

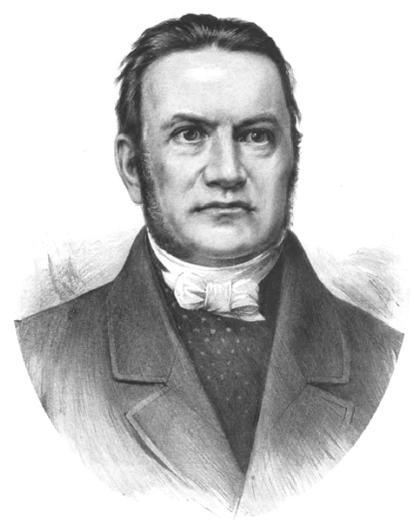
THE UNIVERSITY COLLEGE FIRE OF 1890: THE STORY OF A POLISH EXILE, A JEWISH BENEFACTOR, AND A SLAVIST



Sir Casimir S. Gzowski



Simon Baer



Pavel Jozef Šafárik

Among the 5,000 volumes in the reference collection of the Petro Jacyk Central and East European Centre, there are two that are strongly connected to the history of the University of Toronto Libraries and to Slavic studies: Pavel Jozef Šafárik's *Geschichte der südslawischen Literatur* (Prague, 1864, edited by Josef Jireček). This two-volume set was acquired by the library (along with approximately 40,000 other volumes) soon after the Valentine's Day fire in 1890 destroyed almost the entire University library collection. Back then, the library was housed on the second floor of University College. The fire not only gutted the beautifully carved oaken alcoves and galleries of the library, but also destroyed all but one hundred of the collection's 33,000 volumes. Gone were many rare books—such as a 1491 edition of Dante's *Divine Comedy* and a Havell edition of Audubon's *The Birds of America*—valuable reference works, as well as complete sets of scientific and literary serials.

Coincidentally, the fire is tied to the names of two Russian immigrants: one infamous, the other most distinguished. The first is Ivan Reznikoff, a Russian Pole, who

came to Canada in the mid-1840s, and worked as a stonemason crafting some of the original gargoyles for University College. He was reputedly murdered and buried beneath a stairwell by a rival for a woman's attention. His remains—skull, bones, and a silver belt buckle—were discovered after the fire. More about this legend can be found in Martin L. Friedland's *The University of Toronto: A History* (Toronto, 2013). The other individual, Sir Casimir S. Gzowski (1813-1898), a Pole born in St. Petersburg, was exiled to North America after the 1830-1831 Polish uprising against Russia. He became a reputable Canadian engineer, businessman, and local gentleman—he and his family resid-

PETRO JACYK CENTRAL AND EAST EUROPEAN RESOURCE CENTRE

Robarts Library, Room 3008
130 St. George Street
Toronto, Ontario
Canada M5S 1A5

416-978-0588
jacyk.centre@utoronto.ca
pjrc.library.utoronto.ca

ed on an estate known as The Hall (an Italianate villa) once located on the south-east corner of Bathurst and Dundas Streets (present day Alexandra Park). Gzowski was the engineer who assessed the University College's physical structure after the fire, and determined that it was sturdy enough to be renovated rather than demolished. The library has several works by and about him, and one of the books from his private library, *Rerum Polonicarum* (1584) by Alexander Gwagnin (Alessandro Guagnini), is in the Thomas Fisher Rare Book Library.

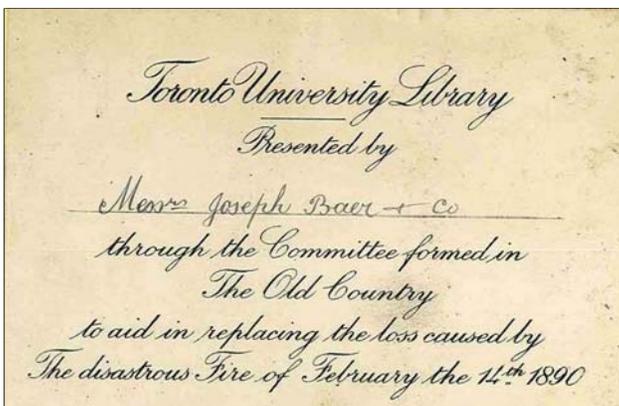
Notwithstanding Gzowski's assessment, and the rebuilding of University College, a decision was made to construct a separate library building to accommodate 120,000 volumes, with provisions for expansion (today this building still stands at 9 King's College Circle, and is now part of the Gerstein Science Information Centre). An appeal was made to benefactors and library supporters around the world to donate books to the University to replace those lost in the fire. Within two years, the library collection was larger than before the fire, and books filled up nearly half the new space. Support came from royals (including Queen Victoria), from Canadian, American, European, Australian and Asian governments, universities, libraries, societies, publishers, and/or individuals. The donated material was recorded in the accession catalogues of the University of Toronto Library, and each item carried a bookplate with the words: "Toronto University Library. Presented by [donor] through

the Committee formed in The Old Country to aid in replacing the loss caused by The disastrous Fire of February the 14th 1890."

Our copy of Pavel Jozef Šafárik's book on the history of South Slavic literatures was donated to the library by the venerable old Jewish antiquarian book firm Joseph Baer and Company, which was founded in Frankfurt in 1785 by Joseph Abraham Baer (1767-1851). Initially he peddled books door to door, but following the Napoleonic wars found conditions favourable in Frankfurt to trade in French books. The family business also grew from the market for Judaica, Hebraica, and antiquarian titles. A retail store was opened in 1834, and became a favourite destination for book connoisseurs and book lovers.

Under Joseph's sons, Leopold (1804-1861) and Hermann (1811-1881), trade expanded overseas, with the younger brother setting off on trips to England, Holland, France, and Italy. In 1853, the Russian Emperor Alexander II appointed Leopold the chief commissioner of the Imperial Public Library in St. Petersburg and of the Public Museum in Moscow, and presented him with a gold medal of merit for his service. The company maintained its connections with Russia until the outbreak of World War I.

It is under the ownership of Leopold's sons, Julius (1842-1873) and Simon (1845-1919) that the Baer firm flourished and secured its global reputation. Branch bookstores were established in London and Paris. The one in Frankfurt now held over 200,000 volumes. Simon presided over this store until age 70, together with his assistant and co-owner (from 1901) Moriz Sondheim (1860-1944). Baer was considered "a man of truly phenomenal encyclopaedic book knowledge," and was the first of the "great German antiquarians" to travel to North America. On the occasion of the Baer bookstore's centennial celebration in 1885, a song was sung extolling booksellers as an essential profession to "teachers, researchers, artists, and



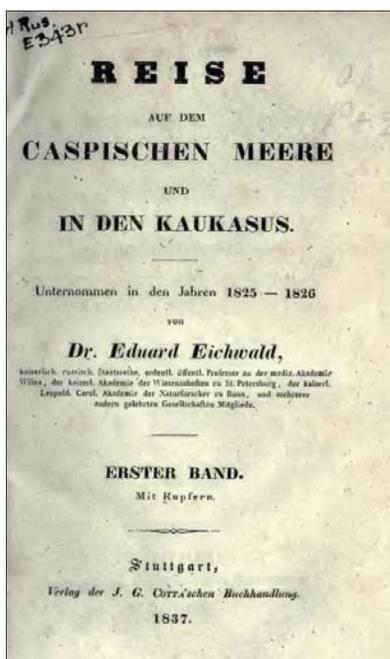
statesmen,” and lauding them for their commitment to “the cause of freedom, justice and enlightenment.” Sondheim, at the funeral of his colleague, eulogized Simon as having both “the wise and bold look of a merchant, and the comprehensive knowledge of a scholar; in his mind, he had elaborated the marvelous structure of a bibliographical system of all sciences, the details of which he kept crystal clear, being able to recall from memory thousands of names and dates at any time.”

Remarkable men and women such as Simon Baer and others helped rebuild and enrich the University of Toronto Library’s collections. From the Baer firm alone, the library received over five hundred gift volumes in August 1891. There were among the many gifts Arabic fables (1832-1852), anatomies of snakes (1837) and chimpanzees (1841), a Provençal-French dictionary (1847), and collected works of a number of Classical writers and European historians. The Baer family also donated several volumes of interest to historians of Russia, including Samuel Sugenheim’s book on the history of German-Russian relations (1856), and Eduard Eichwald’s (1834-1837) and Karl Koch’s (1842) travels through the Caucasus and Russia. Yet,

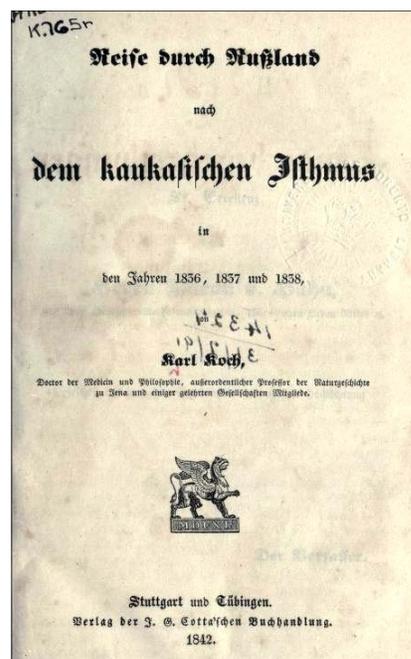
the Šafárik volumes stand out for their importance to Slavic studies.

A poet, philologist, historian, ethnographer, editor, and translator, Pavel Jozef Šafárik (1795-1861) distinguished himself above all as a preeminent figure in the Slavic cultural revival. His contributions led contemporaries to call him “the greatest Slav of the nineteenth century.” During his gymnasium and university studies, and work as a tutor and teacher throughout the Austrian Empire and in Germany, Šafárik became strongly influenced by the Romantic ideals of the time, and came to defend the rights of individual Slavic nations in the formation of their national destiny and heritage. Later, Šafárik headed the Charles University Library from 1841 to 1860, and chaired the Czech-Slovak delegation and gave the opening speech at the Pan-Slavic Congress convened in Prague in 1848.

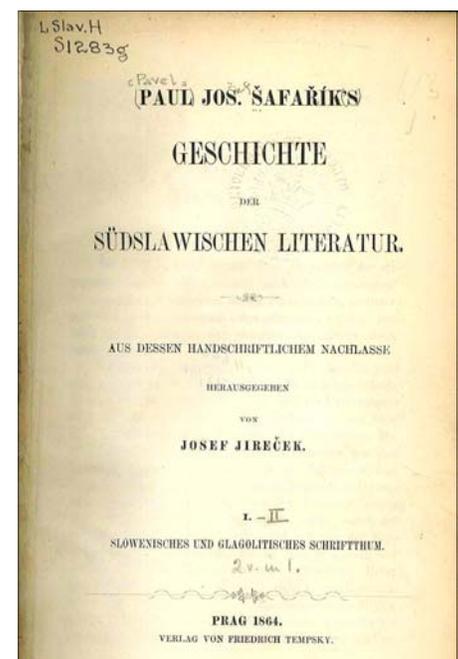
Šafárik pioneered numerous fields of Slavic studies, and published most of his works, especially his most influential one, *Slovanské starožitnosti* (Slavic Antiquities, 1837), on the historical-geographic aspects of Slavs. The 1837 work was the first major treatise on the culture and history of Slavs. It was translated into many languages, and earned him European ac



Eichwald (1837)



Koch (1842)



Šafárik (1864)

claim and scientific awards. In his second most important work, *Slovanský národopis* (Slavic Ethnology, 1842), Šafárik gave a complete account of Slavic ethnology, complete with historical-ethnographic maps, and a bibliographical review of Slavic grammars and dictionaries.

His son-in-law, Josef Jireček (1825-1888), a scholar and political figure who, as Minister of Education, advocated for equal educational privileges for Slavs in Austria, edited, among other of his father-in-law's works, Šafárik's survey of South Slavic literatures, and a posthumous edition of collected works (1862-1865). The volumes of *Geschichte der südslawischen Literatur* were published by Friedrich Tempsky (1821-1902), a German publisher in Prague who had previously published František Palacký's magnum opus, the history of the Czech nation in Bohemia and Moravia.

In the digital age, with ubiquitous virtual copies of books available online, we tend to forget that libraries and individual tomes have their own intrinsic histories. It is amazing how one copy of a printed work, with its bookplate and handwritten accession number, can take us on a journey from an 1890 fire in Toronto, to the history of a bookstore in Frankfurt, and on to the Slavic national revival movement in Prague. How many other volumes in the University of Toronto Libraries have stories to be told?

Ksenya Kiebusinski

NEW ACQUISITIONS @ PJRC

Every two months the Petro Jacyk Resource Centre (PJRC) displays selected recent publications from Central and Eastern Europe. Please drop by anytime to check out the latest arrivals. The PJRC is located in Room 3008, Robarts Library. The Reading Room is open weekdays and weekends during regular Library hours.

pjrc.library.utoronto.ca/new-acquisitions

DISCOVERING SLAVIC

The University of Toronto Libraries house the best collection of Slavic journals and serials in Canada. It is a delight for every person interested in Central and Eastern Europe to browse the collection of Slavic periodicals in the Periodical Reading Room on the 4th floor of Robarts Library. In addition to important scholarly journals in Slavic and East European studies published in the West—*The Canadian Slavonic Papers* (Canada), *The Slavic Review* (USA), *The Slavic & East European Journal* (USA), *Osteuropa* (Germany)—this invaluable collection includes various scholarly and cultural journals from Central and Eastern Europe published in a variety of languages. There are journals in Belarusian, Bulgarian, Croatian, Czech, Macedonian, Polish, Russian, Serbian, Slovak, Slovenian, and Ukrainian. Since the 4th floor of Robarts Library is open to the public, not only faculty or students at the University of Toronto, but everyone has access to this collection. Given the fact that Toronto has many Slavic communities, which appeared over the last century, it is a wonderful resource to all members of these groups—those interested in reading about current events, those wanting to learn of the latest interpretations of the histories of these countries, or those wishing to familiarize themselves with new literary trends.

To be sure, the University of Toronto Libraries possess several rich collections of Slavic periodicals. There are priceless historical journals at the Thomas Fisher Rare Book Library, and important collections of both historical and current journals and newspapers in Media Commons. In addition, many more journals and serials are housed in the stacks of Robarts Library, where anyone with a library card can consult them.

The Periodical Reading Room houses the latest issues of over one hundred journals in Slavic and East European Studies.

JOURNALS IN THE PERIODICAL READING ROOM



Subjects covered include history, literature, language, linguistics, ethnology, philosophy, cultural studies, regional studies, and theatre and film studies. Some journals have been published continuously since the end of the 19th century. For example, *Časopis Matice moravské* (Czech Republic) and *Pamiętnik literacki* (Poland) have been published for more than one hundred years, and still deliver articles filled with engrossing research. Some fascinating journals have appeared in the region only during the last couple of decades. One of the most notable of examples of these recent publications is the important literary journal *Krytyka* (Ukraine), which is modelled on *The New York Review of Books* and *The London Review of Books*, and is edited by Harvard professor George G. Grabowicz. Each and every article in this journal is an intellectual delight.

After the fall of Communism and the disintegration of the Soviet Union, many previously closed archives in Central, Eastern and South-Eastern Europe were opened to researchers who have been making great discoveries ever since. For instance, historians can now explore many previously prohibited themes. History journals like *Zgodovinski časopis* (Slovenia), *Studia historyczne* (Poland), and *Ukrains'kyi istorychnyi zhurnal* (Ukraine) reveal new discoveries in almost every issue. Literary scholars or anyone interested in liter-

ature can read *Ruskaia literatura* (Russia) or *Ezik i literatura* (Bulgaria). There are also important periodicals in language studies and linguistics like *Bŭlgarski ezik* (Bulgaria), *Naše řeč* (Czech Republic), and *Jazykovedný časopis* (Slovakia). Those interested in film or theater from the region can browse *Pamiętnik teatralny* (Poland), *Kinovedcheskie zapiski* (Russia), *The Czech Theatre*, an English language journal, or another one called *Illuminace: časopis pro teorii, historii a estetiku filmu* (Czech Republic). Important periodicals in the field of ethnology and folklore are presented by *Etnografia polska* (Poland) and *Narodoznavchi zoshyty* (Ukraine). In addition, all journals (*vestniki*) published by the Moscow State University and St. Petersburg State University in Russia can be found in the room. These cover many different disciplines.

All of the abovementioned periodicals and many more are available in the Periodical Reading Room. But it is not only the variety and accessibility of this collection that is noteworthy, it is also its currency. Journals arrive at the library regularly and in a timely manner. This makes the collection even more valuable. Some of these periodicals have only modest webpages, but many have no presence on the Internet at all.

In spite of our digital age, the collection has been and will continue to be widely used by scholars, students, and external patrons. A complete list of current Slavic periodicals can be accessed through the PJRC website. To see the list in alphabetical order, go to:

pjrc.library.utoronto.ca/periodicals/a

See the “Latest issues in: Periodical Reading Room” annotation in the catalogue record for information on the most current issue available.

Nadia Zavorotna

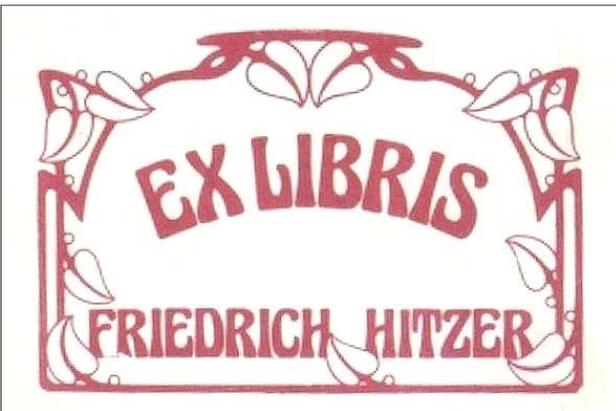
EX LIBRIS FRIEDRICH HITZER: RUSSIAN MODERNIST BOOKS



The German Slavist, writer, and translator Friedrich Hitzer (1935-2007) assembled a substantial collection of Russian Modernist books, a significant portion of which has been recently acquired

by the University of Toronto Libraries, and is now accessible at the Thomas Fisher Rare Book Library.

The acquisition includes several iconic books representative of Russian Futurism, Constructivism, and Imaginism. Also, there are some Symbolist books, and books by writers from lesser-known literary groups of the time. Each book carries Friedrich Hitzer's *ex libris* and his signature. Most are dated, in Russian, "Moskva 1961."



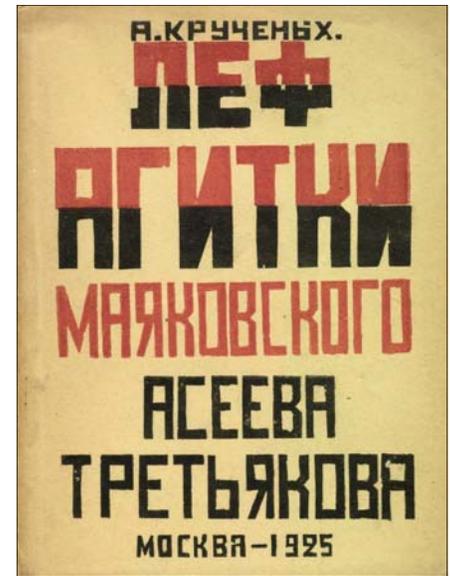
Futuristy: pervyi zhurnal russkikh futuristov № 1-2 (Futurists: The First Journal of Russian Futurists, № 1-2, 1914) stands out as one of the important early collective publications of the Futurists, with texts by Vladimir Maiakovskii, Velimir Khlebnikov, David Burliuk, Igor Severianin, Vasilii Kamenskii and others—with gorgeous illustrations by David and Nikolai Burliuk, and Aleksandra Ekster.

Another highlight of the collection is Khlebnikov's *Zangezi* (1922)—with Petr Miturich's cover design. The copious *Sievernii izbornik* (Northern Anthology, 1918) contains more works by Khlebnikov,

illustrations by Natan Altman and Iurii Annenkov, sheet music and an essay by the composer Arthur Lourié, along with many other interesting contributions. Among the newly acquired Futurist publications are also a collection of Kamenskii's poems, *Zvuchal' vesneianki: stikhi* (Sounds of the Songs of Spring: Poems, 1918), and his autobiography *Ego-moia: biografiia velikogo futurista* (My Ego: Biography of a Great Futurist, 1918); Grigorii Petnikov's book of poetry *Kniga Marii zazhgi snega* (The April Fools' Day [Spring] Book, 1920); and several books by Aleksei Kruchenykh, including *Sobstvennyye rasskazy detei* (Children's Own Stories, 1923; with a stylized children's drawing on its cover), *Kalendar'* (Calendar, 1926; with a preface by Boris Pasternak), and the book edition of the influential manifesto *Faktura slova* (The Texture of the Word, 1922; dated 1923 on the cover), which also contains a digest of Kruchenykh's poems and other theoretical writings.

During the 1910s-1930s, Kruchenykh collaborated with artists from a great variety of schools; *Faktura slova*, for example, is illustrated by Ivan Kliun in the style of Kazimir Malevich's Suprematism. The striking red-and-black cover of Kruchenykh's *LEF agitki Maiakovskogo, Aseeva, Tret'iakova* (Propaganda Pieces by the LEF Poets Maiakovskii, Aseev, Tretiakov, 1925) was designed by the Constructivist Valentina Kulagina. Outstanding examples of Constructivist book art from the Friedrich Hitzer collection are Aleksei Gan's seminal *Konstruktivizm* (Constructivism, 1922), and El Lissitzky's cover design for Aleksandr Kusikov's *Ptitsa bezymiannaia* (Nameless Bird, 1922; published in Berlin).

Russian Imaginism, a short-lived literary movement founded in reaction to Russian Futurism, seems to have caught Friedrich Hitzer's attention in particular. Members of the Imaginist group included Vadim Shershenevich, Anatolii Mariengof, Riurik



1920's Moscow publications (L-R): Petr Miturich's cover design for "Zangezi" (1922); a stylized children's drawing on the cover of "Sobstvennyye rasskazy detei" (1923); and Valentina Kulagina's constructivist cover design for "LEF agitki Maiakovskogo, Aseeva, Tret'iakova" (1925).

Ivnev, Aleksandr Kusikov, and, most famously, Sergei Esenin. Thanks to the acquisition of the Friedrich Hitzer collection, the Fisher Library now offers access to a comprehensive collection of Russian Imaginist publications. One can find most of the Imaginists' anthologies including *Plavil'nia slov* (The Foundry of Words, 1920; with works by Esenin, Mariengof and Shershenevich), *Konnitsa bur'* (Cavalry of Storms, 1920; Aleksei Ganin, Esenin and Mariengof), *Korobeiniki shchast'ia* (Peddlers of Happiness, 1920; Kusikov and Shershenevich, illustrated by Boris Erdman), *Zolotoi kipiatak* (Golden Boiling Water [Piss], 1921; Esenin, Mariengof and Shershenevich), and *Imazhinisty* (Imaginists, 1921; Esenin, Ivnev and Mariengof). With eight publications, including the sumptuously illustrated *Iskandar Name* (1922), Kusikov is represented with almost his entire oeuvre. Mariengof is represented with the books *Konditerskaia solnts* (Pastry Shop of the Suns, 1919) and *Magdalena* (1920); and Shershenevich with his book of essays $2 \times 2 = 5$: *listy imazhinista* ($2 \times 2 = 5$: Letters of an Imaginist, 1920; with a striking cover illustration by Boris Erdman, the brother of dramatist Nikolai Erdman).

Printed on thick cardboard paper, and with a cover illustration after a drawing by Aristarkh Lentulov, *Iav'* (Reality, 1919), one of the Imaginists' first collective publications, still has a decidedly Futurist design. It contains works by, among others, the Futurist Vasillii Kamenskii and the Symbolist Andrei Belyi. Meanwhile, *My* (We, 1920) has works by the Imaginists alongside works by Konstantin Balmont, Viacheslav Ivanov, Sergei Tretiakov, Khlebnikov, and Pasternak. Apparently, the Imaginists' claim to be decidedly anti-Futurist was not carried out with determined zeal. In fact, Shershenevich had been a contributor to the Futurist journal *Futuristy: pervyi zhurnal russkikh futuristov* № 1-2 (1914), and the Imaginists later wooed Khlebnikov to join them.

Fascinatingly, in the Friedrich Hitzer collection, there is even a book from the marginal and short-lived literary group *Nichevoki* (Nothingists): *Ot Riurika Roka chteniia: Nichevoka poema* (Readings from Riurik Rok: Poem of a Nothingist, 1921) with a Cubist cover design by Grigori Miller. Several books by lesser-known writers also pique the reader's curiosity, for example, Konstantin Lipskerov's Middle

Eastern-themed *Pesok i rozy* (Sand and Roses, 1916) with its cover design using a stylized Cyrillic script in imitation of Arabic writing; or Vladimir Kirillov's *Vesennii svet* (Spring Light, 1928), a collection of poetry by a "proletarian" writer who fell into disfa-
vour and was executed in 1937.

First editions of books by well-known writers of the first half of the 20th century, such as *Serebrianyi golub* (The Silver Dove, 1917), *Zvezda* (Star, 1922), and *O smysle poznaniia* (On the Meaning of Knowledge, 1922) by Andrei Belyi; *Anfisa* (1909) by Leonid Andreev; *Posolon'* (Sunward, 1907) by Aleksei Remizov; *U samogo moria* (By the Seashore, 1921) by Anna Akhmatova; *Epilog* (1922) by Viktor Shklovskii; *Putem zerna* (The Way of Corn, 1920) by Vladislav Khodasevich; and *Zemnoi prostor* (Earth's Vastness, 1945) by Boris Pasternak, round out this new addition to the Fisher Library.

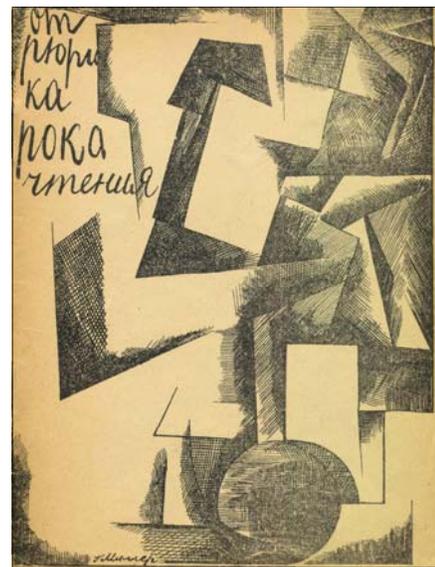
Books from the Friedrich Hitzer collection can easily be found in the electronic catalogue of the University of Toronto Libraries with a keyword search for:

Ex libris Friedrich Hitzer

Tim Klahn

EASTERN EUROPEAN

W. A. Mozart premiered his 1787 opera *Don Giovanni* in Prague. F. J. Haydn spent most of his life working at the Eszterháza Estate in Hungary. Polish composer Krzysztof Penderecki gave dissonance a new meaning in classical music with his *Threnody to the Victims of Hiroshima* (1960). Russian composer Nikolai Rimsky-Korsakov redefined orchestral writing with his *Principles of Orchestration* (1913). Nineteenth-century Armenian pianist Karol Mikuli, director of the Lemberg (Lviv) Conservatory, compiled the definitive edition of Chopin's piano works. Eighteenth-century composers Maksym Berezovskyi, Artem Vedel, and Dmytro Bortnianskyi invented and perfected the choral concerto. And, seventeenth-century Ukrainian composer-theorist Mykola Dyletskyi was the first in Europe to describe the circle of fifths in music theory—45 years before J. S. Bach wrote his *Well-tempered Clavier* (1722). Nevertheless, most of this history is ignored by musicologists and excluded from the narrative of European classical music. Why? Simple, musicology is the study of Western European classical music only!



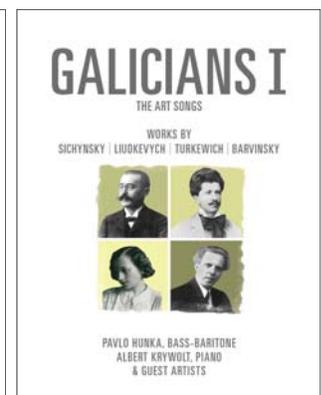
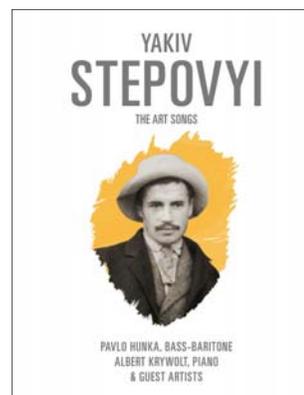
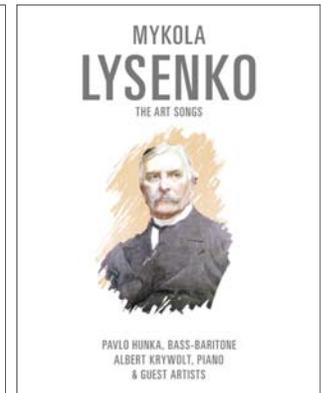
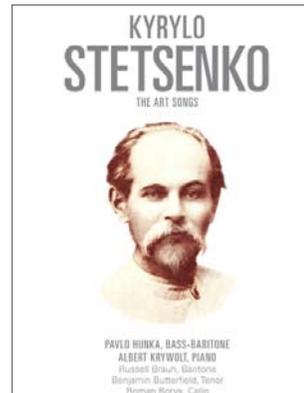
Modernist cover designs (L-R): Boris Erdman's cover illustration for the book "2 x 2 = 5 : listy imazhinista" (1920); Vera Aleksandrova's cover for "Iskandar Name" (1922); and Grigorii Miller's Cubist cover for "Ot Riurika Roka chteniia: Nichevoka poema" (1921).

MUSICOLOGY — A PARADOX OF PARADIGMS

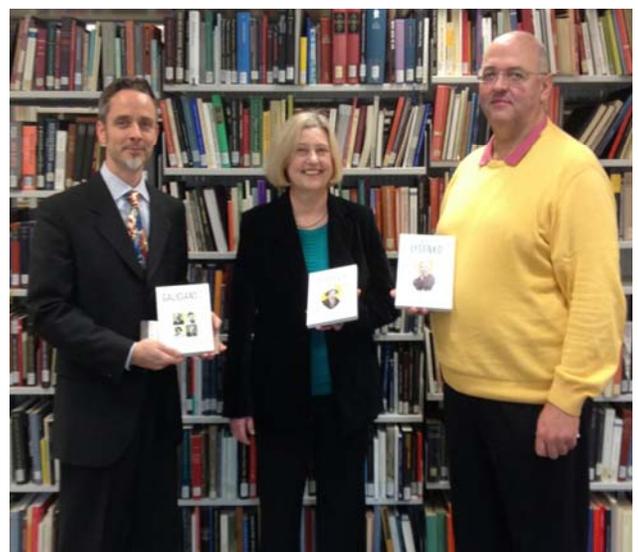
Indeed, the academic discipline of musicology does not consider Eastern Europe as part of its paradigm. It is as if the Iron Curtain, dividing Europe in the second half of the twentieth century, had descended on Europe back in the Middle Ages—an historical absurdity. A professor at the Faculty of Music, University of Toronto, recently tried to whitewash this academic bias by suggesting it was more a Victorian point of view. Really? Prior to World War I much of Eastern Europe was part of the Austro-Hungarian Empire with its capital of Vienna—home to Mozart, Beethoven, Schubert, Brahms, Mahler... And what of W. A. Mozart's son Franz Xaver Wolfgang who lived and worked in Lemberg (Lviv); or the star of the Lemberg Opera, Ukrainian opera singer Solomiia Krushelnytska, who rescued G. Puccini's opera *Madama Butterfly* (1904) from oblivion after its disastrous premier? Sorry, unimportant, not part of the paradigm!

Then what is the recourse for the student who insists on studying the history of classical music in Eastern Europe? Musicologists suggest the discipline of ethnomusicology as the proper academic path for this endeavour. But wait, is not ethnomusicology the study of non-European and non-classical music? It would seem that the paradigm of this discipline also precludes any study of Eastern European classical music. Whenever this paradox is pointed out to them, musicologists suggest one go and study Eastern European music history in Eastern Europe—the conservatories of Prague, Budapest, Warsaw, Moscow, St. Petersburg, Kyiv... But would a musicological diploma from one of these schools be recognized in Canada or North America or generally in the West? No!

Academically speaking, musicologists may have a point when they refuse to recognize a diploma from Eastern Europe. Soviet-era musicology, which is still prevalent in Eastern Europe today, maintains a



The first four collections of Ukrainian art songs representing seven composers and containing more than 300 songs featuring Pavlo Hunka (bass-baritone), Albert Krywolt (piano) and guest artists from the Canadian Opera Co.



(L-R) Faculty of Music librarians Timothy Neufeldt and Suzanne Meyers Sawa receive recordings of Ukrainian art songs from singer Pavlo Hunka, UASP founder and director.

false dichotomy between East and West. There is: 1) *mirovaia muzyka* (world music, i.e. Russian classical music); as separate from 2) *zarubezhnaia muzyka* (foreign music, i.e. Western classical music); and 3) music of the Soviet peoples—Adygeian to Yakutian (A to Z in the Cyrillic alphabet), with Czech, Polish, Slovak, Ukrainian... somewhere in the middle of this non-European, non-classical musical milieu.

Therefore, musicologists attempting to study the history of classical music in Eastern Europe, as part of a pan-European cultural phenomenon, will find themselves doing so outside the boundaries of any recognized academic paradigm. Truly, there is not a single school, faculty, conservatory or institute in the West that supports this type of musicological pursuit. Fortunately, for those musicologists insisting on an independent study of Eastern European musicology, the music libraries of most major North American universities have excellent collections of all kinds of musical publications from Eastern Europe—including the University of Toronto's Music Library. Kudos to our librarians who work as book selectors in the field of music and Slavic studies. Thanks to their foresight, the University of Toronto Music Library has in its holdings the collected works of many Eastern European composers, their published biographies, the journals of various Eastern European musicological societies, proceedings of their conferences, national histories, reference materials, individual scores, and all sorts of recordings, videos, and diverse digital resources.

For almost a decade the Petro Jacyk Resource Centre (PJRC) has collaborated with the Ukrainian Art Song Project (UASP). It is a project founded in Toronto in 2004 by international opera star Pavlo Hunka who, with the help of his colleagues at the Canadian Opera Company, intends to record over 1000 art songs by Ukrainian composers written within the past 150 years. Such a project requires extensive support from musicologists, researchers,

librarians, literary experts, translators, editors... in order to succeed. The resources of the University of Toronto Libraries, including those of the Music Library, have been invaluable to this project. Ksenya Kiebusinski and Wasyl Sydorenko of the PJRC provided bibliographic and musicological support (respectively) to the project. Marko Stech (Canadian Institute of Ukrainian Studies Press) provided additional research assistance. Maxim Tarnawsky (Department of Slavic Languages and Literatures) together with his wife Uliana Pasicznyk edited and translated into English many of the songs' lyrics. Melanie Turgeon (The King's University, Edmonton) assisted with the curating of musical scores on the project's website. So far, more than 300 art songs by seven composers have been recorded.

On the eve of the launch of the fourth album, *Galicians I*, with a concert at Koerner Hall (Royal Conservatory of Music), Pavlo Hunka donated recordings of the art songs of Mykola Lysenko, Iakiv Stepovyi, Denys Sichynskyi, Stanislav Liudkevych, Vasyl Barvinskyi, and Stefaniia Turkevych to the University of Toronto's Music Library. UASP's first album, the songs of Kyrylo Stetsenko, was already in the library's collection. Reading the biographies of these composers, the connection with Western Europe and Vienna becomes quite apparent. Just like E. Grieg, Lysenko studied at the Leipzig Conservatory. Sichynskyi was a pupil of K. Mikuli. Liudkevych studied with A. Zemlinsky. Barvinskyi was a pupil of V. Novák. Turkevych studied with F. Schreker and A. Schoenberg. And yet, these composers are all but ignored by musicologists who study Western European classical music only.

Hopefully, the work of the UASP, with support from PJRC and other University of Toronto departments, will help change the mindset of musicologists and broaden the scope of musicology's paradigm.

Wasyl Sydorenko

ANNO • AUSTRIAN NEWSPAPERS ONLINE



The preservation of newspapers is one of the biggest challenges facing libraries in the 21st century. Printed on low quality, highly acidic paper, and published in large formats, newspapers are much harder to preserve than books. The traditional solution has been to microfilm periodicals. Microfilms, however, do decay over time and are not user-friendly because they can only be used with special equipment in library reading rooms.

Since the arrival of digital scanners, many libraries have started projects to digitally preserve periodicals and make these digital versions available to the public through online portals. Of the many such projects in the world, the digitization initiative of the Austrian National Library “**ANNO • AustriaN Newspapers Online**,” which was launched in 2003, is probably one of the most extensive and user-friendly portals out there.

ANNO is currently a German-language-only website, but its basic interface makes it easy to use for non-German speakers as well. Since the Austrian National Library holds a great variety of periodicals published in the Habsburg Empire, the ANNO database contains more than 12 million pages of digitized content some of it of interest to researchers of East-Central and South-Eastern Europe.

In order to search the content of this database, the user has several options. One way is to select a year or a particular date and then browse the periodicals published for this period. ANNO covers the years from 1568 to 1943. A very basic but

easy-to-use calendar-style interface indicates which newspapers are available for particular years or dates. The time period from the last decades of the 19th century to the years leading up to World War I is best represented by ANNO. For example, looking for newspapers issued on June 29, 1914, the day after the assassination of Archduke Franz Ferdinand of Austria in Sarajevo (which triggered the outbreak of the “Great War”), the user can find the alarming headlines of the Polish *Kurjer Lwowski*, the Croatian *Naša Sloga*, the Prague-based *Čech*, as well as those of regional German-language periodicals such as the *Czernowitzer Allgemeine Zeitung* or the *Kaiserl. Königl. Schlesische Troppauer-Zeitung*.

A convenient navigational feature, which the database creates on the fly, is a listing of periodicals not published on the selected date, but appearing soon after, within the following seven days.

All newspapers are displayed as thumbnails of the first page of each issue found. Clicking any one of these icons takes the user to a complete set of page thumbnails for the entire publication. By clicking any one of these images, a high resolution JPG is displayed. In order to access these high resolution scans, the user does not need to install any special plugins or put up with annoying pop-up windows. A slider bar in the top right corner of the screen allows users to zoom in and out of the image. A small toolbox allows users to rotate pages, display them in their original scanned size and, most importantly,



Publications of the Esperanto movement in the Austrian Newspapers Online database (L-R): an international address book of Esperanto speakers (Warsaw, 1896), "Časopis českých esperantistů" (Prague, 1907), and "Ukraina Stelo" (Kolomyia, 1913).

save them as PDF files. The PDF documents conveniently include all the pages of a given issue. The user is thus spared the trouble of having to save multiple individual pages. Furthermore, newspapers can be printed, emailed, or shared via various social networks.

Another way to search ANNO is by using the full-text search option, which is still being developed and currently available only for the years 1700-1875 and 1914-1918. All the newspapers have been processed with optical character recognition (OCR) software, including those printed using Gothic script. ANNO's Gothic text recognition is superior to that of many other digital libraries. Once all the newspapers are converted to full-text search, this will make ANNO an even better resource for researchers.

The third search option for the user is to search the newspapers by title. The list includes a number of Slavic publications, including Hungarian- and Romanian-language newspapers. Most of them were published in Czech (*Čech, Dělnické listy, Moravské noviny...*); Polish (*Gazeta*

Lwowska, Kurjer Lwowski, Kurjer Stanisławowski...), Croat, Slovak, or Slovene languages. Typically, there are magazines of the international Esperanto movement from places like Kolomyia, Prague, Warsaw...; and a few publications, like *Nasha dolia* from Stryi, representing the Ukrainian women's movement.

The ANNO database can be a model for other digitization projects. Hopefully, other libraries will follow the Austrian example. The ANNO database can be found at: anno.onb.ac.at

Adrian Mitter

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Comments should be addressed to:

Ksenya Kiebusinski, Head, PJRC
416-978-1288 416-978-4826
ksenya.kiebusinski@utoronto.ca

Wasył Sydorenko, Editor
416-978-0588
wasył.sydorenko@utoronto.ca