

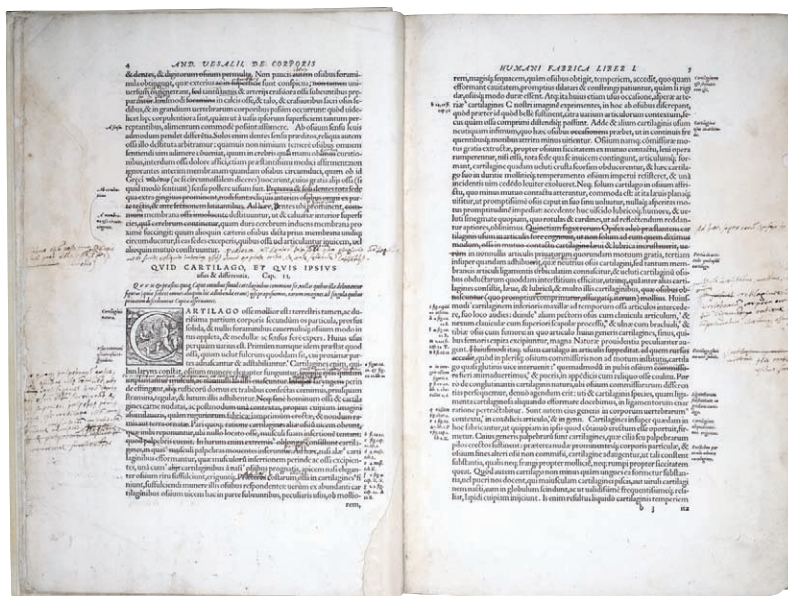
# The

# H·A·L·C·Y·O·N

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

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## A SPECTACULAR NEW ARRIVAL

Philip Oldfield  
Thomas Fisher Rare Book Library

**L**AST JANUARY AN imposing folio was brought to the Fisher Library by a collector who wished to place the volume on long-term deposit. The book in question, a copy of the 1555 edition of Andreas Vesalius's *De humani corporis fabrica*, printed and published by Johannes Oporinus of Basel, was acquired by the collector at auction in Germany in 2007. For the Fisher to receive a copy of the 1555 edition is a noteworthy event in itself, but this was no ordinary copy, for, as it turned out, it had been extensively annotated by Vesalius himself. When we first heard about the book we were naturally skeptical. How, we reasoned, could a copy of *De fabrica*,

allegedly annotated by its author, remain undetected for four and a half centuries? The same doubt was initially expressed by Vivian Nutton, Emeritus Professor of the History of Medicine, University College London, who was the first scholar to subject the volume to a thorough critical examination. Professor Nutton's initial skepticism was soon banished as he realized that the annotations could only have been written by Vesalius.

Andreas Vesalius (1514–1564) of Brussels, chair of Surgery and Anatomy at the University of Padua, is generally considered to be the founder of modern anatomy. His *De humani corporis fabrica*, first published in 1543,

is unquestionably one of the most important books in the history of medicine, and one of the wonders of Renaissance book production. Drawing on his practical experience as a dissector, Vesalius succeeded in laying a new foundation for anatomical study based on first-hand observation. He broke with the prevailing anatomical theories of the second-century physician Galen that were based in large part on the dissection of animals, and set anatomical study upon an empirically scientific course. *De fabrica* was a perfect marriage of text and illustration. Beautifully printed by Johannes Oporinus of Basel, the book was illustrated by magnificent woodcuts,

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**OPENING PAGE:** Illustrated title page and pages annotated by Vesalius from the 1555 edition of *De humani corporis fabrica*. **RIGHT:** Full view of posterior muscles and enlargement showing Vesalius's redrawing of the outline of the toe.

masterfully wrought by the best craftsmen of the day, from drawings thought to have been executed by Jan van Calcar, a pupil of Titian, and fellow countryman of Vesalius. The book was unlike anything that had gone before, and was immediately acclaimed as a masterpiece. The outstanding woodcut illustrations set a new standard for anatomical illustration, and were widely copied for the next three centuries.

Despite its high cost, the 1543 edition satisfied consumer demands for twelve years. In 1555 a new edition was prepared, containing many revisions and corrections of some of the errors of the 1543 edition, and including a number of improvements to the woodcut illustrations. The book was given a new illustrated title page depicting the tumultuous scene of a dissection being conducted by Vesalius at Padua.

The 1555 copy of *De fabrica* on deposit at the Fisher contains over a thousand interlinear and marginal annotations, in the form of additions, deletions and transpositions. There is scarcely a page that does not have some kind of revision on it. In his analysis of the annotations, Professor Nutton concluded that in addition to amending typographical errors, or repositioning the wrong placement of captions and printed marginal notes, most of the notes amount to stylistic improvements, which do not affect the essential meaning of an idea, but express it much more elegantly and succinctly. Many words are replaced with more precise terms, and many of the deletions make the text more concise. The annotations entail the addition of a large number of adverbs or adverbial phrases—evidence of Vesalius's mastery of the Latin language.

In addition to the many stylistic changes, a good deal of anatomical information has been inserted or revised in light of Vesalius's own studies and reading since 1555. Some of the more interesting annotations relate to the illustrations—an indication of the care Vesalius lavished on all aspects of his book. He was at pains to instruct the woodblock cutter not to obscure the musculature of his figures with letters that key the illustration to

the text. In one place Vesalius even provides a redrawing of the outline of the toe to guide the woodblock cutter. In addition there are extensive proof corrections to the captions that accompany the illustrations.

An examination of the annotations leads inevitably to the conclusion that only Vesalius could have been their author. Such a logical conclusion is supported by the forensic evidence provided by a comparison of Vesalius's handwriting in a group of letters preserved at the University of Uppsala, with that in the notes in *De fabrica*. The case for Vesalius as annotator is incontrovertible.

This special volume provides us with a fascinating glimpse of Vesalius at work. He is seen constantly attempting to improve his text both scientifically, and stylistically, and to make it clearer and more accessible to his readers. He obviously spent a great deal of time in revising his text, but precisely how long is not known, since none of the annotations are dated. It seems, likely, however, that annotating ended abruptly with his death in 1564. All the evidence points to the conclusion that Vesalius was preparing a new edition of *De fabrica* that unfortunately never materialized. The fact that a third edition was never published makes the annotated copy in the Fisher all the more significant, for it represents Vesalius's final word on his great masterpiece. Its value to scholars, therefore, is immense.

The Fisher Library is most fortunate to have been chosen as the repository for this remarkable book. It will undoubtedly be the subject of much scholarly investigation, and is a reflection of the growing significance of the Fisher's medical collections. It also adds to our impressive holdings of Vesalius, which includes a copy of the first edition of *De fabrica* of 1543. The arrival of the 1555 edition is most timely, as 2014 will mark the five-hundredth anniversary of Vesalius's birth. We will be celebrating the event at the Fisher Library with an exhibition, in which the annotated copy of *De fabrica* will be prominently featured.







## A MILLER'S TALE:

### PHILIP MILLER AND *THE GARDENERS DICTIONARY*

Anne Dondertman  
Thomas Fisher Rare Book Library

**D**URING THE COURSE of preparing the horticulture exhibition which is on display at the Fisher Library this summer I was greatly impressed by a small but illustrious group of gardeners who excelled at both plantsmanship and authorship, from John Parkinson (1567–1650), Philip Miller (1691–1771) and William Robinson (1838–1935) to Canada's own Roscoe Fillmore (1887–1968). Arguably the greatest of these was Philip Miller, Curator of the Chelsea Physic Garden for almost fifty years, and the centre of an international network of plant enthusiasts and botanists. In a brief memoir of Miller's life included in *The Vegetable Cultivator* in 1839, the unnamed author (who had met Miller personally) writes that Miller was distinguished for his great theoretical knowledge of plants and “especially by his skill in their cultivation”. While Miller had access to the library belonging to the Society of Apothecaries and the bibliography in the 1768 edition of his *Dictionary* lists 120 works, it is clear that the wealth of horticultural detail in his publications was based on hands-on experi-

ence. Miller made his expertise freely available to all who visited or corresponded with him, but it was through *The Gardeners Dictionary* that he reached such an enormous audience. The memoir concludes, less than a century after his death, that “It may be almost said to have laid the foundation of the horticultural taste and knowledge in Europe”. Linnaeus's pupil Peter Kalm (1716–1779) wrote as early as 1753 in his account of his visit to England, *En Resa til Norra America*, that “when one has it, no other book is afterwards required.”

Miller is represented by four works in the exhibition, which is a reflection of his importance and enduring influence as well as his remarkable productivity as an author: *Catalogus Plantarum* (1730), *The Gardeners Dictionary* (1731), *The Gardeners Kalendar* (1732), and the beautiful illustrated volume *Figures of Plants* issued in parts from 1755 to 1760. However it was *The Gardeners Dictionary* that made his name a household word. Everyone who gardened owned a copy, and used it as their horticultural Bible, from Dukes and Earls to ordinary working

gardeners and nurserymen. One reason for its wide dissemination and immense influence is that the horticultural advice contained in the *Dictionary* was available in a variety of formats and prices, putting it within range of virtually anyone with an interest. First issued by subscription as an expensive folio, it was priced at one pound five shillings (or in large paper at one pound fifteen shillings), which put it well out of reach of working gardeners. By the time of the final edition of the folio *Dictionary* in 1868 it cost three guineas. However, the practical part of the content of the *Dictionary* was also available in less expensive formats, first as a monthly calendar priced at four shillings, and a few years later as an octavo abridgement priced at eighteen shillings. Later in Miller's career, returning to the high end of the scale, the plant illustrations in *Figures of Plants* which complemented the *Dictionary* were available either coloured or plain at a cost of up to twelve pounds.

In common with gardeners around the world and through the ages, Philip Miller

**OPENING PAGE:** The plate showing Britannia receiving the fruits of the earth from Nature, Industry and Science was based on a painting by the English artist Samuel Wale (1721–1786). It first appeared as a frontispiece to the sixth folio edition of the *Dictionary* in 1752, engraved by Edward Rooker (1711–1774). It was produced for this unauthorized Dublin edition of 1764 by the Irish engraver D. Malone (fl. 1748–1766), who also engraved plates for other pirated works. **BELOW:** Rooker's plate from the authorized edition.



first learned about plants from his father. He worked for a time in his father's market garden but soon established his own ornamental plant nursery, and in 1722 he was appointed foreman of the botanic garden at Chelsea. Two years later he published *The Gardeners and Florists Dictionary*, a compendium of horticultural advice gathered from many sources, which was followed in April 1731 by the first edition of the *Dictionary*, published as a folio volume of over eight hundred pages and dedicated to Sir Hans Sloane (1660–1753) who had recommended Miller for the Chelsea position. The book was immediately popular, so much so that a pirated edition was already available in Dublin the following year, the first of many unauthorized Dublin printings. The eighteenth century was a period which saw the continuous introduction of new plants from all over the globe. Miller described, classified and named many of these, and developed techniques for their successful cultivation in

Britain. Constant updates and additions to the *Dictionary* were necessary to reflect this new knowledge and a second edition appeared in 1733, followed in 1735 by a separately published Appendix, intended to be bound at the end of the folio volume. The third edition of 1737 included a month-by-month calendar itemizing tasks to be done in the garden, which had been available as a separate publication since 1732. Miller complains in the preface to the third edition that he was forced to include the calendar with the *Dictionary* "because a spurious Edition of the *Dictionary* has been published in a neighbouring Kingdom, in which they have pyracically printed the *Kalendar* : And I thought it was not right, that the genuine Work should seem to want that Addition, which the surreptitious one pretended, tho' very imperfectly, to give".

The original single-volume folio edition was augmented in 1739 by a second volume "to complete the whole", which went into a second edition the following year. Once again the pirated Dublin version instigated a corresponding change in the authorized editions. The Dublin edition of 1741 (calling itself the fifth edition) combined all the articles in the two volumes into one alphabetical sequence, the publishers stating that this was done in response to reader demand. Miller had to follow suit because he found that many people preferred the Dublin pirated edition to the two-volume English edition. Therefore the sixth London edition of the *Dictionary* in 1752 was issued in a single large volume incorporating all the various alterations and additions into the main text. The next edition, the seventh, was published in paper parts, consisting of 112 numbers, issued between October 1756 and March 1759 at a price of just six pence per part, perhaps to make the folio version affordable for a larger audience. Another Dublin piracy followed in 1764 and the final authorized lifetime edition and the one which was most influential, the eighth, came out in 1768. This final edition is of botanical importance because it was the first of Miller's works consistently to employ Linnaeus's binomial nomenclature. By this

time the *Dictionary* had grown to well over 1200 pages and Miller notes in his preface that the number of plants cultivated in Britain had more than doubled since the first edition of 1731.

In order to forestall further piracy and because there was a clear need for a cheaper edition, an octavo abridgement of the *Dictionary* was first published in 1735. It contained the whole of the practical portion of the folio edition, but some of the explanations and philosophical articles were omitted. Five further editions were published during Miller's lifetime. *The Gardeners Kalendar*, first published in 1732, was the most affordable and popular of Miller's works, being issued in a total of fifteen lifetime editions. Pirated versions appeared almost immediately, including two different Dublin editions the first year. Near the end of his life Miller published, in parts, *Figures of the Most Beautiful, Useful, and Uncommon Plants Described in The Gardeners Dictionary*, which contained three hundred engraved plates from drawings by eminent artists such as Johann Sebastian Mueller (1715–c.1790) and George Dionysius Ehret (1708–1770), who was married to Miller's wife's sister. These were available either uncoloured (at six guineas) or coloured at twice the price.

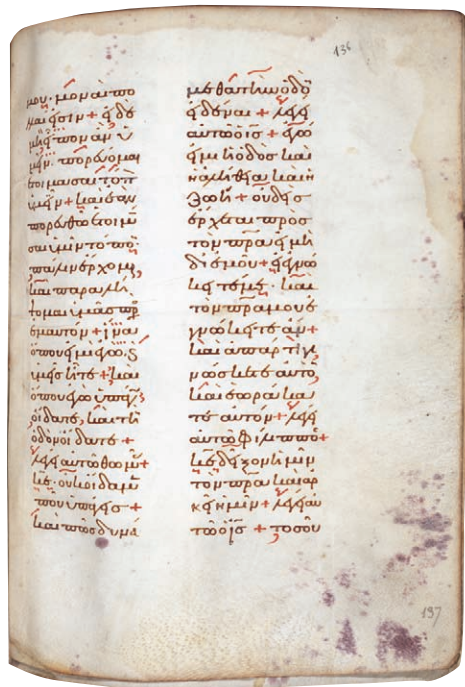
In our cut-and-paste world of fluid content, where digital material is constantly recycled and repurposed it is interesting to see the strategies employed by eighteenth century publishers to package one of their most lucrative authors in a variety of ways, aimed at different segments of the market. The London publishers, already at a disadvantage when compared to the Dublin firms, fought for their share of this unusually choice pie by copying some of the innovations introduced by the publishers of the unauthorized Irish editions and by offering "Miller" in a range of formats and prices.



## A BYZANTINE COMPANION FOR THE *CODEx TORONTONENSIS*

Pearce J. Carefoote  
Thomas Fisher Rare Book Library

**F**OR III YEARS, the *Codex Torontonensis* (the four gospels in Greek), one of the oldest complete books in the Fisher Rare Book Library, has been awaiting a companion from its Byzantine homeland to join it on our library shelves. In February of this year, that long wait finally ended when, through the auspices of the Office of the Chief Librarian and the Libraries' Collection Development Department, a Greek Gospel Lectionary was added to the Fisher's medieval manuscript holdings. Like the *Codex*, it was most likely transcribed at Constantinople in the middle of the eleventh century, and displays many of the same artistic and calligraphic traits. Apart from its antiquity and simple beauty, what sets this manuscript apart from the others in the library is its remarkable provenance. It was most likely created for use in one of the provincial churches outside of Constantinople, and by the late sixteenth century, formed part of a parish library near Trebizond, on the southern shore of the Black Sea. Its whereabouts between the sixteenth and the nineteenth centuries are unclear, but what is certain is that it was housed at the Metochion (or ecclesiastical embassy church) of the Holy Sepulchre at Constantinople in 1892, together with the now famous "Archimedes Palimpsest". At some point in the 1920s, both the palimpsest and our lectionary were purchased by the Turko-French antiquarian and bibliophile, Salomon Guerson (1872–1970). It is now known that Guerson altered some of his manuscripts, forging (or causing to be forged) miniatures in some, repainting others, and even removing entire folio pages from a few codices, including the Archimedes, to reinsert elsewhere with "new" texts and images. The immediate goal, of course, was to improve the resale value of his collection. Was our manuscript among those that he may have altered while they were in his possession? With the exception of one leaf, which does reveal a hidden text when examined under



black light, it would seem not; and even that leaf was probably altered long before it came into Guerson's possession.

A Gospel lectionary is essentially a ritual book, containing brief passages from the four Gospels, arranged according to the worship cycle of the Church. In this case, the lections would have been used in the Divine Service of the Eastern Orthodox community. Thus, the Gospel of John is read throughout Eastertide, Matthew in the season of Pentecost, Luke during the period leading into Lent, and Mark during Lent itself. On holy days, of course, the text would be taken from whichever of the Gospels was appointed for the day. Although our newly-acquired manuscript could by no means be described as sumptuous in character, one of its most desirable features is its inclusion of an early form of musical notation known as "ekphonic". Byzantine ekphonic notation probably had its roots in the Jewish

synagogue service, where symbols were used to indicate how to chant a sacred text during public worship. Thus the "music" in the new Fisher manuscript displays closer musical ties to its Hebrew relations than it does to any modern examples, and in this, it is typical of its eleventh-century origins. Comprised of a series of symbols to indicate accented words, as well as the modulation of the voice during the chanting of a given passage, the notation is vigorously drawn in red ink in a very clear and purposeful hand.

Perhaps one of the most striking features of this manuscript, however, is the (now inactive) purple-grey mold visible on almost every leaf of the codex. It bears witness to the damp conditions in which the manuscript was stored in the late nineteenth and early twentieth centuries in the Metochion, with visible bacterial residue—the dramatic result of mold interacting with the collagen of the parchment. Similar damage may be found in other codices that have come from the Metochion, including the Archimedes Palimpsest, although they appear to have been in good condition as late as 1908 when they were photographed by the Danish scholar John Ludvig Heiberg. Another likely consequence of the damp is the offset of the outlines of the ornamental initials onto facing pages, though the actual blue and gold pigments used to colour them retain their integrity and have not transferred at all.

The addition of this manuscript underscores the Fisher Library's commitment to supporting medieval and Byzantine studies at the University. What surprises it will yield for the history of music, liturgy, and the practice of conservation is now in the hands of our scholars; and for our students, it represents one more piece of literary archeology on which to train their codicological eyes.

**ABOVE:** A page from the Greek Gospel Lectionary with ekphonic notations in red.



## THE SZYK HAGGADAH

Barry Walfish

Thomas Fisher Rare Book Library

THE *Haggadah*, THE text read and expounded at the *Seder* on the first night of Passover, is one of the most popular works of Jewish liturgy. Over the centuries, it has been issued in thousands of editions, many of them illustrated. Of the latter, one of the mostly highly cherished and acclaimed is the *Haggadah* calligraphed and illuminated by the Polish-Jewish artist Arthur Szyk (1894–1951) in the 1930s. Produced during the rise of the Nazi regime in Germany and published in London in a limited edition in 1940, the *Haggadah* embodied the values that Szyk cherished the most: love for the Jewish people and its heritage and a dedication to freedom, justice, and the struggle against tyranny.

Szyk was a well-educated Jew, steeped in tradition and also a student of history. He was an engaged artist, much of whose work portrayed historical figures and events. During the 1930s and 1940s his portrayal of contemporary events and caricatures of the Nazis made him one of the most popular political artists of his day. His work appeared on the covers of *Time Magazine*, *Colliers* and other journals. But he also engaged in more

traditional art, mastering techniques based on those of medieval manuscript illuminators to produce works of dramatic and breathtaking effect. He illustrated several books of the Bible, including *Esther* (twice), *Ruth*, and *Job*. But his crowning achievement was undoubtedly the *Haggadah*, which visually portrays the dangerous parallel between the Passover narrative of oppression in ancient Egypt and the alarming developments unfolding in Nazi Germany in the 1930s. Szyk produced the paintings and gouaches for the *Haggadah* during the 1930s. These were then reproduced in a deluxe edition on vellum according to the highest standards of publication and printing at the time. The *Haggadah* was so spectacular that the reviewer in the *Times Literary Supplement* proclaimed: “*The Szyk Haggadah* is worthy to be placed among the most beautiful of books that the hand of man has produced.” The *Haggadah* was published in a limited edition of 250 copies, 125 to be sold in the British Empire and 125 in North America. The selling price of one hundred guineas (or five hundred dollars) made it the most expensive new book in the world at the time, about what one would pay for a new car.

Subsequently, beginning in 1956 numerous trade editions of the *Haggadah* have been produced, making it one of the most popular and beloved *Haggadot* of all time.

But though the original and trade editions have made the *Haggadah* well known and admired, printing technology in 1940 was not able to capture the full brilliance and detail of Szyk’s original watercolour and gouache paintings, and the inexpensive reproductions certainly do not in any way do justice to the originals.

Recently the publisher Irvin Ungar of Historiana in California undertook to produce a new edition of this *Haggadah* based on the original paintings, which were borrowed from the private collector who owns the entire set. Every aspect of the production was carried out with the most up-to-date techniques and advanced technology. Digital photographs were made at the highest resolution, then adjusted to establish contrast appropriate to the printing surface, resulting in a seamless transition to the page.

The printing method used—super high-resolution inkjet (giclée)—captured the intensity, brightness, and details of Szyk’s



**FACING PAGE:** The Four Sons, a family at the Seder table and Moses smiting the Egyptian.

original illuminations. The pigments exceed all established test standards for longevity, light sensitivity, and water sensitivity. The paper, specially produced for this edition by Hahnemühle of Germany, has a rich texture and creamy colour, is acid-free and pH neutral, and is extremely durable. Special attention was given to the typography, with different fonts and colours used for texts to be read out loud, commentaries, and titles. According to the publisher, this edition is a bibliographic landmark: “the first significant deluxe edition produced entirely digitally by highly regarded masters of the traditional book arts, working with the finest permanent materials.”

The result has been a work that has exceeded expectations in terms of quality and beauty.

In the words of John Windle, a San Francisco bookseller, “As a dealer with forty-two years of experience in handling the finest illustrated books of all kinds, I can state without hesitation that the new edition of *The Szyk Haggadah* published by Historicana far outclasses the original in every way and is in and of itself a masterpiece of design and production, flawlessly produced in every detail. I have no doubt that it is and will remain one of the masterpieces of book production of the twenty-first century.”

The *Haggadah* also features a new translation, in American English, by Judaica scholar, Byron Sherwin, which replaces the Victorian version of British historian, Cecil Roth. In addition a companion volume, entitled “Freedom Illuminated” includes essays on Szyk by historian Tom Freudenheim, a lengthy essay by art historian Shalom Sabar on the artistic context of the *Haggadah*, and an essay by the publisher Irvin Ungar on the history of the *Haggadah* itself.

All in all, the *Haggadah* is a feast for the eye, a marvel to behold. The Fisher Library is proud to own a copy of this bibliographic masterpiece.

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*We thank all members who wish to remain anonymous.*

## MARK YOUR CALENDAR FOR UPCOMING EVENTS...

### EXHIBITIONS 2012–2013

#### Exhibition Hours

9–5, Monday to Friday, year round  
9–8, Thursdays only, 22 September–26 April  
Thomas Fisher Rare Book Library  
120 St. George Street, Toronto, Ontario

#### 30 April–14 September 2012

*How Does MY Garden Grow: The Education of a Gardener*

#### 8 October–21 December 2012

*The John H. Meier, Jr. Governor General's Literary Award for Fiction Collection*

#### January–April 2013

*Utopia and Dystopia*

### PLANNED EVENTS 2012–2013

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

#### Monday, 1 October 2012

##### *The John Seltzer and Mark Seltzer Memorial Lecture*

*The Forbes Collection: A Library within a Library*  
Scott Schofield, NKE Post-Doctoral Fellow in the History and Future of the Book at the iSchool, University of Toronto

#### Wednesday, 24 October 2012

##### *The Alexander C. Pathy Lecture in the Book Arts*

*Shakespeare in and of the Humanities*  
Marjorie Garber, William R. Kenan Professor of English and Visual and Environmental Studies at Harvard University  
*This lecture is co-sponsored by the Jackman Humanities Institute.*

#### Tuesday, 5 March 2013

##### *The Leon Katz Memorial Lecture*

*The Stacks School of Typography: The Role of Libraries and Archives in the Development of Gaspereau Press*  
Andrew Steeves, proprietor of Gaspereau Press

#### Tuesday, 2 April 2013

##### *The Gryphon Lecture on the History of the Book*

*Amy Lowell: Adventures in Collecting in Turn-of-the-Century Boston*  
Leslie Morris, Curator, Modern Book and Manuscripts, Houghton Library, Harvard University

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**Thank you!**

## Editor's Note

This issue was edited by Philip Oldfield, Anne Dondertman and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

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

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

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

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

*The*

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