book HISTORY

AND PRINT CULTURE

An exhibition

celebrating the Collaborative Program at the University of Toronto

The Thomas Fisher Rare Book Library University of Toronto

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Preface

The University of Toronto's Collaborative Program in Book History and Print Culture, directed by Professor Patricia Fleming, began its first classes in September 2000. It is a collaboration between the Departments of English and French, the Faculty of Information Studies, the Institute for the History and Philosophy of Science and Technology, the Centre for Medieval Studies, and the Centre for Comparative Literature. Based at Massey College, the programme has a close connection with the Thomas Fisher Rare Book Library and the University of Toronto Library system. One of the first of its kind at a major North American university, it represents the emergence of a new interdisciplinary academic field with an international context.

It is hoped that this exhibition and catalogue are a contribution to this grand joint venture. It is limited by available exhibition space and by the realization that this vast field cannot be covered by a single exhibition. Decidedly Eurocentric, it includes the influences of Europe on the United States and Canada, with an excursion to the Middle East for some of the progenitive documents. We fully realize that there was printing from moveable type in Korea and China before Gutenberg and his associates invented a type-mould, and modified a press to produce a Bible around 1455. There could be many more exhibitions and catalogues on this theme.

This catalogue has eight authors, whose initials appear at the end of each of their entries. It has been another interesting collaborative effort by the staff of the Fisher Library and Marie Korey, the Librarian of the Robertson Davies Library at Massey College. The original idea was mine, but the concept and the list of possibilities for inclusion were quickly modified, and improved, by Sandra Alston, Anne Dondertman, Marie Korey, and Philip Oldfield. Other contributions came from Luba Frastacky, Edna Hajnal, and Jennifer Toews. We would also like to acknowledge the tangible support of Wentworth Walker and the Friends of the Thomas Fisher Rare Book Library. Choosing, contemplating and describing the items included in this exhibition have been exhilarating and informative experiences. There is no better way to become intimate with books and manuscripts than by handling, researching, and describing them.

Richard Landon
Director
Thomas Fisher Rare Book Library

Introduction

In 1958, when *L'apparition du livre* by Lucien Febvre and Henri-Jean Martin was published in Paris, it was seen as a natural product of a scholarly movement in France that was attempting to view historical events in new ways, and to establish them as part of broad social, economic, and cultural patterns of society. This interdisciplinary study, which significantly was issued as part of a series called "*L'évolution de l'humanité*", came with a warning; in the words of the authors (as translated by David Gerard): "Let there be no mistake; do not take this book for something it is not. It was never our intention to write or rewrite a history of printing". The authors went on to explicate the parameters of their project: "We hope to establish how and why the printed book was something more than a triumph of technical ingenuity, but was also one of the most potent agents at the disposal of western civilization in bringing together the scattered ideas of representative thinkers". Febvre and Martin saw the printed book as "one of the most effective means of mastery over the whole world".

What became *l'histoire du livre*, a term often used in English as it is impossible to translate properly, spread slowly to the English-speaking world. *L'apparition du livre* was not translated into English until 1976, and Elizabeth Eisenstein's *The Printing Press as an Agent of Change* (1979) was advertised as "the first full-scale historical treatment of the impact of the advent of printing and its importance as an agent of change". Flawed though the book is, it focussed attention on an emerging academic discipline. Even more important was the appearance, also in 1979, of Robert Darnton's *The Business of Enlightenment,* a brilliant, detailed exposition of the publishing history of Diderot's *Encyclopédie* between 1775 and 1800. Since then the discipline has evolved and expanded its range to include not only printed books and their full cultural context, but also oral culture, manuscripts both before and after the invention of printing, semiotics, and the whole burgeoning world of electronic communication. It attempts to cover the creation and production of texts, their dissemination and use in all the different media that have served as carriers of text, the arts of the book through printing, illustration, and binding, the economics of book and manuscript production, and the response of readers to what they encounter through different media. The phrase "book history and print culture" is meant to encompass all these aspects of the broadly defined book, and to include collecting and libraries. It presumes to draw on the expertise of scholars of history, literature, information studies, economics, sociology, art, classical literature, anthropology, education, religion, the history of science and medicine, museology, and any other discipline it might touch upon.

This exhibition is necessarily limited by space, the materials available, and the expertise of its curators. It is intended to be at least as suggestive as it is descriptive, and to encourage further research into the many topics it attempts to cover. The individual items have been chosen in an attempt to combine interesting and important texts with the many different methods used throughout the ages to convey them to an audience as varied as mankind itself. The descriptions in the catalogue are meant to help explicate the relationships between what is being conveyed and the manner of its achievement. It is also meant to point out the physical details of each object that together provide the basis for an historical understanding of the book, and its role in cultural history.

The themes of the exhibition begin with the manuscript tradition, because although oral traditions are much older, they have not left behind anything that can be displayed. It is said that when an Egyptian first saw the Greek alphabet he (or she) remarked that now mankind will lose its memory, and, in a sense, that is what has happened.

In 1789 B.C., when Apil-ilim and Warad-Kubi sold their houses in Ur, and had the transaction noted on a clay tablet in cuneiform script, they were engaging in an activity that subverted the oral tradition. Today, when a farmer leases his spread to a neighbour on the strength of a handshake, he is engaging in the same kind of oral tradition as that of ancient times. Is the piece of papyrus from 245 B.C. really a document that was meant to survive as Hibeh 54? Its text is quite informal, but does provide a glimpse of a society, the record for which is fragmentary. The historical record is always, of course, fragmentary, but for some places and times there are many more fragments remaining than for others. The Megillah scroll of Esther is a ceremonial object for a particular occasion in the Jewish calendar. Its text is of limited interest as it does not vary, and thousands of such scrolls have been made. It is of great interest, however, because not many survive from its time and place, and it has been beautifully decorated. Physically, it represents a form of the book that was in use for as long as the codex, which became the normal form of the book because of its efficiency. That form is represented by almost every other book in the exhibition, none more splendid than the thirteenth-century English Bible. It, too, is really a ceremonial object of veneration, decorated appropriately to enhance the divine nature of its text. It is a manuscript book of great dignity.

Not all manuscripts exist by themselves, although all are, by their very nature, unique. When Philippe van Lansberge decided to use the blank leaves at the beginning and end of his copy of the second edition of Copernicus as a convenient place to write out an outline for a new book, he was maintaining a time-honoured tradition. Casual observers have remarked on the spacious margins of early printed books, and the generous supply of end-leaves left by early binders. For scholars' texts these areas of blank paper were clearly meant to be used for annotations, glosses, commentaries, translation, or just responses to the text. That valuable information may be contained in these "hidden sources" has long been realized, but it is an area of book history that is only just beginning to be investigated properly. The shift of focus from the Renaissance to the Canadian Arctic of the late nineteenth century may stretch credulity, but the birch-bark letter is a manuscript, utilizing the materials at hand, and as inherently valuable as any other manuscript. The Tyrrell Collection has already supported a good deal of important research on Canada's North, and the birch-bark letter will soon be available to a much wider audience as a digitized image on a web-site. Its reality will thus become virtual.

Men and women throughout history have kept diaries, many of which have been published either by the author or by later admirers of the immediate personal appeal of good diary writing. William Ord Mackenzie clearly intended to publish his diary of his sojourn in Canada from 1839 to 1843, but never did, and it thus remains a largely neglected research resource for a Toronto that was "coming of age" in the mid-nineteenth century. The interest of Owen Stanley's work lies almost entirely in its beautiful watercolour images of the high Arctic, which inexplicably remain unpublished.

The transformation of an author's text from manuscript to print is of great interest to textual editors, but also has many ramifications for historians of the book. Unfortunately, the evidence of the whole process does not often survive, especially for earlier periods. Galileo's attempts to protect his rights to his proportional compass by not having his manuscript printed, is a special case, although by no means unique, and several of the manuscript copies have survived. His "Letter to Madame Christina" was intended to be circulated only in manuscript, and he made no effort himself to have it printed. Its unauthorized publication in another country only illustrates the ubiquitous nature of printers and publishers, and by the time it appeared, Galileo was too old to care, if he was even aware of its publication.

Garrett's poem on Camões and the surviving compositor's copy allow us an unusual opportunity to observe printing house practices in 1825. Similarly, the proof-sheets of Darwin's *The Expression of the Emotions in Man and Animals* are very revealing of both Darwin's writing habits, and his relationship with a large English printing firm. It was once said that D.H. Lawrence did not make many revisions to his novels, but the typescript of *Women in Love* is heavily revised in the hands of himself and his wife. It is one of three extant typescripts, all of which were used for the Cambridge edition of his *Works*. Margaret Atwood, whom we heartily congratulate on being awarded the Booker Prize, also revises her works extensively, thereby providing ample scholarly opportunities for members of the U.S. based Margaret Atwood Society. The Fisher Library is the repository for the now very large collection of her papers, as well as the papers of many other important Canadian writers. The "padlock edition" of Ludvík Váculík inhabits a grey area in book history - somewhere between a manuscript and a regularly published book. It is also an example from the large and important collection of Czech and Slovak *samizdat* literature in the Fisher Library.

One definition of "special collection" is "potential for research", whether the potential is realized now or a hundred years hence, and an indication of a special collection's utility is its depth. The *Elements* of Euclid, a basic mathematical text that has retained its influence through the millennia, provides a good example of the kind of depth a great collection can achieve. We are able to trace this text from the fourteenth to the twentieth centuries without nearly exhausting the Euclidian resources of the Fisher Library. The Euclid manuscript produced in France is unusual, because it is a particularly elegant presentation of a scholar's text. The Ratdolt first edition of 1482 is also elegant and obviously served as a model for many subsequent editions. The Zamberti edition of 1505 marks the beginning of the "war of the Euclid editions" - the Arabic/Latin tradition versus the Greek tradition. It was not until 1533 that the Greek text was printed, and 1594 before the Arabic text appeared in print. The obvious solution - to print the Greek and Latin side-by-side, with all the commentaries - finally appeared in a Paris edition of 1536, but not in England until 1620. In the meantime, Euclid had been translated into Italian in 1543, into German in 1562 and into English in 1570. Later scholarly British editions include a small format London edition, edited by Mercator (here the copy owned by John Evelyn), and a famous Glasgow edition, printed by the Foulis Brothers in a most elegant quarto format, and edited by Robert Simson. Euclid's *Elements* was, of course, often used as a textbook, and many people have vivid memories of grappling with the complexities of Euclidian geometry. Most of the schoolbook editions presented a standard text. The Dublin edition of 1793 displays evidence of use, while the 1878 Toronto edition which belonged to Sir Frederick Banting, judging by its physical condition, appears

not to have been used at all. Two interesting instances are the edition of Oliver Byrne (1847), one of the most unusual colour-printed books of the nineteenth century, purporting to contain a completely new method for the teaching of Euclid, while the intention of Charles L. Dodgson (a.k.a. Lewis Carroll) in his edition of 1868 was to restore Euclid to his rightful place in the teaching of mathematics. The *Elements* is not a usual choice for a fine-press edition, but in 1944 Random House commissioned Bruce Rogers to design Book 1, which appeared in a limited edition of five hundred copies, perfectly designed, beautifully illustrated, and harking back to the first edition of 1482.

Printing and publishing have always been commercial enterprises, which in the early period were not yet separated from each other. One of the most interesting aspects of the production of early printed books is the economic shift required to move from a medieval model of individual manufacture to a form of mass production. Many early printer/publishers, including, it seems, Johann Gutenberg, failed to appreciate fully the hazards of venture capital, and became bankrupt. The success of a publishing enterprise depended on an ability to recognize a potential market and to exploit it, or to create a market that had not existed before. The Bible was the natural choice for the first printed book in Europe, and most books issued during the incunable period were either religious texts or commentaries on them. However, the *Catholicon* by Johannes Balbus was also a dictionary and a grammatical treatise, a kind of handbook (despite its size) that could be used by both clergy and laity. Whether Gutenberg really printed the first edition, and what exactly the bibliographical relationship is between the early editions, the text was a bestseller with at least twenty-three editions by the end of the fifteenth century.

One of Gutenberg's erstwhile partners, Peter Schöffer, was very successful over a long period, his *Speculum* by Henricus de Herp being an example of his output. That he was also a great printer is amply demonstrated by the leaf from the *Decretum* of Gratian, printed on vellum in 1472. Most medieval manuscripts were written on vellum, and because early printed books imitated their manuscript precursors, some of them were also printed on vellum. An unusual example is Duns Scotus' *Quæstiones* (ca. 1476) because it is a scholar's text, less likely to be issued in so sumptuous a fashion. Indeed, this example (the Doheny copy) is the only copy on vellum recorded in the standard sources. It was certainly printed for the carriage trade, and may well have been created for presentation to a patron. The small but exquisite woodcuts made for the 1491 Dante were designed to enhance and interpret the already familiar text, but the book as a whole seems aimed at a patrician market. It is also a vernacular literary text, and one of the profound effects of the spread of printing across Europe was the dissemination of national literary works, and the introduction of a wide variety of texts to those who could not read Latin. The *Cologne Chronicle* was part of a tradition of writing outlines of history as it was then known. It also had much to do with civic pride, and Cologne's version may have been a response to the more famous *Nuremberg Chronicle* of 1493. The *Compost et kalendrier des bergères* from Paris in 1499 represents one of the eariest examples of the almanac in French, and was aimed at an increasing "middle class". That copies of it were well used is possibly indicated by the fact that this is the only one recorded in a North American institution. Pacioli's book on proportion is a practical demonstration of mathematical principles, but presented in a deluxe manner, while the 1546 French edition of Colonna's *Hypnerotomachia*, also a splendid book, links an Italian literary fantasy with a French sensibility of romantic literature. The Platina/Agricola volume is unique by virtue of

the external elements of its decorative binding and painted fore-edge commissioned by the Pillone family.

Later in the sixteenth century a more utilitarian kind of book was published with increasing frequency. Charles Estienne's magnificent anatomy had a scientific and pedagogical purpose, and can be contrasted with the 1552 Lyon piracy of Vesalius' *De humani corporis fabrica*, which was not meant to appear in a "small-pocket" unillustrated edition, but rather in its grand folio format with magnificent illustrations. Herbals had been a popular subject for books since the manuscript period, and Mattioli's edition of Dioscorides (1565) is a typical example. To have the original wood block depicting chicory, cut in 1562 for a Prague edition, seems almost miraculous, as wood blocks of any kind, and especially of this size, seldom survive from the sixteenth century. As more of the world began to be explored, maps and atlases were more frequently published, both for navigational purposes and for the edification and enjoyment of those who had stayed at home. The family of Blaeu was synonymous with maps in the seventeenth century, and the hand-coloured example of the rare Spanish edition of 1659 in its gold-tooled vellum binding is truly magnificent. The market for folio polyglot Bibles could not have been very large even in the sixteenth century, but scholars did make use of them, and we can marvel at the ability of compositors to set type in five languages using such exotic faces as Aramaic and Syriac.

England was not noted for the beauty of its books from the fifteenth through the middle of the eighteenth centuries, but occasionally there were spectacular exceptions. In 1656 and 1687 Francis Barlow produced two magnificent editions of Æsop, illustrated with his copper engravings. They could rival anything of the period produced in continental Europe, and the 1656 Æsop is considered by many authorities to contain the best book illustrations ever done by an Englishman. Equally splendid is the Tonson *Cæsar* of 1713, a huge book wonderfully illustrated and printed. *The Gallic Wars* might seem a curious text to present in this way, until one remembers the context: the Battle of Blenheim had been won by the Duke of Marlborough on 13 August 1704, and a grateful nation had presented him with a great estate and house in Oxfordshire. The Tonson *Cæsar* was the bibliographical equivalent of Blenheim Palace, and a good sale was guaranteed from patriots with deep pockets. The Reverend Thomas Frognall Dibdin was an enthusiast, more, it seems, for the delights of book collecting than for the rites of the Church of England. It was not Dibdin who coined the word "bibliomania", but he gave it common currency, and only he could describe books printed on vellum as "membremaceous bijoux". His books were lavishly illustrated and printed by the best of the trade during the early nineteenth century. His *Bibliographical, Antiquarian, and Picturesque Tour of the Northern Counties of England and in Scotland* combines an entertaining travel narrative for bibliophiles, with illustrations using several processes, a dedication to the greatest female book collector of her time, and, in the case of the Fisher copy, large paper and a Birdsall binding.

Thomas Bewick revived the art of wood-engraving in England at the end of the eighteenth century, and published three great works: *Birds*, *Quadrupeds*, and an edition of Æsop's *Fables*. We are fortunate to possess the original block for "The Lion in Love", and it can be seen together with its first printing of 1818 on Imperial paper. Thomas Wright's book on the heavenly universe utilizes for a practical work on astronomy an illustrative process invented in the mid-seventeenth century, and deserves to be

better known, as it is one of the most effective uses of mezzotint ever printed. A 1757 edition of Boccaccio's *Decameron* with a London imprint, and replete with engravings by Gravelot, Cochin and other French artists, poses the question of what exactly it represents. The general appearance of the book is not English; indeed, the imprint is false. Why it was produced in this way is uncertain, but the attempt to exercise strict control of the press resulted in much censorship during the "old regime" in France, and consequently a great deal of clandestine printing.

These books, among the most significant and attractive ever produced, were generally aimed at the upper strata of European society. They began, as did printing, in Germany, some of whose printers moved to Italy. From Italy the influence of fine printing moved to France and finally to England, where even competent printing of text and illustrations was, with some exceptions, a novelty. From the mid-eighteenth century, however, the flow was reversed, beginning with Baskerville's Virgil of 1757 - an elegant book that relies entirely on the combination of type and paper, with no decoration or illustration to achieve its aesthetic effect. It also introduced into Europe wove paper manufactured by the famous firm of Whatman. The influence of Baskerville's designs had a direct effect on the elegant "typographic" books produced by Didot in France, Bodoni in Italy, and Ibarra in Spain. These printers, often reprinting classical texts or the great works of their national literatures, extended the concept of fine printing to an appreciative though limited audience. An unusual exception is Fossé's *Idées d'un militaire*, printed by Didot in 1783. Its plates, beautifully printed in the "chalk manner", are folded so that a direct reference can be made between the text and the illustration, a wonderful instance of how a book can be made to work in both a practical and aesthetic way. William Savage's *Practical Hints on Decorative Printing* is an apogée of how to print in colour using many blocks to obtain spectacular results.

And what of the poor scholar whose pocket was shallow, and the layman who wished to read more of the ancient literature he or she had been taught in school? At the turn of the sixteenth century, Aldus Manutius, scion of another family of scholar-printers, began to produce small format books for just such an audience. His 1501 edition of the *Works* of Martial, printed in italic type, was intended to be carried about, read, annotated, and discussed. That this concept was successful was proven by the imitations of his competitors and the series of counterfeit editions produced in Lyon shortly thereafter. Plato's *Works*, printed in Lyon in five volumes in 1550, an Elzevier edition of Pliny from Leiden, and many other examples, were books for scholars, roughly equivalent to our paperback editions, although the small type required to fit the text into a small format presupposed keen eyesight. One of the first experiments in stereotyping, by William Ged of Edinburgh, had as its object the production of cheap books, and this method of producing large print runs became common in the nineteenth century.

Publishers could create markets, or at least recognize the potential in a hitherto untapped market. The concept of "children's books" seems to have occurred to John Newbery in the mid-eighteenth century. A particularly charming example of this genre is *The Fakenham Ghost,* published in 1806 by one of Newbery's successors, William Darton. This poem written by Robert Bloomfield is presented in the form of an engraved text with astonishing etched plates, which lead the reader from the light into a dark wood and out again into the light. The rarest book of the genre that came to be known as "detective fiction" is Fergus Hume's *The Mystery of a Hansom Cab*,

first published in Melbourne in 1886. The first printing may have been small, but the text proved to be overwhelmingly popular, and copies were read to death. It is said that only one copy of the first edition survives today. Hume sold his rights to the book, and a London publisher took over. Its continuing popularity is indicated by the 175th thousand of 1887 and the 375th thousand of 1893, both of them in original wrappers, and both rare. They come from the William Shelden Collection of Australiana - another of the important research collections at the Fisher Library.

A bibliographical genre that features scarcity as one of its attributes is the "yellow-back", so called after the yellow paper-covered boards of the earliest titles. Consisting mainly of reprints of popular fiction, these books are the kind one would have found on the bookstalls of the new railway platforms of Great Britain. The basis of the Fisher Library collection of yellowbacks came from the library of a Scottish clergyman from Stirling, who recorded the date of purchase of most of them, and sometimes wrote notes in them. He was evidently a fastidious man, as the fragile books remain in remarkably good condition. Also scarce are the chapbooks that constituted a significant part of popular literature in Britain from the seventeenth to the nineteenth centuries. Their texts encompass a wide range, from ballads, folk tales, and digested stories, to lurid accounts of crime, especially murder, and accounts of current events. The trial and execution of Henry Fauntleroy in 1824 was a tailor-made event for the chapbook publishers, as indicated by the number of pamphlets on the topic bound together in the Fisher Library volume. From the seventeenth century down to our own time many British homes contained as reading matter a Bible, a Prayer Book, and an almanac. Normally, when the new annual almanac appeared, the old one was disposed of; consequently almanacs are rare. The almanac displayed in the exhibition, annotated by William Palmer and mentioning the Popish Plot, comes from a collection extending from 1632 to 1832, all from the same families of Palmer and Whalley, who occupied the incumbency of Ecton in Northamptonshire for the whole of that period. In early nineteenth-century Canada, almanacs naturally emphasized the rural nature of much of the society. Equally rare, they were important sources of practical information for new European settlers.

William Pickering's "diamond classics" were bound in cloth, the earliest regular use of such material for binding. This evolved into the familiar decorated cloth bindings of the mid-nineteenth century, but sets like the Shakespeare in the exhibition do not often survive in their original cloth. The paperback revolution did not actually begin with John Lane and Penguin Books, but the first ten Penguins issued in 1935, number 1 being Maurois' *Ariel*, heralded the common use of the paperback by all segments of the population. The Fisher Library is assembling a Penguin Collection - a daunting project to complete.

Among the rarest of relics from the printing trades of the past are type specimen books and broadsides. Produced for the trade in small numbers, they tended to be destroyed through use (one way of ordering a particular face was to cut it out of the sheet or book, and send it to the foundry). Massey College has a strong collection of type specimens, as does the Fisher Library, and thus we are able to display Caslon, Baskerville, Wilson, Fry, and Thorowgood from Britain, and Lovell & Gibson (the only copy known) from Canada. The arts of the book, including letterforms, are represented throughout this exhibition, but are given special emphasis through a Roman incised tablet from the second century A.D. Hollar's *Dance of Death* sequence

of engraved and etched plates, illustrating an ancient theme, are from one of the largest Hollar collections in the world, formed by Sidney Fisher. Owen Jones, a master of chromolithography, published his *Grammar of Ornament* in 1856, and it remains an influential source of designs to this day. William Stannard's *The Art Exemplar,* a truly amazing example of book production, was issued in an edition of only ten copies, of which four are on large paper. The copy on display, from Massey College's McLean Collection, is one of only two known large-paper copies in North America. *Maria Chapdelaine*, with illustrations by Clarence Gagnon is perhaps the best-known Canadian illustrated book, although actually printed in Paris. The fortunate conjunction of the original wood-engraved blocks by Robert Gibbings for Lord Grey's *The Charm of Birds* with the first edition of 1927, and the 1998 first printing from the blocks themselves by the Barbarian Press, is a circumstance which allows one to examine closely the relationship between a supreme book artist and his text. All of these come from the Alan Horne Collection of twentieth-century British book illustration, a collection with wonderful research potential.

This representative selection of manuscripts, books, and objects from the collections of the Fisher Library and Massey College is meant to display and explicate something of the richness of the research resources available at the University of Toronto for the study of book history and print culture. Our shared past can be viewed and studied in new and different ways as we enter the new millennium, and this exhibition and catalogue represent a challenge as well as an accomplishment.

Richard Landon
10 January 2001

THE MANUSCRIPT TRADITION

1. Babylonian clay tablet. 1789 B.C.

The word "cuneiform", derived from the Latin *cuneus*, meaning a wedge, refers to the instrument used by the Babylonians, Assyrians, and other ancient peoples to impress marks into damp clay, which in various combinations formed words in three distinct languages. The clay tablets were then baked and sometimes another thin envelope of clay was wrapped around the tablet and impressed with a seal. Most of the surviving tablets are legal documents recording the buying and selling of commodities, the selling and leasing of land, and similar transactions. Cuneiforms survive in considerable numbers, because they were stored in archives and kept dry. This one came from the collection of Lord Amherst of Hackney.

William Amhurst Tysen-Amherst, first Baron Amherst of Hackney (1855-1909), between the 1850s and 1908 formed a great collection of books and manuscripts (he owned, for instance, seventeen Caxtons). He also collected paintings, furniture, china, tapestries, and antiquities. His collection of Babylonian cuneiform tablets was famous and the texts were deciphered and published by Theophilus G. Pinches in 1908. "Part I" of the collection included 122 tablets, ranging in date from ca. 4500. to ca. 2500 B.C. Clearly a second part was intended, but unfortunately publication coincided with a severe reversal in the fortunes of Lord Amherst, due to the dishonesty of the solicitor in charge of the administration of his estates, and he was forced to sell his library by auction at Sotheby's on 3 December 1908 and 24 March 1909. He died on 16 January 1909. His collection of cuneiform tablets, along with his other Egyptian and Oriental antiquities, were sold at Sotheby's on 13 June 1921, after the death of his daughter, Lady William Cecil, who had actively participated in forming it. The tablets were sold in lots, with as many as nineteen in one lot, and are now scattered all over the world. The Fisher Library has the archive of Lord Amherst's collecting activities, one of the few surviving for such a large and important collection.

This tablet (MSS. 9272) is a deed of sale for two derelict houses, one the property of Apil-ilim, the other belonging to Warad-Kubi. They were being sold to Sallurum in 1789 B.C., probably in the city of Ur. The deed was witnessed by seven men and dated in the eighth month of the thirty-fourth year of Rim-Sin, King of Larsa. RL

2 Hibeh Papyrus 54: Letter from Demophon to Ptolemæus, ca. 245 B.C.

The Papyri Collection, which contains thirty-six examples, came to the University of Toronto in 1901, 1904 and 1906 from the Egypt Exploration Fund, as part of an arrangement to assist in the financing of the archæological excavations carried out by B.P. Grenfell and A.G. Hunt. The texts include works of classical authors, legal documents (including marriage contracts, land transfers, tax receipts and a will), miscellaneous accounts, and personal letters, many of them fragmentary, and some quite mutilated. Each piece of papyrus has been mounted between two sheets of glass to preserve it, as papyrus of this age is very brittle. All the texts were written in Greek, and, except for six were published with commentary by Grenfell and Hunt.

Hibeh 54 is a letter from Demophon to Ptolemæus asking for musicians to be sent

for a ceremony, and requesting that fugitive slaves be arrested and returned to him. He further asks that various kinds of food and some other articles be sent. It is not dated precisely, but Grenfell and Hunt considered it to be from about 245 B.C. Hibeh 54 has additional interest because its verso contains traces of painted decorations, suggesting that it originally formed part of the cartonnage which was wrapped around a mummy.

Papyrus was made from a giant rush-like plant that grew abundantly in the Nile delta. Strips from the stems were placed side by side, and a second layer was added at right-angles to the first. After being soaked in water the sheet was pressed, dried, and polished, after which its surface could be used for writing or drawing, normally on the smoother side. On completion the papyrus was rolled and stored. Papyrus was exported from Egypt to Phœnicia as early as the eleventh century B.C. and was used in Europe until the eleventh century A.D. RL

3 Bible. Latin. Manuscript. England, ca. 1250.

This beautiful mid-thirteenth-century Bible from the Diocese of Canterbury is written on vellum in a neat and regular book hand. It consists of 322 leaves, with three leaves of later additions, and has three illuminated initials (two full-page), with numerous other initials decorated with red and blue ink. Its elaborate table of saints associates it closely with Great Britain, and includes Edward the Martyr (d. 979), Cuthbert, Bishop of Lindisfarne (d. 687), Ethelbert, King of the East Angles (d. 794), Neot of Glastonbury (d. ca. 877), and Thomas à Becket, Archbishop of Canterbury (d. 1170). Curiously its discernable provenance is the Collegium Amplonianum of Erfurt and Lothar von Schönborn, but the date of its departure from England cannot now be determined.

There are, of course, numerous medieval manuscripts of the Bible, many of them highly decorated, and many of them glossed for study by monks, students, priests, or the laity. The most luxurious exemplars were usually written for the aristocracy who could afford such elegant objects. Who copied this exemplar? Who commis-

sioned it? Which artist supplied the decorations? Where precisely was it written? What did its original binding look like? Who supplied the vellum? What manuscript was used as copytext? Which editor supplied the table of saints and other notable personages? There are no answers to any of these questions. What we can see and handle is a beautiful specimen of medieval art and craft, and an example of the most common cultural object to descend to us from those times - the book. RL

4 Megillah Esther. Ashkenaze. Manuscript scroll. Germany or Eastern Europe, late sixteenth or early seventeenth century.

The Megillah or Roll of Esther symbolizes the Festival of Purim, a celebration of the deliverance of the Jews from the plot of Haman, as chronicled in chapters 5 to 7 of the Book of Esther. Traditionally, Purim is the carnival of the Jewish calendar and the Megillah is read both at home and in the synagogue.

The scroll is one of the ancient forms of the book along with cylinder seals, clay tablets, and papyrus. Parchment (or vellum when it is made from calfskin) was, according to legend, invented by King Eumenes the Second (ruled 197-159 B.C.) as a direct result of the curtailment of the supply of papyrus from Egypt, needed to produce texts for Eumenes' great library at Pergamon. Parchment, which derives its name from its city of origin, is made from sheepskin, stretched and treated with lime after the hair has been removed. It proved a versatile medium for writing or printing, and as a covering for codexes. It was also easily rolled and stored in the form of a scroll. Although the codex, the most efficient medium for the storage and retrieval of text, replaced the scroll during the late Roman period, the latter has remained an essential component of traditional Jewish ceremonies.

From the evidence of its decoration, this Megillah is believed to have originated from Germany or Eastern Europe in the late sixteenth or early seventeenth centuries. It consists of four parchment sheets joined together to form a scroll measuring 262 x 21 centimeters. The script is square Hebrew, and has seventeen compartments, all with borders of floral ornaments. It is an unusual exemplar by virtue of its

age, its origin, and its survival. While many documents of this kind are extant, countless numbers have perished through warfare, natural disaster, and constant use which, after all, was the reason for their creation.

This scroll is part of the large assembly of medieval and early modern manuscripts and books in the Friedburg and Price Collections at the Fisher Library. RL

5 Nicolaus Copernicus. *De revolutionibus orbium cælestium*. Basileæ: Ex officina Henricpetrina, 1566.

Copernicus' literally revolutionary work on the heliocentric universe was first published in Nuremberg in 1543 on the very same day as his death. The text had probably been substantially completed by 1530, but Copernicus, who was a Canon of the Cathedral at Frauenberg, realized that his demonstration of the earth's movement would be controversial, even though the work was dedicated to Pope Paul III. In fact, because of the complexity of his arguments, it took a while for the full significance of the book to be realized, but the next generation of scientists, especially Galileo and Kepler, became Copernicans and fully utilized his concepts, which have remained fundamental ever since. It was condemned by the Roman Catholic Church in 1616.

This copy of the second edition was published at Basel in 1566, and is especially significant because it belonged to Philippe van Lansberge (1561-1632), a German Protestant mathematician, who advocated the Copernican system in his *Progymnasmatum astronomiæ* (1619) and other works. He has extensively annotated this copy, and has included an outline for a proposed book ("De motibus qui circa terram") on the blank leaves at the end. This work was apparently never published.

The Copernicus volume is part of the large and important collections at the Fisher Library in the history of science, and came from the collection of Stillman Drake,

the noted Galileo scholar, who taught for many years at the University of Toronto. In the mid-1960s the University established the Institute for the History and Philosophy of Science and Technology, then a comparatively new academic discipline. Because it was essentially a graduate programme with an emphasis on research, an inquiry was launched to investigate whether the library's resources could support the research of faculty and students. Finding a small and inadequate collection in the Rare Book Department, the library and university administration determined to build a real collection and, over the years, it has, through purchase and donation, been turned into one of the most important collections of its kind on the continent. RL

6 Galileo Galilei. Divisione della linea. Manuscript. Italy, early seventeenth century.

The invention of printing in Europe in the 1450s did not immediately end the tradition of circulating texts in manuscript. Long after printed books became the standard method of disseminating knowledge, literary, historical, and scientific works continued to appear in the form of manuscript for a variety of reasons. Galileo's treatise on the proportional compass is a case in point.

Around 1598, before he became involved in astronomical controversy, Galileo invented a geometric and military compass capable of solving quickly and easily practical mathematical problems. He hired an artisan to manufacture the instruments and drew up a manual of instruction for its use. This was to be a commercial venture, and in an attempt to prevent plagiarism he elected not to publish the manual immediately, presumably supplying a manuscript copy to each purchaser of a compass. The demand became so great, that in 1606 he finally published the manual, but its edition was limited to sixty copies with no illustration of the compass included. It was not until 1640 that a complete Italian text with an engraved diagram appeared, though in 1613 an Austrian historian, Mathias Bernegger, translated it into Latin and published it in Strassburg. Galileo's precautions were for naught, for in 1606 the *Compass* was plagiarized by Baldessar Capra, who added insult to injury by claiming priority of the invention. Galileo was forced to react decisively, since he had dedicated his work to Cosimo de Medici, and was thus in the embarrassing position of seeming to have dedicated to his patron a work that was not his own. Accordingly, he secured affidavits from several people who had been supplied with instruments years before, and brought charges against Capra. The University officials investigating the case found Capra guilty of plagiarism. He was expelled from the University, and unsold copies of his book were confiscated, making it a great rarity today. Galileo went even further: because Capra's book had been sold outside Venice, Galileo wrote a formal *Defence,* published in 1607, which he sent to Cosimo and foreign mathematicians. It clearly established his rights to the compass, which continued to be manufactured for many years.

This manuscript is difficult to date precisely, but may have been supplied to one of the purchasers of a compass. Conversely, it might have been copied from a printed book – a frequent occurrence when the print run was small and the book quickly became "rare". RL

7 Owen Stanley. Journal of a Voyage for the Discovery of the N.W. Passage in H.M.S. Terror, Captain Geo. Back, kept by Owen Stanley, Lieut., in the years 1836 [and] 1837.

8 The Drawings made by Captain Owen Stanley when on the Arctic Expedition commanded by Sir George Back in H.M.S. "Terror" 1836 and 1837.

From the first explorations of Martin Frobisher and John Davis in the sixteenth century, British sailors attempted to discover a Northwest Passage, the best route across Arctic Canada to the riches of the East. In the nineteenth century Edward Parry explored the area north of Baffin Island and west of Lancaster Sound to Melville Island. His explorations were continued by Sir John Ross, who from 1829 to 1833 commanded a second expedition in the Lancaster Sound. For four winters his ship *Victory* was ice-bound off the coast of the Boothia Peninsula.

In early 1836 the recently founded Royal Geographical Society suggested to the British government that a further expedition be sent to search for a Northwest Passage, and to complete the survey of the Arctic coastline begun by Franklin between Prince Regent Inlet and Franklin's Point Turnagain, using the "bomb" ships *Erebus* and *Terror*. From the beginning there were grave doubts as to whether the voyage were feasible. One of the most severe critics of the expedition was John Ross, who felt that the venture would be foolhardy, particularly in ships that drew too much water, and were less manoeuvrable than smaller vessels. He warned: "in short, if ships such as the *Erebus* and *Terror* are sent on this service, with the intention of 'trying their luck' ... the probability is that they will never again be heard of". The only chance for the expedition to succeed, was if the preceding winter were mild. The Navy proceeded, despite his warnings, but to keep costs down, sent only the *Terror* on the expedition.

Lieutenant Owen Stanley (1811-1850) joined the crew of H.M.S. *Terror* in May 1836. Under the direction of Captain George Back, who had served as midshipman under Franklin on his first Arctic expedition in 1818, and afterwards on two subsequent voyages, the ship was to travel from England to Repulse Bay, north of Southampton Island at the head of Hudson Bay, and then trace the coast by boat as far as Point Turnagain near Bathurst Inlet,

the furthest point reached by Franklin in the first land expedition. The ship set out in June 1836, and arrived in the Foxe Channel, where the ice of the previous winter had not yet melted. The 326-ton *Terror* became caught in the ice and was held there from August 1836, drifting throughout the winter in pack ice off northeast Southampton Island, and suffering heavy damage. The ship became free in July 1837 and limped homeward, arriving in Ireland in September, its task of discovery and exploration unaccomplished.

Lieutenant Stanley's *Journal*, fifty pages in length, with seven pen and ink drawings, was probably written after the voyage's end. It begins with his arrival on ship on 13 May, and recounts quick sketches of daily life on the ship and on the ice, mostly undated, except for a brief period from August to September 1837. It ends abruptly in the middle of an account of a scientific experiment. The journal is accompanied by an album of original drawings by Stanley of the ship at sea and the sailors' daily life while marooned in the ice. Of the thirty-eight drawings, twenty-seven are watercolours, eight are finished with a sepia wash, and three are drawn in pen and ink. A proficient amateur artist, Stanley was not the official artist of the expedition. Back's account of the voyage, published in 1838 as *Narrative of an Expedition in H.M.S. Terror, Undertaken with a View to Geographical Discovery of the Arctic Shores, in the Years 1836-7* is accompanied by lithographed illustrations of work by the ship's official artist "Captn. Smyth". Several of the drawings show the same scenes, although those accompanying the book are more dramatic in style.

Both volumes are bound in modern goatskin by the firm of Sangorski and Sutcliffe, a leading British firm of craftsmen binders at the turn of the twentieth century. The firm was founded in 1901 by Francis Sangorski and George Sutcliffe, who had studied under the famous British binder Douglas Cockerell at the Central School of Arts and Crafts in London.

The *Journal* belonged to the family of Lord Stanley of Alderley, collateral descendents of Owen Stanley. Purchased by the Fisher Library in 1971, it represents the strengths of the collections in Canadian history. SA

9 William Ord Mackenzie. Autograph journal of his service as Medical Officer to Her Majesty's Forces in Canada, 11 February 1839 - 5 October 1843.

Soon after graduating in medicine from Edinburgh University, William Ord Mackenzie (1815-1898) was appointed Assistant Staff Surgeon to Her Majesty's Forces in Canada on 4 January 1839. He sailed from Portsmouth in February 1839, and served in Canada for three and a half years.

This detailed record of Canadian military, political, and social life was written in ink on 255 leaves, interspersed with twelve inserted and four integral maps and diagrams in pen and ink, most of which are signed and dated by Mackenzie. The maps include eastern Canada, Quebec, Toronto, Kingston, St. Helen's Island, Rivière de Loup, the Richelieu River, and the disputed territory between Maine and New Brunswick. In addition to newspaper clippings, there are numerous sketches in pen and pencil, and several illustrations removed from Bartlett's *Canadian Scenery* and pasted in.

Mackenzie divided his account into five volumes: the first (unnumbered) dating from 11 February to 29 April 1839; volume 2 "Description of a Sojourn to Another World", dated Toronto, 1839, covering the period 23 May to 21 October 1839; volume 3 "Journal of A Sojourn in Another World", dated Rivière du Loup, 1840, from 23 October 1839 to 9 May 1840; volume 4 "Journal of a Scribbler in Another World" dated Quebec, 1841, from 1 September 1840 to 17 September 1841; and volume 5 "Journal of an Officer in Canada", Chambly 1843, for the period 27 September 1841 to October 1843. His broad-ranging interests in politics, topography, and the social customs of the colony lead him to comment in detail on the cities he visited, the people he met, and the customs, habits, and vocabulary ("Cocktail – A dram of Bitters") he encountered in the Canadas. Interspersed throughout his text are tables of distances covered, accounts of events in the colonies, books "perused", and invitations and amusements accepted and refused.

The journal was acquired in 1980 as a unique research resource for the study of Canadian history. SA

10 Birch-bark letter dated 4 June 1893, written by James W. Tyrrell to his infant son, William Charlton Tyrrell.

James W. Tyrrell wrote this tender and delightful letter a week after setting out on an expedition for the Geological Survey of Canada by canoe from Athabasca Landing while the expedition party was at Grand Rapids on the Athabasca River. 4 June 1893 marked the third wedding anniversary of James and his wife Isobel. The letter, ostensibly written to William, then only an infant, but actually intended for James's wife Isobel, was clearly a family treasure, as it has been preserved in very fine condition. This letter forms part of the James W. Tyrrell manuscript collection at the Fisher Library, complementing the extensive Joseph Burr Tyrrell manuscript collection also held at Fisher.

Birch-bark has been used for centuries as a writing material in different parts of the world. A recent discovery in Novgorod, Russia, unearthed hundreds of birch-bark letters written by Vikings to each other, dating from the mid-eleventh to fifteenth centuries. The texts of these birch-bark scrolls range from love letters and children's drawings, to demands for repayment of debts and other business transactions. These scrolls were almost perfectly preserved due to the clay-like composition of the soil surrounding Novgorod.

Birch-bark was used in India and throughout the Himalayas as a form of paper, since birch trees were commonly found in mountainous areas as high as 14,000 feet. The oldest birch-bark manuscript came from Khotan (Sikiang), and dates from the second century A.D. Birch-bark manuscripts dealing with mathematics and medicine have been discovered dating from the fourth century A.D. Birch-bark manuscripts have also been found in Central Asia and in stupas in Afghanistan.

North American aboriginal peoples did not use birch-bark as a means for writing letters, since most did not have writing systems. Rather they used it for decoration, food storage and cooking, clothing, canoes, and in artistic works. The Ojibwe, however, had a secret religious society called the Midewiwin, or Grand Medicine Society, open to both men and women. The Midewiwin performed healing ceremonies to treat sickness, and kept written records on birch-bark scrolls, a practice unique among the Great Lakes tribes. JT

FROM PEN TO PRESS

11 Galileo Galilei. Alla Serenis.ma Madama la Granduchessa Madre. Manuscript. Italy, early seventeenth century.

12 Galileo Galilei. *Nov-antiqua sanctissimorum patrum & probatorum theologorum doctrina de Sacræ Scripturæ testimoniis*. Augustæ Treboc. [Strassburg]: Impensis Elzeviriorum; typis Davidis Hautti, 1636.

13 Galileo Galilei. *Galileo a Madama Cristina*. Padua, 1896 [colophon 1897]

Galileo's famous letter to the Grand Duchess Christina of Lorraine (1565-1636), which contains his fundamental discussion of the relationship between the new science and the teachings of the Roman Catholic Church, is another instance of the use of manuscripts for disseminating ideas during the seventeenth century. It was written in 1615 to answer questions about Copernican teaching put to Benedetto Castelli, a Benedictine and former student and collaborator of Galileo, by the mother of Cosimo de Medici II. It is an expansion of the "Letter to Castelli" of 1613, and apart from the copy sent to Christina, was widely circulated, as more than thirty-four copies survive. All the copies vary somewhat and herein lay the danger of circulating controversial views in this way. Even small variants in the copy shown to the Vatican consultants prompted them in 1616 to declare Copernicanism heretical, and to ask Cardinal Bellarmine to warn Galileo against teaching geokinetic theories. Galileo's failure to heed the warning resulted in his trial and condemnation in 1633.

This manuscript, which dates from the early seventeenth century, is not in Galileo's hand. A parallel Latin/Italian unauthorized edition was finally published in Protestant Strassburg in 1636, by which time Galileo was under house arrest. It first appeared in English in 1661, translated by Thomas Salusbury, with the explicit and appealing title "The Ancient and Modern Doctrine of Holy Fathers, and Judicious Divines, concerning the Rash Citation of the Testimony of Sacred Scripture, in Conclusions merely Natural, and that may be proved by Sensible Experiments, and Necessary Demonstrations". The "Letter to the Grand Duchess" appeared again in Padua in 1897 as the "littlest giant", then the smallest book ever printed from moveable type, measuring a mere 20 x 13 mm., complete with gold-tooled vellum binding and marbled endpapers. RL

14 Visconde de Almeida Garrett. Camões. Poema. Holograph.

15 Visconde de Almeida Garrett. *Camões. Poema*. Paris: Na livraria nacional e estrangeira, 1825.

João Baptista da Silva Leitão de Almeida, Visconde de Almeida Garrett (1799-1854) was one of the leading figures of nineteenth-century Portuguese literature. A political liberal, he was exiled several times from his native land. The first exile occurred in the wake of the so-called "Vilafrancada" of May 1823, when the counter-revolutionary movement proclaimed the restoration of absolute monarchy. From 1823 to 1826 Garrett resided in England and France, where he wrote his two long narrative poems, *Camões*, and *Dona Branca*, which are generally considered to herald the beginnings of literary Romanticism in Portugal, and to mark the end of the epic tradition.

Camões takes its title from Portugal's national poet, Luís de Camões (1524-1580), author of the great epic poem *Os Lusíadas*. Camões is portrayed as a typical Romantic hero - a lone, melancholic, sombre figure, isolated from the world by his genius and the circumstances of his life, the victim of unrequited love.

Garrett began writing *Camões* in the summer of 1824 at Ingouville in France, completing it by February of 1825. The poem was published anonymously in Paris later the same year. Copies found their way to Portugal, where the poem became a sensation. A second edition, the first to be published in Portugal and with the author's name on the title page, did not appear until 1838.

Displayed here with the first edition is the manuscript of the poem in Garrett's own hand. It is evident from the deletions and annotations of this manuscript that it was the copy prepared by Garrett for the compositor of the Paris printing house.

Both the manuscript and printed copy of *Camões* are part of the rich collection of Portuguese literature and history, donated to the Library in 1989 by Professor Ralph Stanton of the University of Manitoba. PO

16 Charles Darwin. *The Expression of the Emotions in Man and Animals*. London: J. Murray, 1872. Proof-sheets.

17 Charles Darwin. *The Expression of the Emotions in Man and Animals*. London: J. Murray, 1872. First edition.

The Expression of the Emotions in Man and Animals is one of Darwin's most accessible texts, dealing with what today would be considered psychology. It was to him, however, an essential part of his evolutionary studies, as its impetus was a rejection of the concept espoused by Sir Charles Bell, that the facial muscles of expression in man were a special endowment. Darwin had for many years closely observed both his children and his pets, and had made notes on the different ways they expressed emotions. These, together with reports received from correspondents around the

world, were formulated into three principles, which he copiously illustrated in his usual way. He also commissioned wood-engravings and a set of seven heliotype photographic plates - an early instance of this process being used in a book.

Murray published 7000 copies of the first edition on 26 November 1872, a very large run for a Darwin first. There are two issues of the first edition, with differences in the preliminaries and at the end. There are also two states of the plates, one set numbered with Arabic numerals, the other with Roman, the former normally being given priority. A second edition was not called for until 1890, when Darwin's son Francis incorporated changes he had left.

The proof-sheets, called "revises", allow one to observe both Darwin at work and the system of printing and publishing to which he was accustomed. His holograph manuscript was sent to the printer, in this case William Clowes and Sons, one of the large firms, who would set the text in type. Galley proofs were probably produced first, but proof-read in the printing house. Next a set of page-proofs folded like the gatherings of the book was created, labelled "first revise", and sent to Darwin. For this particular book his corrections and additions were quite extensive, the most striking being his removal of the words "the Lower" from the head-title on page one. When he had finished, the revises were sent back to Clowes, the changes made, and a new set called "second revise" printed and dispatched to Darwin. The second revise also survives, and is at Cambridge University. Sometimes even more sets of proofs were done, with each section dated, so that one can follow the surprisingly fast sequence of printing and publishing in the late nineteenth century. Darwin worked through his proofs very quickly.

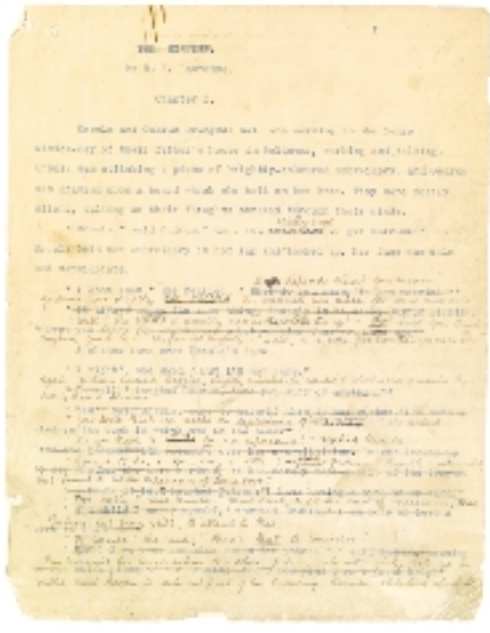
The Fisher Library has the most extensive collection of Darwin's works in the world. Based on the collection formed by Richard B. Freeman, Darwin's bibliographer, it continues to grow. It is an expanding research resource of great importance, as interest in Darwin's life and work is as keen now as it was in 1872. RL

18 D.H. Lawrence. Women in Love. Typescript, with revisions in manuscript by D.H. and Frieda Lawrence.

19 D.H. Lawrence. *Women in Love*. New York: Privately printed for subscribers only, 1920.

In 1913, when *Sons and Lovers* had been accepted for publication by Duckworth, but had not yet been published, Lawrence began work on a new novel he entitled "The Sisters". Eventually this novel was split into two parts, the first of which was published as *The Rainbow* in 1915. The following year Lawrence returned to the manuscript, still entitled "The Sisters", and between July and October 1916 typed the first 368 pages (chapters 1-22) of a new version of the work, recomposing and revising the typescript as he went along. The title was changed to *Women in Love* at some stage during this process. On page 1 of the typescript on display Lawrence has crossed out the typewritten title "The Sisters", and written in the new title above. In October Lawrence passed on the remaining revised manuscript to his New York agent, J.B. Pinker, who had pages 369 to 666 typed there.

Lawrence created a top (or ribbon) copy and a carbon copy, evidently intending to



send one complete copy of the work to Pinker, and to keep the other for himself. Two copies of this typescript do in fact survive - the Fisher copy and a copy at the University of Texas. When the two complete typescripts were assembled, however, they were collated in a haphazard manner, resulting in composite copies, consisting of a mixture of top copy sheets and carbon copy sheets. Both copies are heavily revised by Lawrence, assisted by Frieda Lawrence, who transcribed the interlinear revisions of one typescript into the duplicate. In doing so she made errors both of mistranscription and of omission, and also introduced changes of her own. The two copies, therefore, are not identical.

In November 1916, after Pinker had sent Lawrence the newly typed second portion of the novel and the complete typescript had been assembled, the Toronto copy was sent to Catherine Carswell, and the Texas copy to Pinker to submit to publishers for consideration. Our copy contains several notes, generally of a legal nature, initialled D.C. [Catherine's husband Donald Carswell, who was a barrister]. Lawrence also added a couple of notes himself before forwarding this copy to Pinker for retyping. The Toronto copy was then used to prepare a second typescript, which in turn was heavily revised by Lawrence between 1917 and 1919, and eventually became the copytext for the first edition, privately published by Thomas Seltzer in New York, as well as for Martin Secker's first English edition.

The Fisher Library acquired the typescript from the estate of Douglas Duncan in 1968. Duncan had purchased it in 1929 from the firm of Davis & Orioli in London for £300. AD

20 Ludvík Váculík. *Český snář.* [Praha: s.n.] 1981.

The term *"samizdat"* is the Russian abbreviation for self-publication, and has come to mean a typewritten work which in effect challenges the official system of state-run publishing houses and censorship. In the 1960s and 1970s it became a powerful medium of communication between people whose works for one reason or another had been denied publication by their governments, especially in Poland,

Czechoslovakia, Hungary, and China. Pavel Tigrid, Czech emigré editor and publicist wrote that if the Russians invented *samizdat*, it was the Czechs who perfected it and made it into an art. The significance of the *samizdat* volume on display can only be grasped when it is seen in its historical context. After the Soviet intervention of 1968, Czechoslovakia underwent a period of "normalization" - in reality a purge of the system. Many organizations were dissolved, and their employees thrown out of work, unless they proclaimed their support of the Soviet invasion. Those who refused were not allowed to resume their former occupations. If allowed to work they had to earn their living as manual labourers. Writing had to be done in their spare time, with no real hope of having their work published. Some writers, tired of writing "for the drawer", began to meet in order to read their manuscripts to each other. Eventually these writers realized it would be easier to type out and circulate their materials beforehand. Easier, perhaps, but dangerous. Each person purchasing a typewriter in the Czechoslovak Socialist Republic had to have his or her name, address and a sample of the type registered with the Secret Police. This self-publication concept was soon developed by Ludvík Váculík and others into a network of readers, typists, and binders, usually unpaid. Many writers endured police searches of their apartments, confiscations, long interrogations, and even jail sentences. The penalty for typing out clandestine journals or documents was from twelve months to two years imprisonment. It has been said that the Czech Secret Police probably had the richest collection of dissident materials held by an institution.

Váculík (b. 1927) had enjoyed a brilliant career as a critic and journalist, but he had spoken out against the regime, and after issuing *2000 words*, a call to the people to bring pressure to bear on the regime for liberalization, he was ousted from the Writers Union and lost his right to publish. He continued to fight, and in 1973 set up an independent publishing house that came to be known as *Edice Petlice* (Padlock editions). His work *Morčata* (*Guinea pigs*) became the first volume of the series. The work of typing and binding kept him occupied, but not too busy to dream of attracting all the country's major authors, even though he knew very few of them. Nevertheless, he did manage to enlist several writers to his enterprise, and between 1973 and 1979 issued some two hundred works. In 1979, however, he was given three options by the police: leave the country, give up *Petlice,* or face the dire consequences. He chose to "retire", leaving the day to day running to others, but still assisting as much as he was able.

Váculík intended his *Edice Petlice* to be a means of preserving manuscripts - a vehicle for circulating new writing both by well-known authors and by new talents. He wanted to document the writings of his generation and to provide source materials for literary critics, historians, sociologists, and philosophers. Accordingly, the 360 plus titles issued include works of fiction, poetry, autobiographies, reminiscences, biographical dictionaries, and historical and philosophical essays. Many attracted the attention of both Western and Czech exile publishing houses which brought these banned writers to a new readership.

His Czech dream book was first published in 1981 and is a reflection of his life and dissident activities during the year 1979. The Fisher Library began to collect *Petlice* editions in 1968, and has acquired, from a variety of different sources, one of the largest collections in the world. LF

21 Margaret Atwood. "Red Fox". Holograph.

22 Margaret Atwood. *Morning in the Burned House*. Toronto: McClelland & Stewart, 1995.

Margaret Atwood, winner of the prestigious Booker Prize in 2000 for her novel *The Blind Assassin*, began her writing career as a poet with the publication of *Double Persephone* in 1961. In 1995, almost ten years after her previous book of poetry, she published *Morning in the Burned House* in Canada, the United Kingdom, and the United States, working with her longtime poetry editors and their publishers, Ellen Seligman at McClelland & Stewart, Virago, and Peter Davison at Houghton Mifflin. In 1996 *Morning in the Burned House* received the City of Toronto's Trillium Prize. Since then it has been translated into three languages: German, Hebrew, and Swedish, with further translations into Croatian, Italian, and Slovak forthcoming.

"Red Fox", shown here, is the last poem in the first section of the book. The holograph draft is characteristic of Atwood's first drafts: it is written in pen and ink, with revisions on a sheet of paper removed from a notebook. She then revises, in pen or pencil, the first draft, as well as later ones produced on a word processor. Throughout the publishing process she continues to be involved – selecting the order of the poems, commenting on the appearance of the printed poem on the page, suggesting the colour of the binding and the design of the cover, writing and revising the catalogue copy, and promoting it. With the translations she explains words and phrases, so that the translator can use the most appropriate word or phrase.

Correspondence detailing these matters is in the Margaret Atwood Papers along with manuscript and typescript drafts for her published and unpublished work, page proofs and galleys, pen and ink drawings, and watercolour paintings. Manuscripts relating to this collection of poems were given by Atwood to the Thomas Fisher Rare Book Library in 1995, continuing a tradition of donations that began in 1981. EH