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

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Louis Melzack

Louis Melzack, who passed away in May of this year, was a staunch and long-standing Friend of the Thomas Fisher Rare Book Library, and one of the greatest donors in our history. He began his career in books in 1928 in Montreal, selling used books from a store on Bleury Street. The business became Classic Books in 1930. He began to sell new books on St. Catherine Street in 1938, and in 1955 he and his wife, Rose, his real partner in every sense, opened the first paperback bookstore in Canada. From this they developed the chain of Classics which eventually reached over one hundred stores across the country.

While pioneering the selling of books, Louis remained a collector, primarily of rare Canadian historical texts, including much manuscript material. In 1974 he made a major donation to the University of Montreal of mainly French Canadiana that is now housed in the handsome Melzack Room. When Louis and Rose moved to Toronto in the early 1980s, he visited the Thomas Fisher Rare Book Library. He was fascinated by what he was shown from its collections, and immediately began to make a series of annual donations of printed books and manuscripts that continued over the next twenty years. Among the many important individual manuscripts he donated was a large collection relating to three generations of the Morris family. His gifts were by no means confined to Canadiana, however. Notable among his gifts of printed books were a first edition of the King James Bible, the 1497 *Stultifera navis* of Sebastian Brant, and a first edition of Sir

Thomas Browne's *Religio medici*, bound by Birdsall. Over many lunches, drinks, and dinners, books were shown, discussed, and ultimately turned over, enriching the Fisher's collections in many different fields. A particularly satisfying transaction involved a substantial run of early issues of the *Quebec gazette*, among which some exceedingly rare eighteenth-century broadsides were bound in.



Louis Melzack addressing the Friends in 1992.

On 8 October 1992 Louis was honoured at a reception at the Fisher Library in recognition of his great contribution to our collections, and thereby to the



Page from the 1497 *Stultifera navis* of Sebastian Brant.

research resources of the nation. On this special occasion the Chancellor of the University, Rose Wolfe, and the Lieutenant-Governor of Ontario, the Hon. H.N.R. Jackman, both came to pay tribute to the Melzacks. Louis' response of course, was to make a presentation of yet more books.

Richard Landon



Paint, Gesso, Silver, Gold and Stone: Alexander Scott Carter, Artist and Architect

Alexander Scott Carter was born in 1881 at Harrow, Middlesex, England, the eldest son of Alexander Carter. He trained at the Royal Academy School of Architecture at Heatherley's, and at the Bournemouth School of Art, where he won two silver medals and other prizes for his work. He later studied architecture under Sir Aston Webb, G.F. Bodley, and John Belcher; decoration under Sir William Richmond; painting under George Clausen; and sculpture and modelling under Sir George Frampton and Goscombe John. He practised architecture in London for a time before settling in Canada in 1912. For several years after his move to Canada he devoted his time chiefly to decorative works, heraldry, illumination of fine books and general design. In 1959, Carter won a medal for Heraldic Decoration from the Royal Architectural Institute of Canada. The Arts and Letters Club of Toronto made him an honorary member, and for them he designed logos, pamphlets, and programmes, including the cover of the LAMPS.

In his twilight years Scott Carter returned to England, where he remained until his death in 1968. His extensive collection of sketches, drawings, scrapbooks and correspondence was acquired from a Hamilton book dealer by the Fisher Library through the generosity of the Friends of the Fisher Library. This material was found in a Toronto house where Carter had previously lived. The delicate nature of the parchment scrolls and drawings in the collection require extensive and elaborate conservation work, and are presently being processed.

Carter's work is represented in the collections of: Queen Elizabeth II, the Prince of Wales, the Duke of Devonshire, Lord Leverhulme, the Earl of Bessborough, Lady Melvin-Jones, Sir Edmund Walker, Lady Eaton, Sir Joseph Flavelle, J.P. Bickell, E.R. Wood, Gerald Larkin, the Honourable Vincent Massey, Sir Vincent Meredith, Sir Frederick Williams-Taylor, the National Gallery of Canada, the Royal Ontario Museum

Clockwise from top: Lamb with banner. Pencil on parchment, undated. Lion, unicorn. Pencil on parchment, undated. Angel praying. Pencil on parchment, 1945.

and many other private collections in England, the United States and Canada.

Universities, clubs and corporations all commissioned work from Carter, including: Wycliffe College, Hart House and Trinity College from the University of Toronto, McMaster University, the University Club of Montreal, the Royal Canadian Yacht Club, the Alpine Club of Banff, the National Club of Toronto, Imperial Oil Canada, Standard Oil New York, and the T. Eaton Company of Canada. Scotiabank and the Bank of Commerce commissioned War Memorials from Carter in the late 1940s and early 1950s to commemorate those who fought in the first and second World Wars.

Examples of Carter's exquisite and detailed ecclesiastical art are housed in a number of Toronto area churches including: St. Michael and All Angels Church, the Church of the Good Shepherd, St. Thomas Church (see photographs of the reredos of St. Thomas Church on their website at: <http://www.stthomas.on.ca>), Trinity College Chapel, and Grace Church. Other projects by Carter include the T.G.H. Drake

Memorial at the Hospital for Sick Children, the Chartered Accountants Memorial Panel, the Dominion Bank Arms, 1949, the Molson Tablet, 1955, the design for the Governor-General's High School Medal, the Upper Canada College War Memorial, and the Royal Military College War Memorial.

Carter has exhibited at the Royal Academy, London, the Royal Canadian Academy, and the Art Gallery of Toronto. He was a member of the Essex Archaeological Society and the Society of Genealogists, London.

The Carter Collection is comprised of material from more than seventy-five commissioned projects of ecclesiastical ornament, heraldic design, and armorial bearings. The collection includes numerous preliminary pencil sketches on parchment and scrap paper, large finished sketches in pencil and coloured wash on parchment, board and paper, and original correspondence related to commissions designed by Carter. The correspondence is of particular interest due to the discussions of design details



with clients, and communications with artisans and craftspeople as to materials, execution of works, cost, and completion dates.

Carter planned each project in minute detail. He would begin a commission by meeting with his client, creating preliminary small-scale designs, then developing the design through numerous small, medium and large pencil sketches on parchment, small hand-painted drawings, and colour sketches. He then graduated to larger pencil and colour or painted versions of the design. Finally, he produced a large scroll, either painted in colour or drawn in pencil before the final execution of the work. Carter was a perfectionist, repeatedly reproducing entire designs or design details in miniature. The collection contains many and varied pencil detail sketches executed on parchment. Subjects of pencil sketches include: lambs, leaves, and flowers; human feet, hands, and faces, angels and saints, stags, beavers and lions. In the course of designing his heraldic images and armorial bearings, Carter wrote frequently to the Officer, or Herald, of the College of Arms, in London, England, to verify the heraldic appropriateness of his designs. Canadian heraldry tends toward a more naturalistic and less formal style of design than British or European heraldry, reflecting a more casual lifestyle and culture. Heraldic and armorial designs in Canada are commonly commissioned by civic, ecclesiastical and corporate clients, rather than the aristocracy, as is often the case in Europe and Britain.

In 1937, Carter designed and painted an intricate and witty map of the University of Toronto, commissioned by the Massey Foundation. This map now hangs on the east wall of the Map Room in Hart House. The collection at the Fisher Library



contains a large draft pencil sketch, and a completed black and white photographic version mounted on board. The map has been reproduced on the endpapers of the newly-published *The University of Toronto: A History*, by Martin L. Friedland (Toronto: University of Toronto Press, 2002).

"Billy" Carter was a quiet man, almost monastic in habit according to friends, dedicated to his art, and rarely seen in public without his trademark pipe. His personal correspondence contains many letters from clients and friends thanking



Images clockwise from top:

A. Scott Carter and Henry Button, circa 1924.

Scott Carter, Canadian artist. Photograph by Ashley & Crippen.

Arts & Letters Club, Toronto, monthly dinner, November 24, 1956. Scott Carter and Vincent Massey, Governor General of Canada. Flash photograph by C.A.G. Matthews.

A. Scott Carter painting arms (Diocese of Moosonee impaling Bishop R.J. Renison) for Trinity College School chapel, Port Hope, Ontario, in 1958.

him for a pleasurable afternoon visit to his studio. His gentle humour is reflected in many of his works. He will be remembered for his exacting standards and for his beautiful and original work. This collection is sure to appeal to a wide range of researchers in the years to come, and the Thomas Fisher Library is delighted to have acquired it. The Alexander Scott Carter Papers complement the papers and scrapbooks of the Arts and Letters Club of Toronto held at the Fisher Library.

Jennifer Toews



John DePol Donation

Early this year we were gratified to receive, from the renowned American wood engraver John DePol, a substantial donation of his work, consisting of artist's proofs and limited edition prints, as well as examples of printed ephemera such as prospectuses, and keepsakes. In 1997 we had received examples of DePol's work dating from the 1980s and 1990s from his friend, James Fraser, Library Director at Farleigh Dickinson University in Madison, New Jersey, so we were pleased at the prospect of being able to add more original material to our DePol collection.

On closer inspection, we were even more delighted as we discovered that the 2002 gift contained examples of work from all periods of DePol's career, including nine of the seventeen lithographs which he made while stationed at Toomebridge Aerodrome near Belfast during World War II. For fourteen months DePol was in Ireland with the U.S. 8th Airforce, whose task was to occupy and operate the aerodrome which had been built by the Royal Air Force. As a private in the Quartermaster outfit, DePol was responsible for all sorts of odd jobs, from guard duty to KP. When his artistic skills became known, he was given tasks such as painting "No Smoking" signs and cutting stencils of names and serial numbers for fatigues. He was later assigned as clerk-typist to the base Intelligence Officer, Major Parker, who supported DePol's artistic aspirations and allowed him time off to go sketching.

The Irish countryside was very picturesque and DePol spent all his off-duty time on a bicycle exploring and sketching his surroundings, from the old distillery at Ballyronan to city scenes in Belfast. At the time, DePol was a largely self-taught artist, working primarily in the medium of etching. Born in New York in 1913, the eldest of three children of a widowed mother, his opportunities for formal education were limited.

He had taught himself drawing and printmaking by reading about the processes in the Hudson Park branch of the New York Public Library, by examining prints in the shops of dealers such as Assenheim's, and through old print auction catalogues. His first etchings were printed at home in 1935, using a modified clothes wringer as a press. In 1938 he enrolled in an evening course at the Art Student's League, where he had access to an excellent press and expert teachers, and where he was able to experiment with lithography as well as etching.

DePol quickly acquired a number of promising Irish sketches which he was anxious to turn into prints. He went into Belfast to enquire about the possibility of making a plate and printing it at one of the commercial printing establishments. The cost proved to be prohibitive, and the plant manager advised him to apply to the College of Art, School of Technology where he was a teacher. Although the Headmaster was reluctant to admit a GI, DePol eventually received permission to enroll, and was able to attend classes one afternoon and evening per week. When the school closed for summer vacation, DePol was allowed to continue with his

work, being entrusted with a key to the facilities. During this time he learned lithography, experimenting initially with an actual stone, but quickly moving on to zinc plates which he could transport back and forth to the base. He recalls the difficult wartime conditions – commuting on pass days to Belfast, the bus blacked out and with dimmed headlights, working on the plates, and editioning and signing the lithographs in his office in the Nissan hut, with windows shuttered under the blackout.

DePol was able to complete a total of seventeen lithographs despite the restricted circumstances. These were the only lithographs produced during his career, with the exception of three during his time as a student at the Art Student's League. Upon his return to New York following the war he reverted to etching, and in 1947 turned his attention to wood engraving, where he made his reputation as one of America's greatest practitioners. Among the donation are nine of the seventeen Irish lithographs, all produced in 1944 in severely limited editions, usually of less than a dozen impressions. He used whatever paper was available, drawing on supplies he could obtain himself, as well as the stock of the College of Art. None of the plates are now extant; each plate was destroyed after pulling the edition as DePol had no storage space, and no capability of retaining the plates. Even the prints themselves must have been difficult to store and transport.



Two examples of DePol's Irish lithographs. This page: Central Belfast, edition of 11, drawn directly onto the plate, looking out of the window of the College of Arts in Belfast. Facing page: Sentry-Aerodrome, edition of 14, one of the four images DePol made of the aerodrome where he was stationed in 1944.



Ireland continued to be a source of inspiration for DePol. He returned to Northern Ireland for a month long visit with his wife, Thelma, in 1947, revisiting old scenes and sketching everywhere he went. It has been estimated that between 1944 and 1959 he produced a total of 175 drawings, lithographs, etchings, wood engravings, watercolours, and oils on Irish themes. DePol's Irish work was the subject of a 1982 exhibition and catalogue at Fairleigh Dickinson University entitled *Ireland Remembered*. In addition to the lithographs, the 2002 donation includes a

number of the Irish etchings and wood engravings. Indeed, DePol's very first wood engraving was an Irish subject—St. Mary's Gate, Limerick, which he and Thelma used as their Christmas card for 1947. The artist has generously given the Library permission to reprint another of his charming Christmas cards, a wood engraving of a winter scene with a birdhouse made in 1983, as our card for 2002. It is available for sale at Friends Events this fall and through the Cashier's Office on the third floor of Robarts during regular hours.

DePol went on to have a long and illustrious career as a graphic artist and designer,

and most notably as a wood engraver, producing work for many of America's finest private presses. He is an academician of the National Academy of Design and has received many honours and awards. His work is represented in major library, museum and university collections including the Metropolitan Museum of Art, the British Library, the Library of Congress, and the Thomas Fisher Rare Book Library, where it complements many of our other holdings in book illustration and graphic design.

Anne Dondertman

Editor's Note

This issue was edited by Philip Oldfield and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to Gabriela Bravo, Department of Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416) 978-7644.

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

Members of the editorial board of *Halcyon* are Philip Oldfield from the Fisher Library, and Maureen Morin from the Information Commons.



“My Poore Myte of Devotions”

Thomas Sorocold (or Sorrocold) lived from 1561 to 1617 and wrote one highly popular book of prayers. His *Supplications of Saints*, first published in 1608, went through at least forty-five editions by 1754. He called it, in the dedication, “My poore myte of devotions”. It was read and used by everyone from kings and queens to the poor. Today its popularity is hard to understand.

Sorocold was born in Manchester and educated at the local grammar school. He must have been a good scholar as several gentlemen of Lancashire, including Oliver Carter, “fellow and sub-warden of the foundation of Manchester College”¹, recommended that he receive money from the Nowell Bounty. Robert Nowell of Read Hall, Lancashire, was a lawyer who made a great deal of money and left large sums at his death on 6th February 1569, to be distributed among various charities by his brother, Alexander, Dean of St. Paul’s.

“To Thomas Sorocold, Scholare of Manchester, comendid by certen gent. of Lancashire and of Mr. Carter, the vijth of December 1576 x^s.”²

He obviously put his ten shillings to good use as, in 1578, he was admitted at Brasenose College, Oxford and matriculated there on 18th July 1580. He graduated with a B.A. in 1583, received his M.A. in

1585, and was ordained. He preached at various places throughout Lancashire, including the Earl of Derby’s private chapel at Lathom House in July 1587. Apparently the Lord Keeper, Sir Thomas Egerton, was his patron³ and, at some point, he must have been brought to the attention of Queen Elizabeth as, on 22nd October 1590, she presented him with the living of St. Mildred’s Poultry in London. He remained its Rector until his death in December 1617 and was buried there on the 12th of that month. In 1592 he married Susan Smith, who died in March 1605. Nothing more seems to be known about his life and there is no mention of any children of the marriage. St. Mildred’s was burnt in the fire of London in 1666 and rebuilt by Christopher Wren ten years later, at which time it was united with the parish of St. Mary Colechurch. The Wren church was demolished in 1872.

The Fisher Library’s edition is the 27th of 1642, “corrected and enlarged”. Unfortunately the title page is missing and that of the first part has been bound in its place. The work is dedicated “To Prince Charles His most Excellent Highnesse” and the dedication ends: “From the Rectory of S. Mildred in the Poultry, London, the first of February Anno 1617. Your Grace in all submission

Tho. Sorocold.” This copy belonged to Henry Scadding (1813-1901), who was Rector of Holy Trinity Church, Toronto. The work is divided into four parts: the first part “containeth Private prayers for morning, noon and evening, every day in the week”; the second, “containeth Prayers for divers purposes, to bee uttered with company”; the third, “containeth Prayers in the names of divers parties, of severall estates”; and the fourth, “containeth Divers thanksgivings and graces. Part one begins with nine short prayers each starting with a letter of the name Elizabeth:

*Every day, O Almighty God & heavenly Father, will I pray unto thee ...
Lay to thy helping hand, O Lord ...
It is pitie and compassion O Lord, alone, which must cover mine unworthinesse ...
Zealous (O Lord) I am of thy truth ...
Admit me (O mercifull Lord) to thy gracious favour ...
Blessed Lord, I have sinned, but my pardon is with thee ...
Enter not into judgeme[n]t with a poore creature (O Lord) dust and ashes is my state here ...
Think upon me, O Lord ...
Have mercy upon mee, O Lord, accept my prayers ...*



Above: Opening showing woodcut portrait of Elizabeth I, and the title page to the third part of *Supplications of Saints*.

One of the reasons that this work was so popular is that the third part begins with three prayers composed by Queen Elizabeth herself, one of "Thanksgiving for the over-throw of the Spanish Navy, sent to invade England, an. 1588", her "Prayer for the success of her Navie, Anno Dom. 1596" and her "Prayer for her Navy, Anno Dom. 1597." This third part is preceded by a woodcut portrait of the Queen "in memoriam aeternam".

There are a number of examples of people using these prayers. The dedication mentions that Elizabeth, Queen of Bohemia, made use of them "long before the translation of her unto that climate". Anne Clifford, Countess of Dorset, Pembroke and Montgomery, had the book read to her by Wat Conniston, one of her attendants: March 24th 1619 "This day Wat Conniston made an end of reading M^r Sarragolls booke of the Supplication of Saints which my Lord gave me."⁴ There is an inscription in the British Library's 37th edition of 1690: "Martha Collins her book 1702. My grandmother gave to me this book that in him often I may look and whether she do live or dy her love shall rest in memory." Anthony à Wood mentions that "his *Supplications* were highly esteemed, and Hearne relates, that in his time, he remembered a very pious lady who used to give away great numbers yearly to the poor."⁵

An indication of the popularity of this work is that no copy is known before 1612 and, of the remaining editions only twenty-two are extant up to 1700 and of these most are known in only one, two or three copies. Of the edition of 1700 there are five known copies. The rest must have been read to destruction as they seem not to have survived.

Elisabeth Anne Jocz

¹ John E. Bailey, "Thomas Sorocold, M.A., author of 'Supplications of saints,' circa 1585-1754". In *Notes and queries*, 31 July 1886, p. 82-83.

² The Spending of the money of Robert Nowell, of Reade Hall, Lancashire. Edited from the original MSS. by Alexander B. Grosart. Printed for private circulation, 1877, p. 170.

³ Remains historical & literary connected with the Palatine counties of Lancaster & Chester, published by the Chetham Society, v. 31 (1853), p. 142

⁴ The Diary of Anne Clifford 1616-1619; a critical edition [by] Katherine O. Acheson. New York, 1995, p. 103.

⁵ Anthony à Wood, *Athenae Oxonienses* (1813-1820), v. 1, p. 635. Thomas Hearne lived from 1678 to 1735.



Gayle Garlock

On 1 September 2002 Gayle Garlock began his early retirement from the University of Toronto Libraries where he had held major positions for almost twenty years. All members of the Friends of the Fisher will remember his enthusiasm equally for books and people, and his very personal participation as Director of Development and Public Affairs in all the events at the Fisher Library. His contribution to the success of the Friends was also manifest behind the public profile. He was a stalwart member of the Friends' Steering Committee, a successful fund-raiser for both book collections and events, and was responsible for creating endowments for the four annual Friends' lectures. His assistance with matters relating to the Canadian Cultural Property Review Board helped increase the flow of gifts-in-kind into the Fisher Library's collections.

On August 28 a farewell party for Gayle was held at the Fisher Library, and eloquent tributes were paid by several of his friends, colleagues, and his wife Barbara. We wish him well in his new "career", and trust that even from his remote location on Vancouver Island he will continue to participate in the affairs of the Friends of the Fisher.



Photographs clockwise from top: Gayle with Gabriela Bravo; Gayle with George Kiddell; Gayle with former chief librarian, Dr. Robert Blackburn, and Mrs. Blackburn.

Mark your calendar for upcoming events . . .

Exhibitions 2002~2003

Exhibition hours:

9 ~ 5 Monday to Friday

All exhibition openings begin at 5:00 p.m.

7 October – 20 December

The University of Toronto: Snapshots of its History

3 February – 2 May

Henry Vizetelly: His Life and Career

Exhibition opening Tuesday 11 February

Planned Events 2002~2003

All lectures begin at 8:00 p.m.

Monday 25 November

The Alexander C. Pathy Lecture on the Book Arts

"A Typographic Quest"

Rod McDonald, type designer and lecturer at Ontario College of Art.

Wednesday 26 February

The David Nicholls Memorial Lecture

"Elective Affinities: Private Collectors & Special Collections in Libraries"

Alice Schreyer, Director of Special Collections Research Center, University of Chicago Library.

Thursday 27 March

The Gryphon Lecture on the History of the Book

"Artist Between Two Worlds: John Buckland Wright"

Roderick Cave, author of *The Private Press* and many articles on the private press and fine printing.

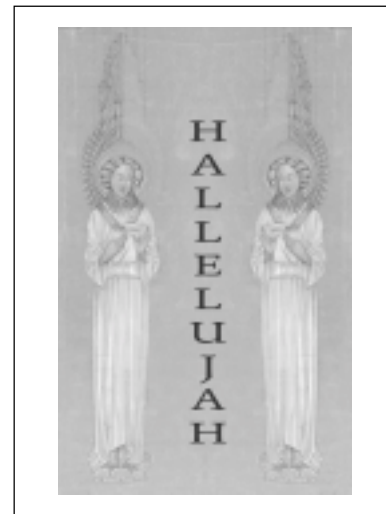


University of Toronto Library
Toronto, Ontario M5S 1A5

New Greeting Cards

Look for the Library's new Christmas cards.

You can purchase cards and exhibition catalogues at the photocopy booth on the third floor of the Robarts Library. You can also buy cards at most fall meetings of the Friends of the Fisher Library.



Clockwise from left:

Wood engraving by John DePol, used on his own Christmas Card for 1983.

Pencil and watercolour on paper by Alexander Scott Carter, 1945.

Christmas card by Randolph Stanley Hewton.

Looking for a Unique Holiday Gift?

How about a copy of a private press publication commissioned by the Friends of the Fisher Library?

Gibbings & Grey and The Charm of Birds

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

"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 herbal. Printed from the original wood block by William Reuter. Broadside, limited to 125 copies, \$100.00.

Order from Darlene Kent, Business Office, 6th Floor Robarts Library, 130 St. George Street, Toronto, Ontario, M5S 1A5, or by email at kentd@library.utoronto.ca

