

# The

# H·A·L·C·Y·O·N

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

ISSUE No. 31, June 2003

ISSN 0840-5565



## *Vizetelly & Compan(ies): A Collaborative Venture*

The recent exhibition in the Fisher Library, *Vizetelly & Compan(ies): A Complex Tale of Victorian Printing and Publishing* involved the collaboration of three university institutions, four departments and faculties, and students, faculty, and staff. Because the subjects of the exhibition were obscure, even to specialists in nineteenth-century French and English literature and publishing history, the exhibition had to be accompanied by a more explicit than usual explanation of its contents and provided with a more detailed contextual narrative. One of the great satisfactions for its principal progenitors, however, was that although the exhibition itself was a fleeting experience, the catalogue remains as the only published account of the Vizetelly firms, and is thus a real contribution to the history of printing and publishing in the nineteenth century.

The various Vizetelly enterprises began with James Henry Vizetelly (1790-1838), a printer and engraver in London. His sons, James (1817-1897) and Henry (1820-1894), carried on as engravers and printers and eventually became publishers as well. James remains a rather shadowy figure, but Henry emerged as a pioneer of the

pictorial press in the mid-century, moved to France for a while, and returned to London as the principal publisher of the novels of French naturalism, especially those of Émile Zola. His son, Ernest (1853-1922), became the primary translator of Zola's work. In 1888 and 1889, Henry was prosecuted for publishing obscene libel and spent three months in prison, and thus involved his firm in another aspect of Victorian publishing. Henry also published English literature, most notably the novels of George Moore in cheap, one-volume editions, and thus was partly responsible for ending the reign of the three-decker as the primary vehicle for English fiction of the Victorian period.

This project really started three years ago when Yannick Portebois and Dorothy Speirs, who run the Joseph Sablé Centre for 19th Century French Studies at the University of Toronto, began a research project called "The History of the House of Vizetelly & Co." It arose from the great Émile Zola Correspondence project which was carried out at the University of Toronto between 1975 and 1995, and their work on Ernest Vizetelly naturally made them aware of the rest of his family, especially his father, Henry. The team at the Sablé Centre, which included many students, began to investigate the activities of Henry Vizetelly. They consulted with Marie Korey, the Librarian of the Robertson Davies Library at Massey College, who was able to show them a number of books from the Ruari McLean Collection which had been printed by Henry and James in the 1840s, illustrated with wood engravings, which revealed a whole new dimension of the history of Vizetelly & Co. The Thomas Fisher Rare Book Library also had in its collections books printed and published by the firm, and even the Korey/Landon collections proved to have Vizetelly titles, several of



*Henry Vizetelly, circa 1863.*



*The Vizetelly colophon.*

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them works written by the great Victorian journalist, George Augustus Sala.

All this interesting information and the obvious strength of the holdings at the University of Toronto provided the basis for a lot of conversation, conducted over drinks and dinners, between the four collaborators. It was decided that a panel session should be created for the 2002 conference of the Society for the History of Authorship, Reading, and Publishing, and in July of that year four papers were presented at the meeting in London to a lively audience who had many questions and engaged in provocative discussion, carried on after the session in a restaurant in Pied Bull Yard. It was Marie's suggestion that the papers, revised and expanded, could be turned into an exhibition and thus the display in the Fisher Library and the catalogue came into being.

The subject of Vizetelly & Co. is still a work-in-progress. Marie was able to provide a sound chronological history of the early years of the various manifestations of Vizetelly & Co., but the archival evidence of its activities has still not been discovered. Yannick has given a detailed account, with charts, of Vizetelly & Co. and its publishing program for the period from 1880 to 1890, based on the published catalogues of the firm and other published sources. Dorothy's knowledge of the publication history of Zola's novels has given her essay a convincing authority, but many questions remain unanswered. Even the trials of Henry for publishing obscene libel, for which the court records survive, and which I attempted to describe and analyse, raise questions of motive and opportunity which cannot satisfactorily be reconciled. When Henry published his *Glances Back through Seventy Years* in 1893, he took the meaning of "glances" quite literally. His "glances" concerning the early history of the firm are often confusing, he is vague about his relationship with Zola and other authors, and he hardly mentions his two convictions for obscene libel. The extensive archival research of Yannick and Dorothy will continue, the discussions will go on, the accumulation of more books with the Vizetelly imprints is being pursued, and more will be heard about Vizetelly & Compan(ies).

Richard Landon  
Thomas Fisher Rare Book Library



## *The Hollar Collection at the Fisher Library*

The Fisher Library at the University of Toronto is privileged to be the third largest repository of the artistic works of Wenceslaus Hollar, after Windsor Castle and the National Gallery Collection of Prints and Drawings in the artist's native Prague, the Czech Republic. Hollar was a master of the art of etching. Like engraving, its aim is to produce crevices below the surface of a metal plate (usually copper), but the process is quite different. Rather than cut into the surface with a tool, the etcher uses acid to remove the metal. One generally begins with a layer of wax, known as "the ground", which is resistant to the acids used. An image is then drawn through the wax using a pointed metal tool called an "etcher's needle" so that the surface of the metal is exposed through gaps in the wax. Once the drawing is complete, acid is applied to the surface and it "bites" into the plate guided by the lines drawn through the wax, producing lines that correspond to the image drawn. By repeated masking of selected areas of the image, using a painted-on lacquer or varnish, followed by reapplications of acid, lines of different depth, and hence tone, can be created to build up the final result. Using this technique, Hollar developed one of the widest-ranging dossiers in art history. Indeed, his etchings touch on a vast array of topics, from allegory to zoology, with almost everything else in between. A perfectionist at his craft, Hollar would

regularly revise his creations, leaving multiple treatments, or "states", of the same subject as an intriguing record of his artistic process. The Fisher collection is fortunate to have examples of the vast majority of these various states.

Hollar was born in 1607, the son of an upper middle-class civic official who appears not to have been initially supportive of his son's choice of vocation. Nevertheless, he learned the rudiments of his craft by age eighteen, and went on to study in Frankfurt under Matthaus Merian. It is from him that he likely learned how to create the aerial views which would make him famous. Hollar's first book of etchings was published in 1635 in Cologne when he was twenty-eight. The following year Hollar came to the attention of the Earl of Arundel, who was making a progress through the continent, and he subsequently became a part of the Earl's retinue, settling in England in 1637. His career flourished there, eventually earning him the position of art master to the young Prince Charles. During the English Civil War he did etchings and drawings of leaders on both sides of the conflict, but for undisclosed reasons – perhaps because of his Catholic faith – he moved to Antwerp where he continued to do geographical sketches of the Low Countries. With the Restoration, Hollar returned to England, taking up residence there in 1652. Indeed, his illustrations for the coronation of King Charles II are among

the most renowned examples of his artistry, although he will likely remain most famous for his scenes of London before and after the Great Fire of 1666. Like many artists of the period, he moved in and out of financial security, dying penniless on 25 March 1677. By his life's end, he had produced some 2700 separate etchings.

The Library's Hollar collection was donated in 1972 by Dr. Sidney Fisher, who had begun assembling the etchings as a part of his efforts to reconstruct the London of Shakespeare's day. For researchers, perhaps the most valuable aspect of the collection is the detailed manner in which Hollar recorded the tumultuous life and events of seventeenth-century Europe. He provided illustrations for numerous publications by Catholics and Protestants alike, portraying the austere piety of the Calvinist Giovanni Diodati and the ecstasies of St. Francis with equally appropriate skill. Indeed, Hollar's stunning contributions to *The Compleat*

Nieuhof and Ogilby's *Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham*, and *Some account of London, Westminster, and Southwark* by Pennant. Whether his contribution is as small as a title frame, as unassuming as an historiated initial, as ambitious as a plan of the capital of England's growing Empire, or as exotic as a portrait of a never-before-seen Asian ruler, each of Hollar's efforts is truly a study in perfection.

While the lion's share of Hollar's works would be produced in and about his adopted England, his earliest works, not surprisingly, depicted the Continent. The oldest of his etchings in the Fisher collection are found in his *Amoenissimae aliquot locorum in diversis provinciis iacentiu[m] effigies*, published in Cologne in 1635 by Abraham Hogenberg. The following year saw the same printer produce Hollar's *Reisbuchlein*. Both small books were based on the artist's trip through the Rhineland

three states of the title page, with our bound edition featuring the 1636 version.

Life fascinated Hollar. One need only look at the numerous studies in the collection of heads – deformed heads, old men with pointed noses and prominent chins, young women with their hair in rolls – to see that he was fascinated by the ordinary and the extraordinary alike. The difference between his efforts and those of many of his contemporaries was that he excelled at depicting the ordinary extraordinarily well. Over one hundred etchings, for example, portray women of all classes in their native dress (the Fisher is home to examples of almost of all them in their various states of issue). Whether depicting a common kitchen-maid or a noble woman wearing a mask, cap, and fur muff, Hollar infuses charm and elegance into his subjects by the masterly use of shading, so difficult when one's only instruments are copper, wax, and acid. These particular etchings are also of sociological interest



Facing page: frontispiece from Hollar's *Amoenissimae aliquot locorum in diversis provinciis iacentiu[m] effigies*. Above: portrait of Calvinist Giovanni Diodati (left) and the ecstasies of St Francis (right).

*Office of Holy Week*, a not-so-recusant Catholic publication of 1670 (Fisher's copy is the reworked 1687 edition), provides an intriguing snapshot of England on the eve of the Revolution of 1689. At the same time, these etchings were ecumenically inoffensive enough that they would later find themselves adorning Anglican devotional works and tipped into earlier copies of both the 1655 and 1662 *Book of Common Prayer*. His illustrations, however, should not be considered so heavenly minded that they were of no earthly good. His more temporal interests are expressed in publications bearing such diverse titles as Dugdale's *History of imbanking and drayning of divers fenns and marshes*,

and into the Netherlands two years earlier. They are intriguing works for their depiction, not only of the northern European scenery, but also of the ordinary faces Hollar encountered on his journeys. The latter publication, representing Hollar's youthful designs, is unique because it was generally not sold as a bound work. Instead, his etchings were purchased loosely, and bound to suit each owner's taste. Although the etchings are often found with numbers printed on them, it is rare for any two bound volumes to display the same sequence of illustrations. Similarly there are a number of title pages designed by Hollar for the bound work, dating from 1636, 1645, and 1646. The Fisher Library possesses all

since they date from that period in his life when Hollar was without a patron. In February of 1642, the Earl of Arundel had fled England, now in the grip of its Civil War, and Hollar was forced to fend for himself. These illustrations of women's costume, therefore, while a curious choice for the time period, represent the fruits of his first truly commercial labours. Hounds, stags, rabbits, elephants, camels, and goats all came under his scrutiny and assumed a fine, crisp beauty that only the etching can reproduce. His still lifes of flowers and fruit, typical of the period in which he lived, and likely inspired by the continental artists, assume a luminosity that is difficult enough to achieve with oil, let alone with





Above: a study from Hollar's collection of beads. Right: an example of one of Hollar's zoological studies.



ink. That is not to say that Hollar was not sensitive to the use of colour. In the Fisher collection there is one solitary sketch of a naked John the Baptist, sitting on a skin-draped rocky ledge, a crucifix in his right hand, his left hand pointed skyward. Based on Correggio, it is executed in soft pencil tinted with a dull, red-brick crayon. One can only wonder how Hollar's career might have developed had he pursued pastels and water colours in addition to his etching. A single tantalizing example only whets the appetite for more.

It was not just life, however, that fascinated Hollar. Among his most famous

illustrations are the macabre, and at times humorous, etchings based on Holbein's 1525 drawings and first executed by him in Antwerp in 1651 to accompany the Dance of Death, originally a kind of medieval morality tale. Several artists, including Georges Reverdy, had attempted woodcuts of Holbein's scenes in the sixteenth century, though none of them would assume the importance that Hollar's work would later achieve. The subject matter, however, was not popular in the later Baroque and Classical periods, and Hollar's original plates, which had passed to Pitau of Paris at the end of the seventeenth century, were unseen for almost one hundred years. From 1780 onward they reappear, in Paris, Edinburgh, and London printings, often without any credit given to their creator. The library has a variety of examples of these thirty etchings dating from about 1680 to 1887, with the later reissues of the Romantic period not surprisingly constituting the bulk of the collection. Faithful to Holbein's original inspiration, pope and emperor, queen and abbess, merchant and pedlar, each has his or her own ineluctable encounter with Death.

In the latter part of the twentieth century there was a tendency to deprecate Hollar's stature as an artist, since his emphasis was principally on technique rather than on interpretation. His most recent cataloguer, Richard Pennington, would like to see that tendency reversed. "If not the greatest of etchers", he protests, "what an admirable artist he is: a man who devoted his whole life to the difficult art of expressing by the etched line in a copper-

plate the beauty of the world and the diversity of the life around him, and who often, and sometimes marvellously, succeeded". Today some one hundred volumes containing original prints made from Hollar's plates grace the shelves of the Fisher Library, most dating from the seventeenth and eighteenth centuries. In addition, the Library is home to twenty-two large archival boxes of original loose etchings representing the vast array of Hollar's artistic yield in the several states in which they were originally created. All of these books and prints are now catalogued and may be accessed through the Library's on-line catalogue or by using a recently prepared finding aid. They certainly bear witness to Hollar's many admirable qualities. Patrons of the Thomas Fisher Library are now offered a unique opportunity to acquaint themselves with Hollar's work and to see for themselves the genius of his craftsmanship.

P.J. Carefoote  
Thomas Fisher Rare Book Library

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## Polonica, Canadiana, and Much More

Some time ago a gentleman pointed out to me that I had never highlighted in any of my articles anything to do with Polish gifts-in-kind to the Fisher Library. The defense offered was that we would have had to have received something Polish in order to write about it. This year, that gentleman should be very pleased.

The Fisher Library received a Christmas present in December 2001, and in January 2002 I was privileged to be able to unwrap and list a donation from Karol Godlewski and family, which consisted of an extraordinary collection of books, pamphlets, manuscripts, and images related to Poland. This collection, assembled over several decades chiefly by Mr. Godlewski's uncle, Count Emeryk Hutten Czapski, a long time resident in Rome, is very special. (For more information on Czapski, see article by Leszek Czubik elsewhere in this issue.) Not only did Count Czapski collect works written by Polish authors – that would have been easy – but he also bought editions and translations of major works by non-Polish authors, if the editors or translators were Polish. Naturally works on matters Polish are also included. The earliest dated item is from 1505: Erazm Ciolek's *Oratio in praestia obedientia Soleni Sanctissimo nostro Julio II, Pape, in nomine serenissimi principis Alexandri Regi Polonia*; the most recent a catalogue from a 1976 art exhibition. Because he lived in Italy for a long period, many of the books are in Italian or have Italian imprints and although the Fisher Library is

rich in its Italian resources, there would appear to be little duplication with our holdings. The main focus is on the sixteenth to the eighteenth centuries and the subject matters ranges from texts written by Terence and Plutarch, to biographies of Polish kings, details of famous battles, poetry books, etc. There are images of Polish personages, palaces, landscapes or battle scenes, many of artistic importance, and an annotated listing done by art dealer Jan Johnson of Montreal details the significance of the various etchings. This is a very substantial gift, one that will considerably enhance the Central European holdings of the Fisher Library.

For a while it seemed to be the year of the Poles. Scarcely had we finished dealing with the Godlewski gift, when thirty-five cartons arrived from Henryk Wojcik. Opened and sorted, they proved to contain a very rich collection of periodicals, books, pamphlets, and broadsides either issued by various branches of the Polish Solidarity movement or material on the movement itself, much of it published 'unofficially'. Mr. Wojcik's gift will be added to the already extensive collection of Solidarity materials held here.

Our English and French language donations continue to flow in. Professor Simon Langlois made valuable additions to our Rousseau and Voltaire Collection, while Mr. Ralph Stanton continues to amaze us with the range of his interests. This year's gift was chiefly a collection of French literature from the fifteenth through

to the eighteenth centuries, including an incunabula of Jacobus Brutus's *Corona aurea* (1496), a lovely illustrated edition of Néricault Destouches' *Oeuvres* from 1755, diarist and writer John Evelyn's copy of Aubignac's *La Pratique du theatre* (1577) and an important early French edition of the works of Henry Fielding. My particular favourite was two volumes of handwritten parish records from Odon, Spain. The 1652-1712 volume begins with two sets of theological questions, possibly asked of confirmands, and then goes into descriptions of the annual Episcopal visit. The second volume has entries from 1729 to 1763 and includes detailed records of tithes received, the baptisms and marriages that took place in the church, and the deaths of local people, with many of the entries signed by Don Francisco Zebrian. Odon is a remote hamlet on the Teruel-La Mancha border. Once an important market town for the area, it faded over the years, and the church was closed some time ago. In 1996 it had a population of 271. One wonders how these volumes ended up in Canada.

A splendid two-volume German translation of a French classic was donated by Mrs. Sheila Pope. The history of François de Salignac Fénélon's *Aventures de Télémaque, fils d'Ulysse* is a curious one. Fénélon claimed that he had nothing to do with its first appearance in 1699, and that it was issued without his knowledge "par l'infidélité d'un copiste" and in a form that did not please him. Translations into English and German appeared almost



Far left: One of the specially bound items from the gift of Karol Godlewski and family.

Left: Title page and frontispiece portrait to Néricault Destouches' *Oeuvres* (Amsterdam, 1755). Gift of Ralph Stanton.



*A plate illustrating one of the passages in the German translation of Les Aventures de Télémaque. Gift of Sheila Pope.*



*Portrait of William Wycherley from his Miscellany Poems (London, 1704) engraved by J. Smith after a painting by Sir Peter Lely. Gift of David Beatty.*

immediately, but it was not until after the author's death, that an authorized and substantially different version of the text appeared. Critics cannot agree why he left it in a form that did not please him for so long. Our edition was issued in 1727-1739 and so is of the authorized version.

Important donations in English included a 1704 edition of William Wycherley's *Miscellany poems*, donated by David Beatty. This item is especially valuable as it contains a portrait of the author, which is so often wanting. We also received a 1752 edition of John Milton's *Paradise regained* from Lee Lorch. These two eighteenth-century imprints will be added to the growing collection of English eighteenth-century imprints held by the Fisher Library. William Joyce allowed us to select items from his collection. As a result, this Library has gained several volumes of works by T. E. Lawrence, including the Golden Cockerel Press edition of Lawrence's letters to H.S. Ede, limited to 500 numbered copies and bound by Sangorski & Sutcliffe. From our Director, we received an extensive collection of works by and about Samuel Butler. In the words of the appraiser: "[this] is a very important collection ... built over a thirty year period and is the best Butler collection I have seen. I do not

hesitate to say that it will be the best collection of Butler in Canada, either in private or institutional hands. The large number of special issues and presentation copies to and from significant people in Butler's life make this collection even more invaluable." The collection contains fifteen editions of *Erewhon* and thirty-two of *The Way of all Flesh!* Another indefatigable collector, Professor John Slater, added more than four hundred and fifty volumes to the already extensive Bertrand Russell Collection first donated by him to the Fisher Library in 1985. This cumulative effort has resulted in creating one of the largest and most important collections of its kind in existence.

As reported in the last issue of *The Halcyon*, the Fisher Library is in the process of receiving a significant monetary endowment from the Collard estate for the acquisition of Canadiana. This past year we received two very large donations of books and other print materials as part of the Collard estate. Edward Collard's collection consists chiefly of Canadiana, and is especially rich in printed ephemera. Betty Collard's collection is focussed on the history of ceramics.

A box of newspapers that were about to be sent for recycling proved to contain several dozen issues of seven nineteenth-

century Toronto newspapers, chiefly from 1855. Many were still in their original folds and had names of subscribers pencilled in. Evidently relatives of the donor had kept a general store in the Thornhill area, where newspapers could be picked up. When the store was closed, the unsold issues were packed away and forgotten until a general cleanup took place. Our thanks to Mrs. K.L. Keith for keeping them safe for so many years and to Mr. E. Pamenter for rescuing them and for thinking of us.

John Tuzo Wilson, the noted Canadian geologist and geophysicist, gave his collection of books to his daughter, Patricia Proctor, some time ago. They were assembled over a period of forty years and include a number of inscribed copies. It is of outstanding significance and national importance because of its range and its concentration on the West and North. One of the appraisers, Jerry Sherlock, the doyen of the Canadian book trade, was amazed by how many titles he had never seen offered for sale. This donation represents a very important addition to our Canadiana collection and we are very thankful that Ms. Proctor decided that the Fisher Library should be the beneficiary of her father's research resources.

Each week during 2001, members of the League of Canadian Poets presented



*A laissez-passer for a potential deserter from the Red Army. Gift of the Estate of Mischka Allen.*

each Senator and Member of Parliament with a poem on peace. At the end of the year, the poems were gathered together and issued in a special box, under the title: *Convergence: Poems for Peace*. Thanks to the generosity of Connie Gardner, this item will become part of our Canadian Literature Collection.

A curious item was donated by George Fetherling. It is an annotated copy of Maria Tippet's *Emily Carr* (Toronto, 1979), once owned by Edythe Hembroff, a very close friend of Carr's. Her copy has extensive and often fascinating manuscript emendations. Needless to say, she did not often agree with the author and was most emphatic when pointing out various perceived errors. She must have been a most formidable woman!

Over the years, this library has received small donations of Nazi materials, chiefly in the form of the photo albums of Hitler's life issued by Cigaretten Bilderdienst, a tobacco company. Smokers accumulated coupons and sent them in for images of Der Fuehrer and his admiring followers, to be pasted in on the appropriate page. This year, thanks to the generosity of Neil Allen and Marsha Skolnik, the children of Mischka Allen, items written during this era are now part of the Fisher Library's collections. Many of the items are stamped

"Nur fuer den Gebrauch innerhalb der Wehrmacht" (Only to be used by members of the armed forces). Some of the topics dealt with in this collection are: the German soldier and women of alien races (etiquette); the Blitzkrieg over Britain (the might of the German Air Force); the Jews of the United States and of the Soviet Union (antisemitism); Heinrich Himmler's thoughts on the SS as an anti-Bolshevik force (anti-Communism); books suitable to be read by the German soldier (self-help); and a picture book showing how all of Europe was labouring to help the Nazi cause and the excellent conditions under which they were living and working (fiction). Of special interest is the scrapbook assembled by Mr. Allen which contains political cartoons, health warnings, German and Russian army propaganda, news clippings, personal identification papers for an Anna Vogt, safe conduct passes for German officers (in German and English) probably dropped by aircraft; a German soldier's paybook and a cloth armband for a Nazi supporter. One of the most interesting pamphlets is a laissez-passer for a potential Red Army deserter. It reads: "The person showing this does not wish a senseless bloodbath in the name of Jews and Commissars. He is leaving the defeated Red Army and is going to join the German Army. German officers and men will look after him, treat him well and get him an occupation." It is a chilling and fascinating reminder of dark days in our history and will build upon a small collection donated many years ago by Mrs. Richard Meyer.

On a much lighter note, Ronald and Luana Peters have once again sought out items of special interest to this library, those dealing with book history and print

culture. This is now a major academic discipline and the University of Toronto has become a leader in its development. Every item in their two donations of books can contribute to research in this field. From Mrs. Peters we received, among many others, the Torch Press's *Anne Royale*, the Imprint Society's *The Wood and the Graver: the Work of Fritz Eichenberg* and the Golden Cockerel's *Clothing without Cloth*, illustrated by Eric Gill. Mr. Peters gave us Ellen Tracy's copy of Edward Gordon Craig's *The Page* (a very evocative copy as she was his mother as well as being the foremost stage actress of her time); the Grabhorn Press's edition of Walt Whitman's *Leaves of Grass*, the Kelmscott Press's *Recuyell of the Historyes of Troye*; Bruce Rogers' rendition of *Fra Luca de Pacioli*, and the De La More Press's *The Mirrour of Virtue in Worldly Greatnes, or The Life of Sir Thomas More*. This last donation was specially commended by the Canadian Cultural Properties Export Review Board.

As you can tell, it has been an interesting year, with a great variety of materials donated. Space does not permit me to list all the gifts received, but needless to say, they were all very much appreciated and we continue to be grateful for the interest shown in our collections by our friends.

Jennifer and I would like to thank our graduate student assistants, without whom we could not possibly process the quantities of materials received. Many thanks to Lara Aase and Michael Lines (2001-2002) and Dugald MacLean and David Tortell (2002-2003)

*Luba Frastacky*

*Thomas Fisher Rare Book Library*

*When I was growing up, "Why wait for spring, do it now" was a much-*

*heard jingle used to promote hiring workers during the winter months. Jennifer*

*and I would like to change it a little. "Why wait for fall, do it now." With our*

*reduced staff, donations received after October 31<sup>st</sup> often cannot be processed*

*until after the new year begins and therefore we cannot guarantee that tax*

*receipts will be issued in time for the April deadline. If you are thinking of*

*donating gifts-in-kind to the Fisher Library in 2003, why wait for fall? LF*



## A Biography of Count Emeryk Hutten Czapski

Count Emeryk Hutten Czapski, a prominent Polish statesman and communal leader, was born on August 21, 1897 in Stanków, Minsk region. He was the son of Count Karol Hutten Czapski (1860-1904), then president of Minsk and the grandson of Emeryk Zachariasz Hutten Czapski (1828-1896), a famous numismatist, Polish memorabilia collector and the founder of the Czapski Museum in Cracow. Czapski hailed from a family that contributed much to Polish political and cultural life, and whose members had held important state positions since the sixteenth century. The patriotic atmosphere in his home, and family connections which extended across most of Europe gave Czapski a broader intellectual perspective, which allowed him to evaluate historical events that affected his homeland in light of the world situation. It was Stanków that created in him a need to work *pro publico bono*, for the good of his people and country.

He studied at the Benedictine boarding school of Ettal, in Bavaria, Germany and later at the Law Institute of St. Petersburg, Russia. From 1918 to 1919 he was Secretary of the Association of Poles from the Belorussian Marches. Early in 1919 he worked for the Hoover Food Mission in Warsaw, and from September of that year until July 1920 he was in charge of religious and ethnic affairs for the region of Minsk. Later he became a representative of the area administration at the headquarters of the Fourth Army commanded by General Skierski. From January 1921 to February 1923 Czapski was *starosta* (chief administrator) of the town of Stolpce, on the eastern border of Poland. He established an entire administration for his district, paying special attention to the self-governing structure. He also took active steps to contain an epidemic of typhoid, founded the Agricultural Society, and a branch of the Polish Red Cross in Stolpce. In November 1922 Czapski miraculously survived an attempt on his life (of the three bombs thrown into his bedroom only one exploded).

Due to his frail health, Czapski resigned in 1923 from the position of *starosta* and settled on an estate which he had inherited from his mother in the forest district of Synkowice near Słonim. He did not, however, give up his intensive community work and became chairman of the Associa-

tion of Landowners (1925-1931) and worked for other national organizations.

In both 1930 and 1935 he was elected to the *Sejm* (Parliament) as deputy for the Nowogródek Voivodeship (district) and worked on the budget, education, and foreign affairs committees, as well as for the Farmers' Group of the *Sejm* and *Senat*. He delivered the budgets of the President of Poland, the Cabinet, the State Monopolies, and the Treasury. As Chair of the Joint Parliamentary Forestry Commission,



Count Emeryk Hutten Czapski.

Czapski inspected and reported on the state of the national forests. He initiated the Indivisibility of Farms Act and worked to make it law. During his second term in office he was President of the Joint Commission for Immigration and Colonial Affairs. He reported on the trade convention with Canada and on a treaty with the Holy See. As Vice-Chairman of the Polish delegation, he attended several interparliamentary economic conferences, organized the Economic Parliamentary Congress and exchanges between farmer deputies and senators and government officials in the German Reich, Romania, and Hungary.

In addition to his official duties, he was also temporary Chair of the Governing Council of the National Teachers' College

in Słonim, the Society for Polish-Hungarian Friendship, and the Society for Polish-Egyptian Friendship.

After the defeat of the Polish Army at the hands of the Germans in September 1939, Czapski left Poland via Lithuania and Sweden, bound for France. While in France he worked for the Bureau of War Aims of the Polish Government in Angers where he reported on the situation in north-eastern Poland. After the defeat of France and the severing of diplomatic relations between Poland and Vichy France, there was need for a support organization for Poles in exile. At that time Czapski became Government Delegate of the Polish Red Cross and the Polish Bureau in France (equivalent to an embassy), where he provided legal and consular support for the refugees.

As Government Delegate to those institutions, he went to French North Africa in 1941 in order to support Polish soldiers who, after the defeat of France, tried to reach England via Africa. He stayed in Algiers, Tunis, Rabat, and Casablanca until December of 1943. One of his major accomplishments during his sojourn in Africa was obtaining permission from the French government to discharge all Poles from the Foreign Legion. Such an event had taken place only once before, when Adam Mickiewicz was creating his Polish Legion. In close contact with the Polish Government-in-Exile in London, Czapski supervised the Bank of Poland's gold reserves hidden in Dakar, defending them from French and German hands. After the Allies' invasion of North Africa, Czapski took over an office of the Consul General of the Republic of Poland, and later, as Minister Plenipotentiary, he reinstated all the former consulates that existed before the defeat of France.

After the arrival of the Polish Embassy with Kajetan Morawski in Algiers, Czapski was discharged and nominated Head of the Refugee Department in charge of Polish refugees from the Soviet Union. Later, he was Head of the Administrative Department of the Ministry of Foreign Affairs in London until November 1944, when he took over the office of political adviser of the Polish Military Mission at the Supreme Headquarters Allied Expeditionary Force (SHAEP) at the rank of Lieutenant-Colonel. In this assignment, Czapski took part in the crossing of the Rhine



River by the First Armoured Division and in the liberation of the Home Army women soldiers from an internment camp in Oberlangen. There he was awarded the Cross of Bravery. After the Third Reich's surrender he visited the concentration camps in Dachau, Gusen, and Mauthausen, and informed the Cardinal Primate of Poland, August Hlond, of all surviving clergy in Dachau. In Nurnberg, Czapski found the Wit Stwosz Altar, which had been stolen by the Germans from St. Mary's Church in Cracow during the war. After the closure of the military mission at SHAEF, he was sent to the Allied High Commission as a representative of the Second Corps. When the Second Corps dissolved, Czapski settled in Italy and became an advocate for the Polish men married to Italian women, who were denied entry to England because they were suspected of choosing Italy as their country of settlement. Thanks to Czapski, approximately eight thousand people who would have experienced hunger and unemployment in Italy were able to emigrate and find a better life abroad.

In 1932 Czapski became a member of the Polish Knights of Malta and soon became the Grand Chancellor of the Order and their first post-war President (1948-1975). He initiated and organized the Knights' Hospice in Rome that supported Polish academics. From 1968 until his death he was Chairman of the Margravine J. Umiastowska Roman Foundation. The Foundation had been established immediately after World War II, although its contributions to the Polish cultural scene were initially minimal. As Chairman, Czapski restructured the administration, paid all debts, secured a minimal income, and directed all organizational activities into providing grants for Polish academics. During the ten-year period of his chairmanship, the Foundation granted research scholarships to approximately 250 academics from various universities and other institutions in Poland, who specialized in painting, architecture, coin collection, cartography, bibliography, and art history.

In 1972, following the decision to rebuild the Royal Castle in Warsaw, Czapski established a fund for the purchase of the required construction materials. From the collected funds he purchased all the necessary marble that had been approved by the Reconstruction Board.

Czapski, an avid collector specializing in old Polish maps and prints, was deeply interested in the activities of the Czapski Museum in Cracow. In fact, he was delegated before the war, by the Czapski

Family Association, to liaise with the management of the National Museum of Cracow. Following an old family tradition, between 1962 and 1972, he presented a collection of precious maps and prints to the Czapski Museum.

Already in his youth he had begun to collect maps, mostly old maps of the Polish Republic. Miraculously, while leaving his beleaguered homeland, he managed to save a rare de Jode map of sixteenth-century Poland with a picture of the Polish King Stefan Batory. With this map began his great collection that continued to grow in Rome. His dream of compiling a catalogue of old maps of the Polish Republic, similar to the coin catalogue of his grandfather, was partially

realized already in 1978 when he collaborated with the Institute of Geography of the Polish Academy of Sciences to publish the first volume of the catalogue of early Polish maps from his collection

Czapski initiated the establishment of the Polish Cemetery in Rome at Prima Porta, on the site designated for the construction of a branch chapel of St. Stanislaus' Church. There, all Polish graves in Rome were to be concentrated. In this cemetery, Emeryk Hutten Czapski was buried next to his mother on January 31, 1979.

Leszek Czubik  
Masters student,

Faculty of Information Studies



## Manuscript Gifts in 2002

Year after year the staff at the Fisher Library are amazed by the quality and variety of the gifts offered for our collections by donors. This year is no exception, and though we have felt keenly the retirement of our Manuscripts Curator Edna Hajnal, the staff have struggled valiantly to maintain the standards set by Edna and her predecessors. In 2002, many authors and other faithful donors bestowed upon us manuscript drafts, correspondence, and other original archival material of great interest to our research readers.

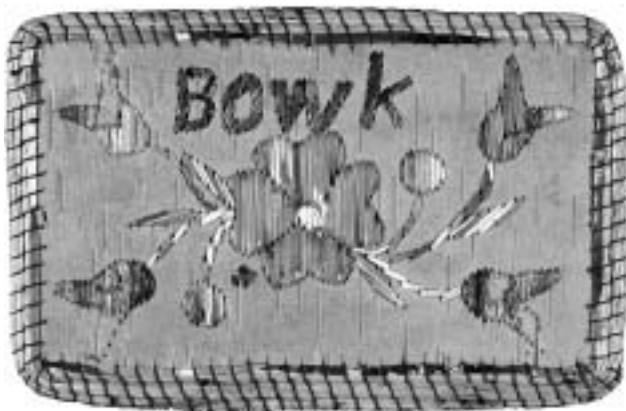
### Authors/Poets

The 2002 gift of Margaret Atwood is comprised of drafts, correspondence (1997-2002), and notes relating to *Negotiating With The Dead: A Writer On Writing*, published by Cambridge University Press in 2002. *Negotiating With The Dead* was based on the six Empson Lectures "about writing and the writing life" (<http://www.web.net/owtoad/empson.html>) delivered at Cambridge University's Lady Mitchell Hall by Ms. Atwood in April and May of 2000. We also received translations of *The Blind Assassin* in French, Brazilian, Spanish, Catalan, Turkish, and Estonian. Fan mail, business and personal correspondence, drafts, and notes for many smaller projects, reviews, promotional and scholarly material were all part of this gift. Margaret Atwood's new novel, *Oryx and Crake* (Toronto: McClelland and Stewart, 2003) is currently

available.

The gift of playwright/author David Young included material for a current television series *The 11<sup>th</sup> Hour*; *Papa Alpha*, his pilot project for television based on the experiences of aid workers in the Sudan (including correspondence and other material from Mr. Young's stay in the Sudan); his film project *Getting Lucky*; and the London production of his play *Inexpressible Island* (titled *Antarctica* in England). Also included in this year's gift were extensive business and personal correspondence; information regarding his charitable works; family correspondence surrounding the illness and death of his mother, Toto Young; and his battle with Jim Henson Associates over *Fraggle Rock* payments for Canadian writers. The most unique item included with this year's gift was a time capsule encased in plexiglass containing entries from such notable Canadians as: Governor General Adrienne Clarkson and Consort John Ralston Saul, Margaret Atwood and Graeme Gibson, Michael Ondaatje, Michael Snow, Dennis Lee, and Sarah Polley. David Young explains the origins of the time capsule: "On December 21, 1999, David hosted a party at 26 Dupont, inviting a wide range of notable citizens – writers, poets, artists and film makers – to contribute to a time capsule which would be buried on that night. A wild party full of drink and talk ensued..."

George Fetherling's 2002 gift included drafts and notes for his *Three Pagodas*



*Birchbark notebook inscribed by Prince Peter Kropotkin to Dora Mavor Moore.*

*Pass: a Roundabout Journey to Burma; Jericho; and Running Away to Sea: Round the World on a Tramp Freighter.* *Running Away to Sea* originally appeared in serial form in newspapers. Mr. Fetherling mailed several chapters as letters from Brazil, Argentina, the Falkland Islands, Chile, and other locations visited during his travels. Extensive e-mail correspondence with Canadian writers, editors, and friends also formed part of this year's gift.

A new donor to the Fisher Library this year, Toronto-based writer and journalist, Jack Batten, donated drafts, research material, and correspondence covering his entire writing career. This extensive research collection includes material from his more than twenty-seven books and hundreds of articles. Born in Montreal in 1932, Batten practised law from 1959 to 1963 before turning his full attention to writing. His work covers such diverse topics as sports in *The Inside Story of Conn Smythe's Hockey Dynasty* (1969) and *Hoopla: Inside the Raptor's First Season* (1996), to business biography in *The Honest Ed Story* (1972), to lawyers and the Canadian justice system in *Robinette: The Dean of Canadian Lawyers* (1984), and *Judges* (1986) to crime fiction such as *Crang Plays the Ace* (1987), *Riviera Blues* (1990), and *Blood Count* (1991). No less diverse are Mr. Batten's correspondents, from Jack McClelland and Peter Gzowski to Conn Smythe and Blossom Dearie.

Don Bailey's gift included typed and holograph drafts of many scripts, poems, and short stories, as well as final proofs for his novel *Sunflowers Never Sleep* (1990) and his short story collection *Sitting on the Stairs* (2000). Also included is material pertaining to his work as a foster care activist in Manitoba and across Canada with initiatives like Camp Creativity and The Nesting Project.

The gift of Professor Phyllis Grosskurth included papers pertaining to the equity lawsuit initiated against the University of Toronto by herself and by retired professors Ursula Franklin, Blanche van Ginkel, and Cicely Watson. Also included in this year's gift was correspondence from British crime writer Ruth Rendell and her husband Don, and from biographer Lady Elizabeth Longford.

Canadian poets were well represented in 2002. We

received drafts, notes, and correspondence from longtime donor David Solway for his *The Book of Angels*, *The Properties of Things*, *Peregrines: essays from various places*, and *Director's Cut*. His notebooks



*Charles Pachter as a young man.*

from Greece (summer 1986 and summer 2001) and extensive correspondence with friends, colleagues, and editors across Canada and around the world provide a revealing glimpse into the poet's life and work.

Author, poet, Islamic studies scholar, and McGill University Professor Eric Ormsby donated material spanning the last thirty years of his career. His 2002 gift included drafts of numerous poems, short stories, plays, reviews,

essays, photographs, and correspondence, as well as selections from his work in progress, *Time's Covenant*. His poems have appeared in *The New Republic*, *The New Yorker*, and *The Norton Introduction to Literature*.

We received from Professor Peter Allen a typescript poem by Dennis Lee circa 1960 entitled *Wiggle to the Laundromat: Rhymes, Chants, Jingles and Poems*.

### Publishing Archives

The gifts of Barry Callaghan and Karen Mulhallen, editor/publishers of the Canadian literary journals *Exile* and *Descant* respectively, continue to develop our collection of Canadian literary journal editorial and publishing archives. Both of these excellent journals showcase new writers from Canada and around the world. Gifts include original submissions, correspondence, proofs, cover art, and other material related to the publication and distribution of these literary journals.

### Art/Artifacts/Artist's Papers

Charles Pachter's donation of his complete correspondence was a special gem. This gift affords the researcher a remarkably full view of the artist's life—from his communications with friends, lovers, professors, bureaucrats, artists, and gallery owners to the social elite of Toronto and beyond. A portion of Mr. Pachter's papers are already held by the Fisher Library and this gift of forty-three boxes(!) of correspondence, photographs, and other material documents every aspect of his career and personal life, including his close relationship with his parents. The reference desk staff appreciate his warm presence and witty banter on his occasional visits to the Library.

An unexpected gift of three Emily Warren paintings came from Miss Dorothy Dutton of Richmond, Quebec, to be added to our extensive Warren holdings. A special thank you goes out to Miss Dutton for considering the Fisher Library a suitable repository for this material.

*A chapter of George Fetherling's Running Away to Sea, mailed from Brazil.*



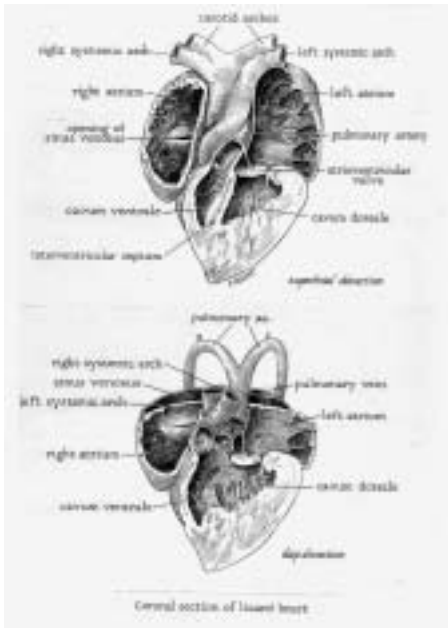


Illustration from Professor Stephen Gilbert's *Atlas of General Zoology*.

Sheila Mavor Moore parted with a treasured keepsake this year, a birchbark notebook inscribed by Prince Peter Kropotkin to her grandmother, Dora Mavor Moore. This delightful item is decorated with coloured thread and quills, and complements the Doukhobor material in the James Mavor Papers already held by the Fisher Library.

Professor Stephen Gilbert presented the Fisher Library with a gift of his original anatomical drawings from his *Atlas of General Zoology*, 2<sup>nd</sup> edition as well as illustrations from his *Outline of Cat Anatomy*.

From renowned American wood engraver John De Pol we received a wonderful gift containing examples of his work from all periods of his career, including lithographs created while he was stationed in Ireland during World War II.

### Personal Papers

In 1983 John Hanly Morgan was awarded the Lenin Peace Prize for his work as a peace activist. Morgan was one of four recipients for the period 1980-82, and the only Canadian. Last year he donated his collection of papers and memorabilia related to this award.

We would like to take this opportunity to thank all of our donors for their generosity in 2002.

Jennifer Toews  
Thomas Fisher Rare Book Library



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We thank all members who wish to remain anonymous.

## Mark your calendar for upcoming events . . .

### Exhibitions 2003~2004

Exhibition hours: 9 ~ 5 Monday to Friday  
All exhibition openings begin at 5:00 p.m.

#### 18 June – 29 August

Literary Forgeries and Mystifications  
An exhibition held in conjunction with the meeting of the Rare Books and Manuscripts Section of the American Library Association

#### 29 September – 19 December

Celebrating Italy : Gifts in Italian Studies to the University of Toronto, 1890-2003

#### 26 January – 30 April

Highlights of the Michael Walsh philosophy collection

### Planned Events 2003~2004

All lectures begin at 8:00 p.m.

#### Thursday 2 October 2003

##### *The John Seltzer and Mark Seltzer Memorial Lecture*

"Sinai to Sardines: Episodes from the Life of a Bookshop"

Edward Maggs, Maggs Brothers Limited

#### Monday 24 November 2003

##### *The Alexander C. Patby Lecture on the Book Arts*

"Lithographed Books in the Age of the Handpress, 1805 to 1870"

Michael Twyman, author of several books on early lithography

#### Tuesday 24 February 2004

##### *The David Nicholls Memorial Lecture*

"Variously Employed": Sir Sidney Cockerell and the Boston Public Library

William Stoneman, Houghton Library, Harvard University

#### Monday 29 March 2004

##### *The Gryphon Lecture on the History of the Book*

"When a Play is a Book what does a Reader Do?"

Alexander Leggatt, Department of English, University of Toronto

### Editor's Note

This issue was edited by Barry Walfish and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to Barry Walfish, Thomas Fisher Rare Book Library, Toronto, Ontario M5S 1A5 (416) 946-3176.

*The Halcyon: The Newsletter of the Friends of The Thomas Fisher Rare Book Library* is published twice a year in June and November. *The Halcyon* includes short articles on recent noteworthy gifts to and acquisitions of the Fisher Rare Book Library, recent exhibitions in the Library, activities of the Friends and other short articles of interest to the Friends.

Members of the editorial board of *The Halcyon* are Barry Walfish, Fisher Library, and Maureen Morin, Information Commons.

### Friends' Publications



#### "The Moment" by Margaret Atwood

A limited, signed edition of this poem, hand printed by The Massey College Press. Accompanied by a digital copy of a revised manuscript of the poem, printed for an evening with Margaret Atwood. Broadside in a folder, limited to 100 copies, \$100.

#### Chicory

A woodcut of a chicory plant from Mattioli's sixteenth-century

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Copies of the following private press publications commissioned by the Friends of the Fisher Library are available.

#### Gibbings & Grey and The Charm of Birds

Robert Gibbings' wood engravings for Grey of Fallodon's *The Charm of Birds*, printed from the original blocks by the Barbarian Press. 76 pages, limited to 300 copies, \$140.

Robarts Library, 130 St. George Street, Toronto, Ontario, M5S 1A5, or by e-mail at [kentd@library.utoronto.ca](mailto:kentd@library.utoronto.ca)