



Getting from Aquinas to Atwood —How an exhibition creates itself

Thematic exhibitions in the Thomas Fisher Rare Book Library come about in different ways, and impose a variety of restrictions, in content and construction, on their curators. Consider the following few examples from my own curatorial experience. *The Italian Connection*, in 1988, was created in the context of

the conference of the same name which examined the many relationships among Canadian and Italian writers and scholars, and surveyed the slow growth of interest in Canadian literature among Italian readers and in Italian universities. The exhibition complemented the conference by showcasing twenty-five years of

Canadian literature in Italian translation. The obvious restriction was that the books exhibited (together with the original Canadian editions) had to have been published in Italian. The advantage provided by the Library lay in its rich collections of the manuscripts of Canadian authors, so that books by L. M. Montgomery, or Irving Layton, or Margaret Atwood, could be shown with a corresponding manuscript or typescript.

The following year's *Fifteenth Century Italian Woodcuts from the Biblioteca Classense, Ravenna* presented a different problem in that the important content of this travelling exhibition, the prints themselves, was fixed. For me, the interest lay in devising a thematic arrangement for the main exhibition cases, in choosing accompanying material from the Fisher collections, and

in writing the text for the catalogue. When I began work on *From Cavalcanti to Calvino*, in 1995, the focus of the exhibition — Italian books and their English translations — was guided by my research project of the time, a bibliography of English translations of twentieth-century Italian writers. There were plenty of translations to choose from, but a restriction to the twentieth century, either for authors or editions, would have been inappropriate to the Fisher Library setting, and less than interesting in terms of the books themselves seen as artefacts. The decision was made to choose from the riches of five hundred years of Italian editions and English translations in the Fisher collections. Many of the books, as I discovered while putting the exhibition together, had come as gifts.

And so, on to 2002. The twentieth-century bibliography was published, and I was working, as I am still, on a companion volume which will cover translations of writers working before 1900. I was ready to create another exhibition with an Italian theme, but this time with an expanded range of material rather than



Giovanni Battista Andreini, *L'Adamo* (Milano, 1613)

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with a relatively narrow focus on literary authors. At the same time I was increasingly aware, through my work in developing the Italian collections of the Fisher Library and of the Robarts Library, of the importance of gifts in kind and of funds endowed by gifts. In 1997 the generous gift of the Goggio family to the University (in honour of Emilio Goggio, a former Chair of the Department of Italian and Spanish, and his wife Emma) at one stroke increased fivefold the funds available annually for the purchase of Italian books of antiquarian interest, and of other expensive publications in the field of Italian studies. The theme for the new exhibition had to be gifts in Italian studies to the University of Toronto Library; and the theme thus provided its own restriction.

My first thought had been to devote a case to each of the major donors — Buchanan, Stillman Drake, Bagnani, Noce, the Goggios — but I soon came to understand that a thematic arrangement would be more appropriate, and would greatly expand the range of material and interest of the exhibition. The theme for each case might be a genre of writing, such as poetry, or the courtesy book, or a relatively broad subject, such as science and technology, or music. It might depend on the characteristics of the books themselves, whether incunabula, or small books, or modern books. Or the theme might be based on a topic in history, as precise as the University of Toronto fire of 1890, as focused as the papal interdict on Venice in 1607, or as broad as the wars against the Turks, extending over centuries.

Themes coalesced quite gradually, and their achievement depended to a large extent on the knowledge and help of my colleagues, at Fisher and elsewhere. My lengthy search through the collections led to dozens of serendipitous discoveries, and as many disappointments, when I determined that a book which would have enhanced the display came through purchase from regular funds rather than as a gift. Who could have guessed that both Hannibal Noce and Beatrice Corrigan would have acquired, and donated, a copy of an obscure long poem, *Grillo*, by a little-known scholar and poet, Girolamo Baruffaldi — different editions, but both published in 1638 (and *Grillo* has not been republished separately since). Stillman Drake's Galileo collection has provided



Lazzaro Spallanzani, *Voyages dans les deux Siciles* (Paris, 1799 or 1800)

several items for this exhibition, but browsing unexpectedly turned up one of the smallest books ever printed from movable type, *Galileo a madama Cristina di Lorena* (1897). Richard Landon and Luba Frastacky introduced me to the new Godlewski collection of books and prints, which has yielded up many treasures for the exhibition, including copies, possibly unique in North America, of the libretto for Domenico Scarlatti's opera *L'Orlando* (1711), and a hagiography of the Polish prince and saint, Casimir, published in Naples in 1629. The Godlewski collection made possible, together with purchases on the Goggio fund, the exhibition case on the wars against the Turks. Kathleen McMorro, head of the Music Library, permitted me to borrow several items from its collection of rare books. Garron Wells and Harold Averill of the University Archives guided my choice of material pertaining to the fire of 1890. Marcel Fortin of Data, Maps & Government Information Services loaned the huge *Atlante linguistico italiano* volume. Anne Dondertman and Canadiana specialist

Sandra Alston kept me informed about the most recent gifts of Italian interest in that area.

Preparing an exhibition takes time, and I am greatly indebted to my colleagues in the Collection Development Department for tolerating my frequent absences through the year, and my glacial pace in the processing of our major tools-in-trade, the current national bibliographies. The greatest thanks must rightly go to the generous donors, past and present, who have made the Italian studies collections at the Thomas Fisher Rare Book Library an outstanding resource for scholars from around the world. May our donors be joined by many more in the years to come.

Robin Healey
University of Toronto Library

Editor's note: The exhibition, "From Aquinas to Atwood: celebrating gifts in Italian Studies to the University of Toronto Library, 1890-2003," opened on 29 September and is on display until 19 December 2003.



The Italian Collections in the University of Toronto Libraries

Editor's note: The following remarks were made by Professor Domenico Pietropaolo at the opening of the Exhibition "From Aquinas to Atwood," on October 16, 2003.

If I may begin on a personal note, it occurred to me, in preparing my remarks for this event, that I have spent a great deal of time in the libraries of the University of Toronto, especially in the Thomas Fisher Library. In fact since I first enrolled in the Ph.D. program in Italian literature in 1973, I have spent more hours in this building than in any other building except my home. I would have not been able to do my Ph.D. without its collections, and I would not have been able to do the kind of research that I have done, virtually anywhere else in the world.

As far as Italian studies is concerned, the thousands of books in the Library's collections cover not only most of the history, and other aspects of the discipline and related subjects, but also the history of the Library's good friends, including a few of my own teachers. This history is written on the bookplates on the inside covers, where one reads the names of the patrons to whose generosity the collections owe their existence. Names like Milton Buchanan, Beatrice Corrigan, Hannibal Noce (who was my Ph.D. supervisor), and, increasingly, Emilio and Emma Goggio can be found on the inside covers of a large number of important books, including thousands of first editions from the Renaissance to the eighteenth century, books that have made the Thomas Fisher Library the envy of many Italianists in other institutions.

In times of self-assessment and public accountability (and they come by at least every five years), the University of Toronto likes to count itself among the top research

universities in North America, and rightly so. And so we say that the appropriate indicators show that we are among the top ten, top nine, or top eight universities in North America. It occurs to me though that such a determination must be an average of the values given by various indicators,

not all of them at the same level. It would be instructive, however, to consider the library collections as indicators of potential and to study them in isolation, so as to see where we stand in terms of the availability of primary sources for significant research in the humanities. In this regard, the University of Toronto's Italian Studies collection, taken as a whole, ranks among the top three in North America, along with those of Harvard and Yale. But to focus for a moment on the areas most familiar to me, I would say that the Fisher Library's Italian libretto collection is definitely one of the top two in North

America and among the top three in the entire world. I am not quite sure how its collection of primary sources in Renaissance Studies, taken as a multidisciplinary and general field, would rank, but I would expect it to be among the top four or five in North America, while its Renaissance theatre and lyric poetry collections will probably remain foremost among North American university libraries for a long time. These collections are incomplete, to be sure, but they are magnificent, in number and quality, and they are wonderfully preserved and maintained. And, what is more important, there are funds for their progressive growth and eventual completion in the future, funds subject to the vicissitudes of



Alessandro Tassoni, La secchia rapita (Paris, 1766)

the economy but not to sudden budgetary cutbacks, because they come from the interest earned by private donations endowed to the University in perpetuity, exclusively for this purpose. Still, not all collections are at this level of excellence, and there is clearly much to be done.

The most enlightened gifts to the University are those from donors who understand that excellence in teaching and research are mutually dependent, and that, especially in the humanities, neither can ever be attained without the support of excellent library collections. In my capacity as Emilio Goggio Chair in Italian Studies, I benefit directly from one such enlightened gift, and I have first-hand knowledge of the advancement that it makes possible in the disciplines included in the general field of Italian studies. This field includes not only the study of the language (which has been taught in Toronto since 1853), but also the study of linguistics, cinema, literature, theatre, and, in general, the intellectual tradition of Italy since the late Middle Ages. My own professional interests are located in two of these areas—theatre history and the intellectual tradition of the seventeenth and eighteenth centuries—but these are not the only areas of research that benefit from the Goggio gift. The books that have been purchased so far are in areas of considerable importance to other faculty members and to graduate students writing their theses, reflecting as they do the larger cultural context of the language, following the vision promoted by Professor Emilio Goggio himself when he was chair of the Department just after the Second World War.

One very important consideration in the approval of Ph.D. thesis topics is the availability of materials in the University of Toronto library system. In several of the areas that I just mentioned this consideration is not at all problematic for us, at least as far as primary sources are concerned, so rich are some of the collections. In other areas, our goal is to achieve the same level of excellence as quickly as possible. Gifts such as the Emilio and Emma Goggio donation enable us to look to the future with confidence, despite these unhappy times of decreasing budgets. I take this opportunity to express the gratitude of the Italian Studies Department to the children of Professor Emilio Goggio for this very fine way of commemorating their father's commitment to the field and for helping to bring us nearer to the realization of his vision of the Department's mission.

*Domenico Pietropaolo, Chair
Department of Italian Studies*

Everything passes away—suffering, pain, blood, hunger, pestilence. The sword will pass away too, but the stars will still remain when the shadows of our presence and our deeds have vanished from the earth. There is no man who does not know that. Why, then, will we not turn our eyes toward the stars? Why?

Mikhail Bulgakov, *The White Guard*



The 1919 Diary of a Russian White Army Officer

It was a turbulent time. The fledgling Soviet Republic, founded in November 1917 after the Bolshevik Revolution, was under siege, threatened by opposing forces from within and without. Civil War broke out with the revolt of the Don Cossacks in December 1917. An anti-Bolshevik resistance, known as the White movement, gained momentum throughout 1918, and by 1919 the military efforts of the White movement had reached their peak. The two main forces of the White Army were directed by Admiral A. V. Kolchak in Siberia and General A. I. Denikin (Volunteer Army) in the South. However, the anti-Bolshevik forces were plagued by poor organization, weak leadership, and internal animosities. As a result, by early 1920, the Bolsheviks had succeeded in repelling their attackers and quelling the rebellion.

Dmitrii Dmitrievich Litovchenko, was a captain in the Preobrazhenskii Leib-Guard Regiment of the White Army in the Ukraine. From Orthodox Christmas, January 7, 1919 until his death on November 7 of that year at the hands of a Red Army firing squad, he kept a diary in which he recorded his thoughts and impressions of this tragic period in Russian history, which he calls “the cursed civil war,” the “devilish situation” when “people stopped being human.”¹

After his death, the diary passed into the possession of A. Stakhovich, “the only officer to survive that tragic night [of execution],”² who passed it on to Litovchenko’s wife Genia. The latter added two sentences at the end, describing her husband’s death and subsequent burial at Barabinskaya Station on November 13/26. Genia bequeathed the diary to her daughter, Tatiana Litovchenko-Vycheslavtsoff, who added an introduction. The diary was kept in the family for many years until Litovchenko’s granddaughter, Catherine Bode, a resident of Toronto, donated it to the Fisher Library in the summer of 2003.

The diary, written in clear legible pencil, is contained in two pocket-size notebooks. A small original pencil, and a colored paper icon of St. Nicolas di Bari, hidden in the diary pocket, also survived.



Dmitrii Dmitrievich Litovchenko, 1891-1919

Included in the donation are a number of Litovchenko’s certificates and other original documents. The diary was translated from Russian into English by Lucy Potts, a Russian-speaking Canadian, who worked as a translator for Reuters during World War II and the translation accompanies the diary.

The diary is an invaluable primary source of information for historians, social scientists, and literary scholars. Litovchenko was determined to document, faithfully and meticulously, the fragment of history he was living through, in all its diverse aspects, including military actions, daily civilian life, and political and economic conditions. His writing alternates between objective description and subjective analysis.

The military situation in 1919 is portrayed through the eyes of a White Army officer. He describes the path to the front line through “the outpost[s] where [Bolsheviks were] catching officers;” searches, arrests and executions; unfulfilled offers of help from allied forces; military losses, shortage of food and money; and an atmosphere of dashed hopes and uncertain prospects “for our Mother Russia.”

Litovchenko starts making his way to the front from Odessa, where he establishes the Guards Recruiting Bureau in January 1919, spends “five months in the Volunteer Army (Odessa, Novorossiysk, Kislovodsk and Petrovsk),” takes “a month’s journey to Siberia” after deciding to join Kolchak’s Army there, and retreats with Kolchak’s military forces.

In the diary, there are a few recurring themes, such as “retreat,” “demoralization,” “confusion,” “disorder,” and the “phenomenal” disorganization of the White Army. In both Denikin’s and Kolchak’s forces, “there is no organization at all,” and, he laments, “this kind of struggle makes no sense any more.”

Another recurring theme is the dearth of information (often replaced with disinformation) the White Army officers suffered from due to poor roads and the lack of communication. They felt cut off from the rest of the world, “in complete ignorance” and uncertainty. They had to guess about the situation at the front, internal changes in the army, the position of the allied forces, and the welfare of their own families.

The diary contains a vast amount of factual information. It sheds light on the internal strife, conflicts of interest and ambitions which were tearing up the ruling echelons of the White Army. It provides a comparison between Kolchak’s and Denikin’s armies: the composition of their forces, the number of officers, the morale, organization, and training of the troops. “The Siberian [Kolchak’s] army” he says, “is far more numerous than the Volunteer [Denikin’s] Army but due to the lack of officers it cannot be put into action at the front. The Army at the front is quite demoralized and is retreating, showing no resistance to the advancing Red Army.” Yet, Litovchenko concludes: “We feel a real governing force [under Kolchak] which we did not feel under Denikin.”

Many entries in the diary also contain a detailed chronology of events and precise descriptions of the routes the officers took; for example, this entry dated May 5 (May 18), 1919: “The route planned so far is as follows: first Mineralnie³ Vody, then turn

towards Mozdok-Kizlyar, from Kizlyar by boat to Terskaya, then down the Caspian Sea coast to Petrovsk to await Admiral Bubnoff, then on with him to Guriev-Uralsk.” The routes and geographic places are easy to follow with the aid of two maps, donated with the diary, which indicate sites where Litovchenko stopped on his way to Siberia.

In many entries, Litovchenko refers to the economic situation in the country, such as the “hunger ... approaching Odessa,” or the cost of living in Kislovodsk, which is much lower than in Novorossiisk. He later states that he has “not yet discovered the greatly praised Siberian low [food] prices,” which, in fact, “are slightly higher ... than in the Caucasus,” and that “everything is terribly] expensive in Omsk (firewood is almost 1500 rubles ... a pound, candles 100 rubles and so on).” On the last page of each notebook of the diary, Litovchenko records his personal earnings and expenditures.

Despite his personal plight and the disastrous situation in the country, Litovchenko still appreciates and enjoys simple things, such as observing nature, and ordinary people. “My clean room here with its comfortable bed is a real Paradise,” he writes in Kislovodsk on April 15. “We took a dip in its famous salt lake, where it is very difficult to swim as the water is so salty that it pushes you up to the surface and out” (June 23). Two days later, he notes, “it was such a pleasure to sleep in a freight car after those ghastly carts. It was so comfortable to sit on the floor of the freight car and not be shaken up all the time as [I was] in the carts.” Trying to maintain some semblance of normalcy, he

and his friends “celebrated Easter, breaking the fast in the proper manner.”

Landscapes he passes through are often described using vivid literary language, enriched with similes and metaphors: “Our carts dragged along the bare [lifeless] steppes ... under the broiling sun;” “the Caspian Sea gives a most awful impression;” “beachless and full of sand banks, it looks like a vast dirty puddle” (May 9); “we spent all day riding through the steppes, which are flat as a pancake and devoid of vegetation” (June 14). “The countryside is beautiful with many rivers and forest-covered hills,” he writes on July 23-24, while Omsk appears “awful, dirty and dusty” (July 8-10). Litovchenko devotedly writes down his impressions of people he meets: “the native Cossacks,” “cheerful ... and very hospitable,” offering the officers a “warm welcome, so unusual nowadays;” “the old Ural people ... full of spirit and determination not to surrender under any circumstances;” and people populating the steppes, who “lead a good and prosperous life” and “are much more cultured than people in Russia.”

“In the diary there is nothing personal. He expresses his personal feelings only when he says how much he misses his family,” writes Tatiana Litovchenko-Vycheslavtsoff in the introduction. Indeed, it is not until July 25 that personal notes enter his diary, and he starts talking about his family: “I am feeling very gloomy. I try to think that at home all is well and yet at the same time I have had no news at all for half a year.” After this date, Litovchenko adds personal remarks to his business-like diary almost in every entry, confessing he feels “terribly depressed”

and longs to see his “dearest loved ones.”

The diary moves from hope to disillusionment and despair, showing the evolution in Litovchenko’s state of consciousness as the White Army retreated deeper into Siberia. Expectations that in all likelihood Bolshevism would collapse on its own and that “hopefully, there will be a popular uprising inside the country” gradually transform into a sense of catastrophe when “the army is totally demoralized, some units refuse to fight, there is no longer a frontline and everybody is fleeing anywhere to the east, pursued by the Reds.” Yet, faith, hope, and a desperate desire to live remained with him until the last day: “I keep ... hoping that these cursed times will [quickly] pass ... and that one will be able to start living again...” Sadly, for Litovchenko, this hope was never fulfilled.

Litovchenko’s diary, an important witness to a tragic, tumultuous time in Russian history, is now available to researchers at the Fisher Library. We are grateful to his daughter and granddaughter for the donation of this precious family heirloom.

Keren Dali, Master’s Student, Faculty of Information Studies, University of Toronto

¹ All quotations are taken from the translation of the diary by Lucy Potts (see below) unless otherwise specified.

² Tatiana Litovchenko-Vycheslavtsoff, *Introduction* to the diary.

³ Transliteration of the Russian names and geographic places in the quotations is kept as it appears in the Potts translation; in other places, the Library of Congress transliteration system is followed.



Otto Schneid: Artist with a Mission

Otto Schneid was a painter, sculptor, art historian, writer, and thinker. He was born in Jablunková, Czechoslovakia on January 30, 1900 to parents who had migrated there from Poland. Shortly after his birth, his family moved to Bielitz, Silesia, where he attended school. He began to express his artistic talents at an early age, creating expressive and realistic drawings as well as clay models for sculptures. He attended university in Vienna and later in Paris, studying Anatomy, Art History, Philosophy, Aesthetics, and Ancient Near Eastern History. Since he had hoped to pursue a

career in medicine, he did not enrol in an art academy. However, he soon found that his true interests lay in art and he decided to specialize in art history.

After completing his doctorate at the University of Vienna in 1926, he continued to study and travel, lecturing on art and producing paintings and sculptures. In 1934 his first book appeared, devoted to the representation of plants and animals in Chinese art. He spent the years 1936-1938 in Vilna, where he established an art museum under the auspices of YIVO, the Yiddish Scientific Institute. The museum contained over one hundred works of art

by such artists as Marc Chagall, Mane Katz, Mark Antokolski, Yankl Adler, Maurycy Gottlieb, B. Kratko and Chaim Nisn Tyber. The art in this collection was either donated by the artists (Chagall, Cukierman, and Katz), by a distinguished citizen or by a community group that supported YIVO and its work.¹ The collection was representative of the contemporary Jewish art scene, but also contained religious art and ritual objects, thus reflecting the totality of Jewish life at the time. When the Nazis invaded Poland in 1939, the collection was confiscated by Alfred Rosenberg and was apparently shipped to Germany. It has never been recovered.

During the early 1930s Schneid began to work on a monograph on twentieth-century Jewish artists. In the course of conducting his research he corresponded with artists all over Europe, who sent him their biographies, samples of their work, either on postcards or in reproduction, and catalogues of their exhibitions. He also travelled extensively and visited artists in their ateliers and homes. He enjoyed the full cooperation of his fellow artists and compiled an extensive collection of material for his book. When Hitler rose to power in 1933, he soon targeted the Jewish community for segregation and discriminatory legislation. He also declared war on Jewish art, calling it and other contemporary German art degenerate, morally decadent, and a waste of tax revenues. Joseph Goebbels' Degenerate Art Commission seized art from both public museums and private art galleries,



Previous page: portrait of Miriam Schneid, the artist's wife.

Above: Schneid's self-portrait in bronze, 1959, now on display in the Maclean Hunter Room of the Fisher Library.

and sold much of it to foreign dealers. But Goebbels also reserved a large number of items for propaganda and instructional purposes, displaying them in a travelling exhibition called "Degenerate Art" (*Entartete Kunst*) which showed in major German cities in 1938. The show, which featured many confiscated works of Jewish Expressionists such as Käthe Kollwitz, Oskar Kokoschka, Otto Dix, and Max Pechstein, created a sensation. According to Goebbels, "the frightening and horrifying forms of the Exhibition of Degenerate Art in Munich demonstrated how deeply the perverse Jewish spirit had penetrated German cultural life," and that the suppression of this perversity had nothing to do with the suppression of artistic freedom and the progress of society.

When Schneid learned of this vicious campaign against the Jews and their art, the completion of his book project became an urgent necessity. He felt that he could write a book which would prove to Hitler and the Nazis the essential value of Jewish art and convince them that their views were misguided. In the introduction to the Hebrew version of the book, he describes how he came to write it and the challenges that it presented to him:

This book was written under difficult circumstances during the tempestuous years between the two world wars and has since become a historical witness to an entire world that is no more. The decision to write it was taken at a time when the great crime or the great madness [National Socialism] was seen as one of the nationalistic movements, which could still be influenced by propaganda and persuasion. The authors of the actual destruction were still amassing arguments against their victims. At that stage they were still interested in displaying before Germany and the world the extent of the poisonous influences of the Jews in all areas of human endeavour, the economy, politics, and culture. The enemies of Communism needed to see the Jews at the root of this movement and the enemies of capitalism needed to ascribe this system to the very same Jews. In these propaganda campaigns, culture played an important role and the plastic arts became a central focus. In sensational exhibitions of painting and sculpture by Jewish artists, the viewer was confronted with the poisonous creations of this people and everyone had to inevitably conclude that evil itself was a Jewish creation. At that time I took upon myself the complicated task of responding to all these accusations as objectively as possible. Under these

conditions, there did not seem to be any possibility or hope for a Jew to be scientific or objective. But I was inspired to overcome these difficulties by the example of the Bible, which is completely devoid of cheap idealization. On the contrary it describes its characters with fearless truthfulness, with an honesty that does not hesitate to reveal and immortalize disgraceful deeds and scandals with humane and unadorned realism.

Schneid rises to the challenge and produces a work, which treats modern Jewish art honestly and fairly, without sinking into sentimentality or crass promotion. One of the main tasks Schneid set for himself in his book was finding a common denominator among the various Jewish artists, despite their geographical separation and ideological differences. He also decided to include in his book only artists who he felt truly belonged to the twentieth century and its struggles and sufferings, and not those who seemed representative of nineteenth-century movements.

Schneid completed the manuscript of his book, entitled *Der Jude und die Kunst*, in 1938 and submitted it to his publisher in Vienna. The book was set to be published that year, but before it could see the light of day the plates were confiscated by the Nazis and it never appeared. Schneid then became a wanted man, pursued by the Nazis because of his work. He went into hiding in Poland for six months, moving from friend to friend, until he surrendered to the police, thinking that they would be sympathetic to his plight. Instead they imprisoned him. He was held for three days, until somehow his friends in the Warsaw Jewish community were able to secure for him a student visa for the Hebrew University in Jerusalem. In this way, he barely managed to escape the clutches of his Nazi pursuers and was able to leave Poland with a suitcase full of his precious archival materials and a manuscript copy of his book. He arrived in Palestine in the summer of 1939 and stayed there throughout the war, eking out a meagre living. His art and poetry during this period reflect his despair over the personal losses he suffered—many of his family members perished at the hands of the Nazis—and his fear for the future of humanity. In 1945 he met and married Miriam Goldshmid, a young poet and native of Palestine, and he received a new lease on life. The following year his book on the biblical frescoes of Dura-Europos, *The Synagogue Drawings at Dura-Europos: an Ancient Jewish Creation and Its Place in the History of Art*, was published in

Hebrew, a language in which he had become fluent. His two sons Yaakov and Adam were born in 1946 and 1950 respectively, and between those years he also published books in Hebrew on the biblical paintings of Rembrandt, and on classical Greek art. From 1947 to 1960 he taught art history at the Technion (Israel Institute of Technology), in Haifa, Israel and continued to write about art. In 1957 he completed a Hebrew version of his magnum opus on twentieth-century Jewish art, which he called *Our Art in the Diaspora*. Schneid considered this latest version of his book to be a memorial to the hundreds of Jewish artists who perished in the Holocaust. Perhaps this was the main reason he did not expand the scope of the work, although he states that he felt that he was not familiar enough with the Jewish art of the Soviet Union or Israel. Concerning his attitude to his work after the Holocaust, he says: "I read today these pages with a shudder; many of the words written in them have assumed an aura of holiness, and I stand in silence before them, unwilling to add to or subtract from them." He did, however, update the biographies of the artists, both of those who had perished in the Holocaust and those who had survived.

Though he had an agreement with a publisher, at the last minute the latter reneged, apparently for commercial, rather than academic reasons. Schneid was devastated by this unfortunate turn of events and never returned to the project. In 1960 he decided to concentrate on his creative work – poetry, painting, sculpting, and writing—and moved to the United States, where he lived until 1964. During that period he had seven one-man shows in the United States and one in Canada. In 1964 he moved to Toronto, where he continued to paint and to write until his death in Toronto in 1974. His art works are located in the British Museum in London, The Pitti Palace in Florence, the Albertina Museum in Vienna, the Royal Ontario Museum in Toronto, the University of Toronto Art Centre, the Roosevelt Memorial in Hyde Park, the Everhart Museum, Scranton Pa., and in important private collections.

Otto Schneid's life is typical of many Holocaust survivors. It is marked by tragedy and disappointment on the one hand, and resilience and determination to persevere on the other. The Holocaust left an indelible mark on his psyche, which is reflected in much of his artistic work. The self-portrait in stone, which he completed in 1959, shows the artist with his eyes

closed, with a bird perched on his head, its beak digging into his forehead. The bird, which is probably an eagle, is symbolic of German persecution and the portrait shows how the weight of the Nazi atrocities still oppressed him. Schneid also completed a model for a memorial to the victims of the Holocaust, entitled, "A Monument to Death and Resurrection." It is a conic structure rising in two opposing spirals. Below are the bodies of the victims, above the heroic partisans. Out of their bodies rises the phoenix, symbol of hope and rebirth. Unfortunately, for lack of funds, the sculpture was never completed.

In 1998, the Thomas Fisher Rare Book Library was approached by Otto Schneid's widow, Miriam, who offered to donate his archive, which she called his "treasure". The donation was made in two instalments, the larger one in 1998, followed by a smaller but substantial one in 1999.

The archive is extensive, consisting of over five thousand items, and includes 1) the manuscripts of Schneid's books, both published and unpublished; 2) Schneid's articles on art history; 3) correspondence with world leaders and public figures about the state of the world; 4) correspondence with artists; 5) photographs of artwork by some 180 European Jewish artists from the early 1930s; 6) exhibition catalogues of these artists (4 boxes); 7) autobiographies of the lives of some 160 artists.

All of this material awaits scholarly attention. Schneid was a remarkable man, a humanist with a troubled, but generous soul, who was deeply concerned for the future of humankind. Schneid's book on twentieth-century Jewish art deserves to be published in English so that it can reach as



Assez! by I. Iser. From the Schneid Collection.

wide an audience as possible. The archive of art that he assembled deserves to be studied and its contents made available to the public. The material in the archive presents a rich picture of the varieties of Jewish artistic expression in Europe in the interwar period. Many of the artists featured in the archive perished in the Holocaust and this archive may contain the only records they left behind. This valuable resource, accompanied by a detailed finding aid, is available for consultation at the Fisher Library.

Barry D. Walfish
Thomas Fisher Rare Book Library

¹ See Carl J. Rheins, "Recovering YIVO's Stolen Art Collection," *YIVO News* 191 (Winter 2000-2001):3.



The Fisher Goes Digital: An Update

My last report on digital projects for *The Halcyon* was in the issue of Fall 2000 (no. 26, "J.B. Tyrrell and the Digital Frontier") at which time we had just embarked on our first project. The past three years have seen enormous progress as we charted our way through that first project and embarked on four others. The materials being digitized and brought online from the wealth of resources at the Fisher Library range from papyrus fragments to the early years of the Canadian trade journal *Canadian Printer and Publisher*. All these endeavours rely on external funding and we owe a great debt of gratitude to the various government, corporate, and private sponsors which have made each project a reality. The other key element of our success is the team which we have put together within the University of Toronto Library to create all the various components necessary to take an original document from the Fisher shelves out to the wider world. The team members assembled for each project come from Fisher (to select, catalogue, transcribe, and interpret the original documents), from Collection Digitization (to scan, and capture metadata and text); and from Information Technology Services (to create and program the interface between the data and the web page, and provide ongoing technical support).

Our first project, "The Barren Lands: J.B. Tyrrell's Expeditions for the Geological Survey of Canada, 1892-1894" (<http://digital.library.utoronto.ca/Tyrrell>) was duly launched in March 2001 with a number of innovative features. In addition to the core documents which are all fully indexed and fully searchable, the site includes a wealth of supporting documentation, from extensive biographical material to textual



overviews of each expedition to interactive chronologies and maps which bring together through a live search all the documents pertaining to a given date or place. For example, clicking on a date in the chronology or a place on the map takes you to Tyrrell's original field notebook and diary entry along with the photographs he took, the maps and sketches he drew, and his written correspondence for that day, as well as the various published versions subsequently reported in official reports and newspaper and journal articles. Another useful feature is the contextualization provided by the finding aids to the complete collection. The full finding aid is mounted within the site and it is possible to approach a document by drilling down through the hierarchical structure of the finding aid, and conversely, when viewing an individual item it is possible to link back to the finding aid and see exactly how that item fits into the collection as a whole. Major funding for this first project came from the Millennium Bureau of Canada, with additional support from the Chawkers Foundation, the Library's

President's Fund, and the Library Development Fund.

Even before we had finished "The Barren Lands" we were contemplating our next large-scale project, "The Discovery and Early Development of Insulin" (<http://eir.library.utoronto.ca/insulin/application/index.html>). With an initial grant from the Salamander Foundation we had been able to make a start, but when the remainder of the funding was generously donated by the R. Samuel McLaughlin Foundation the work gained momentum and the site was officially launched on May 2, 2003. The various 'discovery of insulin' collections at the Fisher Library are among our most heavily used, with reference queries from around the globe arriving weekly if not daily. Our aim was to make as much as possible of the extant historical record of this critical early period (1920-1925) easily and freely available to users through the web. To this end, the site includes documents from the Archives and Records Management Services at the University of Toronto, the Aventis Pasteur (formerly Connaught) Archives, and the personal collection of Dr. Henry Best in addition to those held at the Fisher Library.

Each project presents unique challenges and one of the things that we struggled with was how best to present Banting's scrapbooks online. Banting and his assistant Sadie Gairns compiled three enormous scrapbooks which document the entirety of Banting's life and career. They contain clippings as well as a wealth of photographs and other original documents and are a fascinating glimpse into Banting and his time. We wished to include the items which related specifically to the discovery of insulin period but we did not want to describe and index all the



Top, left, and right: Home pages of The Barren Lands, The Discovery and Early Development of Insulin, and Anatomia.



many thousands of items contained within each scrapbook pertaining to other aspects of Banting's career. Our solution was to enable people to browse the scrapbooks page by page while highlighting and separately describing only those

individual items with relevance to the theme of the site. These items are listed beside each scrapbook page, and are hyperlinked to individual descriptions where they can be used as starting points for finding related material in the collection.

On 24 November, 2003 we are launching a third major digital collection, "Anatomia 1522-1867 : Anatomical Plates from the Thomas Fisher Rare Book Library" (<http://digital.library.utoronto.ca/anatomia>), which highlights examples of early anatomical illustration from our Hannah and Academy of Medicine collections. With funding from the Research Libraries Group (RLG) through its Cultural Materials program the work started in earnest last fall. The site features the full-page plates and other significant illustrations contained within published works on human anatomy. Each illustration has been fully described, and indexed using standardized medical subject headings. Approximately 4,500 images published between 1522 and 1867 are included. An innovative graphical interface has been designed as a complement to the standard search and browse features which allows users to pinpoint anatomical features using a layered anatomical figure (affectionately referred to within the team as 'clickable man').

Another project launched last year is "Canadian Pamphlets and Broad sides" (<http://eir.library.utoronto.ca/broadsides/search.cfm>) which provides full text searching for pre-1930 Canadiana. Pamphlets are traditionally an overlooked format but offer a wealth of information on the society which produced them. Beginning modestly with about 500



Canadian Pamphlets and Broad sides *home page*.

broad sides, we are about to add another 20,000 pages of content from the vast holdings of the Fisher in this area. The site will continue to grow through regular updates as material is digitized. Another project of interest to scholars of

Canadiana, and of printing history, is the digitization of *Canadian Printer and Publisher*. Initial funding from the Donner Canadian Foundation allowed us to scan the first two decades of this highly important Canadian trade journal. We are hoping to be able to get this material up on the web, fully keyword searchable, sometime this winter. Our small, but interesting, collection of papyrus fragments has been scanned and the images and accompanying data have been contributed to an international collaborative project, the Advanced Papyrological Information System (APIS) where they form a part of a comprehensive database documenting papyrus fragments housed at many diverse institutions throughout the world.

The underlying purpose in all of these projects is to bring the resources of the Library to a much broader audience by taking advantage of the potential afforded by emerging technology. The digital collections reach a larger, and different, audience than we could ever hope to do through our Reading Room alone. Our intention is to present the material in a manner which does justice to the integrity of the originals, while also providing a carefully considered contextual framework which makes the material useful and interesting to both researchers and the general public. As we like to say, 'check our website for more information'. Please take a look at the various URLs given above, or our digital collections page (URL: <http://www.library.utoronto.ca/fisher/digitalcol.htm>). Your comments and queries are most welcome.

Anne Dondertman
Thomas Fisher Rare Book Library

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.

29 September – 19 December

From Aquinas to Atwood : Celebrating Gifts in Italian Studies to the University of Toronto Library, 1890-2003

26 January – 30 April

Highlights of the Michael Walsh philosophy collection. Opening reception 12 February, 2004.

Planned Events 2003~2004

All lectures begin at 8:00 p.m.

Monday 24 November 2003

The Alexander C. Pathy 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



The Birks Family Foundation Supports the Fisher's Canadiana Collection

With the generous support of the Birks Family Foundation, the Thomas Fisher Rare Book Library has been able to add a number of titles, on a wide variety of subjects, to its collection of pre-Confederation Canadiana, titles published not only in Canada and the United States, but also in Paris, London, and Stockholm. Five scarce imprints from the incunabular period of printing in Canada, between 1751 and 1800, have been acquired. The earliest imprint, hitherto unrecorded, is a printed form for land surveyed in Terrebonne, believed to be from the press of Fleury Mesplet, Montreal's first printer. It is complemented by a proclamation (Shelburne, 1786), also concerning land, promulgated by the Lieutenant-Governor of Nova Scotia. Early Ontario is represented by Walter Crofton's *Sketches of the Thirteenth Parliament of Upper Canada* (Toronto, 1840), only

three copies of which are known to exist, and the only known copy, hitherto unrecorded, of *Magna Charta, or, The Great Charter* (Niagara, 1819). Reprinted from the London edition of 1810, this work contains a commentary by the author B. Curwen, and the text of the charter, which according to the author, had "hitherto ... been inserted in large or expensive works, which have been beyond the means of many to obtain."

Voyages and travels are one of the strengths of the Library's collections and we were pleased to add, among other works, titles as disparate as Charles Fleurieu's *A Voyage Round the World, Performed during the Years 1790, 1791, and 1792* (London, 1801), containing an important examination of the fur trade along the west coast of North America and L. L. Noble's *After Icebergs with a Painter:*

a Summer Voyage to Labrador and around Newfoundland (London, 1861), in which the Rev. Mr. Noble describes his travels with the painter, Frederic Church, in pursuit of Arctic icebergs suitable for painting. Important events in eighteenth-century Canada are reflected in *An Authentic Account of the Reduction of Louisbourg* (London, 1758) and *Considerations on the Importance of Canada and the Bay and River of St. Lawrence, and of the American Fisheries dependant on the Islands of Cape Breton, St. John's, Newfoundland and the seas adjacent* (London, 1759).

Politics and law, almanacs and sermons, music and economics are all represented. We have added to our collection of Canadian medical works with Henry Howard's *Anatomy, Physiology and Pathology of the Eye* (Montreal, 1850) and our literary collections with

George Cockings'

War: an Heroic Poem (Boston, 1762).

Perhaps the most touching item is a broadside, of undetermined date and place of publication. *Away to Canada, adapted to the case of Mr. S., fug from Tennessee* is a poem written from the viewpoint of a runaway slave, which begins "I'm on my way to Canada, that cold and dreary land," but extols the freedom and the "peaceful home" in store for him there.

The Canadiana Collection is one of the most heavily utilized in the Library system. The University of Toronto Library is grateful for the generous support of the Birks Family Foundation. Students, faculty, and scholars deeply appreciate this valuable resource and the ability to access it so readily at the Thomas Fisher Rare Book Library.

Sandra Alston
Thomas Fisher Rare Book Library



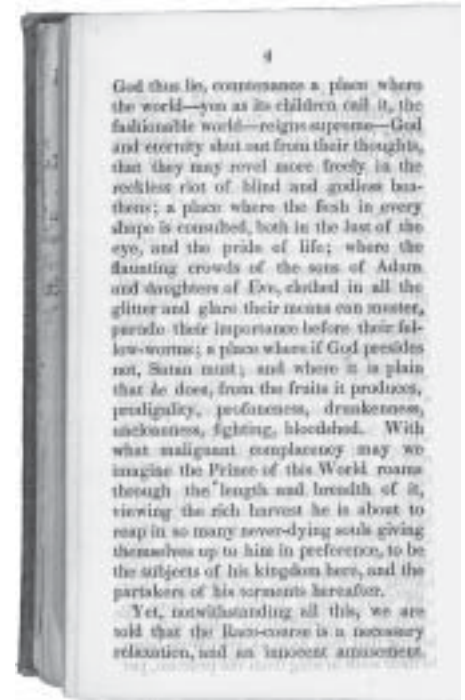
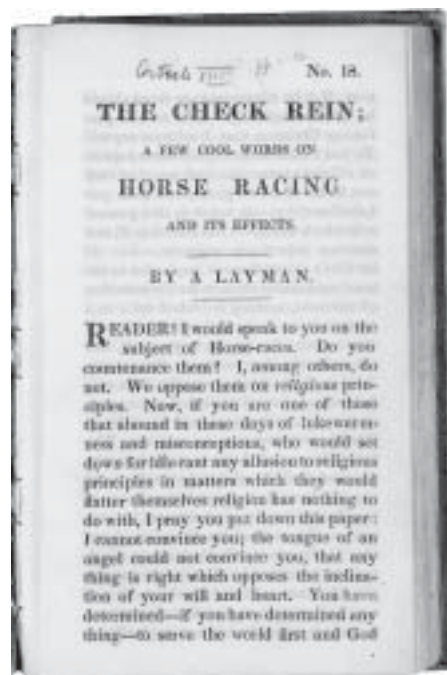
Henry Addington Simcoe and the Penheale Press

General John Simcoe, the first Lieutenant-Governor of the new province of Upper Canada from 1792 to 1796, and his wife, Elizabeth, had eight daughters and three sons. The two youngest, Sophia and Francis Gwillim, accompanied them to Canada. Katherine was born at Niagara in 1793 but died a year later. The second son, John Cornwall, died in infancy, and the first, Francis Gwillim, was killed at the age of twenty-one at the siege of Badajoz, Spain, in 1812. It was left to the third son, Henry Addington, who was not born until 28 February 1800, some years after the Simcoes had returned to England, to eventually inherit Wolford, the Simcoe estate at Dunkeswell in Devon. General Simcoe died in 1806 when Henry was only five and the youngest daughters, a second Katherine four, and Anne two.

Henry Addington, the subject of this article, was educated at Wadham College, Oxford, graduated with an M.A. in 1825 and was ordained. He became curate at Egloskerry with Tremaine in Cornwall, and was the vicar there from 1846 until his death. Despite inheriting two estates, Wolford and another in Oundle, Northamptonshire, in 1830 he bought the Jacobean manor-house of Penheale in Egloskerry, and died there on 15 November 1868. The house was known for its gardens, fish-ponds and avenues of lime trees.

For reasons unknown, Mrs. Simcoe never allowed her daughters to marry. Only Anne married but not until some years after her mother's death in 1850. Henry Addington, on the other hand, was married twice, both times to daughters of fellow clergymen. In 1822 he married Anne Palmer who died in 1840, after giving him five sons and four daughters. His second wife was Emily Mann, who bore him another two daughters. She died in 1877.

Besides being a model clergyman, Henry had some knowledge of medicine and chemistry. He was remembered by Thomas Hay Sweet Escott in *Platform, Press, Politics and Play* (Bristol, 1895, p. 23) as: a memorable Cornish worthy, the late Rev. Henry Simcoe, who had established an industrial village outside the park



Left: Tracts and Sermons. Various dates. Penheale-Press. Centre and Right: The Check Rein: a Few Cool Words on Horse Racing and Its Effects

gates; whose Herculean form in its old-world costume, and whose tasselled Hessian boots were familiar wherever, between the Exe and the Fal, clerics met in conference or squires assembled in session.

The really interesting thing about Simcoe from the Fisher Library's point of view is that for many years he maintained a private press at Penheale where he printed sermons by himself and others, and improving works of all kinds.

The Fisher Library has two Penheale Press items. The first is only a title page for a diverse collection of pamphlets:

Tracts and Sermons. Various dates.

Penheale-Press. The signature of Miss C. Simcoe is on the title page of the second work. This collection also belonged to the Reverend Henry Scadding (1813-1901), rector of Holy Trinity Church, Toronto, and his signature appears on a number of the items. Here is another fascinating link to the Simcoe family as Scadding's father John was the manager of Wolford, and emigrated to Canada in 1792, though he returned to England several times.

The second item is *The Check Rein: a Few Cool Words on Horse Racing and Its Effects*, by a Layman. It is a twelve page pamphlet, probably printed in the 1830s, the eighth in another collection of bound together sermons and other works, also

from the library of Henry Scadding. Its colophon reads: Rev. H.A. Simcoe (Penheale Press) Cornwall. It is not known who the author was but his views were strict:

Reader! I speak to you on the subject of horse-races. Do you countenance them? I, among others, do not. We oppose them on religious principles. Now, if you are one of those that stand in these days of heedlessness and misapprehensions, who would set down for illiterate any allusion to religious principles in matters which they would flatter themselves religion has nothing to do with, I pray you put down this paper; I cannot convince you; the tongue of an angel could not convince you, that any thing is right which opposes the inclination of your will and heart. You have determined—if you have determined any thing—to serve the world first and God

Have I then no care for my soul, you ask, if I patronise the Race-course?
(p. 2)

All works issued from the Penheale Press were of this type; intended to educate and edify those who read them. Some were reprints of seventeenth century works such as *A Sinner's Justification* by Obadiah Grew and *Aphorisms or Select Propositions of the Scripture* by George Hughes both originally published in 1670. Contemporary authors included fellow Cornish parsons, Edward Budge (1800-1865), Robert Henry Tripp (1801-1868?) and John Beridge Jebb (d. 1863). Women were not neglected. *Helps for Sunday Schools* was printed in 1834 from an unpublished manuscript by Miss Mary Jane Graham, and *Reflections From Passages of Scripture* "by a lady" was printed in 1835.

A successful magazine was *Light from the West or The Cornish Parochial Visitor*, which was brought out in penny monthly numbers from January 1831 until 1848.

The 1830s and 1840s were Simcoe's most productive periods. In 1854 he printed *Penheale Press: a catalogue of works published by ... H.A. Simcoe*. After this date he seems to have printed very little.

Henry Addington's funeral sermon was preached on 29 November 1868 at Egloskerry by the Reverend Heneage Gibbes. It was "taken down in shorthand from the extempore preaching" and printed in London. Other tributes came from Robert Henry Tripp in *The Late Reverend Henry Addington Simcoe*, printed on 17 December 1868, and *Recollections of the Bright Dying Testimony of the Reverend Henry Addington Simcoe* by the Reverend G.O. Corbett, printed in London for the author by Cassell, Petter and Galpin, in 1870. So ended the exemplary life of "this pattern among men" which indeed had borne "silent testimony to the tender care and upbringing by a Christian mother." (*The Diary of Mrs. John Graves Simcoe*, with notes and a biography by J. Ross Robertson, Toronto: W. Briggs, 1911, p. 361).

Elisabeth Anne Jocz

Craving More Catalogues?

The Thomas Fisher Rare Book Library has published many beautiful exhibition catalogues over the years, and our Friends look forward to receiving each new one. If there are some you don't have but would like to own, you might want to take this opportunity to add to your collection. We are offering the catalogues listed below at a special, lower price; we also have an affordable four-volume commemorative set of catalogues that recognize and celebrate the generosity of the Friends. This offer is available only until the Fisher's inventory runs out, so don't delay! Catalogues will be available at Friends' events, or you can order from Darlene Kent, Business Office, 6th Floor Robarts Library, 130 St. George Street, Toronto, Ontario, M5S 1A5. You can also send e-mail to darlene.kent@utoronto.ca. Be sure to mention the special offer you saw in *The Halcyon* when you place your order.

Individual Copies (\$10.00 each)

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The Sterner Years (1990)

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J.B. Tyrrell: Explorer and Adventurer (1993)

The Telling Line: Image and Text in Twentieth Century Britain (1994)

David Jones: Artist and Writer (1995)

Tending the Young: From the T.G.H. Drake

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Toronto in Print: A Celebration of 200 Years

of the Printing Press in Toronto, 1798-1998 (1998)

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Mirabilia Urbis Romae: Five Centuries of Guidebooks and Views (2002)

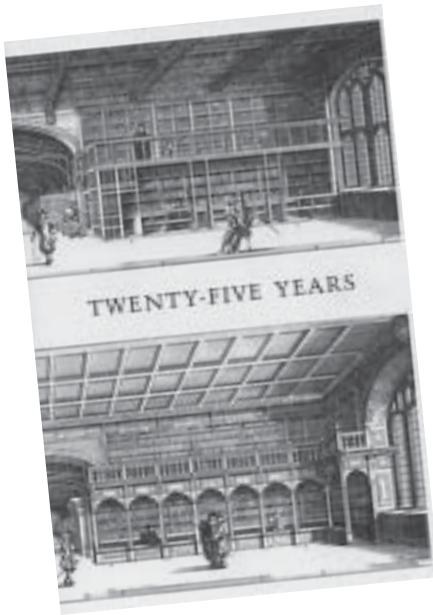
Commemorative Set (\$20.00 per set; covers pictured on this page)

25 Years (Fisher anniversary, 1980)

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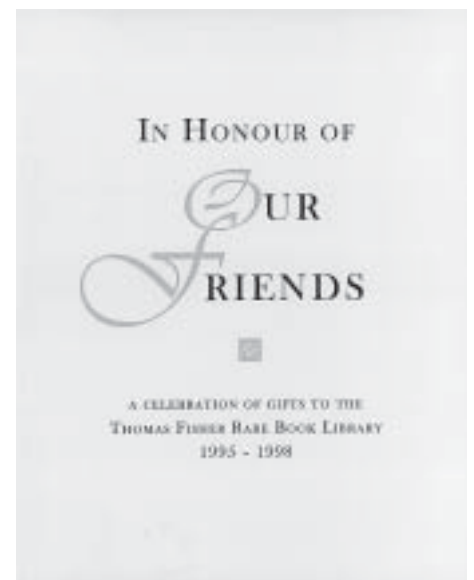
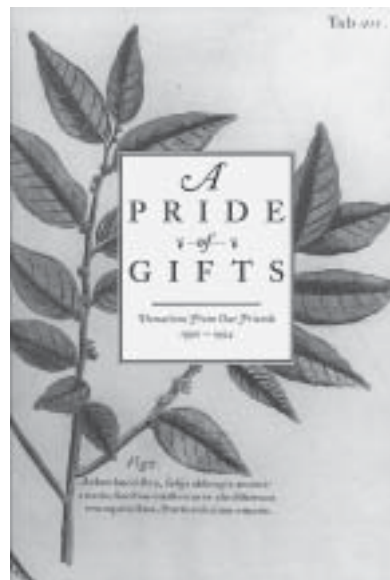


Editor's Note

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.



The
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