



## Two Significant Macedonian Acquisitions

The Thomas Fisher Rare Book Library and Roberts Library recently received nearly three hundred volumes from the Macedonian Collection of Horace G. Lunt, Professor Emeritus of Slavic Linguistics, Harvard University. Included in the collection are rare journals from the nineteen forties and fifties, and numerous first editions of works by the major Macedonian novelists, poets, and folklorists of the twentieth century. Of greatest significance, however, are two volumes published in the nineteenth century: Kiril Pejčinovič's *Utešenje grešnim* ("Comfort to Sinners"), a book of teachings and prayers, published in Salonika in 1840; and Gjorgji Pulevski's *Rečnik od tri jezika* ("Three Language Dictionary"), published in Belgrade in 1875. These two works are of particular importance, both for the history of the modern Macedonian standard language, and for the documentation of Macedonian national awareness.

In order to place these works in historical context, it is important to bear in mind that at the beginning of the nineteenth century the south Slavic languages were undergoing processes of standardization, as new nation states were emerging in southeast Europe on the territory of the Ottoman Empire. Macedonia remained under Ottoman domination longer than either Bulgaria or Serbia, and since it was located at the centre of territory claimed both geographically and linguistically by Serbia, Bulgaria,

and Greece, it was slowest in establishing a separate language and state. While a separate Macedonian identity can be said to have its origins in the rise of South Slavic nationalism during the eighteenth century, it is the published works of nineteenth-century Macedonians which allow us to chart the development of Macedonianism, an identity distinct from Bulgarian or Serbian.<sup>1</sup> The works by

Pejčinovič and Pulevski are of particular significance.<sup>2</sup>

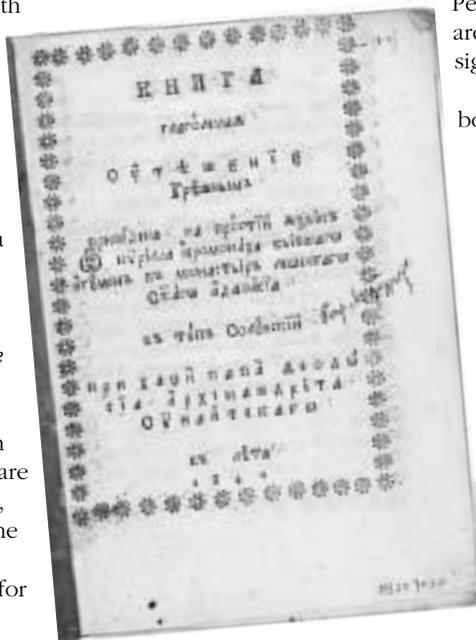
Kiril Pejčinovič was born around 1770 in the village of

the publication of this work, Pejčinovič returned to the Tetovo region with the ambition of restoring the monastery of St. Atanas. He succeeded in this goal and remained at this monastery until his death in March 1845.

During his lifetime Pejčinovič had several books published, the most important being the aforementioned *Mirror*, and *Comfort to Sinners*. The latter work, a copy of which is now housed in the Fisher Library, has a particularly interesting publishing history. Records suggest that the work was completed by 1831, but Pejčinovič was unable to secure funds for publication. Potential subscribers were willing to buy the published text,

but were reluctant to make payment in advance. After many delays, the finished text of the manuscript was rejected by the ecclesiastic censorship board and returned to Pejčinovič in 1836. In part this rejection was caused by Pejčinovič's insistence on writing in the local vernacular rather than in the elevated archaic church style. Pejčinovič sought other publishing houses before eventually turning to Teodosija Sinaitski who had established in Salonika the first printing press for publishing books

in the local language. When the press burned down in 1839, Kiril Pejčinovič helped finance the rebuilding of the press. In return, Sinaitski published *Comfort to Sinners* at the renovated press in 1840. This small book consists of forty-seven pages dedicated to the education of his congregation. Teodosija Sinaitski wrote an introduction to the work which is



Title page and wood block illustration from *Comfort to Sinners*, (Salonika, 1840).



Tearce in the western part of Macedonia near Tetovo. He received his education in various churches and monasteries. He was ordained in the Hilandar Monastery on Mount Athos, and by the beginning of the nineteenth century he was employed as a cleric in various churches in Macedonia. His first book *Ogledalo* ("Mirror") was published in Budapest in 1816. Following

followed by Pejčinović's teachings and collection of prayers.

During this period discussions were taking place on the nature of the literary languages to be codified in the south Slavic linguistic territory. Some intellectuals hoped to adopt a conservative standard, taking the archaic church language as its base. Pejčinović followed those who supported a language based on the local vernacular. In his works Pejčinović wrote in a hybrid of Church Slavisms and his native Tetovo dialect of western Macedonia. Sinaitski's press burned down a second time between 1841 and 1844 and *Comfort to Sinners* remains the only book to survive from the press. A copy of this extremely rare work is now housed in the Fisher Library. It is printed on a hand-press, and is adorned with wood-block illustrations, and retains its original paper covers.

Gjorgji Pulevski's works date from the latter half of the nineteenth century, by which time both Bulgarian and Serbian had been standardized, and teaching materials for primary schools had begun to appear. Several textbooks were published by Macedonians who sought teaching materials that reflected Macedonian dialects.

This insistence on a separate Macedonian language contributed to the coalescence of a distinct Macedonian identity. One of the most significant landmarks of this period is the *Three Language Dictionary* (Macedonian, Albanian and Turkish) published in Belgrade in 1875 by Gjorgji Pulevski.

Pulevski was born in the western Macedonian village of Galičnik. A mason by training, for much of his life he pursued his trade in Belgrade. Although he had no formal education, Pulevski published several books, including two dictionaries, and a collection of Macedonian songs, customs, and holidays. It is for the *Three Language Dictionary*, however,

that Pulevski is best known, and it is this work which now resides in the Fisher Library.

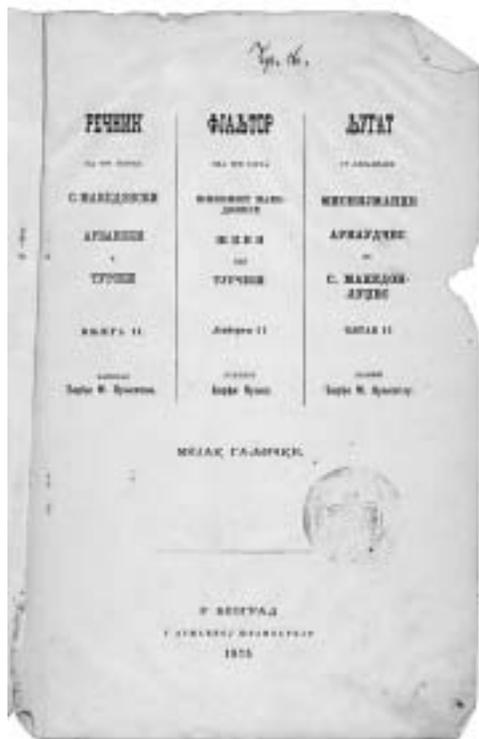
The 1875 dictionary is not a dictionary in the usual sense. It is printed in three columns with parallel texts in the different languages. The columns are not comparative word lists, but parallel conversational phrases, intended to teach the reader about the language and history of the Macedonian people. Because Pulevski was self-taught, he mixed dialect features and elements of Serbian, though features of his

Galičnik dialect predominate. Pulevski wrote of the need for the creation of a standard Macedonian language, and, while recognizing that a single individual could not achieve this goal, he attempted to coin Macedonian words based on dialectisms, or adapted and modified from other Slavic languages. Pulevski's dictionary is of significant linguistic interest for all three languages, for he transcribed them into a modified Cyrillic alphabet. His transcription is of particular interest for Turkic studies. Most Turkish texts of this period were written in Ottoman script without vowels, whereas Pulevski indicated the vowels in his Cyrillic transcription.

In addition to its linguistic interest, the dictionary is as an important milestone in the development of a distinctly Macedonian identity. These works testify to the fact that the term "Macedonian" was in use by Macedonian intellectuals during the nineteenth century. In a question and answer section Pulevski asks: "What does the term 'nation' mean?" He answers: "A nation is a people who are of the same stock and who speak the same language, who live together and interact with one another, who have the same customs, songs, and holidays. These people are called a nation and the place they live in is the fatherland of that people. So too the Macedonians are a nation and their place is Macedonia."

Taken as a whole, the Lunt collection provides a unique opportunity to study the development of the modern Macedonian standardized language. The two books discussed here are of the greatest importance and will be of value to all scholars who are interested in these questions.

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Languages and Literature



Title page from Pulevski's *Three Language Dictionary* (Belgrade, 1875.)

<sup>1</sup> For details see Victor A. Friedman "Macedonian" in *The Slavonic Languages*, ed. Bernard Comrie and Greville G. Corbett; and Victor A. Friedman "Macedonian Language and Nationalism during the Nineteenth and Early Twentieth Centuries." *Balkanistica* 2, 83-98.

<sup>2</sup> Details on these two authors were taken from Blaže Koneski, *Za Makedonskiot literaturni jazik, Skopje, 1981*, and Blaže Koneski, *Makedonskiot XIX vek, Skopje 1986*.



## New and Improved!

The two most frequently asked questions of Fisher staff seem to be: “What is a rare book?” and “What do you collect?” The first answer requires a little time to explain; but the second is relatively easy, deceptively so. Our mandate is to collect primary research materials that reflect the wide diversity of research that is conducted at the University of Toronto. What is not so easy to explain is that the generosity of our donors has been of supreme importance to the growth of our collections over the past thirty years, and that much of the growth of our collection has been driven by donors, whose range of contributions never ceases to amaze; nor the ability to build upon our already established strengths.

Our Canadiana collections were considerably augmented by yet another gift from long-time benefactor Louis Melzack. His gift, which consisted of both published and manuscript materials, was made memorable for me by two items: the first is a holograph poem written by Heinrich Wilhelm Peterson to his wife Harriet, probably in the year 1833, on the eve of his departure from a season at home. Peterson is best known as the publisher of the first German language newspaper in Canada, as well as being responsible for printing one of the first German books in British North America. Although not an ordained clergyman, Peterson took an active interest in spreading the Gospel, and occasionally assisting the itinerant preacher, Vincent Philip Mayerhoffer, during his travels. It may



well have been upon such an occasion that Peterson penned these three short verses. In the first, he asks his wife, “his second self” to look after “the little elf”, their son and “to call him back when he stray and to pursue him should he not obey.” In verse two, he describes the boy’s behaviour, “which knows neither limit nor restraint.” The third verse is addressed to the elders of the community, who are to watch over the child’s safety. This touching link to the past was matched by a photograph in a box of 235 studio portraits from the 1880s and 1890s. Most of the portraits are unidentified, with the exception of those done by McCormick of Boston, and Vickery of Haverhill, Massachusetts. These two firms were responsible for photographing the graduating class of 1882 at the A.A. (Research has as yet failed to turn up the actual name of the school.) Probably exchanged as parting gifts, several include the woman’s maiden name, with her married one added in a different hand. In the case of May Greeley, an unknown hand noted that she died of consumption in 1886.

On a brighter note, the sketchbook of B.B. Hawley contained comical illustrations of military men stationed in Canada in 1840, the dress of the local inhabitants, the perils of snowshoeing and the joys of hunting “moose deer.” Our Director was

*Clockwise from bottom left: Upon the retirement of John Archer, printer for the New York Public Library, the Typophiles presented him with a book containing depictions of the Archer image as envisioned by artists belonging to the group. Images shown are the work of W.A. Dwiggin and Jon De Pol for the title page and page 64 respectively. Gift of R.G. Peters. “The mishaps of snowshoeing” by B.B. Hawley. Gift of Louis Melzack.*



delighted by a poster advertising a baseball game to be held in Pinkerton, Ontario, on 6 May, 1876; while Sandra Alston, our Canadiana specialist, was taken by a “Montreal rose” - illustrations cut and folded to form the shape of a pink rose with green leaves, which when opened, reveal Montreal city scenes. This is only the second example of this kind held by this Library. Our thanks are extended again to Mr. Melzack for his many years of generosity.

Sandra is also looking forward to examining Don McLeod’s gift. Included in this donation is a scrapbook containing some two hundred and thirty pieces of Canadian printing ephemera, including publishers’ letterheads, advertisements and other treasures.

Our Duff Collection of books and periodicals on the art of the book was considerably enhanced by Mr. M.H. Feheley’s donation of books by and about Eric Gill, including many rare items. Gill was an outstanding book illustrator and decorator of the twentieth century, as well as being a sculptor, type designer and writer. Mr. Feheley’s gift contains Gill’s three most famous books, all printed in limited numbers by the Golden Cockerell Press: *The Four Gospels*, *The Canterbury Tales* and *Troilus and Criseyde*. This gift is of major

importance to the Fisher Library and to scholars in these fields, and we are much indebted to Mr. Feheley for entrusting us with these valuable additions to our holdings. Last year, Ronald Peters included in his gift the archives of five modern fine printers: Rudolf Ruzicka, T.M. Cleland, Francis Meynell, Greg Anderson and Robert Jones. In 2000, he complemented his previous gift with the archives of the Typophiles. This

organization included many of the finest typographers, printers, book designers and illustrators of the mid-twentieth century. The largest portion of the archive contains the correspondence and working files of Paul Bennett, who was the moving force behind the *Typophiles* from the mid-thirties until his death in 1966. The importance of Bennett's archives is enhanced by the fact that he kept not only letters that were sent him, but also carbon copies of his own letters and replies to others. This is an extraordinary donation, and single-handedly Mr. Peters has created a new subject area for researchers to explore.

One day last summer, I was summoned to the Loading Dock to take delivery of the gift of Professor William Whitla. Expecting the usual two or three boxes, I blithely trundled a book truck through the first floor of the Robarts Library and through the double doors into the shipping area. There I stopped dead in my tracks. Sixty-seven cartons awaited me! Suppressing a scream, I quickly gathered up all available back-up forces (i.e. my graduate student assistant, Lara) and arranged for the mass to be relocated into our first basement. We then spent several weeks, unpacking, arranging and listing the contents of the cartons. Arnold, Beardsley, Browning, Le Gallienne, Morris, Swinburne, Tennyson, and so many other authors collected in depth by the Fisher Library emerged. Several collections, such as the Bissell, Delury, Endicott, Morris, and Tennyson will be greatly augmented by Professor Whitla's generosity. Mrs. Sheila Yuan, who assisted the poet Edmund Blunden during his tenure in Hong Kong, once again has been able to add to our Blunden holdings. While not as large as that of Professor Whitla, this year's gift included many books and pamphlets written, edited or with contributions by Blunden, most originating from Hong Kong and considered scarce. Included also are lecture notes, drafts of poems and correspondence, all of which will considerably increase both the printed items in the Blunden Collection as well as the manuscripts in the Blunden Papers. The gift of Brian Kennedy added to our Hardy and Kipling holdings among others, while thanks to Eberhard Buehler we have more than doubled our Ezra Pound holdings and created a new special collection named in his honour.

Our rapidly growing collection of architectural works was considerably strengthened by the gifts of Stanley Vass and Audrey Simpson. Mrs. Simpson also

donated an evocative album of one hundred scenes of English country houses. Assembled and possibly photographed by noted Canadian architect Frank Darling and given by his niece to her late husband, the equally well-known Canadian



*Bulletman the Flying Detective and Ibis the Invincible, both published in Toronto are prime examples of popular comics of the 1940's. Gift of Don McLeod.*

architect, B. Napier Simpson, the album is an early example of the use of photography as a research tool. The appraiser also noted that the photographs had been competently and consistently done, clearly the work of a single hand adept at mastering the required technology. Although the intention was to provide a record of a certain type of architecture, the care with which the photographs were taken also provides the viewer with an idealized look into pre-World War I British

life. This collection will be of great interest to architects and social historians alike.

Collectors of Communist and radical materials still find items not yet held in our Kenny Collection, hard to believe as that might be. Dr. Ken Dent turned over to us more than one hundred books, pamphlets, periodicals and ephemera that had been assembled by the late Alexander McLennan, and these will shortly be made available to researchers.

Our already important science holdings were once again augmented by the gift of Mrs. Florence Drake. Each year, Mrs. Drake allows our Director to select a certain number of items from the collection of her late husband, noted Galileo scholar, Stillman Drake. This past year saw the addition of some forty volumes dealing with a variety of subjects, ranging from philosophy to electrodynamics, mechanics to optics, evolution to gem stones. At least three collections will absorb these additions. Professor John Slater, whose capacity for collecting never seems to end, presented us with Gottlob Frege's very important *Begriffsschrift, eine der arithmetischen nachgebildete Formelsprache des reinen Denkens*. (Halle, 1879). Frege found ordinary language inadequate to express to the necessary degree of accuracy his ideas in arithmetic, and came up with the concept of a special symbolism or *Begriffsschrift*. Due to the complexity of his thought, his influence remained small until the twentieth century when his notions were taken up by Alfred North Whitehead and Bertrand Russell. This small pamphlet thus represents an important stage in Professor Slater's researches into Russell, whose works form one of the Fisher Library's major research collections.

Another of the Fisher Library's major research collections is that of Charles Darwin, his circle and his critics. Last year, Graham Keyser presented us with a proof copy of Darwin's *Power of Movement in Plants*. (London, 1880). The importance of this addition to the Darwin Collection is considerably increased by the fact that the pages bear corrections in the author's hand, and this set will join the two other proof sheets of Darwin's writings already held by the Fisher Library.

When it became time for Marion Brown, the first Director of the Rare Books and Special Collections Department to retire, she was presented with a copy of the recently published *Great Books and Book Collectors*, written by Alan G. Thomas. Beautifully bound by our conservator, Emrys Evans, this special volume

bore messages from all her staff, written on a special tipped-in leaf. The book has now been returned to this Department as part of Miss Brown's 2000 gift, along with some fourteen other volumes specially selected by our Director from her collection. Current staff had a wonderful time trying to decipher signatures and remembering staff now scattered.

To say that manuscript donations formed the greatest part of gifts made to the Fisher Library would be like saying that the Toronto Maple Leafs just did alright against the Ottawa Senators in the play-offs (or that the past winter was just a little too long). New materials were donated in a variety of subject areas. Professor David K. Bernhardt presented us with notes, drafts for lectures, articles, offprints, pamphlets and books written by Karl Bernhardt, professor of psychology and director of the Institute of Child Study. This collection will enhance the materials already held in this department: those of W.E. Blatz, Betty Flint and Mary Northway. Professor Douglas Chambers, who turned over his collection of Thomas Gunn printed materials in 1998, augmented it with his personal files of correspondence between himself and

Gunn, manuscripts, research and background materials relating to work done on Gunn by the donor. Stephen Clarke's donation delivered in a full laundry basket and several shopping bags turned out to contain a collection of correspondence, drafts, published and unpublished reports, diaries, photographs relating to his father's scholarly studies and life work in wildlife conservation and management. This is an important compliment to the Baillie and Bennett Papers already held by this Library. It also taught us never to judge a manuscript collection by its outward appearance.

For almost two decades, Malka Marom researched, conducted interviews, wrote and rewrote. In 1999, her novel *Subla* was published to critical acclaim. This story of an Israeli war widow trying to cope with the death of her pilot husband and obliged by law to decide whether or not to allow her only son to serve in the same air force, was very much a labour of love for Ms. Marom, as can be seen by the extensive notes, drafts, photographs, and interviews that make up a great deal of her donation. But Ms. Marom had already had another life before becoming a novelist and that side is represented by the cassettes,

records and films that show her work as a musician and documentary journalist. A third part of the collection consists of correspondence with family, friends and many writers. Researchers seeking to delve into the creative process will find much in this collection. Students of Carol Shields and Jack Hodgins will enjoy the correspondence files in the gift of Bella Pomer. Ms. Pomer is a leading Toronto literary agent and her generosity augments and strengthens a number of literary collections held by the Fisher Library. We received further donations from Margaret Atwood, Douglas Fetherling, Ronald Hambleton, Jack McLeod, Karen Mulhallen, Frank Peers, Joseph Škvorecký, David Solway, Rosemary Sullivan, among many others.

To you all, many thanks for making the Fisher Library the recipient of your generosity. We hope we will be able to provide a haven for all the special materials that come our way for many years to come.

*Luba Frastacky*  
*Thomas Fisher Rare Book Library*

## *Donors to the Thomas Fisher Rare Book Library in 2000 of Gifts-in-Kind*

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## Charles Butler and the Bees

In the stacks of the Fisher Library are often found books by authors who were of importance in their own age but are now forgotten except by a few scholars. One such author is Charles Butler who died in 1647. He was born at Wycomb, probably Great Wycomb, in Buckinghamshire, the exact date being unknown, and graduated with the degree of Master of Arts from Magdalen College, Oxford, in 1587. He left Oxford in 1593 to become Master of the Free School at Basingstoke in Hampshire, a post which included the rectory of Nateby Scures, and then, in 1600, became vicar of Wootton St. Lawrence nearby, where he remained for forty-eight years until his death. "A poor preferment, God-wot, for such a worthy scholar."<sup>1</sup> In English he wrote books on music, grammar, and bees, and in Latin on

rhetoric, oratory, and affinity as a bar to marriage. His *Rhetorica libri duo* was particularly popular, being printed eight times between 1597 and 1635, chiefly because it was used as a school text.

The Fisher Library's copy of *The feminin' monarchi'*, printed in Oxford by William Turner for the author in 1634, was transferred from the Robarts Library and put into the STC Collection (of books printed in England or in English abroad between 1487 and 1640), having been acquired by the Library in 1916. It was first printed in 1609 in plain English under the title, *The feminine monarchie, or A treatise concerning bees, and the due ordering of them*, with a revised and enlarged edition appearing in 1623. But between then and the date of this printing in 1634, Butler devised a system of phonetic spelling

which advocated greater consistency in spelling and included some characters derived from the Anglo-Saxon. He first set out this system in *The English grammar* which was printed using it in 1633 and 1634. It is possibly the first of the many attempts at reforming English spelling phonetically, but like all the others, it failed to catch on. For example, mute vowels are replaced by a backwards comma if not omitted altogether, words with 'th' are represented by the letter 'd' with a line drawn through it, omitting the 'h' altogether, and ee and oo are conjoined. In fact, as can be seen from the title page (fig. 1) and the printer's note to the reader (fig. 2), which explains all this, it makes the text practically unreadable.

Nothing is known about Butler's own family life, but there is no doubt that he spent a great deal of time observing the life and habits of bees. "As if he had been their secretary, he appears most knowing in the state-mysteries of their commonwealth."<sup>2</sup> He even gave them a motto (fig. 3): "Solertia et labore" (Wit and industry). By far the most interesting item in *The feminin' monarchi'* is the "Melissomelos or Bees' madrigal", which gives musical notes, in triple time to represent the humming of bees when swarming. It is set for four parts, mean, contratenor, tenor and bass, and arranged so that the singers can stand around the music and all see it, in ancient choirbook fashion.

It is in this song that Butler made his only mistake in observing the bees. He thought that certain thin sounds in the hive were those made by the young queen beseeching the old queen to let her leave, whereas in fact the old queen had gone long before. There are four verses in the first song; the first two praise the feminine monarchy, beginning:

*As of all Stat's the Monarchi' is best;  
So of all Monarchi's that Feminin';  
Of famous Amazons excels the rest,  
That on this earthy spher' hav' ever  
bin.*

(fig. 4)

The third verse describes how Antiope, the first princess, having left, Orithya, the second princess, asks to go too. The fourth verse leads into the bees' music (fig. 5) and the second song. James Pruett sums it up very neatly:

*The same music is used for the first  
three strophes, which extol the virtues*

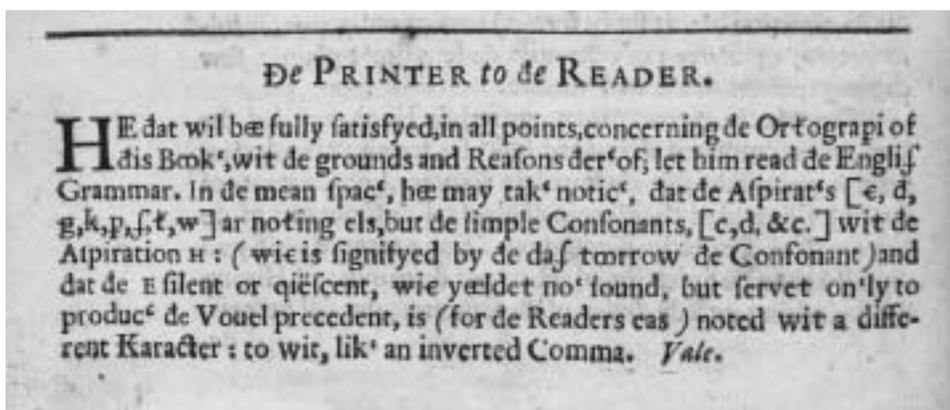
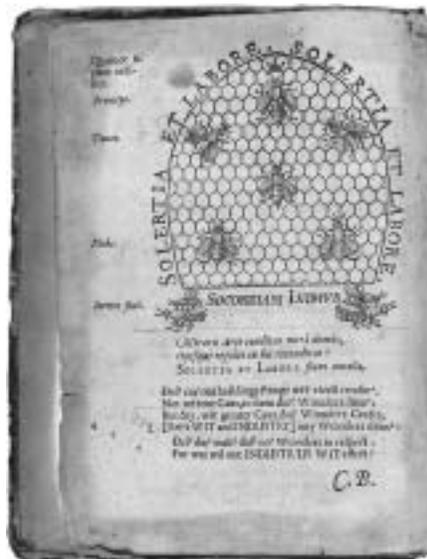
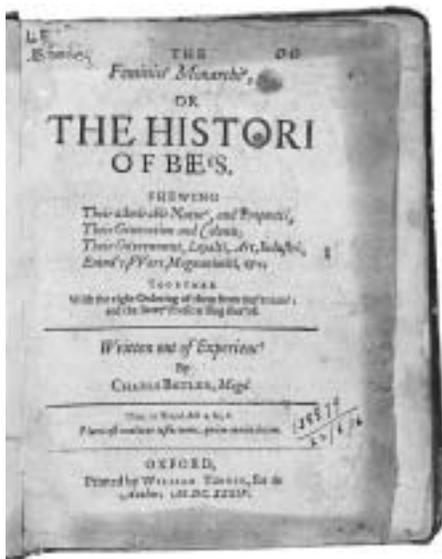


Figure 1 (top left) title page of *The feminin' monarchi'*. Figure 2 (bottom): the printer's note to the reader. Figure 3 (top right): the motto.

of the Amazonian system. Up to this point the madrigal, save for the unusual text, is a conventional if pedestrian piece. On the next two pages, however, the composition continues in this manner: the mean has a buzzing-like intonation while the three lower voices rest; then the four voices join in singing two more strophes to new music; a four voice chordal buzzing section follows; another stanza is sung to the music that preceded the four part buzzing; the piece then concludes with the first verse of the madrigal.<sup>3</sup>

In this madrigal Butler combines his admiration for the orderly and disciplined life of the bees with that for the monarchical political system, particularly when headed by a Queen. The book is dedicated "To the Queen's Most Excellent Maiesti".

Butler's last work was *The principles of musik, in singing and setting: with the twofold use thereof, ecclesiasticall & civil*, first published in London in 1636. It too was printed using his reformed spelling and has two purposes: it is mainly a textbook, but also has an underlying plea, in an age when Puritan principles were gaining hold, for the continued use of music in sacred services. Charles Burney, with some reservations, speaks highly of it: "the book contains more knowledge, in a small compass, than any other of the kind, in our language."<sup>4</sup> Sir John Hawkins calls it "a very learned, curious, and entertaining work" and writes:

*This book abounds with a great variety of curious learning relating to music, selected from the best writers ancient and modern, among which latter the author appears to have held Sethus Calvisius in high estimacion.*<sup>5</sup>

Sethus Calvisius (the Latinized form of his name, Seth Kallwitz), lived from 1556 to 1615, and is frequently quoted by Butler who calls him "that singular musician, to whom the students of this abstruse and mysterious faculty [i.e. music] are more beholden than to all that have ever written thereon". He thus introduces us to yet another now obscure name. Calvisius was a composer and director of the musical schools first at Pforten and then Leipzig. Among other works, he published one on musical theory, *Melopoia, sive, Melodiae condendae ratio* (1592) "still worth reading".<sup>6</sup> He also wrote two works on chronology which were of great importance in his time. He believed in astrology and, on casting his own horoscope,



Figure 4 (top): the first song in *The feminin' monarchi'*. Figure 5 (bottom): *bees' music*.

predicted that some catastrophe would fall upon him on a certain day in 1602. On that day he shut himself in his library thinking to avoid all problems. While mending a pen, however, the knife fell from his hand, cut his knee and lamed him for life.

All in all, Charles Butler must have been a very interesting man, but only one source mentions his actions or abilities as a clergyman: "He was also a pious man, a painful preacher, and a solid divine."<sup>7</sup>

Elisabeth Anne Jocz

<sup>1</sup> Anthony à Wood, *Athenae Oxonienses (1813-1820)*, v. 3, p. 209-210.

<sup>2</sup> Thomas Fuller. *The history of the worthies of England (1662)*, p. 113.

<sup>3</sup> James Pruett. "Charles Butler – musician, grammarian, apiarist." *Musical quarterly*, v. 49 (1963) p. 498-509.

<sup>4</sup> Charles Burney. *A general history of music*. New York, 1957.

<sup>5</sup> Sir John Hawkins. *A general history of the science and practice of music*. A new ed., with the author's posthumous notes. London, 1875, v. 2, p. 574-575.

<sup>6</sup> The *Encyclopaedia Britannica*, 11th ed., v. 5.

<sup>7</sup> Thomas Fuller. *The history of the worthies of England (1662)*, p. 113.



## Book History and Print Culture

The exhibition *Book History and Print Culture*, which celebrates the inauguration of the University of Toronto Collaborative Program of the same name, has as its focus an attempt to reflect the essential interdisciplinary nature of a new and emerging academic discipline. The Program, which has just completed its first academic year, at present consists of 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. It will, it is hoped, eventually expand the number of participating disciplines. The students are based in a traditional department or faculty, but also take the 1000 and 2000 level courses offered by the Program, depending on whether they are pursuing an M.A. or a PhD degree.

The exhibition, while reflecting the eclectic nature of the Program, has some other aims as well. It attempts to show, through the display of manuscripts and books, something of the rich research resources available in the collections of the Thomas Fisher Rare Book Library and in Massey College, where the Program is based. Each item included in the exhibition and described in the catalogue represents the strength of the collections, and thus further opportunities for research. Individual items have been chosen which combine an interesting or important text with the wide variety of methods used throughout the centuries to convey the text to an audience. The word "book" is used in its widest possible sense and the objects displayed range from 1789 B.C., to 1995.

The exhibition has thematic divisions, beginning with the manuscript tradition of ancient times, continuing

through the Medieval period into the Renaissance and the invention in Europe of printing using moveable type. Manuscripts did not, of course, cease to be produced because of the invention of printing and the exhibition displays several examples through the nineteenth century. Flowing directly from this is a second theme, called "From Pen to Press". Here the direct connection between manuscripts and printed books is made, using examples such as copy-text and proof-sheets, but also showing instances of unauthorized publication of texts, and "samizdat" literature. This is followed by a large section entitled "Tracing a Text", which examines and displays a variety of editions of the text of Euclid's *Elements*, the oldest text-book in the Western tradition. It traces

this text from a fourteenth century manuscript through the first editions in Latin, Greek, Arabic, Italian, German and English, and on to scholarly and school-book editions of the eighteenth and nineteenth centuries, concluding with a private press edition of 1944.

The next theme is the marketplace for books, divided into "The Deluxe Edition", which displays grandly produced printed books, from the *Catholicon* of 1460 to a large-paper copy of Dibdin's last "bibliographical tour" in 1838. This is followed by "The Pocket Edition", which begins with a 1501 Aldine Martial, continues with small scholars' editions of the sixteenth and seventeenth centuries. Other categories, such as almanacs, children's books, chapbooks, yellowbacks, detective fiction are included, ending with the first Penguin. The exhibition then picks up the theme of printing itself, under the heading "Letterforms & Type Specimens" and displays a series of specimen sheets, as well as a Roman tablet and type founding equipment. "Illustration" covers the several processes of reproducing images, from the etchings of Hollar, to the chromolithographs of Owen Jones and the wood engravings of Robert Gibbings.

*Book History and Print Culture* has been a grand collaborative venture between the Fisher Library and Massey College. The text for the catalogue, beautifully designed and produced by Stan Bevington, was written and edited by Sandra Alston, Anne Dondertman, Luba Frastacky, Edna Hajnal, Marie Korey, Richard Landon, Philip Oldfield, and Jennifer Toews. It is hoped that both the exhibition and catalogue will stimulate further research in this most exciting new area of academic endeavour.

Richard Landon  
Director, Thomas Fisher  
Rare Book Library



Clockwise from top: Pages from *Poor Robin*, 1678: An Almanack after a New Fashion. London: 1677. Engraving from *The Fakenham Ghost: a True Tale*. London: 1806. Latin commemorative inscription on marble. Rome, first or second century A.D.



## The Friends of Fisher Library events for 2000-2001

The Friends of the Thomas Fisher Rare Book Library began their year in fine fashion with the opening of the exhibition *The Culture of the Book in the Scottish Enlightenment* on 28 September. The exhibition, which revealed the great strengths of the collections, marked the joint conference of the Canadian Society of Eighteenth-Century Studies and the Eighteenth-Century Scottish Studies Society. The accompanying exhibition catalogue contained four essays that investigate various aspects of Scottish book history.

On 12 October Dan De Simone, Curator of the Lessing J. Rosenwald Collection at the Library of Congress, delivered the second annual John Seltzer and Mark Seltzer Memorial Lecture. Previously an internationally known



Dan De Simone, Dorene Seltzer and Garreth Seltzer.

antiquarian dealer and now a curator of a famous collection, Mr. De Simone provided two different perspectives on bookselling as indicated in the title of his lecture, "On Both Sides of the Counter: Selling and Buying Rare Books." He began in the book trade as a clerk in J. N. Bartfield's. Later in Europe while working for Mira Elte, he had the opportunity to show some books to the great dealer Nico Israel. When Israel had left, Mr. Elte asked him if he had sold any books? De Simone's quick response was "You can't sell Mr. Israel books; Mr. Israel buys books." This retort when relayed to Mr. Israel formed the beginning of a long-term relationship between the two. Mr. De Simone attributes his success to a close study of the needs of the major twenty-six libraries in North America, visiting each library to show them titles they lacked, and creating new collecting trends, such as developing collections in the Italian

Enlightenment. The stunning riches of the Lessing J. Rosenwald Collection, including 588 illustrated incunables and a Blake collection, second only to the British Library's, ultimately attracted him to the other side of the counter and he became the curator of the Rosenwald Collection. Relying upon his years of experience in the trade, he now provides invaluable advice to the many selectors at the Library of Congress. He also has the responsibility and the time to carry out a detailed study of the Rosenwald Collection which he is thoroughly enjoying. His major challenge now is to adjust to having all those weekends off. His commitment to service, his candour and love of books drew a warm response from the Friends.

Claire Van Vliet delivered the inaugural Alexander C. Pathy Lecture on the Book Arts to a full house. In a talk lavishly illustrated with slides of her work, Claire Van Vliet traced the history of the Janus Press. The illustrations ranged from the



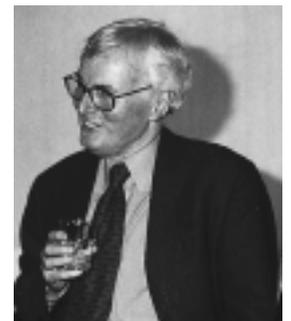
Alexander Pathy with Claire Van Vliet.

humorous one of Beucephalus having become a doctor in her first book by Kafka, through her many creative book constructions to a stunning group of broadsides. Surveying the evolution of the Press, she began by showing several books of poetry, including works by Ted Hughes, Galway Kinnel, and Seamus Heaney, where the text led to new book ideas. Impressive illustrations from *The Circus of Dr. Lao* and *King Lear*, both made in the sixties, presented two innovative big books from the press. In the mid-seventies she developed an interest in hand-made paper and published works where new forms were created "pushed by the content in the text." In the late eighties she returned to cut paper again in designing a series of books for poems based on quilts. When working with the circular poem "Aunt Sally's Lament", the

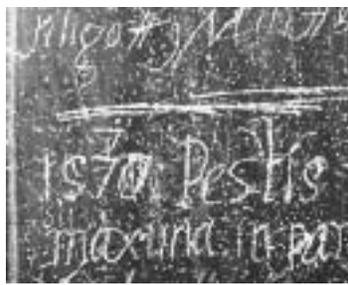
symmetry of the poem designed the book. In one instance it took five years to accumulate the proper papers for a book. Throughout her talk she emphasized the cooperative nature of her productions with slides of the various groups of people that worked on the books. The talk left one wondering at both the beauty of her books and the intricacy of the interrelation of form and content in Janus books. The audience warmly thanked Alec Pathy for endowing this lecture series.

The Friends joined the University of Toronto Press and the University of Toronto Libraries in celebrating the hundredth anniversary of the Press at the opening of an exhibition on the Press mounted in the Robarts Library. In her welcoming speech Carole Moore, Chief Librarian, traced the long and close historical affiliation between the Library and the Press, and expressed the Library's delight in being able to host the exhibition. George Meadows, President of UTP, also acknowledged the long historical association between the Press and the Library and presented an impressive overview of the current activities of the press. The exhibition displayed the many activities of the Press and highlighted the "100 Most Influential Books Published by UTP". Franced Halpenny, former General Editor of the *Dictionary of Canadian Biography* and Associate Director of the Press, traced the accomplishments of the Press as seen in the themes and trends found in their hundred most influential books. The exhibition is open to the public during the months of February, and May through July.

On a very snowy evening in February, many loyal Friends braved the elements to hear Professor Michael Millgate, University Professor Emeritus, speak on "From Admiration to Appropriation: Some Early Hardy Collectors and Scholars". Professor Millgate traced the dispersal of books, literary manuscripts, letters and other materials that were once in Hardy's possession.



Michael Millgate.



Left: *Aesop*. Aesop's Fables with His Life: in English, French and Latin Newly Translated. London: 1687. Top: Graffiti on a fresco in San Sebastian's chapel, Arborio

The acquisition of these materials was not easy, for Hardy was an intensely private person who went to great lengths to guard his privacy including ghost writing his own biography. The major early collectors, or hunter-gatherers as Professor Millgate likes to call them, included Sir Sidney Cockerell, literary executor for Hardy, and Howard Bliss. Working closely with Florence Hardy, Mr. Bliss assembled the greatest Hardy collection in private hands. Bliss's collection was dispersed, with the majority of it ending up at the University of Texas. Other collectors included Carroll Atwood Wilson, whose collecting was described as a consuming passion directed by an acute intelligence, Frederick Baldwin Adams Jr., Director of the Pierpont Morgan, and the scholar Richard L. Purdy who focused on collecting Hardy correspondence and went on to edit Hardy's letters with Michael Millgate. Two collectors of another kind, Harold Hoffman and Henry Reed, were early biographers of Hardy. Their books never were published but their surviving papers have grown in value. Professor Millgate concluded with invaluable advice for any future hunter-gatherers visiting private homes in pursuit of literary treasures. Write in advance. Wipe your feet several times on the doormat. Appreciate any smelly little pets, and be sure to send a letter of thanks. The advice was much appreciated by all.

A large enthusiastic group of Friends, students and scholars gathered on the first of March for the exhibition opening of the *Book History and Print Culture: An Exhibition Celebrating the Collaborative Program at the University of Toronto*. The exhibition, catalogue and poster all drew praise. Professor Patricia Fleming, who is teaching the inaugural course in the programme, provided an informative

overview of this collaborative effort. Richard Landon then gave some fascinating insights into how the exhibition was planned to show some of the many ways in which the Fisher Rare Book collection supports the programme. From "The Manuscript Tradition" through "Tracing a Text" to "Books for Every Market," Richard's talk and the

exhibition suggest many areas for further research that will serve the new programme well.

The intriguing title "Etched in Stucco: Graffiti as Witness of History" attracted many friends, old and new, to the seventh annual Gryphon Lecture on the History of the Book." Martin Antonetti, Curator of Rare Books at Smith College, introduced the topic and Veronique Plesch, Associate Professor of Art History at Colby College described and analyzed the graffiti messages scratched on the frescoes in San

Sebastiano's chapel by the citizens of Arborio. Unlike the usual graffiti of "George was here" or "X loves Y," these messages contained significant events in the life of this remote country town ranging in date from 1531 to 1889. Most messages are written on or near the iconic images of the Saints, and with precise dates, record events such as plagues, strange weather, invasions and good harvests. All the events are recorded in the past tense, addressed to posterity, and given the literacy levels, Professor Plesch speculates that they were meant to be read aloud. She also sees the recording of these events on the images of the Saints as a devotional act, a ritual that provides a structure and meaning to the events for the community. Her reading of this unique text provoked many questions from the audience.

With impressive exhibitions on the history of the book and a wide variety of speakers, the Friends of Fisher enjoyed another year of entertaining and informative events that surely make them eager in their anticipation of next year's programme.

Gayle Garlock

## Leon Katz

Leon Katz died on 21 December 2000 at the age of 94. Not surprisingly, he was irrepresible to the end. A few years ago, when Leon found out that he had macular degeneration and could no longer really see his beloved collection of art, he cheerfully informed me. "The Doctor tells me I will never go blind; I just won't be able to see anything." Wherever he went (and Leon loved to travel) his infectious enthusiasm gained him new friends. His much cherished momento book, which now resides in the Fisher Library, records the many internationally known artists whom he met and so



befriended that they all put great effort into their artistic contributions to his book. Leon loved people and he loved meeting people. He would regard his attendance at a Friends' event a failure if he did not meet someone new and form a new friendship. Although he always told me that he came for the chocolate cookies, we all knew he came to expand his knowledge and his ever-growing group of friends. He will be missed by all of us.

However, the memory of Leon will always be with us. He has named the Fisher Library in his will, and in due time, the Leon Katz endowment will be established to foster library acquisitions in perpetuity.



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We also thank all members who wish to remain anonymous.

\*Gift in Kind members are listed only at the Patron level.

*Mark your calendar for upcoming events . . .*

**Exhibitions 2001~2002**

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

**9 July – 17 August**

Printed Ephemera: Memories from a  
Vanished Past

**11 September – 26 October**

Designer Bookbinders  
Exhibition opening Thursday 13  
September

**12 November – 21 December**

Printed Ephemera: Memories from a  
Vanished Past  
Exhibition opening Wednesday 14  
November

**28 January – April 26**

*Mirabilia Urbis Romae*: Guidebooks to  
Rome  
Exhibition opening Thursday 31  
January

**Planned Events 2001~2002**

All lectures begin at 8:00 p.m.

**Tuesday 25 September**

The John Seltzer and Mark Seltzer  
Memorial Lecture  
“A Spring, Not a Pump: Collecting  
Kenneth Grahame”  
David Holmes, distinguished rare book  
and autograph dealer.

**Wednesday 5 December**

The Alexander C. Pathy Lecture on the  
Book Arts  
“Feed My Eyes: The Faith of Postering”  
Robert Stacey, author of *The Canadian  
Poster Book: 100 Years of Canadian  
Posters*.

**Tuesday 12 February**

The David Nicholls Memorial Lecture  
“National Collections, Global Collecting”  
Alice Prochaska, University Librarian at  
Yale.

**Thursday 21 March**

*The Gryphon Lecture on the History of  
the Book*  
“The Most Miserable Muslin”  
Sue Allen, Historian of 19th Century  
Cloth Bookbindings.

*New Greeting Cards!*

Look for the Library's new greeting and Christmas cards.

Cards and exhibition catalogues can be purchased at the photocopy booth on the third floor of the Robarts Library. Cards are sold at most fall meetings of the Friends of the Fisher Library.



*Above left: “Snowy Owl” from J.J. Audubon, Birds of America, vol. 1, (New York, J.J. Audubon, 1841).*

*Above right: Page of a 14th century copy of the Mahzor.*

*Editor's Note*

This issue was edited by Gayle Garlock and Phillip Oldfield, and designed by Maureen Morin. Comments and/or suggestions should be sent to Gayle Garlock, Director, Development and Public Affairs, University of Toronto Library, Toronto, Ontario M5S 1A5 (416) 978-7655.

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

Members of the editorial board of *Halcyon* are Gayle Garlock, Editor, Phillip Oldfield from the Fisher Library, and Maureen Morin from the Information Commons.

*The*

**H·A·L·C·Y·O·N**

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