

The

H·A·L·C·Y·O·N

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

ISSUE No. 43, June 2009

ISSN 0840-5565



Portrait of Calvin from his *Opera omnia*, Amsterdam, 1667.

AN EXHIBITION AT THE FISHER LIBRARY, 22 MAY–4 SEPTEMBER 2009

CALVIN BY THE BOOK: A LITERARY COMMEMORATION OF THE 500TH ANNIVERSARY OF THE BIRTH OF JOHN CALVIN

JOHAN CALVIN WAS a man of the book in every possible sense. First, he lived in an uncompromising manner by *the* Book, and enjoyed an intimacy with those sacred texts that affected all of his private and public endeavours. Second, he was a humanist and scholar who, living through the birth of modernity, not only depended on the printed word to inform his ideas, but also used the opportunities presented by the invention of the printing press to disseminate his thoughts and reflections to a world that was primed for change. Third, he helped to shape the history of the book itself. He can, in no small way, be credited with popularizing the vernacular and differentiating between genres of literature, some of which were intended for public reading and others for private, silent enjoyment. His life and legacy can be told through books, as our current exhibition at the Fisher Library demonstrates. Books shaped him and his age, and in the end he and his followers used the medium of print to bring about one of the greatest revolutions the world has ever known.

Five hundred years have now passed since Jean Cauvin, as he was first known, was born in Noyon, France on 10 July 1509. Because he lived and wrote, Christianity has been forever changed; the political structures of the West have been permanently altered; even the economic realities by which we order our lives have been shaped by the vision that he and his disciples had of humanity's place in creation. He enjoys the ignominious distinction of being simultaneously one of the most honoured and vilified figures in human

history—largely because of the massive literary legacy he left behind for others to interpret and expand upon.

As impersonal as statistics may be, they have the power to astonish the reader with the sheer starkness of the reality they depict, and that is certainly the case when examining the output of John Calvin the author. Calvin is responsible for 42 percent of all the printed sheets of paper produced by individual writers in the period from 1541 to 1565. His next nearest rivals were Pierre Viret (12 percent), Bernardino Ochino (4 percent), Guillaume Farel (3 percent), and Philip Melancthon (3 percent). Ironically, even the Bible accounts for only 14 percent of the total print output during this era. It is clear, therefore, that the way in which Calvin's writings flooded the market at such a critical moment in history as the Reformation was unprecedented and helps explain why his thought took hold so rapidly and in such diverse parts of the European continent.

Calvin's first published work was his commentary on Seneca's *De clementia* which he published at his own expense in 1532 at the age of twenty-four. His first theological treatise, the *Psychopannychia* (on the immortality of the soul), appeared two years later and ushered in a prodigious career as a writer. Between 1550 and his death fourteen years later, Calvin's annual literary output never dropped below 100,000 words. Writing and publishing were central to his vocation as teacher and preacher; and if the burghers of Geneva occasionally disagreed with him on other issues, they always supported him in his publishing endeavours,

IN THIS ISSUE

Calvin by the Book: A Literary Commemoration of the 500th Anniversary of the Birth of John Calvin: Exhibition, Fisher Library, 22 May–4 September 2009

A Family Reunion: Foxe's Acts and Monuments and Robert Rolle of Devon

Jacyk Fellow Cataloguing Luczkiw Collection of Ukrainian Canadiana

The Fisher Library's Collection of Spanish Plays

The Bookplate of Sir David William Smith, First Surveyor-General of Upper Canada

Members of the Friends of the Thomas Fisher Rare Book Library 2008–2009

Events and Exhibitions



Title page from *The Institutes of the Christian Religion*.

while enjoying the revenues they routinely brought to their city. Scholars have tended to focus on the various editions of his most influential book, *The Institutes of the Christian Religion*, seeing therein the summary of his reformed thought. Recently, however, greater attention has been paid to Calvin's often overlooked commentaries on the Scriptures and his sermons, which constitute the greatest part of his writings and may better reflect his theology.

Not surprisingly, Calvin's writings were controversial from the day they first appeared. The Parlement of Paris formally banned his *Institutes* on 1 July 1542, though it is clear that it used this occasion as an opportunity to control the printing of books in France in general. Threatened with death, printers were ordered to surrender all of their copies of the *Institutes* within three days of the promulgation of the edict; and in order to avoid editions of books being printed in less desirable locations, like Geneva and Basel, and then being smuggled into Catholic France, officials also decreed that printing would be permitted only in approved establishments under a master printer who was obliged to leave his mark and the place of publication on every book produced.

Calvin indeed continued the revolution begun by Luther that replaced the visual with the aural by supplanting the Mass with the preaching and interpretation of the Word. It was a revolution that would come to emphasize literacy so that individuals could read and interpret the Scriptures and other Christian texts for themselves. Such was the Genevan

ideal, and although it would not be realized in the sixteenth century, it did become a hallmark of the reformed tradition—a tradition that Calvin's writings helped to usher in.

Calvin and his doctrine initially benefited from the revolution in print that swept across Europe at the beginning of the modern era. The development of the book as an educational tool and technological device combined with the emergent culture of reading to ensure that his ideas would make a deep and lasting impression on Western religious, political, and social life. As Christianity moves into its third millennium, it is not surprising that Calvin's thought—together with the challenges to it—is taking its rightful place in electronic journals, online encyclopedias, chat rooms, and wikis in almost every language. While the definition of 'book' may currently be in flux, the life and legacy of John Calvin will be preserved for posterity in the ongoing publication of his words, the thrust of which has always been twofold: to be inwardly spiritual and outwardly transforming.

The Fisher Library is mounting this exhibition to coincide with the 'Rediscovering Calvin' Conference, an international symposium billed as 'a celebration of history, theology, ministry, music, and literature' being held at Emmanuel and Knox Colleges at the University of Toronto from 18–20 June 2009. The exhibition itself runs from 22 May–4 September 2009.

Pearce Carefoote
Thomas Fisher Rare Book Library



A FAMILY REUNION:

FOXÉ'S *ACTS AND MONUMENTS* AND ROBERT ROLLE OF DEVON

ON WEDNESDAY, 1 April 2009 a family reunion of sorts occurred at the Thomas Fisher Rare Book Library when the three volumes comprising the 1631–1632 edition of *Acts and Monuments* (otherwise known as the *Book of Martyrs*) by John Foxe (1516–1587) originally belonging to Robert Rolle, esq. of Heanton Sackville, Devonshire were reunited on the same desk. What makes their reunion that much more intriguing was that they had probably been separated for several hundred years before happening to take up residence almost next door to each other on our shelves in the spring of 2008. This was how their story unfolded.

In May of last year, Professor Andrew Patenall (a retired English professor from U of T's Scarborough campus) and his wife Leslie Coates donated to the Fisher one of the most comprehensive collections of Foxe ever assembled in North America, rivalled only by that at Ohio State University. Some sixty editions, collected over thirty years, and dating from the first printed in 1563 to a near-contemporary 1973 issue now complement the Fisher's other strong holdings in the history of Protestant thought, namely the Forbes and Knox College collections. This past March, I began the process of cataloguing the Foxe books in chronological sequence. Each edition is fascinating in its own right, and the earliest ones bear witness to the various interventions which Foxe himself made to his books while they were actually going through the presses. Since most of Professor Patenall's books are in their contemporary bindings, their early provenance is often quite easily determined and always interesting to research.

When I turned my hand to the seventh edition, I discovered that it was unfortunately incomplete. Dr. Patenall had been able to purchase only volumes two and three (originally printed by Adam Islip, Felix Kingston, and

Robert Young at London in the year 1631) in a shop on the Devon-Somerset border about the year 1963. I was immediately struck by the bindings. It wasn't that they were remarkably different from those of the other Puritan tomes typical of the early seventeenth century that I had seen in the Forbes or Knox collections, because they weren't; in fact, they stood out precisely because they looked astonishingly like another book I was sure I had recently seen. Where or when, however, eluded me. The leather-bound, blind-tooled books stood about thirty-six centimetres high, with the name "Robert Rolle" prominently stamped in gold on the upper covers. Volume two also had a diamond-shaped lozenge ornament on both boards, causing the owner's name to seem somewhat cramped, as though its addition had been an afterthought; on the lower cover the full name gave way simply to the initials, 'R R.' Before I had even begun cataloguing the books, I decided to satisfy my curiosity and see if I could find that other book that, in my mind's eye at least, had seemed so similar.

Happily, the computer is a great help to the flagging memory. I did a search on the name "Robert Rolle" in our library catalogue and was immediately rewarded with a book in the Knox College collection which I had described in the winter of 2007. As I read the entry I realized that what I had half-remembered turned out to be the missing volume from the Patenall-Coates collection; for in Knox was volume one of this edition of *The Acts and Monuments* (STC 11228), printed by Islip, Kingston, and Young in 1632, also belonging to Robert Rolle, which had been accessioned into the Caven Library at Knox College in 1952, acquired from sources unknown. Happily, it was still in its contemporary binding, identical in style and decoration to Dr. Patenall's second volume, with the initials 'R R' stamped in gold on upper and lower covers on either side of a diamond shaped lozenge. Since last summer, the estranged books had been shelved less than two metres away from each other in the same aisle of the Fisher Library stacks. The differences, however, were also illuminating.

Firstly, the Knox copy shows far greater wear, as though the book had been read more diligently over the years. Most of the leather spine cover had disappeared revealing the six bands onto which the boards had originally been sewn, corresponding exactly with the Patenall volume two. On the other hand, volume three's binding, which had travelled throughout its history with volume two as its companion, had less in common with its mate: its tooling was slightly different, it had no lozenge ornament, the gold-stamped name appeared on the upper cover only, and the boards were sewn onto five not six bands. Clearly the long-separated volumes one and two were bound at the same time, and had far more in common with each other than either did with volume three.

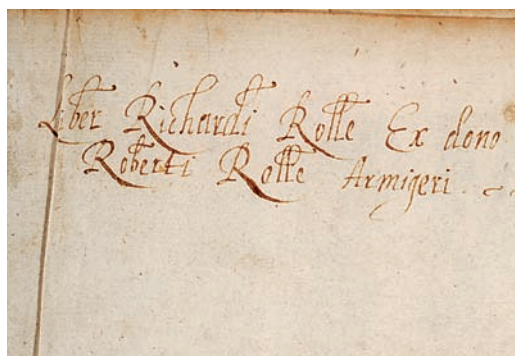
Besides the binding, a further link between the Knox and Patenall volumes may be found in the inscription appearing on the front flyleaf of volume one. Written in a fine, Caroline italic script, it reads simply, "Liber Richardi Rolle ex dono Roberti Rolle, Armigeri", or "Richard Rolle's book, the gift of Robert Rolle, esquire." Since no similar inscription is found in volumes two or three, it would appear that Robert may have given this single tome to Richard, while the other two followed a different ownership course through history. Volumes two and three would indeed pass into the Fortescue family, another great Devon house, whose autographs and bookplates are to be found only in those latter two volumes.

Who was Robert Rolle? There is not a great deal of information about him, but enough



Top: Upper cover to volume 2, belonging to the Fortescue family.

Bottom: Upper cover to volume 1, belonging to Richard Rolle.



Left: bookplate from Volume II. Right: Presentation inscription from Robert Rolfe to Richard Rolfe in volume 1.

to provide a basic sketch. The English dealer had simply written at the front of the Patenall books that he was ‘a Devon man’, but he was much more than that. The Rolles were an old and established Devonshire family by the beginning of the seventeenth century, having their seat in the village of Heanton Sackville. The name ‘Robert Rolfe, esq.’ first appears together with that of his father Sir Samuel, in the Protestation of 1641, a list of adult males from Devonshire who had taken the oath of loyalty to King Charles I; no other ‘Robert Rolfe’ is recorded. Robert’s father, Samuel Rolfe (d. 1648), had represented Devonshire in the early years of the Long Parliament (1640–1660). By 1650, Robert was county sheriff,¹ and eventually became a Member of Parliament himself. In the year 1659 the royalists considered him a ‘very popular man among the Presbyterians’ who could be persuaded to aid their cause by raising a force of about three thousand men.² Clearly, if Rolfe had initially been sympathetic to the cause of the Parliamentarians, his support must have begun to wane, especially after Cromwell’s death in September of 1658. Writing on 28 January 1660 to General George Monck on behalf of the Devonshire gentry, Rolfe states that “since the Death of the late King we have been Govern’d by Tumult; Bandy’d from one Faction to the Other: This Party up to day, That to Morrow, but still the Nation under, and a Prey to the Strongest.”³ Whether he ever raised that army of three thousand seems unlikely, for when Rolfe died in 1660, his funeral sermon preached by William Trevethick, Presbyterian minister of the family’s church in Petrockstow, delicately steps around Robert’s political activities:

In his relation to the commonwealth (I meane the common good of his country) He was a resolute assertor of his countries liberties, not fearing to reprove, or withstand the irregular actings of any to their prejudice. How much was he grieved at his countries sufferings? How earnestly did he desire the hastning of her deliverance? How sorry that the way and meanes of deliverance were so much, and so often obstructed. His judgment was as he was pleased to expresse himself (even in the greatest excesse of all the actings to the contrary) that the only person under heaven that was likely to heal our breaches was he whom we trust the Lord in mercy hath made to be such indeed, even our gracious sovereign. And whereas some have been apt to conceive some prejudice against him because he suffered not himself to be perswaded into that height of action which was expected, when they thought it seasonable. I doubt not but that he did concurre with them, in their generall end, but might not be so well satisfied in the meanes. It was not (I am assured) through want of will, and readiness, to do his country service, but because the wayes proposed, appeared to him more likely to increase then ease her burdens.⁴

Was it upon his death that all three volumes of Robert Rolfe’s *Acts and Monuments* were dispersed? The ‘ex dono’ inscription in

the Knox copy would argue that the first volume at least was probably gifted during Robert’s lifetime to that Richard Rolfe who was appointed rector of St Giles’s Church, Hawkrigge on the 18 March 1644, a parish on the Devon-Somerset border and under the lay patronage of Robert’s father, Sir Samuel Rolfe of Heanton.⁵ That detail might help explain why volume one has experienced so much wear. If the book did indeed find its way into the parish vestry, as did so many copies of Foxe, it is actually surprising that it is in as good a shape as it is. What is certain is that neither volumes two nor three bears any evidence of Richard Rolfe’s ownership; but neither do they show any indication of gift or bequest by Robert in his lifetime. Volume two does, however, contain the armorial bookplate of “Hugh Fortescue of Filleigh in Com. Devon. Esq., 1703,”⁶ while volume three has the autograph of Art. Ffortescue, again written in a fine Caroline italic. An examination of the Rolfe family tree reveals that Robert’s niece by marriage, Bridget Boscawen, married Hugh Fortescue of Filleigh, the son of Arthur Fortescue. Did volumes two and three first make their way to Arthur, who died in 1694, before being inherited by Hugh? And even more enigmatically, what should one make of the faded autograph of ‘Valentine Rowle’ in a smaller, slightly earlier hand written vertically next to Arthur’s signature? Is this possibly the signature of the original owner, Robert’s uncle, Valentine Rolfe, who was buried in the parish of Ware Gifford in 1645?⁷

It is not surprising that a gentleman of Presbyterian sympathies, like Robert Rolfe, would own such an influential text as Foxe’s *Acts and Monuments* which, more than any other book save the Scriptures themselves, would create a mythology of righteousness that would sustain the young, often persecuted evangelical movement. What remains intriguing is why and how the set came to be separated—and what is truly astounding is that these books, which appear to have been estranged from each other for about 350 years, were serendipitously reunited on the other side of the Atlantic on a desk in the Fisher Rare Book Library in the spring of 2009.

Pearce Carefoote
Thomas Fisher Rare Book Library

¹ Richard Polwhele, *The History of Devonshire* (Exeter, 1793–1806), I: 311.

² John Trevor Cliffe, *Puritan Gentry Besieged, 1650–1700* (Florence, KY: Routledge, 1993), 17.

³ *Ibid.*, 22.

⁴ William Trevethick, *Sermon preached at the Funeral of the Honourable Colonel Robert Rolfe of Heanton Sackville in the county of Devon, esq.* (London: Printed by T.R. for Edward Brewster, 1661), 78–79.

⁵ Somerset Records Office, D/D/B Register 20 (Register), CCEd Record ID: 132527.

⁶ Franks, 11028.

⁷ Daniel and Samuel Lysons, ‘Parish of Ware Gifford’, *Magna Britannia: volume 6: Devonshire* (1822), fn. 16.



JACYK FELLOW CATALOGUING LUCZKIW COLLECTION OF UKRAINIAN CANADIANA

Andrii Sheptytskyi in Lviv, at the time part of Poland. After its closure by Soviet authorities in 1944, the Ukrainian Catholic University in Rome, founded in 1963, continued the Academy's functions under the leadership of its former rector, the Metropolitan Iosyf Slipyi. In 1994 the original school was recreated under the name Lviv Theological Academy. It became internationally recognized by the Congregation for Catholic Education in 1998, and was inaugurated as the Ukrainian Catholic University four years later. Today the University is home to the largest theological and one of the best modern humanities library collections in Ukraine.

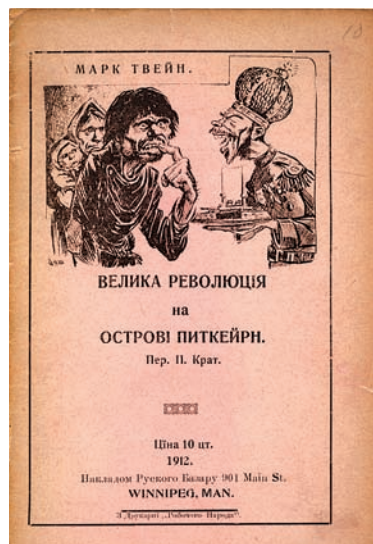
Lyuba is proficiently applying her language and technical skills, and professional work experience at the Ukrainian Catholic University to the cataloguing of the 2,000 volumes of Luczkiw Ukrainian Canadiana material. The Luczkiw collection contains material on Ukrainians or in Ukrainian and

published in Canada from 1900 to the 1950s. It is in part a record of the life and times of the first two waves of Ukrainian immigrants who with great effort maintained their cultural heritage under adverse conditions far from their homeland. The Ukrainian immigrants faced low wages, exploitation, and ethnic discrimination in Canada. Furthermore the Ukrainian Canadian community experienced internal strife rooted in ideological, political, and religious conflicts, such as nationalists versus socialists or Catholics versus Orthodox. Despite or because of these divisions, the immigrants established many cultural institutions and community organizations, including reading clubs, national homes, institutes, amateur theatrical groups, bookstores, and publishing companies. These organizations in turn provided education and entertainment for generations of Ukrainians in Canada.

The joys and struggles of the early Ukrainian Canadians are documented in the

ONE HUNDRED YEARS of the cultural and historical record of Ukrainians in Canada is being made available to scholars and researchers. Thanks to the generosity of the Petro Jacyk Education Foundation and the support of its President, Nadia Jacyk, the Thomas Fisher Rare Book Library is benefiting from a new program launched this winter. Ms. Jacyk and the Foundation have established a fellowship that lets librarians from Ukraine spend several months at the University of Toronto Libraries learning new skills and establishing professional contacts, which will be of help to them and their colleagues back home.

The first Jacyk Library Fellow, Lyuba Pidtserkovna, arrived in Toronto in late January 2009 to catalogue the John Luczkiw Collection of Ukrainian Canadiana. Lyuba is a senior librarian at the Ukrainian Catholic University in Lviv with over ten years of cataloguing responsibilities, and a wide range of academic and international experience. She has participated in annual international conferences on library and information resources in Crimea; interned at the libraries of the Kyiv Mohyla Academy, Warsaw University, and Louvain University; and studied Italian in Mantua, Italy. The Ukrainian Catholic University, her home institution, was founded in 2002 as the successor to the Greek Catholic Theological Academy created in 1928 by Metropolitan

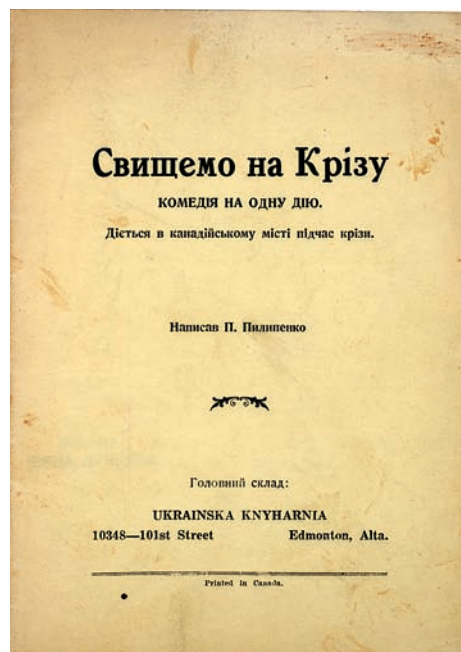


Left: Ukrainian translation of The Great Revolution in Pitcairn by Mark Twain, translated by P. Krat (Winnipeg, 1912). Right: Children's story Bohdanchyk-pustunchyk (Naughty Bohdan) by Oleksa Babii (Winnipeg, 1943).

Above: Handbook Shchob vas lyudy liubyly (How to Make Friends) by O. Ivakh (Winnipeg, 1944).



Historical sketch of the leader of an early 18th-century Cossack uprising: Semen Palii: hero of ukrainian people (Semen Palii: Ukrainian National Hero), by I. Nechui-Levytskyi (Winnipeg, 1917).



Comedy Svyshchemo na krizu (What Crisis?) that takes place in a Canadian city during the Great Depression, by P. Pylypenko (Edmonton, 193-?).

Luczkiw collection in national- local- and institutional-level histories. The collection also includes examples of polemical literature by Ukrainian-Canadian socialists, nationalists, and members of vying Christian creeds. Other material is instructional, including: books in Ukrainian informing immigrants about the history, geography, agriculture, and political and social life of Canada; Ukrainian-English phrasebooks and letter-writing handbooks geared for new arrivals to Canada; recipes from English and Ukrainian cuisines with health recommendations; and self-improvement books. Additionally, the collection contains statutes of Ukrainian Canadian organizations; directories of Ukrainian businesses, institutions, and churches throughout Canada; statistical data on Ukrainians in Canada; and newspapers and journals.

Literary works, or *belles lettres*, form the largest part of the Luczkiw collection. The poems and stories by the early Ukrainian immigrants convey their longings and hardships, and love and hatred of the old world, Ukraine, and the new world, Canada. The immigrants' nostalgia for Ukraine resulted in the publication of new editions of traditional folklore and works by classic Ukrainian writ-

ers such as Taras Shevchenko, Ivan Franko, and Ivan Nechui-Levytskyi. However, their reading interests were sometimes broader and included works of world literature, including American. Publishers issued Ukrainian translations of works from Jean de La Fontaine to the Brothers Grimm, and from Leo Tolstoy to Mark Twain and Upton Sinclair. By far the greatest interest, though, was in works by Ukrainians in Canada.

The Luczkiw collection includes many examples of Ukrainian-Canadian literature. *Bezkhathnyi* (*Homeless*), a novel by Oleksander Luhovyi, who emigrated to Canada in 1929 and worked as an agricultural and industrial labourer, is about the life of Ukrainians on the Canadian prairies. Pavlo Krat, an activist in the Ukrainian Social Democratic party and a Presbyterian minister, wrote the novel, *Koly ziishlo sontse: opovidanie z 2000 roku* (*When the Sun Set: A Story from the Year 2000*). Set on the eve of the 21st century, *Koly ziishlo sontse* tells about the triumph of communism on the planet and the transformation that it brings to Canada and the rest of the world. The anthology *Pisni pro Kanadu i Avstriiu* (*Songs about Canada and Austria*) compiled and co-written by Teodor Fedyk, expresses the

poet's dismay with the new world, writing that "while in Ukraine in the orchards the birds sing, here in Canada like snakes the mosquitos bite and sting." Of the many plays in the Luczkiw collection, those on Canadian themes depict Ukrainian pioneers in their day-to-day life adjusting to their new homeland, and in their plots mirror the attitudes, social concerns, and spiritual values of the times. The plots reflect concerns for personal and social betterment, be it for land or status; the family circle and issues of courtship and marriage; and the consequences of social vices, particularly drinking. For example, the play *Svyshchemo na krizu* (*What Crisis?*) takes place in a Canadian city during the Great Depression, and depicts two unemployed men trying to hide their financial difficulties from their landladies, creditors, and girl friends. Sometimes Ukrainian Canadians were satirized, such as in the cartoons and sketches by Iakiv Maidanyk in *Vuikova knyha* (*Uncle's Book*) featuring the amiable drunk Vuiko Shtif (Uncle Steve), his wife, Evdokia, and the partially assimilated Nasha Meri (Our Mary), whose antics exposed inappropriate behaviour in the New World.

This rich and wide-ranging collection of Ukrainian Canadiana was assembled mostly

by John Luczkiw (1923–1974), a prominent University of Toronto alumnus and former World War II refugee, and donated to the Thomas Fisher Rare Book Library in 1982 by his family—his wife Volodymyra, daughter Professor Maria E. Subtelny, and son Dr. George Luczkiw. John was born in the village Dorozhiv near Sambir, in Eastern Galicia (today Lviv oblast), and undertook his middle school studies in nearby Drohobych. During World War II, he moved to Germany where he completed his gymnasium studies, with the aim of pursuing a higher degree in polytechnics, studies which he had already begun in Lviv, and which he continued at the Technische Hochschule in Darmstadt. Luczkiw immigrated to Toronto in 1950. In Canada, he obtained a B.A. degree in mechanical engineering, and an M.Sc. in applied science (with a specialty in nuclear physics) from the University of Toronto. While still at the University, he joined Viceroy Manufacturing Company and eventually served as the company's vice president. Luczkiw was an active member of Toronto's Ukrainian community, serving for many years on the national executive of Plast, the Ukrainian scouting organization. He was also an avid bibliophile and bibliographer, who amassed close to 10,000 books and periodicals in his unfortunately brief lifetime, and which form the basis of two Fisher Library collections: Ukrainian Canadiana, and Ukrainian D.P. Publications, 1945–1954.

Lyuba's fellowship continues until the end of June by which time the Luczkiw collection of Ukrainian Canadiana should be fully catalogued and searchable in the University of Toronto Libraries' on-line catalogue. Her work involves providing full bibliographic descriptions of each item and assigning, when applicable, personal and corporate name, geographic, and subject headings. A number of the monographs have already been digitized with the support of the Multicultural Canada project and are available on their website (<http://www.multiculturalcanada.ca/jl/>), or can be linked to electronically through the University of Toronto Libraries' on-line catalogue (<http://search1.library.utoronto.ca/UTL/search.jsp>).

Ksenya Kiebusinski
Petro Jacyk Central and
East European Resource Centre

THE FISHER LIBRARY'S COLLECTION OF SPANISH PLAYS

IN THE MID-SEVENTIES, the Thomas Fisher Rare Book Library obtained a collection of nineteenth- and early twentieth-century Spanish plays. These books, which were acquired from several Spanish bookstores and a theatre company, remained untouched in the library's backlog for over twenty years. In the summer of 2008, I had the opportunity to catalogue some items in this collection. So far, over 3,300 plays have been catalogued. Some of the texts in this collection are extremely valuable due to the fact that they have government seals, inscriptions from censors, and annotations by directors, all of which can shed light on the way plays were performed in the nineteenth century. In what follows I will mention some items in the collection that have caught my attention in the hope that this will encourage students and scholars to further explore its treasures.

1. *Mariposas blancas* and Gregorio Martínez Sierra

Mariposas blancas is a comedy in two acts, written by Julio Pellicer and José López Silva and published in 1906. I have to confess that I have not read this play, and the authors are unknown to me. I honestly think they belong to the group of writers that were popular only among their family members and friends. In other words, neither López Silva nor Pellicer is a canonical author. But it is interesting to note that the Fisher Library copy of *Mariposas blancas* was given by Pellicer to Gregorio Martínez Sierra, a well-renowned Spanish writer.

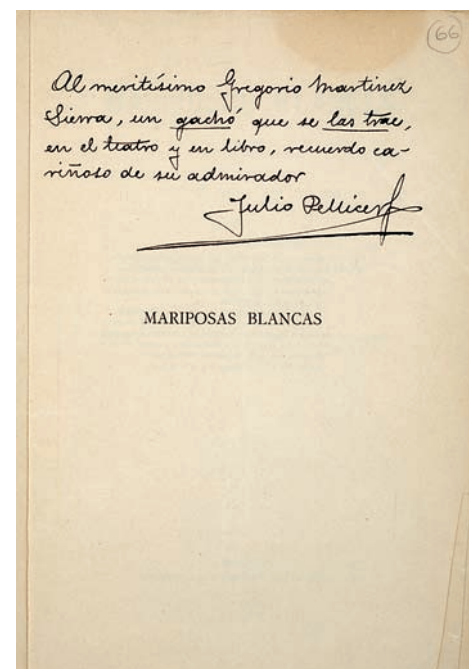
Gregorio Martínez Sierra "wrote" many plays, but in recent years, there have been doubts about the authorship of his works. Literature scholars as well as novelist Rosa Montero argue that his wife María Lejárraga wrote most of his work.¹ But even though Lejárraga wrote much of Martínez Sierra's work, he was the writer with the established reputation and it should not be surprising that a lesser author like Pellicer, who was probably trying to introduce himself into the world of Spanish theatre, presented a copy of his play to him. How did that particular copy make it all the way to the Fisher Library? It seems to be quite common for family members to donate or sell the books of their loved ones after they have passed away. Martínez Sierra's

family members probably donated or sold his books after his death in 1947, and his copy of *Mariposas blancas* found its way into the group of plays the Fisher Library acquired in the seventies.

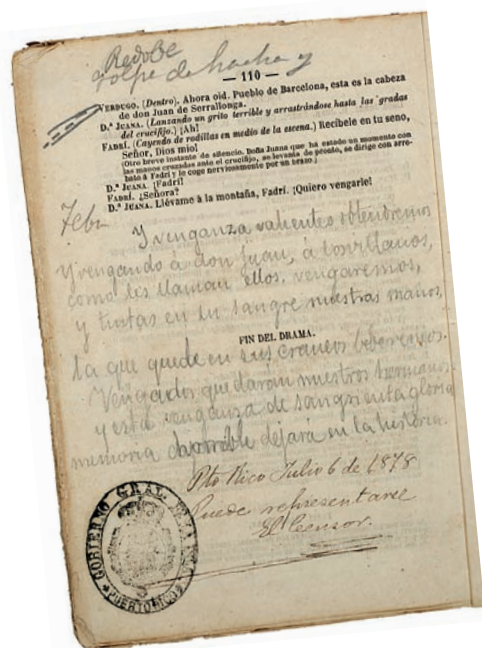
2. José Echegaray, 1904 Nobel Prize Recipient

In comparison with other letters, there are not that many Spanish last names that start with the letter "E". That was one of the reasons why I was surprised at the large number of boxes labelled with this letter. More than half of those boxes contained books written by José Echegaray.

For some reason, I remembered that there is a street in Madrid with that name. I remembered that street because it is not far from the most important art museums in the city: El Prado, Reina Sofía, and the Thyssen. Furthermore, the Real Academia de la Lengua



The comedy *Mariposas blancas* (Madrid, 1906) by José López Silva and Julio Pellicer contains a dedication to Gregorio Martínez Sierra from one of the authors. Martínez Sierra was a key figure in the revival of the Spanish theatrical avant-garde in the early twentieth century and responsible for introducing European playwrights to Spain.



This heavily annotated copy of Victor Balaguer's *Don Juan de Serrallonga* (Barcelona, 1867) received the approval of the Puerto Rican censor in 1878.

Española (RAE), the institution that sets the rules of proper Spanish usage, is not far from that area. This means that if Echegaray Street is close to those famous landmarks in Madrid, and the nearby streets have names of well-known Spanish writers like Zorrilla, Cervantes, and Lope de Vega, he must have been an important person. I decided to do a little bit of research on Echegaray and it turns out that he was the 1904 Nobel Prize winner for literature! Some of the books we have in the Spanish plays collection have his autograph, which presumably enhances their value.

After finding out that Echegaray had won the Nobel Prize, I couldn't help but wonder why he is not widely read today. The same thing happened to Jacinto Benavente, another Spanish writer who also won the Prize in the early twentieth century but is rarely studied in North American academia (this does not mean that these authors are not studied in Spain or in other Spanish-speaking countries). It is interesting though that in my research I found information regarding the reaction of certain writers to Echegaray's success. Rumours circulated that canonical writers Leopoldo Alás "Clarín," Emilia Pardo Bazán, and some writers of the so called Generation of 1898 were not pleased with the fact that their

fellow countryman won such an important prize. Were they just envious or should we infer from the fact that Echegaray's works are not widely read today that his literature was not that good to begin with?

3. Joaquín and Serafín Álvarez-Quintero

The number of plays written by these two brothers is enormous and they enjoyed a great deal of prestige in their day due to the popularity of these plays. Nonetheless, the Álvarez-Quintero brothers are not read that much today mainly because of their stereotypical representations of themes related to the Andalusian region.

4. Puerto Rico's 1878 Censor

When examining a book, one has to go through the pages to see if there are any annotations or corrections. Nonetheless, it is the first and last pages that deserve the closest look since it is on these pages that autographs, dedications, or comments from government officials are found. I was surprised to find a text by Víctor Balaguer with a note and a signature on the last page. The note was dated July 6, 1878 and it said that since Balaguer's text had passed the censorship, its performance was allowed in the island of Puerto Rico. The book had been published in Barcelona in 1867, and somehow, made it to Puerto Rico. Not only does it have a note that was signed by "the censor", it also has a stamp with a shield that says "Gobierno Puerto Rico" (Government of Puerto Rico).

For me, a student of Puerto Rico and the other Hispanic Caribbean islands, to be able to hold this book in my hands 130 years after its publication was an amazing experience. The story does not end there. I have been doing some research for a project on the role of women in the fight for independence that took place in Latin America during the nineteenth century. I came across the name Víctor Balaguer while I was reading about the poet and political activist Lola Rodríguez de Tió. It so happens that Mr. Balaguer spent some time in Puerto Rico because he was assigned a political job by the Spanish crown. That could explain why his book did not have any trouble with the censors.

5. New Year's Eve

The New Year's Eve television programs that are aired on Televisión Española (TVE), the

main television channel in Spain, can be very funny. There is always a program in which a group of actors makes fun of the main events that took place in the past year and use humour to criticize the country's problems. For example, the 2007 program started by having someone shouting "Por qué no te callas?", the now famous words Juan Carlos I, King of Spain, told Venezuelan President Hugo Chávez during a summit that had taken place that year. The King was deeply annoyed by Chávez's harsh comments on Spain's ex-president José María Aznar and asked him to shut up. The program continued with a series of parodic skits. It is worth mentioning the parody involving the TVE breakfasts with important Spanish government figures and the political debates between José Rodríguez Zapatero, Spain's president, and Mariano Rajoy, the leader of the opposing political party, patterned after the musical *Jesus Christ Superstar*. One of my favourites is an attack on the Spanish tabloids and paparazzi in which an actor imitates Duchess Cayetana de Alba.

While working on the Spanish plays collection I discovered that these types of performances have been going on for at least 140 years. The play *1864 y 1865* is a comedy in which the actors make fun of the year that is about to end and make predictions about the one that is about to start. This is precisely what a group of actors do today for TVE.

6. Adaptations and Translations

The number of adaptations that I have found in the Spanish plays collection surprised me. Most of them are based on canonical Spanish Golden Age plays. Therefore, it is not rare to find a title such as *Don Quijote de la Mancha: original de Cervantes, refundido, adaptado y mejorado a la escena española por Fulano*. In some cases, if the original text by Calderón de la Barca, Tirso de Molina or Lope de Vega, for example, had three acts, the adaptors would add an act, "improve" the whole play, and then proceed to perform it "successfully" so that it would receive an ovation from the public and rave reviews. I guess that intellectual property laws as we know them today did not exist back then.... But isn't that what some Hollywood producers do nowadays with certain novels?

It is also surprising to see the number of translations that were done during that time. Well-known playwrights like Henrik Ibsen, William Shakespeare, Molière, and

Alexandre Dumas are among those whose works were often translated into Spanish. On the other hand, some of the texts translated were originally written by “obscure” writers whose names do not even appear in important electronic databases from prestigious libraries. Most of these plays came from France. This is not surprising if we take into account the changes that Nicolas Boileau brought to the theatre and the great influence French neoclassicism had in Spain (we should not forget the political connections that Spain and France had during that period such as the reign of the Bourbons in eighteenth century Spain and the Napoleonic invasion in the early nineteenth century). In general, the name that comes to mind when referring to Spanish neoclassical plays with French tendencies is Leandro Fernández de Moratín, but it seems that there were others who instead of writing their own plays, would just translate and adapt French ones.

7. Censorships that Were Later Eliminated

I have found texts that have been censored and have an inscription or a note either on the cover or on the first page with details about it. If the book was censored, how did it manage to get published? Based on the dates of publication, one possible explanation is that these books managed to avoid censorship thanks to the constant political changes that took place in nineteenth-century Spain. The nineteenth century was characterized by political struggle. The century started with the war between Spain and Napoleon Bonaparte’s troops. The country then went through the Carlist Wars, the Glorious Revolution, and the First Spanish Republic among other drastic political events. With all of this political turmoil, it is not rare for one government to prohibit a text and the next one to lift the ban that had been imposed by its predecessor.

8. Gertrudis Gómez de Avellaneda

Even though she is mainly known for her poetry and her prose, Gómez de Avellaneda wrote at least twenty plays. Four plays by this Cuban writer were found in the Spanish plays collection. One of them has annotations in the margins, presumably from a stage director. It is worth mentioning that *La hija de la flores o todos están locos* (2. ed.) and *El donativo del diablo* had their Madrid premieres in October 1852. WorldCat lists fewer than twenty

copies of the first editions of these plays. We are therefore fortunate to have them in our Spanish plays collection.

9. Leopoldo Alás “Clarín”

Leopoldo Alás, like Gertrudis Gómez de Avellaneda, is mainly known for his prose even though he wrote a couple of plays. The Fisher Library has the second edition of his play *Teresa*. This play was the only one that was published and performed during Clarín’s lifetime. *Teresa* was performed in the Teatro Español de Madrid in 1895, but it was not successful. It then moved to Barcelona where it was better received.

10. Pedro Muñoz Seca

My supervisor Luba Frastacky was astonished not only by the number of plays this author wrote but also by the large number of editions of some of his main works. It has been said that Muñoz Seca “saved” Spanish theatre from doom, and some critics suggest that he was the precursor of the Theatre of the Absurd in Spain. Muñoz Seca’s first works were similar to the ones produced by the Álvarez-Quintero brothers. He then moved on to writing parodies of some of the popular themes of Spanish Golden Age and Romantic theatre. He invented the comedy subgenre “atrascán” which consisted of humorous wordplays. Muñoz Seca wrote over 100 plays, and writers Pedro Pérez Fernández and Emilio García Álvarez often co-authored plays with him. Some of his plays are still performed in Spanish theatres while others have been adapted to the cinema. Up to now, over 100 texts by Muñoz Seca have been catalogued, fifteen of which include manuscript annotations, presumably by stage directors.

Thus far, close to 3,500 plays have been catalogued and there are still close to twenty-five boxes waiting to be opened. This collection is definitely useful for Spanish theatre scholars and we are grateful for the opportunity to make them available to the scholarly community.

Violeta Lorenzo
v.lorenzofeliciano@utoronto.ca

A Spanish version of this article can be found in the 2008 edition of Apuntes Hispánicos, the University of Toronto’s Spanish & Portuguese Graduate Students’ Association journal:
<http://www.spanport.utoronto.ca/apuntes/revista.html>

Violeta Lorenzo was born and raised in Puerto Rico. She has a Bachelor of Arts and a Master of Arts in Spanish from the University of Florida. Her research interests include Latin American literature, Caribbean studies, Bildungsromane narratives, and cultural essays. She is currently a Ph.D. candidate in the Department of Spanish and Portuguese at the University of Toronto.

¹ Rosa Montero, *La loca de la casa* (Madrid: Alfaguara, 2003).



THIS IMPRESSIVE BOOKPLATE, featuring a beaver on the shield, and legend “Canada” on a banner at the top, belonged to Sir David William Smith (or Smyth). Although Smith spent only ten of his seventy-three years in Canada, he made a considerable contribution to the military, official, and political life of the new province of Upper Canada. It was as surveyor-general of Upper Canada that he is best known.

Smith was born in Salisbury, England on 4 September 1764 into a military family. After a military education, he joined his father’s regiment, the 5th Foot (later the Northumberland Regiment). In 1790 he was dispatched to Fort Detroit, and then in 1792 to Fort Niagara under his father’s command. He held various regimental administrative posts eventually attaining the rank of captain.

While maintaining a military career, Smith pursued studies in law, articulated with the Attorney General, and was called to the Bar in 1793. In 1792 Smith began work as a civil surveyor of the newly established province of Upper Canada, working for five years without an authorized salary, and eventually being installed in 1798 by Lieutenant Governor John Graves Simcoe as the first Surveyor-

THE BOOKPLATE OF SIR DAVID WILLIAM SMITH, FIRST SURVEYOR-GENERAL OF UPPER CANADA

General of Upper Canada. As soon as his civil appointment was confirmed, Smith resigned his military post.

During his tenure he was one of three trustees to be appointed to oversee the sale of land by the Six Nations Indians. He also produced the first extensive gazetteer of Upper Canada.

Almost from the beginning of his stay in Upper Canada, Smith was a member of the House of Assembly. He represented Suffolk and Essex 1792–1796, Lincoln 1796–1800, and Norfolk, Oxford, and Middlesex 1800–1804. He was famous for his anti-democratic principles and his disdain for the electorate whom he labelled “peasants.” He spent a great deal of money on entertainment, food, and drink to influence voting. In a letter to a friend Smith wrote “Let the peasants have a fiddle and plenty of beverage and beef. They must not want for rum, so remember push about the bottle.” Smith was elected Speaker for all sessions of the second Assembly (1796–1800), and for two of the third (1801–1802). He was also Lieutenant for the county of York. His house and office in York, known as Maryville Lodge, were located on the northeast corner of King and Ontario Streets. He also purchased large tracts of land in the Pickering area and elsewhere, amounting to some 20,000 acres. They were sold piecemeal after his departure from Canada.

Having grown disillusioned with the social and political life in York, Smith sailed for England in July 1802 never to return to Canada. Having lost his young wife in 1798, he remarried in England and resigned all his Upper Canada appointments. Unable to find a satisfactory public office in the country of

his birth, he became in 1803 estate manager at Alnwick Castle in Northumberland, the principal seat of Hugh Percy, 3rd Duke of Northumberland. In 1821 he was created a baronet in recognition of his public service during his time in Canada. It was probably around this time that he acquired the arms that are depicted on his bookplate. Sir David died on May 9, 1837.

There are two examples of Smith’s bookplate in the Fisher Library. The one shown in the illustration is found in Simcoe’s *Journal of the Operations of the Queen’s Rangers, from the End of the Year 1777, to the Conclusion of the late American War*, printed at Exeter at Simcoe’s own expense in 1787. The Fisher Library’s copy contains the following inscription: “Presented to M. Genl. Darling by Mrs. Simcoe as a token of esteem and by the General to Sir D.W. Smith, 5. Febr. 1833.” Fittingly the volume has found its way back to Canada, as have a number of other books that once belonged to Smith. The bookplate is recorded in various articles and books on Canadian bookplates. Others remain to be discovered. The beaver is rarely found as a heraldic charge. It occurs occasionally as a crest, but almost never as part of the shield.

Details of the dispersal of Smith’s books are unknown. Further research may reveal the existence of a sale catalogue as well as other books from Smith’s collection. Quite a number of books with the bookplate survive at Alnwick Castle in the Duke of Northumberland’s library, mostly on books on military subjects. A few books at Alnwick also bear his personal crest and monogram on the spines.

Philip Oldfield
Thomas Fisher Rare Book Library

MEMBERS OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY 2008–2009

Patrons

Arthur S. Ainsberg, Harald Bohne, Catherine A. Delaney, Suzanne Gayn, G. Malcolm Graham, George B. Kiddell, Hilary Nicholls, Alexander C. Pathy, Johanna Sedlmayer-Katz, Dorene Seltzer.

Associates

Marian F. Ade, Cassels Brock & Blackwell LLP, Janet E. Dewan, Chester P. Gyski, William J. Keith, Crad Kilodney, Kevin Kindellan, Richard G. Landon, George W. MacCready, Felix Mockus, James Rainer, F. Michael Walsh, John Weatherall.

Sponsors

Peter A. Allen, John H. Astington, Christine F. Bissell, M. Sharon Brown, Carol S. Helmstadter, Brian R. Kennedy, Larry Levenstein, Duncan McLaren, Michael & Jane Millgate, Carole R. Moore, Wiebke Smythe, Jennifer Paula Toews.

Supporting

H. Keith Allen, Hugh Anson-Cartwright, Walter Bachinski, Louis Badone, Norman R. Ball, Margaret Jane Barnum, Anthony J. Batten, John Beckwith, Ernesto Bianco, Lois Birkenshaw-Fleming, Robert Blackburn, Cicely Blackstock, J. Michael Bliss, Catherine Bode, Robert C. Brandeis, Donald Grant Brown, John Burbidge, Lynne Calderwood, Yuen-Fong V. Chau, Malcolm E. Davidson, Mavis Davison, James B. Doak, Christopher Doda, Madelaine Drohan, Stefan Dupré, George Dutton, William Edwards, Elisabeth P. Eldridge, M. E. Elliott, Ingrid I. Epp, Paul F. Ferley, E. Patricia Fleming, Robert Fulford, Natsuko Furuya, John H. Galloway, L. Elizabeth Gibson, Margarita Gitev, John H. Goddard, Maxine Goldberg, Clifford S. Goldfarb, Greta Petronella Golick, William M. Gray, H. Donald Guthrie, Peter & Edna Hajnal, Grace Heggie, Charles C. Hill, Elmar C. Hodsoll, Joanna Horodyski, W. B. Humphries, Ann M. Hutchison, Elisabeth A. Jocz, Helen Kahn, Karin Kattai, Jacek F. Kryt, John B. Lawson, Portia E. Leggat, Joan Lister, Moira Louchs, Ann Lush, Helen P. MacMillan, Marion E. Magee, Leslie M. McIntosh, Elizabeth J. McKinstry, R. Peter McLaughlin, Donald McLeod, Maria Laura Mosco, Karen A. Mulhallen, Ralph

A. Nablow, Thomas Pam, David A. Pelteret, Lubomyra C. Pendzey, John T. Pepall, K. Beth Potter, Jennifer M. Puncher, Elizabeth Ruth Redelmeier, H. Michael Rosenstock, Carol G. Rothbart, Thomas T. Schweitzer, Caroline Seidl Farrell, Robert G. Shelley, Christopher Donald Short, Michael J. Sidnell, Carlo P. Spadoni, Catherine L. Spence, Patricia E. Stone, Anne Bratton Sutherland, Adrienne Taylor, Virginia N. Tenny, Guy W. Upjohn, Josy Visscher, Marion Walker, Bruce M. Westwood, James W. Whaley, Jean V. Wheeler, Brenda A. Whitlock, Jay Yedvab, Elaine Zinkhan.

Individual

Susan Ashley, Rosemary Aubert Purdon, Kenneth R. Bartlett, Patricia L. Belier, Elizabeth Budd Bentley, David K. Bernhardt, Elizabeth Black, Ann Black, William Blissett, Russell Brown, D. Scott Burke, James Carley, Mercedes Cirfi-Walton, Marie Clarke, Eleanor Cook, Linda W. Corman, Dana Cushing, Natalie Zemon Davis, Matthew W. Doyle, Susan Duff, Scott G. Duncan, Peter B. Edwards, Catherine A. Fallis, Alan Galey, Gayle Garlock, Arwen Greenwood, Neil Guthrie, Patricia A. Hanley, Robin Healey, F. David Hoeniger, Leslie K. Howsam, Heather J. Jackson, Peter L. Jackson, Valerie Jacobs, William K. Johnston, Ken Johnston, Elizabeth Kady, David E. Keenleyside, Susan Klayman, Joseph S. Klement, Vivian Kong, John Lawrence, Anna Lempicki, Wilfred G. Lockett, James D. MacCallum, Randall McLeod, Anthony Melia, Carl W. Mollins, Dan Mozersky, Marilyn A. Murphy, Deanne M. Orr, Mary Elizabeth Patterson, Phyllis E. Platnick, Bella Pomer, Victoria Pritchard, Ginutis Procuta, Lauren D. Rachlin, Joan R. Randall, Basia A. Regan, Rosina Ricci, Douglas Scott Richardson, Ann Robson, Enrico Rota, Hanna M. Samulsk-Bartel, Roger M. Savory, Ann Schabas, Magda J. Seydegart, Sheldon N. Silverman, Arthur Smith, Dorothy Elizabeth Speirs, James D. Spyker, Andrew M. Stewart, Christina Duff Stewart, Marina C. Strauss, Barbara E. Tangney, Dana M. Tenny, H. Leslie Thomson, Andrea Lynne Trevor, Harry Underwood, Charis P. Wahl, Germaine Warkentin, Mary F. Williamson, Joan Winearls, Frederick E. Winter, Joseph Y. Wosk, Myong Yoon, Ian Young, Beata Anna Zak, Andrew Steven Zakrzewski.

We thank all members who wish to remain anonymous.

MARK YOUR CALENDAR FOR UPCOMING EVENTS...

EXHIBITIONS 2009–2010

22 May–14 September 2009

*Calvin by the Book: A Literary
Commemoration of the 500th Anniversary
of the Birth of John Calvin*
Exhibition opening Thursday 18 June

29 September–18 December 2009

Charles Darwin
Exhibition opening Wednesday 30 September

25 January–30 April 2010

Wenceslaus Hollar
Exhibition opening Wednesday 27 January

PLANNED EVENTS 2009–2010

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

Wednesday, 7 October 2009

*The John Seltzer and Mark Seltzer
Memorial Lecture*
*Sir Thomas Phillipps: The World's Greatest
Collector*
Eric Holzenberg, Director, The Grolier
Club, New York City

Thursday 29 October 2009

*The Alexander C. Pathy
Lecture on the Book Arts*
Charles Darwin Illustrated
Richard Landon, Director and Professor,
Thomas Fisher Rare Book Library

February 2010 (date TBA)

The David Nicholls Memorial Lecture
*Motly emblems: narrative fiction and page
design from Tristram Shandy to Tom Phillips*
Thomas Keymer, Jackman Professor of
English, University of Toronto

March 2010 (date & title TBA)

The Leon Katz Memorial Lecture
Nick Mount, Professor of English,
University of Toronto

April 2010 (date & title TBA)

*The Gryphon Lecture on the
History of the Book*
Speaker and title TBA

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
barry.walfish@utoronto.ca.

*The Halcyon: The Newsletter of the Friends
of The Thomas Fisher Rare Book Library* is
published twice a year in June and December.
The Halcyon includes short articles on recent
noteworthy gifts to and acquisitions of the
Library, recent or current exhibitions in
the Library, activities of the Friends, and
other short articles about the Library's
collections.

Queries or corrections for the mailing
list or membership list should be addressed
to:

Gabriela Bravo,
University of Toronto Library,
Toronto, Ontario M5S 1A5
(416) 978-7644
gabriela.bravo@utoronto.ca.

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

For more information about the Fisher
Library, please visit the web site at [www.
library.utoronto.ca/fisher/](http://www.library.utoronto.ca/fisher/)

The

H·A·L·C·Y·O·N

University of Toronto Library
Toronto, Ontario M5S 1A5