius studied law at the University, and were married in 1924. The Jaremtschak family and Demetrius were active in Vienna's Ukrainian community, collected Ukrainian publications, and had close ties with a variety of prominent political and cultural activists from Ukraine who had come there as refugees during the war. Demetrius and Sophia returned to Cieszanów (then in Poland) in the mid-1920s. They stayed there until 1938, when, facing the threat of arrest for his Ukrainian political activities, Demetrius took his family to Vienna. During World War II, Demetrius

was arrested by the Gestapo for aiding the Ukrainian nationalist underground, and incarcerated in the Mauthausen concentration camp, where he perished. Remarkably, the three titles survived the turbulent years following World War I. They travelled from the prisoner-of-war camps to Vienna, and then were handed down through three generations of a single family.

Aside from this provenance, there is the interesting story of their publication and content.

At the outbreak of World War I, Ukrainian territories and populations were divided between the two empires of the Romanovs and Habsburgs. Ukrainians thus fought on both of the warring sides, Austro-Hungary and Russia, with 250,000 Ukrainian soldiers serving in the Austrian forces, and 3.5 million serving in the Russian army. As a result, hundreds of thousands of Ukrainian prisoners ended up in captivity during and after the war. Those who had served in the Russian army were held at camps in Austria and Germany, while those who had been in the Austrian army ended up in camps in Russia and Italy. Many of the soldiers remained interned well into the early 1920s,

OPENING PAGE: Illustration from *Liazaroni*. THIS PAGE, L TO R: Illustration from *Liazaroni*; pages from *Holos tabora*. Gift of Lubomyr and Johanna Mudretzkyj.



as in the territories inhabited by Ukrainians there were fought civil wars between Bolshevik Russia, White Russia, newly independent Poland, and vying Ukrainian factions. After defeats in 1919 and 1920, many veterans of the forces of the Ukrainian National Republic and the Ukrainian Galician Army, who had battled for an independent state, were placed in internment camps in Poland and in Czechoslovakia. Although conditions in the camps for the internees were difficult—many prisoners died from poor nourishment or unsanitary conditions—an active cultural-educational life developed. There were formed schools, dramatic-musical groups, archives and libraries, and, most interestingly for us, press organs. In total, there were some twenty Ukrainian-language periodicals issued by those soldiers interned in Austria, Germany, and Italy from 1914 to 1920, and about ninety published by those Ukrainians interned in Poland and Czechoslovakia from 1919 to 1924.

The periodicals published in the prisoner-of-war camps are not widely held, and turn up on the market rarely. Fortunately, at the Fisher Library, we already have a small core collection of similar such material thanks to the gift of Library and Archives Canada in 2011 of duplicates from the Andry Zhuk Collection. Among this collection are many pamphlets published by leaders of the Ukrainian independence movement who came to Vienna as refugees when Russia occupied Galicia in 1914 (the city was the *de*

facto capital of Ukrainian political and cultural life during the wartime years).

The handwritten and beautifully hand-illustrated (ink and watercolour) issue of *Liazaroni* (no. 8/9 1920) was produced in an internment camp near Cassino, Italy, the site of a prisoner-of-war camp where were held captive tens of thousands of Ukrainians who had fought in the Austro-Hungarian army. They were freed only in 1921. Even under the difficult circumstances of internment, the Ukrainians there (mostly from Galicia) managed to create in Cassino a Ukrainian community, and to publish a belletristic journal *Polonenyi* (Captive), with its satirical-humoristic supplement *Liazaroni*. The latter was described as a one-of-a-kind publication, printed at the “Five Fingers” press. As for an editor, no one was responsible, “because there is no reason.” The issues included poems, stories, letters, proverbs, jokes, announcements, and drawings. Most contributors disguised their identities with pseudonyms, with names such as Hai-hai-ko, Greg Macaroni, Cyril ‘He-himself’, and so forth, although some pieces were signed by actual writers, such as Volodymyr Iatsenkiv (1898–1938) and Teodor Balytskyi. The objects of the satirical poetry and prose were life in captivity and the political vicissitudes of the time.

The two donated issues of *Holos tabora* (Voice of the Camp) date from July–August 1920, and were published by members of the Ukrainian Galician Army in the Czechoslovak

internment camp of Deutsch-Gabel (today Jablonné v Podještědí, Liberec District, Czech Republic). Deutsch-Gabel was the largest of the internment camps in Czechoslovakia, and held Ukrainian prisoners-of-war from May 1919 to October 1921. They were later transferred to Josefov, and remained there until the camp was liquidated in 1923 after a thaw in Polish-Czechoslovak relations. Afterwards, some internees returned to Galicia, but a majority obtained political immigrant status and chose to remain in Czechoslovakia. *Holos tabora* was published by means of hectography. The articles and memoirs refer to battles the Galician Army fought in the Ukrainian-Polish War in Galicia, 1918–1919, and then in the later stages of the Ukrainian-Soviet War when they joined forces with the Army of the Ukrainian National Republic. The contents also include poems and belletristic prose, as well as announcements and reports about cultural and educational events, such as a concert by the Ukrainian Republican Kapelle, a lecture by Myroslav Sichynskyi about life of Ukrainians in the United States, and a list of books purchased for the camp library.

The Mudretzkyj gift, together with the Zhuk collection, offer a wealth of information and perspectives on Ukrainian military, political, and, even, literary, life during and after World War I. We invite faculty, students, and scholars to research this material as we approach the centenary of the outbreak of the First World War in August 2014.



IN MEMORIAM GEORGE KIDDELL

Marie Korey

IT IS WITH deep sadness that the Thomas Fisher Library notes the passing of one of its greatest supporters, George Kiddell, who died earlier this year.

George Bartram Kiddell (1933–2013) was a man of business who loved books and bookish conversation. George's formal schooling ended when he left Felsted in his native England to manage a coffee plantation in India. He later moved to Canada, establishing himself in the business world of Montreal, moving from Greenshields, to the Royal Trust Company, and then Standard Life, before forming Gryphon Investment Counsel in 1981 with several partners. Some time after George moved to Toronto in 1983, he met Richard Landon through their mutual friend, antiquarian bookseller Anthony Garnett. Richard encouraged George to join the Friends of Fisher and soon became a personal friend as well. Richard knew he could turn to George for assistance in acquiring special items that

were beyond the means of the regular budget. Through George's support, the Fisher Library acquired a first edition of *Mansfield Park*, the only Austen first it lacked. Then there was a collection of early eighteenth-century English poems, bound in a contemporary binding with a list at the front of the volume, an extraordinary survival which Richard was able to preserve intact thanks to George. (*The Toasts of the Rump-Steak Club* (1734) is one of the politically inspired poems included.) George also assisted in the acquisition of a rare proof copy of Robert Service's *Songs of a Sourdough* (1907), as well as the papers of Lorna Goodison and Derek Walcott. George's support for acquisitions continued annually, but he also set a precedent for the Friends of Fisher with the endowment of a lecture in 1994. The first Gryphon Lecture on the History of the Book was delivered in 1995 and the endowment has provided the Friends with bookish conversation each year since then.

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Exhibition Hours

9–5, Monday to Friday, year round

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Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario

30 September–20 December 2013

'Chevalier du Bracelet': George Barbier and his Illustrated Works

21 January–19 April 2014

We Will Do Our Share: The University of Toronto and the Great War

Exhibition opening Wednesday 29 January



PLANNED EVENTS 2014

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

Monday, 10 March 2014

The Leon Katz Memorial Lecture

Afterlives of Canadian Women Writers

Carole Gerson, Professor, Department of English,
Simon Fraser University and Co-Editor, *History of the Book in Canada, Volume 3*

Wednesday, 2 April 2014

The Gryphon Lecture on the History of the Book

The Art of the Late Medieval Manuscript

Alexandra Suda, Assistant Curator, European Art,
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For more information please contact Karen Turko at
416-978-7654 or visit <http://donate.library.utoronto.ca>.

Thank you!

Editor's Note

This issue was edited by Philip Oldfield, Anne Dondertman and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

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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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Members of the editorial board of *The Halcyon* are Anne Dondertman, Philip Oldfield, Fisher Library, and Karen Turko and Maureen Morin, Robarts Library.

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

The

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