

M O Q D O C

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ART LIBRARIES SOCIETY/MONTRÉAL, OTTAWA, QUÉBEC

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MOQDOC

NOVEMBRE/NOVEMBER 2004

Mot des co-présidentes

Chers membres d'ARLIS/MOQ,

Au moment où j'écris ces lignes, une réflexion du philosophe John R. Saul me vient en tête, " la confrontation avec la réalité est en général un processus négatif ". C'est en effet l'état d'esprit qui m'a envahie après avoir accepté la coprésidence d'ARLIS/MOQ. La réalité de notre association, semblable à bien des regroupements professionnels, m'inquiète. Qui répondra aux appels de candidatures de président, de vice-président et d'éditeur du bulletin MOQDOC pour l'année 2005? Nous nous disons, moi la première, que le temps nous manque et que nous faisons ou avons fait notre part. La solution souvent entrevue pour préparer une relève passe par le recrutement de nouveaux membres.

Thème récurrent chez nombre d'associations, partis politiques, organisations culturelles, etc. Mais, entre vous et moi, inciter le nouveau membre à s'impliquer dès qu'il se pointe, n'est-ce pas un moyen de le faire fuir?

Qu'avons-nous à offrir à l'étudiant en bibliothéconomie, au nouveau collègue ou au bibliothécaire du milieu des arts qui fréquente ou ne fréquente pas/plus ARLIS/MOQ? En

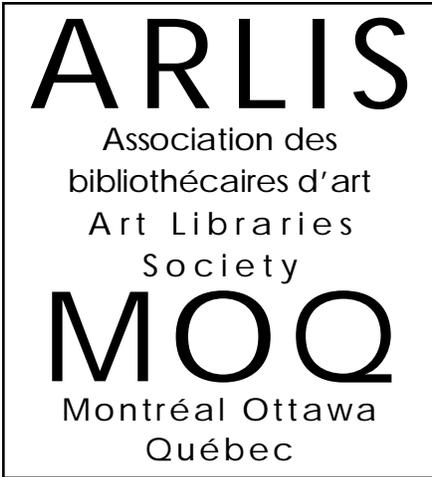
Co-President's Statement

I first learned about ARLIS/NA from Betsy Peck Learned, my supervisor in the architecture library at Roger Williams University. She asked me to volunteer at the registration desk for the annual conference in Providence, Rhode Island. I wasn't a member, but I soon joined when I started library school. Since then, I have kept my membership in ARLIS/NA and regional chapters (ARLIS/NE and ARLIS/MOQ) to the extent possible, despite my underemployment and lack of employment in an art library. I have now decided to end my memberships in both organizations.

In ARLIS/NA, it really does depend on where you work. When I attended conferences, the first thing I noticed was people looked at your badge. If your place of employment was prestigious, members spoke to you, included you in their circle, and hoped

to "network." If your place of employment was an unknown, you would be overlooked. The same thing has happened in regional chapters. In ARLIS/NE, there is Harvard, Yale, Smith, The Boston Museum of Fine Arts, and The Rhode Island School of Design.

As Co-President of ARLIS/MOQ, I was asked if I belonged to ARLIS/NA (because



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réfléchissant, je me suis demandé ce qui m'avait conduit à rejoindre les rangs de cette association professionnelle. Tout d'abord, ce fut la pression de mes collègues dès mon arrivée à la bibliothèque du Centre Canadien d'Architecture en mai 2002. Puis, ce fut la richesse des rencontres, l'attrait des visites et l'originalité des conférences. Ayant fréquenté SLA, CLA, IFLA, ABQLA, et la CORPO², ARLIS/MOQ est la seule association locale qui, à petit budget, stimule mes intérêts, permet d'élargir mes connaissances et d'apprécier l'importante diversité culturelle des bibliothèques d'art des régions d'Ottawa, de Montréal et de Québec. Par-dessus tout, c'est l'unique moyen que j'ai de rencontrer des collègues qui contribuent à consolider, préserver, mettre en valeur et partager nos richesses artistiques. Oui, ARLIS/MOQ représente avant tout une expérience professionnelle d'ordre intellectuel et social.

C'est la confrontation avec cette réalité-là qui, pour moi, est positive. L'an prochain, je continuerai à fréquenter ARLIS/MOQ mais je ne renouvellerai pas mon engagement de co-présidente. Cependant, j'espère sincèrement que nous aurons à nouveau l'occasion de nous côtoyer.

Bien à vous,

Isabelle Crépeau

Automne, 2004

¹ Saul, John R. La civilisation inconsciente. Parie: Payot & Rivages, 1997, p. 46.

² Special Libraries Association, Canadian Libraries Association, International Federation of Libraries Associations, Association des bibliothèques du Québec Libraries Association, Corporation des bibliothécaires professionnels du Québec.

that is a requirement for president of a regional chapter), and I was asked why I am not a member of ARLIS/Western New York. I know for a fact that other ARLIS/MOQ presidents were not members of ARLIS/NA. Also, Plattsburgh is 116 kilometers from Montreal, whereas Ottawa is 164 kilometers away. Plattsburgh is 662 kilometers from Buffalo, New York. That is a very long distance to travel to a chapter meeting, don't you think?

I love art libraries, and I believe that strong library organizations can accomplish many positive things in the world; I don't, however, see many results from ARLIS. When the CCA first fired too many employees, I immediately wrote to the ARLIS/NA listserv to ask for support and received two responses from members who never write to the list. They also wished for a more "active" organization.

When I volunteered to become Co-President of ARLIS/MOQ so soon after joining, I believed that could bring new ideas to the chapter, but quickly encountered opposition. I wanted to establish an internship for a library school student. Most people were adamantly opposed. The one person who volunteered to write a proposal decided instead to write Isabelle and me a letter. That letter probably should not have been written during our co-presidency, but several years before, when more "seasoned" members were "in power." I realize that there is nothing I can do for this organization, but there is a lot I can do with my political activism. More than anything else in the world I want to help rebuild the libraries in Iraq. I want to continue to fight against censorship in art and prevent governments and big business from interfering with information on the Internet. Maybe one day ARLIS will accept all those librarians who want to get involved, no matter which country they come from, which institution they belong to, or how far they have to travel.

Susan Travis

Autumn, 2004

Message de la rédactrice en chef

Au cours de la dernière année j'ai eu l'occasion d'être la rédactrice de MOQDOC, ce qui fut une expérience et un défi gratifiants. A ce titre, j'ai eu l'occasion d'être en contact avec de nombreux bibliothécaires d'art professionnels des plus intéressants. J'aimerais remercier les membres d'ARLIS/MOQ de leurs contributions aux deux derniers numéros de MOQDOC.

J'aimerais également remercier Jo Beglo, Jonathan Franklin et Murray Waddington de leurs conseils et leurs suggestions tout au long de mon travail coopératif de huit mois, complété au cours de l'année dernière et en début d'année, au Service du développement des Collections de la bibliothèque et des archives du Musée des beaux-arts du Canada.

Depuis mai dernier, j'ai repris des études à plein temps à la University of Western Ontario. J'aurai complété ma maîtrise en Bibliothéconomie et sciences de l'information à la mi-décembre de cette année.

Ce numéro de MOQDOC sera, pour le moment, mon dernier. Je me propose maintenant de tirer partie de mon expérience en histoire de l'art et de mon diplôme en bibliothéconomie pour apporter une contribution à notre profession. Jusqu'à maintenant mon expérience au sein d'ARLIS/MOQ a été une expérience enrichissante.

J'aimerais remercier personnellement Frances Smith et Peter Trepanier du Musée des beaux-arts du Canada de leur conseils éditoriaux pour ce numéro.

Je suis, une fois de plus, reconnaissante à Françoise Roux pour son aide avec les traductions françaises et la rédaction.

Enfin, j'aimerais remercier Isabelle Crépeau de ses suggestions pertinentes d'articles pour ce numéro.

Catherine Carlyle

Message from the Editor

For the past year I have had the opportunity to be the Editor of MOQDOC. This has been a rewarding and challenging experience. As Editor of MOQDOC I have had the chance to be in contact with many interesting professional art librarians. I would like to thank the ARLIS/MOQ members for their contributions to the past two issues of MOQDOC.

I would also like to thank Jo Beglo, Jonathan Franklin, and Murray Waddington for their guidance and advice during my eight-month work co-op. Last year and earlier this year I completed an eight-month work co-op in the Collections Development Department at the National Gallery of Canada, Library and Archives.

Following this, I returned to full-time studies at the University of Western Ontario in May of this past year. I will finish my MLIS degree in Library Science by mid-December of this year.

This issue of MOQDOC will be my final issue for the time being. In the future I plan to draw upon my experience in art history and my degree in Library Science to make a contribution to our profession. Thus far my involvement in ARLIS/MOQ has been a worthwhile experience.

I should like to personally thank Frances Smith and Peter Trepanier of the National Gallery of Canada for their editorial help on this issue.

I am grateful once again to Françoise Roux for her help with French translation and editing.

Finally, I would like to thank Isabelle Crépeau for her thoughtful suggestions about potential articles for this issue.

Catherine Carlyle

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Rencontre du printemps 2004, ARLIS/MOQ

La rencontre du printemps s'est tenue le 30 avril dernier à l'Université de Montréal. Les thèmes explorés étaient les livres rares et, l'archéologie en Palestine. Marie Trottier, conservateur au Centre Canadien d'Architecture (CCA) a expliqué les délicates étapes de restauration du livre " *Geometria Deutsch* " par Roritzer, incunable de la collection du CCA. Isabelle Crépeau, Bibliothécaire adjointe aux acquisitions (CCA) a retracé l'histoire des fouilles archéologiques de la ville de Tell Gezer en Palestine. Les traces d'occupations remontent à la fin du 4^e millénaire av. JC jusqu'à la période romaine.

Au cours de l'après-midi, une visite commentée des nouveaux locaux de la bibliothèque des Livres rares et collections spéciales de l'Université de Montréal fut organisée par Geneviève Bazin, chef de service. La nouvelle salle de lecture est dédiée à Georges Baby et à Louis Melzack, bibliophiles et collectionneurs de Canadiana. La bibliothèque possède aussi des documents sur l'histoire du livre, la littérature, la médecine, l'architecture de paysage, la philosophie et la théologie. Pour l'occasion, Madame Bazin avait exposé quelques-uns des livres les plus rares de la collection et en particulier d'importants documents sur l'histoire et la théorie de l'architecture.

Isabelle Crépeau
Susan Travis
Co-présidentes

ARLIS/MOQ Spring Meeting

On April 30, 2004 ARLIS/MOQ held its spring meeting at the Université de Montréal. The themes included rare books and archaeological excavations in ancient Palestine. Marie Trottier, a conservationist at the Canadian Centre for Architecture (CCA), spoke about the restoration of *Geometria Deutsch* by Roritzer, a delicate incunabula (ca. 1497) in the CCA collection. Isabelle Crépeau, Assistant Acquisitions Librarian at the CCA, presented a history of the archaeological excavations in the ancient city of Tell Gezer, occupied from the end of 4000 B.C. to the Roman period.

Geneviève Bazin, Head Librarian of the Rare Books and Special Collections Library at the Université de Montréal, gave a tour of the newly restored rooms housing the collections. The new reading room is dedicated to the two main benefactors, Georges Baby and Louis Melzack, who collected Canadiana. The library also holds documents on book history, literature, medicine, landscape architecture, philosophy, and theology. Ms. Bazin organized a special display of some of the finest rare books available on architecture.

Isabelle Crépeau
Susan Travis
Co-Presidents

Message du représentant canadien à ARLIS/NA

Ayant été responsable du site web d'ARLIS/Canada jusqu'en avril 2004, j'ai pu avoir une vue d'ensemble de l'organisation, ce qui fut fort intéressant. Évidemment, il y a des groupes qui sont plus engagés que d'autres à différents moments, mais en général j'ai constaté un mélange enrichissant d'activités locale et nationale. L'idée que les niveaux d'adhésion sont en baisse refait périodiquement surface. En vérité, l'organisation nationale est en bonne santé, soutenue par une participation record à la conférence à New York de cette année. Bien sûr, ce n'est pas tout le monde qui peut ou qui veut participer aux conférences et ARLIS/Canada ne possède pas de statistiques à ce sujet au niveau des sections locales. À Houston en 2005, il y aura une session pour les administrateurs des sections locales afin de leur permettre de partager leurs inquiétudes et leurs idées sur des sujets tels que le recrutement et les liens avec les écoles de bibliothéconomie. Évidemment il sera essentiel d'obtenir au préalable les contributions des administrateurs qui ne pourront y assister, et de s'assurer qu'ils pourront profiter des conclusions de cette rencontre. À la rencontre semi-annuelle du Conseil exécutif à Calgary en juillet dernier, nous avons discuté du concept de la participation à distance. Qu'est-ce que la Société peut faire pour les membres qui n'assistent pas à la conférence, et qu'est-ce qu'ils peuvent faire, eux, pour la Société? J'espère que l'engagement de tous nos membres, actuels, nouveaux, et potentiels, sera une priorité du plan stratégique d'ARLIS/NA, dont l'élaboration doit débuter bientôt. Lorsque notre équipe fera appel à vous, n'hésitez pas à communiquer vos points de vue au moyen du sondage en ligne. Les grandes lignes du développement de l'association sont entre vos mains.

Jonathan Franklin

Message from the Canadian Representative to ARLIS/NA

One of the interesting things about being Web Site Editor for ARLIS/NA, which I ceased to be in April, was having an overview of the organization as a whole. Some areas are more engaged than others, of course, at any given moment, but the general picture is an enriching mix of national and local activity. One issue that often comes up is the perception of declining membership levels. As a matter of fact, the national organization is doing well, boosted by record attendance at the New York conference in April this year. But of course not everyone is able or wishes to go to the conference, and at the local chapter level the Society does not do statistical analysis yet. At Houston in April 2005 there will be a session for chapter officers to share concerns and ideas on issues such as recruitment and links with library schools. Obviously, it will be vital to receive beforehand the input of chapter officers who will not be there in person, and to ensure that they receive the feedback afterwards. At the mid-year board meeting in Calgary in July, we discussed the concept of distance participation. What can the Society do for members who do not attend conference, and what can they do for the Society? I hope that the involvement of all our members, existing, new, and potential, will be a priority for the next strategic plan, which is due to start being developed soon. When the call goes out, don't hesitate to make your views known to the strategic plan team via the online survey. How the Society goes forward depends on you.

Jonathan Franklin

Portrait of a Member: Brian Mekis

Cataloguing Librarian, Canadian Centre for Architecture

Member: ARLIS/MOQ, ARLIS/NA, IASC (Indexing and Abstracting Society of Canada)

My library career began at Rio Salado College Library in Tempe, Arizona, where I worked as an audiovisual technician from 1998 to 2000. This school is one of the pioneers of "distance learning" in the United States. Their library is both the production centre and the clearinghouse for distance learning course materials (audio and video cassettes). My main duties included duplicating these materials, which would be sent out to students. Since duplication was done in real time, I had the opportunity to watch or listen to all the course materials that I was producing. It was like attending classes without the formal procedures of enrolling.

Wishing to pursue librarianship further I returned to Canada and enrolled in the library science program at McGill University in the fall of 2001. I was already familiar with McGill, having graduated from there in 1995 with a Bachelor of Arts degree in Psychology. As part of my MLIS studies I opted to do a practicum at the Canadian Centre for Architecture (CCA). This practicum took place from January to April of 2003. During this time period I worked in every department within the library. The highlight of my time there was a digitization project where I made images of some of the library's architectural toys available through the online public access catalogue.

Following my practicum I volunteered to undertake a cataloguing project for Judy Silverman, the

chief cataloguer and current acting head librarian of the CCA Library. I knew from my practicum experience that the library had a significant backlog of uncatalogued toys. This experience afforded me the opportunity to handle and examine the toy collection. The toys and games in the collection all relate to architecture in one way or another. A toy as a cultural object can tell us a lot about the society that created it. For instance, an examination of seventeenth-century German dollhouses reveals that many of the social activities that now take place in the living room and dining room occurred in the bedroom. It was a fantastic experience, and it prepared me well for my current duties as a full-time cataloguer. I was hired for this position in February 2004 after the departure of a long-time member of the cataloguing team.

I enjoy working at the CCA immensely. Having a deep interest in architecture and design, it feels very natural for me to be here. I am in love with the collection. Each day I come across a book that I would really like to devour. The collection is non-circulating so unfortunately I cannot take anything home with me. However, on my lunch break I will often browse through the materials that have piqued my interest. Also, I must say that my colleagues are absolutely wonderful.

ARLIS/MOQ and MOQDOC Canada: McGill Experiences

ARLIS/MOQ was founded in my office with a group of like-minded colleagues from McGill University, the Canadian Centre for Architecture (CCA), and Université du Québec à Montréal (UQAM). It was, I believe, a terribly important moment because it gave a completely different dimension to our far-flung activities, and brought us together around the common cause of art and architecture librarianship, curatorship, and the many allied disciplines which have evolved so remarkably since. It gave names to faces, and faces to projects and it shaped our relationship with the ARLIS/NA and what was then the Canadian Chapter (now ARLIS Canada) as several of us went on to become its presidents and bring that larger experience back to ARLIS/MOQ. It also encouraged the birth of other regional chapters later on. Although it was someone else who proposed the Montreal/Ottawa/Quebec (MOQ) name as a suitable regional definition of our activities, I hold the honour of proposing the winning name for our nascent newsletter and thus MOQDOC was born. I even won a bottle of wine for it.

Looking back at it now, I am very proud to have been there at the beginning because by temperament I love to start new things. The many important achievements that have been achieved by ARLIS/MOQ members since have been accomplished not by me, but by a growing number of MOQ members who carried the initial idea forward in so many interesting projects, meetings and initiatives.

Working at McGill University for over thirty years was fundamental to my understanding of how the access to and the interpretation of art/architecture is advanced through the university's collections of books, archives, and objects, and more recently, through the electronic media. McGill

University was a fantastic training ground in this respect. Like most libraries, we struggled with the lack of space, staff and resources, but as an institution McGill University afforded me the greatest gift a university can bestow upon its citizens, be they students or employees: a firmly anchored belief in the importance of ideas and the freedom and support to carry them out. That is not true of every place and it is not even true of every university. McGill University really was the place to be, at least for me. I started as a junior librarian in Interlibrary Loans, and then I trained with some of the best in the McLennan Reference Department. For fifteen years, I headed the Blackader-Lauterman Library of Architecture and Art, whose Canadian Architecture Collection, today named after its founder, John Bland, I helped organize, publish and bring to life. I finished my career there as Chief Curator of Rare Books and Special Collections. Along the way, I acquired two graduate degrees in architectural history and theory, both at McGill University. I worked with incredibly talented and dedicated people and I really feel privileged to have had that chance. It gave me the confidence to be ready for the job I have today - bigger than anything I have done before - but which would have never been possible without my years at McGill.

Dr. Irena Murray
Director and Sir Banister Fletcher Librarian
British Architectural Library
Royal Institute of British Architects
London, England

ARLIS/NA 32nd Annual Conference in NYC

In April 2004 I was privileged to attend the 32nd Annual Conference of the Art Libraries Society of North America in New York City. I had not been to an ARLIS/NA conference since 1998 in Philadelphia, and it was a great opportunity to be reacquainted with colleagues from North America and abroad.

Perhaps it was the city, or just that I had been away so long, but there seemed to be a renewed energy in ARLIS/NA. There also seemed to be many more young attendees at this conference than I remembered in Philadelphia (again, perhaps because of the accessibility of New York and its attraction to all members) and, with the ARLIS/NA 2000 to 2005 strategic planning process in the background, the atmosphere was stimulating.

Each of the sessions that I attended included at least one useful or inspiring insight, but most of them comprised far more. Highlights were a session featuring excellent presentations on the history of parks and parkways in the city, with a particularly illuminating presentation on the use of "GIS as a Tool for Interpretation and Management of New York City Parks"; a strong session discussing three digitization projects in art and architecture developed at Columbia University, which provided much food for thought on how research methods might change with the application of new technologies in the field of education; and a session that introduced "urban design as a unique disciplinary specialization within architecture, and describe[d] the development of a digital collection of urban design case studies" - The speakers who presented the specific projects in this session were articulate and uplifting, and their commitment to social justice was inspirational and added a special dimension to the conference.

As always, the convocation was a wonderful opportunity to celebrate our colleagues. As a librarian working in the field of architecture, I was especially pleased to be there, because Angela Giral, a longtime Avery Librarian and an initiator of numerous important projects in the field of architectural librarianship, was presented with the Distinguished Service Award. The theatre of the Museo del Barrio, the location for the convocation, presented its own delights: a series of murals almost 30 feet high, with the theme "Scenes from Children's Literature," by Willy

Pogany. Before the event we strolled in the Central Park Conservancy Garden, located opposite the Museo del Barrio and bursting with spring flowers and blooming trees.

One of the most memorable events of the conference was the Plenary Session, featuring Christo and Jeanne-Claude. I had seen Christo a number of years ago when he introduced a film about the Umbrella project at one of the editions of the *Festival International du Film sur l'Art* and had found him very interesting, but this dynamic duo have perfected a most informative and entertaining "act" - they are charming, articulate, and well-prepared with images and information, historical, theoretical, and technical. Their presentation was on the current *Gates* project in Central Park; by the end of the session everyone was swept up by their vision and by the beauty of the project.

A final comment on the location of the conference: the Roosevelt Hotel is a huge establishment in the grand old style, refurbished and resplendent, and its location right next to the equally grand, refurbished, and resplendent Grand Central Station allowed us a peek into the good old days of elegant New York.

I was most enchanted by large, round planters filled with yellow tulips, placed every five metres all around the Grand Central area. The bright colour was revivifying and joyous, and I reflected on how it easy it was to "lift up" an environment. A few months later, in an interesting follow-up, I heard a radio program that explained how heavy and strategically placed planters were among the methods being used, in our current uncertain age, to create "invisible" barriers blocking access to ill-intentioned vehicles around important public buildings!

For more details on the conference visit the Proceedings at this address:

<http://www.arlisna.org/conf2004/proceedings/proceedings_index.html>.

Renata Guttman

Chef, Services aux usagers/Head, Reader Services
Bibliothèque/Library
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Gezer, ville de Salomon, métropole de Palestine

Résumé de la présentation donnée par Isabelle Crépeau à l'Université de Montréal, lors de la réunion de printemps de ARLIS-MOQ, le 30 avril 2004.

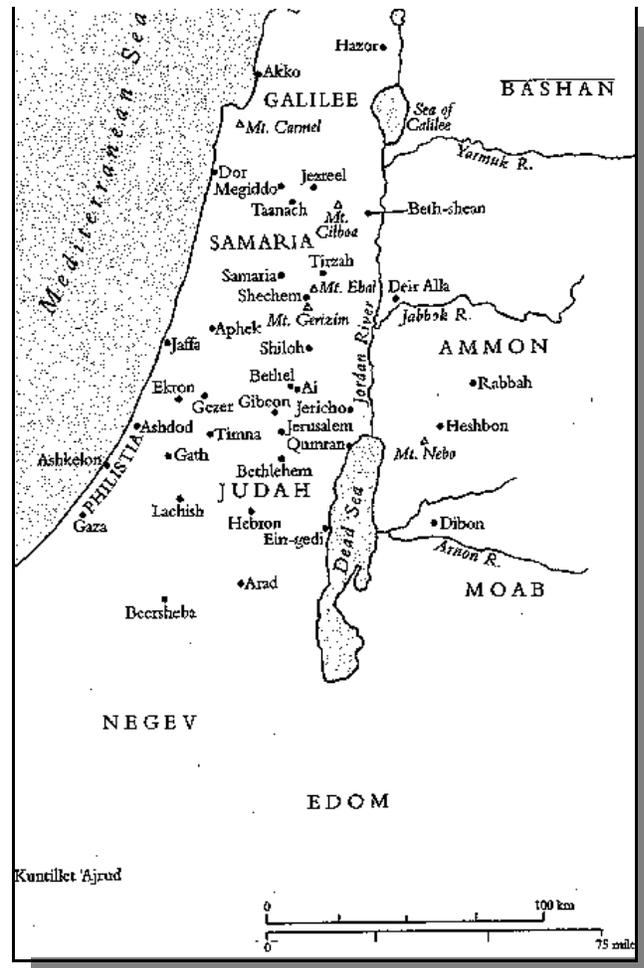
Une inscription sur les murs du temple de Amon à Karnak attribuée à Thutmosis III (1490-1436 av JC), une autre à Thèbes dans le temple funéraire de Thutmosis IV (1410-1402 av JC). Des textes égyptiens, assyriens et dix lettres connues sous le nom « lettres Amarna ». Le passage 9 : 15-17 du Premier livre des rois dans la Bible où l'on affirme que Gezer, ville de Palestine, est incendiée et que les cananéens sont massacrés par les égyptiens. Ville cédée au Roi Salomon en l'honneur de son mariage avec la fille du Pharaon. Gezer, reconstruite par Salomon fils de David.

Mais Gezer a-t-elle vraiment existé? L'archéologue français Clermont-Ganneau part à sa recherche et croit la localiser en 1870. Deux ans plus tard, la découverte d'une pierre frontière qui porte le nom de Gezer confirme l'existence de la ville.

Le site fera ensuite l'objet de fouilles archéologiques durant tout le 20^e siècle et deviendra la plus importante fouille américaine en temps et en superficie en Israël. Une ville qui connu son apogée durant le Bronze moyen (1900-1500 av JC) et dont les artefacts recueillis formeront la base de la collection du *Palestine Archaeological Museum* devenu le *Rockefeller Museum* de Jérusalem.

Gezer, une chance inouïe dans la carrière de l'archéologue britannique Robert A.S. Macalister. Il fouille le site de 1902 à 1909 et publie en 1912 *The excavation of Gezer, 1902-1905 and 1907-1909* en trois volumes. Les deux premiers détaillent tous les aspects de la vie à Gezer et le troisième constitue un catalogue complet de l'ensemble des objets trouvés. Gezer, un point tournant aussi dans la carrière du jeune archéologue américain William Dever de la University of Arizona, ville ancienne pour laquelle il consacre les saisons de 1966 à 1971 et de 1984 à 1990. Onze ans pour vérifier, rectifier, confirmer, prouver les hypothèses et les interprétations de Macalister et des autres archéologues qui se sont intéressés au site.

D'une superficie de 650 m par 200-250 m, Gezer est située en Judée sur les plus importantes routes de l'ancienne Palestine allant de l'Asie vers l'Égypte et menant à Jérusalem. Dans cette région riche et fertile, on retrouve des traces d'occupation de la ville allant du Chalcolithique (3400-3300 av. JC) jusqu'à la période Byzantine (4^e-6^e



siècles apr. JC). C'est toutefois durant le Bronze moyen (1900-1500 av. JC) que Gezer entreprend sa plus grande phase d'expansion et de prospérité qui la mènera au sommet de sa puissance. Cette période coïncide avec l'établissement d'un pouvoir fort en Égypte. La revitalisation et le développement de routes commerciales amènent une période florissante sur tout le Levant et permet l'épanouissement de la culture cananéenne.

Durant la seconde partie du Bronze moyen (1800-1500 av. JC) apparaissent les premières fortifications d'une longueur de 410 mètres. La largeur du mur, la présence de tours massives et d'un glacis font de cette muraille l'un des plus importants travaux de défense du pays. Pourtant, la prospérité de Gezer et ses solides fortifications n'empêchent pas la ville de s'éteindre dans violence. Les archéologues associent cet anéantissement à l'inscription du Temple d'Amon à Karnak où Thutmosis III prétend avoir détruit Gezer vers 1482 av. JC.

Alors que la Palestine est sous la domination égyptienne, on assiste dans la seconde partie du Bronze récent (1400-1100 av. JC) à une renaissance de la ville. Une première phase de construction d'un deuxième mur d'enceinte permet d'agrandir Gezer. Les archéologues mettent à jour une résidence " égyptienne " exceptionnellement bien bâtie, dont les murs atteignent une largeur de 1.80 m. Des planchers recouverts d'un enduit de plâtre se prolongent dans la cour de l'habitation pour former une terrasse. Durant la saison de fouilles de 1986, on découvre plusieurs petits objets dont la majorité sont importés d'Égypte. Ils sont associés à la période Amarna : bols en faïence, perles de verre, scarabées, fragments de feuilles d'or et une base de statuette portant le nom de " Sobek-nefru-anhk ". Parmi les objets locaux, un serpent de bronze de 15 cm parfaitement conservé.

La première partie du Fer 1100 - 900 av. JC correspond à l'époque du roi Salomon. On lui attribue un élément architectural de première importance : la "Porte de Salomon (the Solomonic Gate)". Ce type de porte est suivi de six salles qui servent aux gardiens, comme espace d'entreposage et/ou pour des boutiques. Il

s'agit d'une particularité de l'époque de Salomon et les archéologues ont mis à jour des constructions tout à fait similaires dans les villes de Hazor, Meggido, Ashdod et Lachish.

Les périodes d'occupations subséquentes laissent des traces jusqu'aux Byzantins. Bien qu'on ait trouvé des objets d'intérêt, comme un calendrier datant de 1000 à 900 av. JC, et sur lequel on peut lire une des premières inscriptions en hébreu (Macalister 1908), la ville n'a jamais retrouvé le rayonnement de l'époque du Bronze moyen et du Fer. Pour les archéologues, Gezer reste un site clé qui a permis de faire avancer la compréhension des échanges commerciaux, des techniques de construction, de la vie urbaine, sociale et artistique. Pour les historiens de la Bible, ces fouilles confirment l'existence d'une ville de la Palestine ancienne et mettent en contexte des séquences de l'histoire Sainte.

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Isabelle Crépeau

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Max Stern's Library

Max Stern (1904-1987) was an art collector and art dealer, the owner of the Dominion Gallery in Montreal, and a generous donor of works of art to public collections. His library is an art library. The story of Max Stern's library is about the history of his book collection. It tells of how he acquired the books, which explains a lot about the strengths and special features of the collection. The largest and most valuable part of the collection, including rare editions, was acquired before he came to Canada. This is therefore mainly a story about the beginnings of his library. Following Stern's move to Canada, his library changed from an art historian's library to that of an art collector and dealer. The comprehensive library he amassed as a young man formed the basis of his knowledge and expertise. In the course of his adult life, he narrowed his book acquisitions down to his current interests. Thus his library has always reflected his requirements, interests, and tastes.

Max Stern began collecting books at an early age. He bought and was given books when he was a student of art history from 1923 to 1928, studying for five semesters in Cologne, Berlin, and Vienna, and graduating with a Dr. Phil. from Bonn University in 1928. Oddly enough, his collection includes few books by his professors, most of them still major names in German art history today. In his first semester he studied Baroque art at the University of Cologne under A.E. Brinckmann (1881-1958); he owned four books by him, one on Baroque sculpture. In Berlin one of Stern's professors was Adolf Goldschmidt (1863-1944), Dean of the History of Art at Berlin University; only the 1923 Festschrift for Goldschmidt's 60th birthday is in his collection. Another professor was Edmund Hildebrandt (1872-1939), whose books on Watteau, eighteenth-century French art, and Leonardo did not enter Stern's collection until later. In Vienna in the winter semester 1923-1924 he studied under Julius von Schlosser (1866-1938) and Josef Strzygowski (1862-1941; Director of the Institute of Art History), with only one book by the latter also being a later addition to his library. At Bonn University he studied under Paul Clemen (1866-1947), who became his dissertation supervisor. Stern owned a number of his books, though he did not acquire many of them until later. Other

professors and mentors in Bonn and Düsseldorf were Karl Koetschau (1868-1949), Richard Klapheck, Paul Horn, and Walter Cohen (1880-1942), art historians in both academic and museum circles (see below and acknowledgements in his dissertation). Most of his teachers in Bonn were friends of his father's who remained close and important contacts. Each is represented by several titles in Stern's collection, though many of these were not acquired until after his student days.

One curiosity is the two volume set of an art history textbook (*Goeler von Ravensburg, Grundriss der Kunstgeschichte: Handbuch für Studierende [Outline of Art History: a Handbook for Students]* ed. by Max Schmid Burgk, 1923) that Stern had rebound with interleaved graph paper, making four volumes, so that he could take notes on lectures and his readings beside the corresponding pages in the text. These notes, handwritten in ink in Old German script, are accompanied by rough sketches of the works of art and architecture. Another of his basic texts at university would have been Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe (Principles of Art History)*, of which he had two editions.

As he recalls in his tape-recorded memoirs (some of them also in manuscript and typed form; all of these are preserved in the Dominion Gallery archives at the National Gallery of Canada, Ottawa), he was more interested in developing his connoisseurship than in scholarly art history or theory. This would explain the range of artists and the abundance of illustrated material in his collection, as well as the emphasis on monographs and on exhibition and museum catalogues. These interests are reflected in his library throughout his life, even when he changed his focus from old masters to contemporary art.

Max Stern was exposed to art and the art business at his father's art gallery, Galerie Julius Stern Düsseldorf, where he began gaining practical experience in his youth (see also Stern and Koetschau, regarding authorization to make purchases at auction when he was only 19). His collection features many art auction and sales catalogues (often with handwritten entries), works on expertise and art fraud, art prices, forgery, and relat-

ed topics. Most of the older ones had belonged to his father.

Stern's doctoral dissertation is a monograph on a nineteenth century German academic painter, Johann Peter Langer. Relying on his connoisseur's eye as well as on graphology, not to mention his assertiveness in knocking on everyone's door, from curators to aristocratic collectors, he tracked down clues and assembled hundreds of lost works in only three years. In his copy of Richard Klapheck's *Geschichte der Kunstakademie zu Düsseldorf (History of the Düsseldorf Academy of Art, 1919)* he underlined, in pencil, every passage pertaining to Langer. Found in this book were carbon copies of two letters he wrote requesting information on Langer and the Düsseldorf academy when he started his research in 1925 (see translations of the letters).

Museum and exhibition catalogues trace Stern's travels for study and research in European cities: Munich (when he was a student in 1921 to 1925 and did doctoral research in 1927), Nuremberg (1924, 1925), Vienna (1923, 1926), Budapest (when he was preparing to start his dissertation in 1924), and Paris and Rome in the mid 1920s, when he was a student. Others are from Amsterdam and other Dutch cities in the 1930s, when he was preparing to leave Germany. Catalogues of American collections date from his trip to the United States from London in the spring of 1939. These catalogues include notations by Stern recording the names and addresses of directors, curators, and other important contacts. Like his books, these catalogues are inscribed with his name. The inclusion of the place and the date indicates that he had been there himself. A few books also include the date of acquisition and the name of the bookstore.

In 1934, upon the death of his father Julius, Max Stern became the owner of his father's art gallery. Julius Stern (1867-1934) had been a textile manufacturer and an art collector, who opened an art gallery in Düsseldorf after Max was born. He started to hold auctions at his gallery in the 1920s. Max inherited his father's books, for in his memoirs he says that when he came to Canada his library consisted of the libraries of his father and of Professor Koetschau. Both collections emphasize the

art of the Rhineland, particularly Düsseldorf. Julius Stern wrote his name in some of his books; many are inscribed with dedications from his art historian friends at universities and museums. About fifty books have the stamp of his gallery in them. Four contain the ex libris of Hanns Schreiner.

His exhibition catalogues are labelled with the name of the place (in full or abbreviated) and the year, the auction catalogues with a letter for the place (e.g., K for Köln Cologne) and a number. Max inscribed "Dr. Max Stern" on the flyleaf, in pencil, on both books and catalogues inherited from Julius's collection (see Ownership Marks).

Karl Theodor Koetschau, an art historian and prominent museum director, was a friend of Julius Stern's and Max's mentor and teacher (see Stern and Koetschau, and Karl Koetschau Chronology). At some point between Koetschau's retirement from Berlin on 1 April 1936 and Stern's departure for London on 23 December 1937, Stern "acquired" (as he says in his taped memoirs) Koetschau's library. The circumstances are unknown.

Koetschau's books and shelves are also mentioned in a letter from a friend who helped Stern organize his exile in 1937 (see translation of letter from Herbert Liebermann). That letter also mentions two lists of books and catalogues, perhaps referring to two of the three undated typed lists, one of books, one of auction catalogues, and one of exhibition catalogues (now in the Dominion Gallery archives at the National Gallery of Canada). The list of the books must have been made before they were packed in 1937; additional handwritten entries are all dated 1937.

In this list, the books are classified according to subject, and each book is given a code number. The classification system probably originated with Stern because the code numbers, written under his name and in the same handwriting in the books, were assigned to books not only from his father's and his own collections but also Koetschau's. Books with the first code number, 1 for individual artists, are classified in alphabetical order by artist. This indicates that Stern could have applied this

classification and made this list only when he had all three collections together, which would have been just before he packed them for moving out of Germany.

At this time, he wrote "Dr. Max Stern" and the code number, in pencil, on the flyleaf or endpaper of each book and the number in ink on a tiny paper label pasted onto the (usually lower) spine. He did not continue using the classification system for new acquisitions in England or Canada.

Another list adds up the number of books in each classification group (the total being 1,136 + 120, the latter figure probably the number of new acquisitions since the list was made in 1937); it is dated 25 June 1948 and may have been made when they were unpacked in Montreal, perhaps to check if they had all arrived. The book lists were rebound together in the old covers (as per the enclosed instructions to the binder) at a later date. Both book and exhibition-catalogue lists note duplicates. Some titles have the name of his sister Hedi beside them; these are no longer in the collection.

Most of the books from Koetschau's library have one of two bookplates in them. One bookplate is by the painter Ernst Liebermann (1869 1960) and the other by the painter and graphic artist Adolf Uzarski (1885 1970). Many of Koetschau's books are also stamped with a round ownership stamp that contains a handwritten accession number; some are signed (see Ownership marks, bookplates).

Stern probably did not take over all of Koetschau's collection, because books in Koetschau's subject specialties, such as arms and armour or Goethe, which he must have owned too, are not represented in Stern's library.

Koetschau's collection reflects a museum director's and art historian's interests. He was not as scholarly or as important an art historian as, for example, his friend Paul Clemen, though he did publish prolifically, mostly articles. His main focus was on the art of the Rhineland; other interests include late medieval art and northern Renaissance. Wherever he worked, he reorganized col-

lections and introduced more modern ways of museum presentation. He had many museum catalogues. Many books contain dedication inscriptions by the authors, as do the many off prints from journals. Some are review copies and include his handwritten comments and corrections. There are not many books on art theory or the history of ideas.

This collection suited Max Stern's tastes and needs. His library was meant to serve his work, as did his father's. Most of the books are monographs, providing the art dealer with pictures and data he would need for expertise. As he had finished his studies, he no longer had any use for theoretical books because he was running the gallery by this time.

With conditions in Nazi Germany becoming increasingly dangerous for Jews, and with business declining, Max Stern decided to leave Germany. In 1937 Max Stern closed Galerie Julius Stern and sold the house at Königsallee 23 25, which had been the family home and the gallery premises (the Nazis had already changed the name of the street to Albert Leo Schlageter). He sold the gallery's collection at auction, packed his belongings and put them into storage, and moved to London in December. His books arrived in London in January 1939. He moved to Canada in 1941. The books remained in storage in a Barclay's Bank safe in London.

In 1946, after he had married in Montreal, he went back to England to arrange his affairs: "I could now bring my paintings from England to Canada, as well as my library" (as he says in his memoirs). Both the paintings and the library were first stored at Morgan's department store in Montreal.

In Canada, Stern's Library changed from an art historian's library to that of an art dealer. With few exceptions, e.g., a book by Held on Rubens in 1954, he seems to have stopped buying scholarly books on art history or acquiring older publications. He was also acquiring fewer books (of ca. 1,500 titles, 794 were bought before 1937, 35 during the war, and 416 after 1946). His new book acquisitions reflect the change in what he was buying and selling at his gallery. Old masters were harder to deal in than they had been in Europe (though he

continued sell some and to provide expertise), and hence Stern's emphasis shifted to contemporary and Canadian art. He was one of the first Canadian gallery owners to make exclusive contracts with artists, and of course his library includes books and/or catalogues on every artist he represented. He was influential in the lifting of Canada's import duty on sculpture in 1956, and as soon as he was able to import sculpture, which he saw as the art form of the future, he focused on that medium. His new focus is reflected in his many books and catalogues on contemporary European and Canadian sculptors, as well as on Rodin, of whose works he held a major exhibition in 1967.

As in his father's and his own book collection in Germany, the range of artists represented continued to be impressively broad, from the greatest names such as Henry Moore to rather sentimental local and European painters. This reflects the business of the gallery. Stern knew what great art was and collected it himself, but it was not only the best art that sold well.

Unlike his father, whose friendships with art historians in academic and museum circles are reflected in his book collection, Max Stern was closer to artists. This is partly because Julius sold the work of old masters and Max sold mainly contemporary artists' work. His long-term personal relationships with artists whose work he collected and/or sold are documented in the warm inscriptions in books and catalogues presented to him and his wife. They were often on a first name basis. The gifts are sometimes even signed with "love" and frequently acknowledge his support. The Portuguese Canadian painter Martha Teles, for example, whom Stern recommended for a Canada Council grant awarded in 1980 and who painted a portrait of Stern in 1981, sent him the catalogue of an exhibition (for which Stern had lent works) and a monograph on herself after she returned to Portugal. This is only one case illustrating the role Max Stern played as a catalyst in the Montreal art scene for over 50 years, spreading awareness of contemporary artists, whether they were major or minor in stature, local or international in reputation.

The Dominion Gallery stamp was added to the books in 1950 after Stern moved the gallery to the building he bought on Sherbrooke Street, where it stayed; he lived

upstairs until the end of his life (see Ownership marks).

Max Stern's library meant a lot to him. The fact that he bequeathed it to the McGill University Libraries shows how he appreciated its value. When his books arrived in London in 1939 he expressed relief that he managed to save his library and get it out of Germany. He always kept his older books with him, even when he was no longer using them as a working library. In 1950 after renovations to the newly acquired Dominion Gallery building, Stern described the new rooms in a letter. The library was to be in two rooms on the second floor (the architect's floor plan shows the library in one room at the back). After the second renovation, in 1959, he wrote that the library was not in order yet and that he may hire a young woman to organize it. He also mentions that he ordered bookcases with glass doors that can be locked, so that books can be safeguarded, as the gallery does not have the staff to watch every room. In fact, the books were not in one room but scattered throughout the gallery building and in his home upstairs on the top floor. There were also bookshelves in his office.

After his death in 1987 the Dominion Gallery continued to operate until it was closed in 2000. Books were added to the collection into the year 1999. A typescript list of the collection, about 3,000 titles in all, was made in 1997.

Max Stern bequeathed his library to McGill University and Concordia University in Montreal and the Hebrew University in Jerusalem. At McGill University the Max Stern Collection of both Montreal universities is housed in the Rare Books and Special Collections Division of the McGill University Libraries on the fourth floor of McLennan Library.

Dr. Irena Murray

Chief Curator

Rare Books and Special Collections

McGill University

Please note that at the time of this article submission Dr. Murray held this position.

Art Libraries Society and GSLIS Centennial Celebration

On May 15 2004, GSLIS celebrated one hundred years of library education at McGill University. The first formal library education program in Canada began in the summer of 1904, with the launching of a summer course by McGill. The American Library Association has accredited the program continuously since 1927.

The centenary celebrations began with a keynote speech by Dr. Joanne Gard Marshall (MLS 1968), Dean, School of Information and Library Science, University of North Carolina. This was followed by a forum with Professor Peter McNally, Director, History of McGill Project, Madame Lise Bissonnette, Chief Executive Officer, Bibliothèque nationale du Québec, and Dr. Anthony Masi, Deputy Provost and CIO, McGill University. The guest of honour was the Honourable Fatima Houda-Pepin, MLS 1981, distinguished alumna and Member of the Québec National Assembly for La Pinière, Québec Liberal Party. More than one hundred alumni and former faculty members attended the festivities.

In celebration of one hundred years of library education, GSLIS has established a Centenary Scholarship Fund. We are anticipating that the alumni contributions to the Fund will reach \$100,000 by 2005.

Jamshid Beheshti

Associate Dean, Administration
Faculty of Education
McGill University
Art Libraries Society and GSLIS Centennial
Celebration

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