

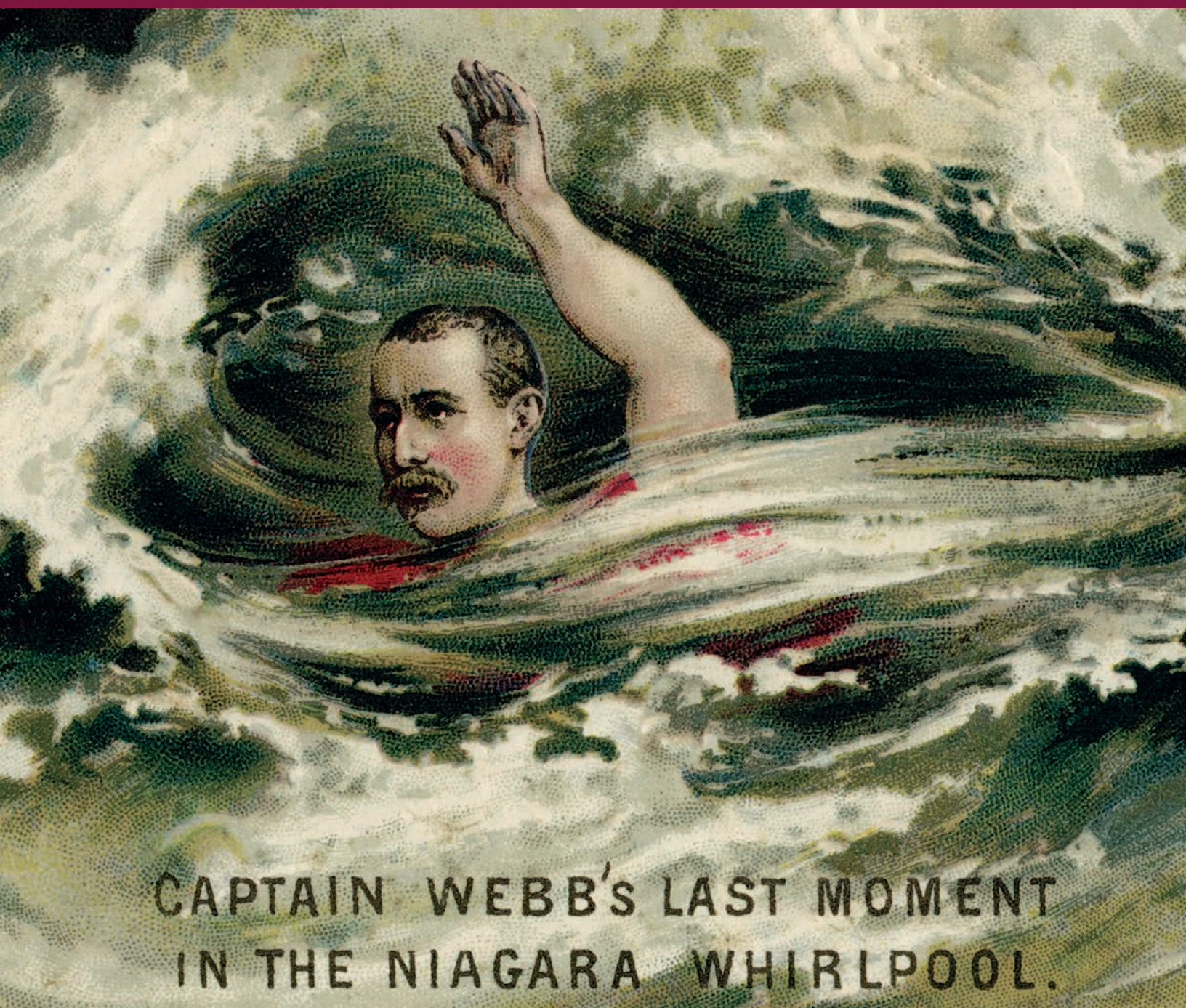
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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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CAPTAIN WEBB'S LAST MOMENT IN THE NIAGARA WHIRLPOOL.

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WHAT IS SPECIAL ABOUT SPECIAL COLLECTIONS?

Loryl MacDonald

Director, Thomas Fisher Rare Book Library

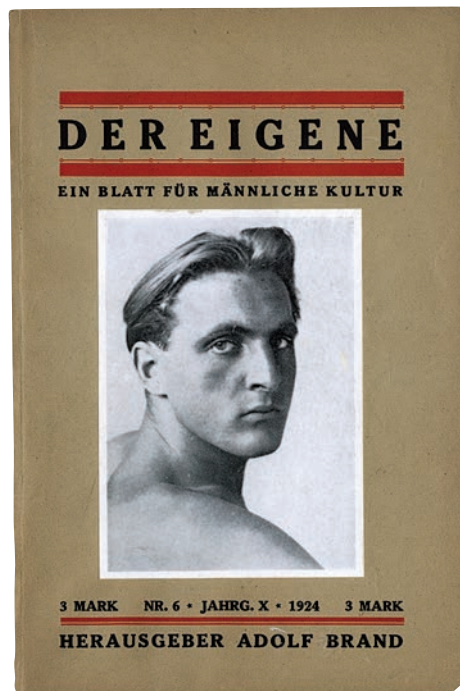
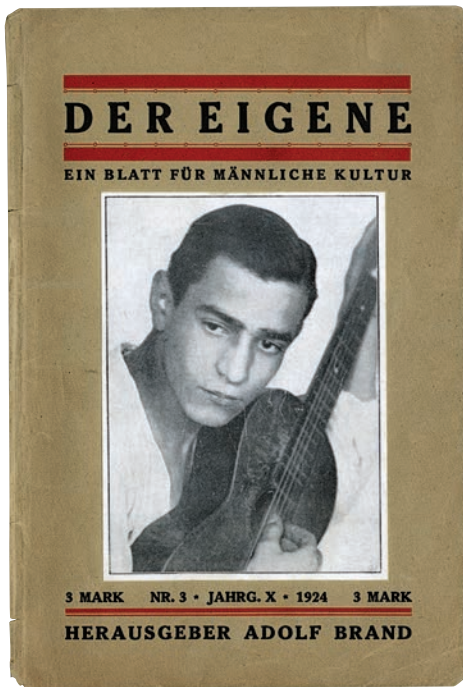
THE JUNE ISSUE of *The Halcyon* is traditionally an overview of purchases from the previous fiscal year, noting some of the highlights acquired for the collections through our on-going acquisition budget, gift and trust funds, and the assistance of the Friends of Fisher. In this issue, Graham Bradshaw, P.J. Carefoote, Alexandra K. Carter, David Fernández, Holly Forsythe Paul, Tim Perry, Liz Ridolfo, Andrew Stewart, and Danielle Van Wagner contribute articles on this year's noteworthy purchases within their particular areas of expertise and interest. Our spring issue, therefore, gives us yet one more opportunity to reflect on the significance of special collections, as well as those who help to build them.

Special collections and archives are increasingly seen as elements of distinction, serving to differentiate one research library or university from another. Today's international research libraries are intertwined, plugged into networks that provide resources and materials virtually. As general collections become more uniform and more easily shared there is, however, a heightened awareness of

the value of distinctive collections. As a result, special collections are emerging as assets that distinguish or characterize one particular research library or university from its peers. Their value is not limited to the unique nature of their holdings alone. At the centre of our increasingly virtual world of research, special collections signify and celebrate the value of the physical object itself. There is still an appreciation for the beauty of the artifact and the excitement of simply being able to touch something that may have changed the course of history or the development of thought.

The remarkable holdings of the Thomas Fisher Rare Book Library are the result of beneficial partnerships and collaborations, both internally and externally. Generations of committed library staff have built these rich collections, setting them at the heart of one of North America's greatest research libraries. Their heirs, our current staff, continue to strengthen this remarkable legacy. It goes without saying, of course, that special collections benefit from the financial support of generous donors. For example, last year's purchase of William Caxton's 1481 printing of Cicero's *On*

Old Age was only made possible through the financial contributions of eighty-six donors whose gifts ranged from \$50 to \$64,000. The several funds established to support specific acquisitions such as the Collard Canadiana fund, the Kenny Social History fund, the Michael Walsh Philosophy fund, and the Richard Landon/Marie Korey fund for the purchase of material relating to bibliography and book history, have made a tremendous difference, strengthening the collections in those various areas over the past twelve months. This year, we also received grants from Associated Medical Services, the Breslauer Foundation, and the Donner Canadian Foundation; and as always, we benefitted considerably from the great generosity of the Friends of the Fisher. Lastly, we must acknowledge the critical role played by members of the antiquarian book trade in developing our special collections. In addition to offering us rare books, they also often search for specific items for us, helping us to fill the gaps in our collections. Without our bookdealer colleagues, this year's outstanding acquisitions would not have been possible.



HIS OWN MAN: ADOLF BRAND'S *DER EIGENE*

Andrew Stewart

Thomas Fisher Rare Book Library

IN 1933 THE home of Adolf Brand (1874–1945), a prominent German writer and advocate for bisexual and homosexual rights, was searched, and all materials related to the production of his publications seized, thus putting an end to the world's first gay magazine, *Der Eigene*.

Der Eigene, which roughly translates as 'his own man', began in 1896 and was published by Brand, with interruptions owing to lack of funds and lawsuits for immorality, until 1932. It reached its highest frequency and circulation in the 1920s. In the early 1930s the rise of Hitler and National Socialism turned the political tide against the more liberal and permissive attitudes of the Weimar Republic, and in particular against homosexuality, spelling the end of such overt displays as those found in *Der Eigene*.

Der Eigene has been described as being a mixture of Romantic poetry, nudist propaganda, Nordic mysticism, and political activism. Some issues even had personal ads for those seeking

love. Verses composed by the late German poet and philosopher Friedrich Schiller (1759–1805) were included, as were works by famous artists such as Hugo Höppener (1868–1948), better known by the pseudonym Fidus; but, more often than not, the bulk of contributions came from writers who, although relatively obscure, were often quite talented. The magazine celebrated 'manly culture', and portrayed homosexuals as masculine, potentially even more so than their heterosexual counterparts since they were not attracted to women. Thus, masculinity and not femininity explained same-sex attraction. These ideals were rooted in German history, and in particular in the idea of romantic friendship between men in the eighteenth and nineteenth centuries. This ran in direct contrast to the school of thought promoted by Magnus Hirschfeld (1868–1935), who insisted that homosexuality was a biological phenomenon and that homosexuals were psychosocially different from so-called 'normal men', a view that was

anathema to Brand and the other authors of *Der Eigene*. In fact, *Der Eigene* shared many ideals held by other contemporary right-wing movements—racial purity, bodily health, and even anti-Semitism—giving it a complicated legacy in LGBT history.

Understandably cautious about the distribution of his publications, Brand asked subscribers to sign a waiver declaring they would not be shocked by the writings and images in his works, and in particular by the 'unconcealed depictions of the human body, which evoke shame in so many average people.' There were likely never more than fifteen hundred subscribers to *Der Eigene*, and subscription automatically conferred membership in Brand's society, the *Gemeinschaft der Eigenen* (Community of Self-Owners), founded in 1903. Some members were prominent figures in German society, such as the poet Peter Hille (1854–1904) or the classicist Paul Brandt (1875–1929), but little is known about the large majority of members. Membership perks included support and advice on issues

OPENING PAGE: Front covers of *Der Eigene*: issues 3 and 6 from 1924, and issue 9 from 1925. **BELOW:** 'From the collection German Race. Nude study by Adolf Brand'—*Der Eigene*, 1925 issue 9.



Aus der Sammlung DEUTSCHE RASSE
Aktstudie von Adolf Brand
DER EIGENE • 1925 • Heft 9

involved in several lawsuits, such as one in 1903 over nude photos of young men and 'obscene' writings which led to a two-month prison sentence (and a temporary pause in publication for *Der Eigene*). Brand was the only person imprisoned in the Harden-Eulenburg Scandal (1907–09), which involved accusations of homosexual behaviour amongst prominent members of Kaiser Wilhelm II's government and inner circle.

Although Brand was controversial, and despite his evident homosexual tendencies, he was not arrested by the Nazis. He was not Jewish, likely not considered a leftist, and married a female nurse, all of which provided him cover in terms of his sexuality. Despite evading arrest, his career was ruined and Brand faced severe financial difficulties for the duration of his life. He is rumoured to have attempted to save some of his personal papers by burying them in a garden, but these have never been recovered. In 1945, he and his wife were killed in their home in Wilhelmshagen by an allied bomb.

The Fisher Library has been fortunate to acquire five issues of *Der Eigene*, all dating from the 1920s when the magazine was at the height of its popularity. For obvious reasons, surviving issues are rare. The magazine's relatively low circulation, combined with the dangers of owning such overtly homosexual material during the period of the Third Reich, means that copies seldom appear on the market. One of the Library's copies has a presentation inscription from 1942 in which the recipient's name has been excised, suggesting either the dangers of owning such an item or, at the very least, the desire not to have one's name associated with it. With this acquisition, the Fisher Library now has one of the largest collections of *Der Eigene* in North America, complemented by a subsequent donation this past year of another issue (volume 6, 1906) by Donald McLeod, the only hardcover issue of the journal ever published.

Although Brand may not have been able to save his personal papers, the survival of these issues of *Der Eigene* help to cement his place in LGBT history and provides a valuable insight into homosexual life and identity in the Weimar Republic.

facing the community, such as the threat of blackmail, but also the ability to perhaps find love by placing a personal ad in the magazine.

Brand himself was a controversial figure. He went so far as to strike a member of the Reichstag with a dog whip in 1899. He was



THE PAPERS OF THE NIAGARA FALLS MUSEUM

Danielle Van Wagner

Dewan Librarian, Thomas Fisher Rare Book Library

ON 16 JULY 1857, Mr. R.B. French visited Table Rock on the Canadian side of Niagara Falls. Table Rock was described as a great jutting piece of stone overlooking the Horseshoe Falls that was slowly falling, piece by piece, into the water below. He donned a pair of rubber pants, coat and hood, took the slick staircase to the midway point of the rock face, and walked 230 feet behind the falls along a narrow rock shelf until he hit 'Termination Rock.' Stumbling back, soaking wet and his ears ringing with the great crash of water, he received a souvenir certificate signed by Thomas Barnett (1799–1890). Mr. French would scrawl on the back, 'Certificate of my folly in 1857.'

Mr. French, like the thousands of visitors to Niagara Falls that year, is lost to history, but Thomas Barnett holds a unique title in the annals of Niagara Falls and Canada—as the founder and proprietor of Canada's oldest museum, which first opened in 1827. The Niagara Falls Museum began with a modest

collection, composed chiefly of Barnett's main hobby, taxidermy. A tourist guidebook from 1839 described the museum thusly: 'No person who visits this museum will regret the time or the trifling expense.' A promotional card dating from the 1850s discussed the 'ten thousand interesting specimens, birds, animals, fish, minerals, &c' with an 'attached pleasure garden ... a great variety of live birds, animals, buffalos.' A tourist could see the exhibitions, view the falls, and take the staircase down Table Rock, all for the low price of twenty-five cents. By the early 1860s, the collection dramatically increased in both number and type, primarily due to the work of Thomas's son, Sidney Barnett (1836–1925). Sidney travelled to Egypt in 1854 and 1857 and brought back what would become the shining stars of the museum, Egyptian mummies. He also introduced a specimen exchange program with other museums and collectors. By 1862, the Barnetts stated they had 'twenty thousand specimens' along with 'the best & most comprehensive view of the

cataract.' In 1867, the Barnetts boasted about the one hundred thousand objects in the museum, including 'a Whale 50 ft. long [and] the finest Egyptian Mummy in the World.' They describe their attraction as 'A perfect wonder world of curiosities from all parts of the Globe.' The guidebooks from this period all indicate that the museum was a mainstay of the tourist industry.

However, the Barnetts found out quickly that running a museum in Niagara Falls could be a cut-throat business. American Saul Davis (1807–1899) built his hotel, The Table Rock House (often known as the 'den of forty thieves') next door to the Barnett's museum in 1853. A shady figure, known to extort additional fees from museum patrons using the Table Rock staircase, Davis built a fence blocking the road to the museum and rerouted tourists to his own business. He even built his own staircase down the gorge which, perhaps indicative of Davis's notorious reputation, suspiciously burned down in

OPENING PAGE: Certificate for R.B. French for having passed behind the falls. **BELOW:** Stereoview cards of an Egyptian Mummy at the Niagara Falls Museum and of a family going under the falls at Table Rock. Souvenir chromolithograph of Captain Webb's death in the rapids of Niagara Falls.



the middle of the night. In 1860, Davis was granted a lease to provide tours to the base of the falls, a lease previously held by the Barnetts. Sidney Barnett wrote passionately to Philip Michael Van Koughnet (1822–1869) the leader of the Conservative Government, ‘that a great wrong has been done me in granting such a lease to a man who has always been my bitterest enemy, who has striven since he first came here by fair & foul means to ruin me.’ After a series of rash business decisions conceived to counter Davis’s actions, which included a hugely unsuccessful buffalo hunt on their grounds, the Barnetts were forced to sell their museum and all its contents in 1878. The buyer—Saul Davis.

The Fisher Library recently acquired a selection of material related to the Niagara Falls Museum, tourism in the region, and Thomas and Sidney Barnett. This includes archival material related to the museum and its proprietors, as well as books and ephemera pertaining to the tourist industry including guidebooks, broadsides, flyers, tickets, and certificates. Highlights include items documenting Sidney Barnett’s involvement

in the Fenian Raids (1866), early letters and journal entries dating to the 1840s describing the falls, including one by James Bruce Elgin, Governor General of British North America, and ephemera on the ‘daredevils,’ who crossed the falls on tightropes and went over in barrels.

The collection also contains a diverse collection of 124 photographs dating from the 1850s to 1890s, with a number produced by the museum itself, comprised of glass stereoviews, card stereoviews, ambrotypes, cabinet cards, and albumen photographs, as well as original artworks and lithographs. Together these provide an illustrative history of Niagara—from the famous falls, popular attractions, and portraits of its visitors.

This collection joins the expansive collection of books and archives already at the Fisher on the topic of Niagara Falls, especially the Niagara Falls Suspension Bridge Papers (MS Coll. 568), the Girdwood Collection of Glass Lantern Slides of Niagara Falls (MS Coll. 407), and books, art, and photographs from the Fleming Collection. These papers add further depth to our already diverse collection and will be of especial interest to those with an



enthusiasm for the history of museums and collecting in Canada.



AROUND THE WORLD IN 3500 LABELS

Liz Ridolfo

Thomas Fisher Rare Book Library

The battered kitbag, the dear old sunburnt dressing box. Look at their treasured labels—a massed chronicle of hotels at home and abroad extending back to days before the flood of motor-cars, breathless haste, unrelenting, if luxurious, discomfort, beastly convenience.

LUGGAGE LABELS INSPIRE a sense of nostalgia and a longing for the past, and did so even when they were at the height of their popularity. They are admired and collected for their striking graphic design and bold colours, but also offer the visual representations of the values of their time, with a great amount of meaning to be unpacked from within a small space.

They were ubiquitous enough at one time that they could be used as cultural signifiers, shorthand for travel and worldliness, distance, and the passage of time. Collected by tens of

thousands of people, luggage labels appeared as plot devices in mystery novels and films, and featured in stories, poems, and contests.

We are very pleased to have acquired a collection of over 3500 examples of luggage labels assembled over twenty-five years by Jane Goodrich, co-founder of the Maine letterpress printing firm, Saturn Press. Represented in the collection are 135 countries, forty-four different states, and seven Canadian provinces.



In addition to luggage labels, the collection includes transport labels for trains, steamships, and airplanes, reproductions, and other related material.

It is not known when exactly the tradition of luggage labels began, but they were popular from about 1875 to the 1950s, with the height of their popularity being in the 1920s. Descendants of different types of printed labels, they are most similar to the baggage stickers and tags issued to shipping companies' passengers, and to trade cards and other hotel branded ephemera. Engravings of hotels were commissioned by their owners, and then used for bills, letterhead, and other stationery. Travel scrapbooks from the late nineteenth century show that people sometimes made their own souvenirs by cutting out these engravings and pasting them in their own books.

In the early days of travel, returning home with baggage covered in labels depicting elegant palace hotels in faraway locales conferred status. Travellers advertised their affluence

OPENING PAGE, ON SUITCASE: Luggage labels from Hotel Excelsior, Bilbao; Hotel Los Cisnes, Jerez; and Waldhaus Dolder, Zürich. **OPENING PAGE, BOTTOM:** Luggage label from Excelsior Hotel, Montreux-Suisse. **THIS PAGE, CLOCKWISE FROM TOP RIGHT:** Luggage labels from Omayad Hotel, Damas and Imperial Hotel, Zululand. Luggage tag from Hotel Atlantico, Cadiz.

and taste, and hotels broadcast an increasingly romanticized version of themselves and their environs.

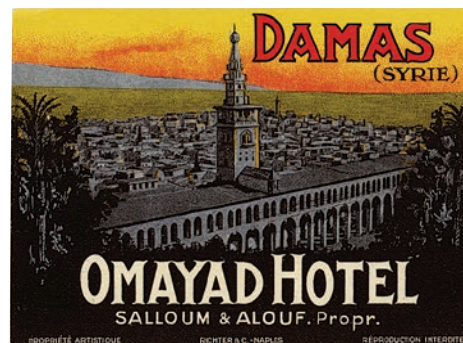
*The old proverb tells us that a man is known by his friends. Equally true is it that a man is known by his luggage... his trunks and bags—the companions of his trip—are branded friends.**

Early luggage labels required pasting, but later came ready-gummed, and finally were self-adhesive. They were primarily text, often with space for personal information. As print technologies improved and the labels' value as free advertising was recognized, they became more heavily illustrative and more collectible. Early pictorial labels tended to be simple, almost always featuring a line drawing of the hotel with its name. Later the hotel images were often enclosed in a red frame, which evolved into red buckled belts imitating luggage straps. Shapes diversified, from simple round or rectangular to die-cut fruits and figures. The beginning of the 1900s saw hotels depicted in multiple colours, but with the passage of time the buildings themselves disappeared, and the focus shifted to the host city, its scenes, and attractions.

Labels began to more closely resemble fashionable travel posters as designers copied the designs or used some of the same techniques to make the most impact with limited space, limited colour palettes, and limited budgets. Printers in Switzerland, Italy, France, and elsewhere were producing innovative and striking designs, many of which were signed by the artist and printer, serving as advertisements not just for the hotel, but also for the skills of the craftspeople. The subjects and layouts attempted to distill the location into its quintessential elements, and so can tell us much about how people imagined travel and what impression they wanted to convey of a specific place. As travel became more accessible, the interest in these keepsakes and their popularity increased, and they could be found at the desks of even the most modest of hotels.

'...one forgets all the exasperations. One is, indeed, grateful, after the lapse of years, for labels fraught with the magic of memory'

With their striking colour lithographs, artistic design elements, and romantic imagery, it is not surprising that luggage labels became so popular. The labels in the Fisher collection were



probably never affixed to any luggage, and were more likely overstock or duplicates provided to travellers or collectors. As a result, they are in mint condition. They offer a window into a bygone era and the collectors who amassed them. For lovers of graphic design and printing, they are inspiring and beautiful mementoes of real and embellished locations, and include work from talented craftspeople. Their images and text can be studied in the contemporary classroom for how they communicate ideals of tourism, represent world cultures, and show evidence of colonial dialogues in progress. They are signposts, marking changes in cultural values, hinting at the rise of women travellers, and the shifts in how we interpret ourselves based on our experiences. They were a way of understanding and packaging the world beyond home in a superficial, familiar, but exoticized way and we are very pleased to have them as an addition to the collections.

*All quotes from 'The love of luggage labels' by Walter Sichel. *The Graphic*. London: Dec 3, 1921.





CARLO RUINI'S *ANATOMIA DEL CAVALLO*

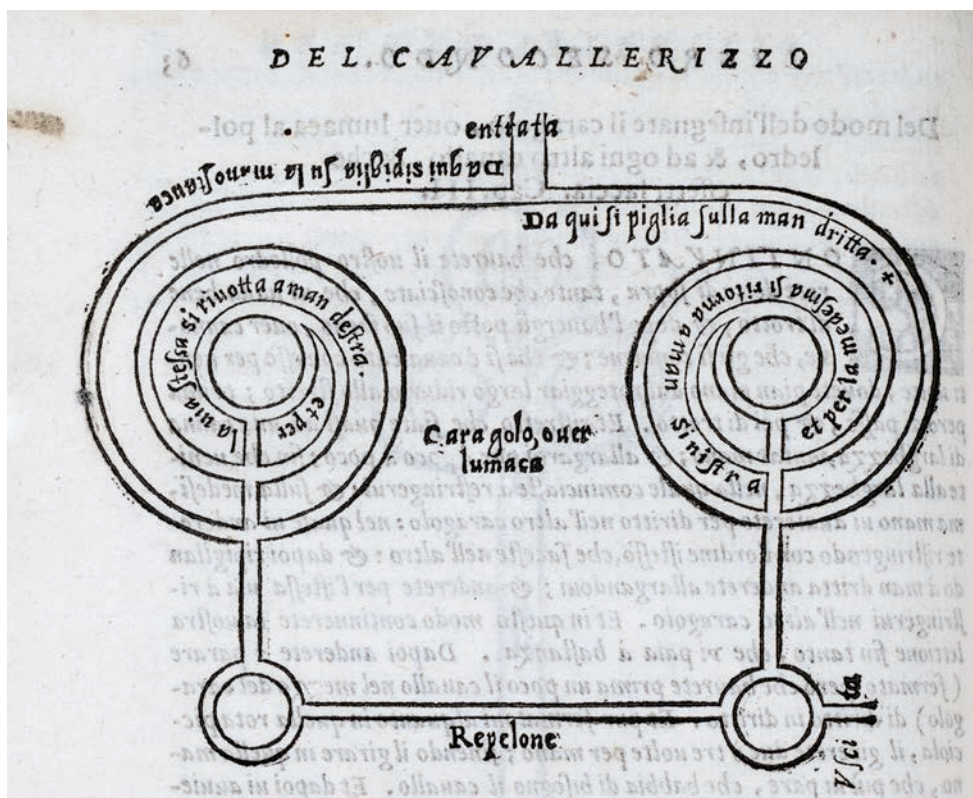
Alexandra K. Carter
Thomas Fisher Rare Book Library

NO ANIMAL SPECIES has been linked more closely with humans throughout history than *Equus ferrus*, the horse. Since their domestication, horses have served as a means of transportation, as soldiers in war, as tools in agriculture and industry, and, of course, as our recreational companions. They have held an important place in human cultural imagination since at least the beginning of human image-making. Of the paleolithic cave paintings at Lascaux in France—now some seventeen thousand

years old—over half are images of wild horses. Because horses have historically been ascribed high social and economic value, they have also played an important role in the development of modern veterinary medicine. As current University Clinical Veterinary Anatomist David Bainbridge argues, smaller, less valuable farm animals could be left to die from disease or injury without the owner incurring a significant financial loss. Horses, however, were (and are) expensive, and their training requires a substantial investment of time. Thus

early horse-owners made a concerted effort to discover the most effective ways to heal them. Given the horse's close ties to human society throughout history, it is perhaps unsurprising that the first illustrated printed book dedicated to the anatomy of a non-human species was a book on the horse.

Carlo Ruini's *Anatomia del cavallo et suoi rimedi* was first published as *Dell' Anotomia [sic] e dell' infermita del cavallo* in Bologna in 1598. Little is known about Carlo Ruini (who died just before the publication of the book):



OPENING PAGE: Table I, figures III and IIII from the first book of Ruini's *Anatomia del cavallo* (Venice, 1599) showing parts of the horse brain. **THIS PAGE, TOP TO BOTTOM:** The horse as depicted in Ulisse Aldrovandi's *De quadrupedibus solidipedibus* (Bologna, 1616). A diagram from Claudio Corte's treatise on riding, *Il cavallerizzo* (1573) showing a spiral path to be ridden in horse-training.

he was not a physician or zoologist but a high-ranking Bolognese senator and devoted horse owner and breeder. Before Ruini, authors who referenced the horse did so primarily in the context of military strategy and cavalry. The earliest surviving examples from this genre are Xenophon's *De re equestri* and *Hippiarchius*, written around 350 BCE. Medieval bestiaries and later encyclopedias of natural history like Ulisse Aldrovandi's *De quadrupedibus solidipedibus* often included the horse. As the art of horsemanship became more central to aristocratic life in Renaissance Spain and Italy, guides to horsemanship and proper equitation proliferated. Claudio Corte's *Il cavallerizzo*, which would become one of the most popular books on the art of riding, was published in Venice in 1562. (The Fisher Library holds a later edition, printed in 1573.) Ruini's *Anatomia*, however, is considered the first printed book in the Western world to present the horse as a subject of serious anatomical and medical study. In terms of its accuracy, comprehensiveness and artistic style, it was beyond anything that had come before.

Ruini states in his preface that he became interested in studying equine anatomy to better understand and treat diseases of the horse. Veterinary medicine did not exist as a discipline until the seventeenth century with the establishment of the Worshipful Company of Farriers in London in 1674. A century later, the first dedicated veterinary school opened in Lyon. Prior to these developments, the knowledge and treatment of equine ailments

RIGHT: From Andreas Vesalius' *De humani corporis fabrica* (1543).

was part of agricultural practice based largely on hearsay and superstition. In presenting a rigorous study of the anatomy of the horse, and by showing how this can deepen the understanding of equine pathology, Ruini's work did for early veterinary medicine what Andreas Vesalius's *De humani corporis fabrica* (1543) did for the study of human physiology. Indeed, thanks to his unprecedented attention to anatomical detail, Ruini made observations about the structure of the horse that had never been made before. Perhaps most importantly, he described the horse's circulatory system, observing that blood flowed in one direction, pumped by and returning to the heart. Certain nineteenth-century scholars considered Ruini a precursor to the human anatomist William Harvey (1578–1657), whose *De motu cordis* (1628) came close to accurately describing the circulation of blood in animals and humans for the first time.

The artist of the sixty-four woodcuts in Ruini's *Anatomia* is unknown. As with Vesalius's *De Fabrica*, the woodcuts demonstrate a high level of artistic skill and craftsmanship. Some scholars have attempted to tie the drawings to Leonardo da Vinci (1452–1519), who did indeed complete a detailed set of equine anatomy studies for his design of the Sforza monument in Milan, which was never built. Others, however, have suggested the Venetian artist Titian (1488–1576), who for many years was believed to be the artist of Vesalius's woodcuts. It seems safest to say that the artist of Ruini's plates, whoever he or she

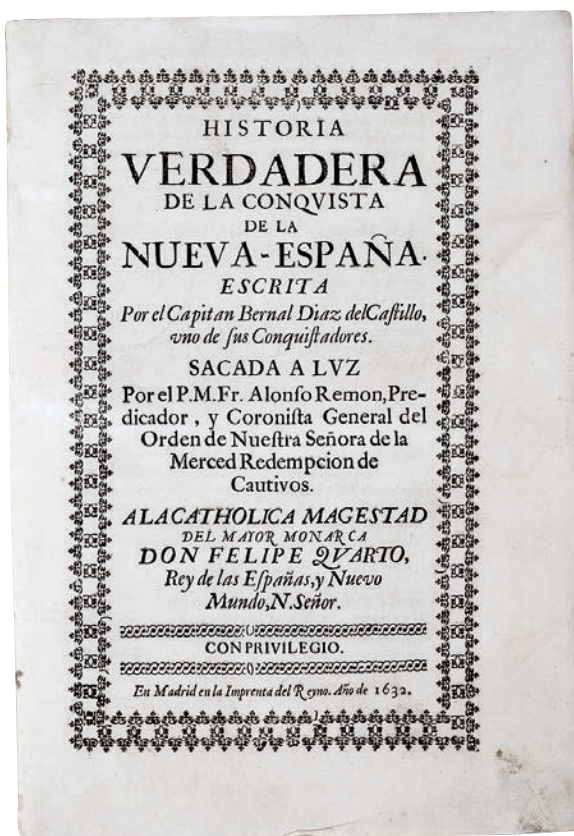


RIGHT: From Ruini's *Anatomia del cavallo* (Venice, 1599).

was, was at the very least inspired by Vesalius. It is hard to ignore the similarities between the two sets of images, especially comparing the muscle drawings, with both figures set in a rural landscape.

On a recent course at the Bodleian Library, I was able to handle a copy of the first edition of Ruini's *Anatomia* along with other books highlighting the history of scientific illustration. Knowing that our late Director, Richard Landon, had been a lover of horses, I was surprised to find that an edition of Ruini had not already made its way into the Fisher Library's collections, and so I set about looking for one. The true first edition published in Bologna in 1598 is extremely scarce. Around fifteen editions were published between 1598 and 1618, but the original woodblocks were only used for the first. The copy recently acquired for the Fisher is from an edition published in Venice by Gaspare Bindoni (fl. 1561–1589) just a few months after the first edition. It includes an updated title page and dedication, with the remainder of the sheets (and woodcuts) from the first edition. I knew that seeking out a copy of Ruini had been worthwhile when I sat down to catalogue the book itself and struggled to decide where to shelve it. Did it belong with our general science collections next to works of zoology and natural history, or with our medicine books alongside works of human anatomy? The significance of Ruini's work extends across disciplinary boundaries. This fact, while giving pause to a catalogue, reflects the important role the horse has played in shaping our intellectual history.





TWO SPANISH CHRONICLES OF THE NEW WORLD

David Fernández

Thomas Fisher Rare Book Library

ON 11 APRIL 1514, Gonzalo Fernández de Oviedo y Valdés (1478–1557) embarked on his first voyage to the New World where he would serve in key government posts as public notary, inspector, lieutenant governor, and even hold the prestigious role of official royal chronicler of the Indies. Oviedo made the arduous journey back to Spain a dozen times in order to advance his career and to disseminate knowledge on the natural history and cultures of the Americas. The first product of his extensive observations was the publication of his *Sumario de la natural historia de Indias*, a brief treatise written at the command of King Charles I of Spain (1500–1558) and printed in Toledo in 1526. After the publication of the *Sumario*—the first European book exclusively devoted to the

natural history of the Americas—Oviedo set out to prepare the manuscript of what became the first general history of the New World. The first edition of *Historia general y natural de las Indias* was published in Seville in 1535 by Juan Cromberger (d. 1540), the same printer charged with setting up the earliest printing press in the Americas in 1539.

The Fisher Library recently acquired two Spanish chronicles of the New World. The first is a copy of the 1535 edition of Oviedo's *Historia general y natural de las Indias*, the author's major work and one of the most significant early historical narratives of the discovery and conquest of the New World. The first edition consists of the nineteen books of the first part in addition to the first ten chapters of a treatise on shipwrecks. This edition also contains

thirty-two woodcut illustrations based on Oviedo's original sketches. Oviedo offers new or unexpected information at the turn of every page. He introduces detailed descriptions of numerous food products, animals, plants, commodities, and objects, including the first European account of the pineapple which Oviedo describes as a fruit of 'beauty of sight, mildness of smell, [and] tastes of excellent flavour.' As a *cronista*, Oviedo recounts stories and provides information in the typical formal language of notarial documents: he writes about prodigies and monsters with the same factual tone he uses to impart some veracity to the descriptions of marvels of the natural world, and to make sense of the remarkable difference of the cultures and societies of the New World.

OPENING PAGE, LEFT TO RIGHT: First European description of the pineapple, in *Historia general and natural de las Indias* (1535). Title page of the 'contrahecha' or pirated edition of *Historia verdadera de la conquista de Nueva España* (1632).

The second notable acquisition is the 1632 edition of *Historia verdadera de la conquista de la Nueva España* by Bernal Díaz del Castillo (1496–1584), a Spanish soldier who arrived in the New World in the same year as Oviedo, and eventually took part in the conquest of the Aztec Empire between 1519 and 1521. Even though Díaz del Castillo lacked the training and vocation of *cronistas* like Oviedo, his *Historia verdadera* remained the most reliable historical source for the military campaigns of the conquest of New Spain until the nineteenth century. Díaz del Castillo worked on the text between 1551 and 1568, when it was obtained by the Mercedarian friar Alonso Remón

(1561–1632) who introduced new content and extensive edits to the original manuscript. At least two editions appeared in 1632 with similar imprints but distinctive title pages and preliminary texts. The Fisher Library acquired a copy of the 'contrahecha' or unauthorized edition which was printed within months of the *editio princeps* of 1632. The 'contrahecha' edition displays a title page with typographical borders and omits the privilege and preliminary text found in the earlier edition.

In addition to the purchase of these two influential Spanish chronicles of the New World, other noteworthy acquisitions of Latin Americana include the first English translation

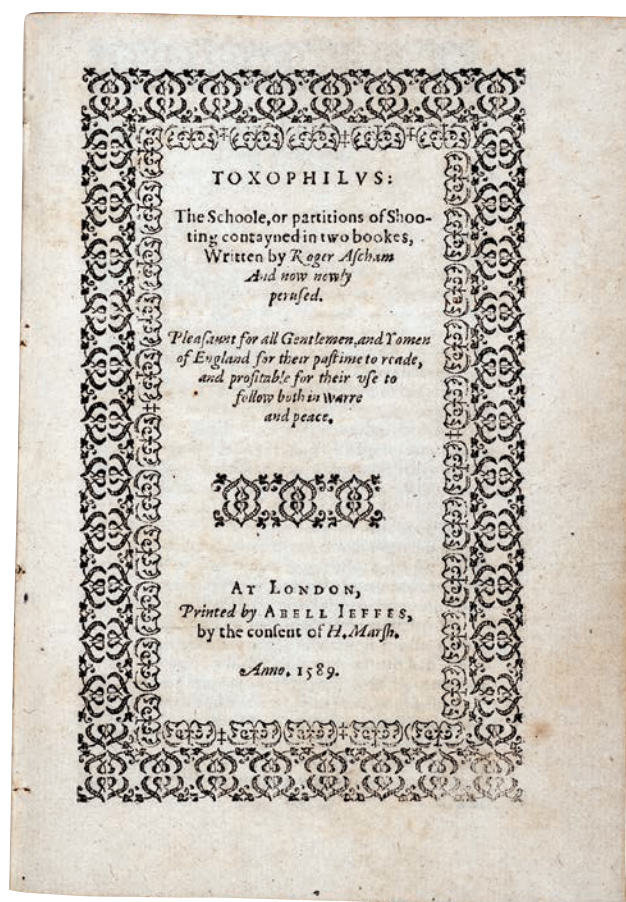
of the important history of the conquest of Peru written by Agustín de Zarate (1514–1585) and published in London in 1581 under the title *The Strange and Delectable History of the Discoverie and Conquest of the Provinces of Peru*. We also added to the collections the first edition of *Rhetorica Christiana* (1579), a comprehensive manual for Franciscan missionaries to Mexico written by Diego Valadés (1533–1582?), who is considered to be the first native of Mexico and *mestizo* to be published in Europe. The book is embellished with twenty-six remarkable engravings.

TO LEARN MORE about how to support the Thomas Fisher Rare Book Library through gifts of materials, donations or a provision through your will please contact the library advancement office to confirm the nature of your gift. We will be in touch with you regarding recognition, should you wish to join our list of distinguished Heritage Society donors or remain anonymous.

For more information please contact Anna Maria Romano at 416-978-3600 or visit <http://donate.library.utoronto.ca>.

Thank you!





‘LOVER OF THE BOW’: ROGER ASCHAM’S *TOXOPHILUS*

Graham Bradshaw

Rare Book Librarian and Selector, Collection Development

ON THE EVE of a momentous battle against a numerically superior French force led by their finest noblemen and knights, Shakespeare has the young, heroic, warrior king of England stand before his small, exhausted, and dispirited army, this ‘band of brothers’, and give an impassioned speech appealing to the men’s pride and sense of honour. His words have the desired effect: the morale and fighting spirit of the troops are raised and they go on to achieve a resounding victory. The king is, of course, Henry V (1386–1422), and the battle fought and won on Saint Crispin’s Day, 1415, is Agincourt, one of a series of decisive encounters between the two opposing sides during the Hundred Years’ War. Critical to the English success that day was the presence within its ranks of large numbers of archers. Contemporary accounts

state, and modern research has confirmed, that nearly eighty per cent of Henry’s army may have been made up of English and Welsh archers equipped with longbows (the figure of seven thousand is most commonly cited). Whatever the precise number, their volleys of arrows tore into the ranks of the French cavalry and men-at-arms, contributing greatly to the defeat of the French.

One hundred and thirty years after Agincourt, Roger Ascham (1514/15–1568), the English humanist, published a treatise on archery entitled *Toxophilus: The Schole of Shootinge conteyned in two Booke[s]*, which looked back to these English victories and to the centrality of the bow in English military and social history. The work was dedicated to another king named Henry, who held similar aspirations of military glory and of French

conquests, and who had recently conducted his own campaign across the Channel. Ascham, a classical scholar, was closely associated with Cambridge, the university from which he obtained his degrees and where he spent much of his early career lecturing on various subjects, including Greek. Like many of his contemporaries, Ascham sought a patron from whom he could solicit financial support to supplement his limited earnings as a university teacher. While recovering from a severe bout of malaria, Ascham conceived the idea of writing a book on archery and dedicating it to Henry VIII (1491–1547) in the hopeful expectation of receiving royal preferment, a not uncommon practice in Tudor England and elsewhere in Europe. Skilled in the use of the bow himself, Ascham chose a subject he clearly knew would appeal to the king’s sensibilities, and at the

OPENING PAGE: Title page of the 1589 edition of Roger Ascham's *Toxophilus*. **BELOW:** Device for Abel Jeffes, printer of *Toxophilus*.

same time demonstrate to his monarch and anyone who read the book his own erudition and unwavering patriotism. He also used the volume to promote archery as a worthy pursuit of every English scholar and gentleman.

Toxophilus was published in 1545 by Edward Whitchurch (d. 1561), printer to the king. It is crafted in the form of a Ciceronian dialogue between Philologus ('lover of study') and Toxophilus ('lover of the bow'). Divided into two sections, the first part is a lengthy discussion on the merits of archery in war and in peacetime. Citing examples from history, Toxophilus outlines the vital role archery played from biblical times to the present day, and stresses the importance of the bow in the national defence of England. He makes specific reference to English battles where bowmen played significant roles, such as Crécy, Poitiers, and Agincourt. Toxophilus states: 'The fear onely of Englysh Archers hath done more wonderfull thinges than euer I redde in anye historye greke or latin.' With obvious flattery, Ascham has Toxophilus refer to Henry VIII's successful occupation of the French port city of Boulogne in September 1544. Concluding the first section of the book with Philologus being persuaded by the logic of Toxophilus's arguments, the second part may be characterized as a practical manual that includes an examination of the techniques employed in shooting ('Standynge, nockyng, drawyng, holdyng, lowsing, wherby cometh fayre shotynge ...'), and a detailed description of the equipment used, from the bow ('Euerye bowe is made eyther of a boughe, of a plante or of the boole of the tree') to the fletching on arrows ('Wherein you must looke that your

fethers be not drawn for hastinesse, but pared euen and streyghte with diligence.').

Toxophilus is the first book on archery written in English. The author's decision to use his native language rather than Latin or Greek was particularly designed to be of interest to the gentlemen and yeomen of England, the men to whom Ascham also dedicated the book. As he indicated in the dedicatory epistle to the king, he was writing 'this Englishe mattere in the Englishe tongue, for Englishe men'. This linguistic departure from the classical languages and the stylistic qualities of the work have interested scholars, both in Ascham's own time and in commentaries down to the present day. In addition, his elegant prose helped render English an acceptable medium for scholarly and literary expression. Also noted by critics is his avoidance of foreign terminology and the organization of the subject matter in a way that makes the work unusually clear and logical.

Ascham must have been aware of the declining importance of the longbow as a weapon of war. The age of gunpowder and

firearms was beginning and would slowly but surely supplant the bow as a mainstay of the English army. His purpose, however, was not to write a military treatise or a work on military strategy, giving the bow primacy of place; but while his intentions were more complex and nuanced, Ascham was also attempting to speak to the king's enthusiasm for archery and his sense of history, and in this he was successful. Through the intercession of friends, Ascham was granted a royal audience with Henry where he presented a copy of the book to the king (the location of this copy is not known). In accepting the book, the king rewarded Ascham with an annuity of £10. His later career would include an appointment as private tutor to Princess Elizabeth (1533–1603), the future queen, and Latin secretary to her half-sister Queen Mary I (1516–1558).

The Fisher Library copy of *Toxophilus*, in an eighteenth-century red morocco binding, is the third edition (1589), printed in London by Abel Jeffes (fl. 1583–1599). This copy was previously owned by two noted American collectors, R. B. Adam (1863–1940) and Marsden J. Perry (1850–1935). Of the three editions of *Toxophilus* published in the sixteenth century, only the first appeared during Ascham's lifetime. The second (1571) and third editions contain minor textual changes with the exception of the frontispiece bearing the royal arms and dedicatory epistle to the king, those having been omitted entirely from the posthumous printings. In place of the frontispiece, the two later editions have standard title-pages. By then, of course, Henry VIII was dead and his daughter Elizabeth was sitting on the English throne.





‘IT’S A GOOD BINDING, YOU SEE’

P.J. Carefoote

Head, Department of Rare Books and Special Collections

Why, it's one o' the books I bought at Partridge's sale. They was all bound alike—it's a good binding, you see, —and I thought they'd be all good books. There's Jeremy Taylor's "Holy Living and Dying" among 'em. I read in it often of a Sunday' (Mr Tulliver felt somehow a familiarity with that great writer, because his name was Jeremy); 'and there's a lot more of 'em, — sermons mostly, I think, —but they've all got the same covers, and I thought they were all o' one sample, as you may say. But it seems one mustn't judge by th' outside. This is a puzzlin' world.

SO DECLARED MR Tulliver, in George Eliot's *The Mill on the Floss*, published in 1860. It appears to be the earliest version of that famous axiom, 'Never judge a book by its cover.' By 1944 the journal *American Speech* was cautioning that 'you can't judge

a book by its binding', and two years later mystery writers Lester Fuller and Edwin Rolfe popularized the expression, 'You can never tell a book by its cover', in their *Murder in the Glass Room*. One way or another, books and their bindings have loomed sufficiently large in our collective consciousness to make the profound idea behind the saying accessible to everyone. The fact is, however, that in many cases, we who occupy the world of rare books do indeed judge books by their covers quite regularly. When presented with a choice between two copies of the same text, the one with the more interesting binding might well win out, or not, depending on the circumstances. When faced with the multiple iterations of a publisher's binding in a variety of colours for the same title, in many cases we will opt to collect them all. Sometimes a plain, temporary wrapper that has in fact become permanent with the passage of time, is preferable to a later leather binding. Bindings do indeed matter. Whether housed

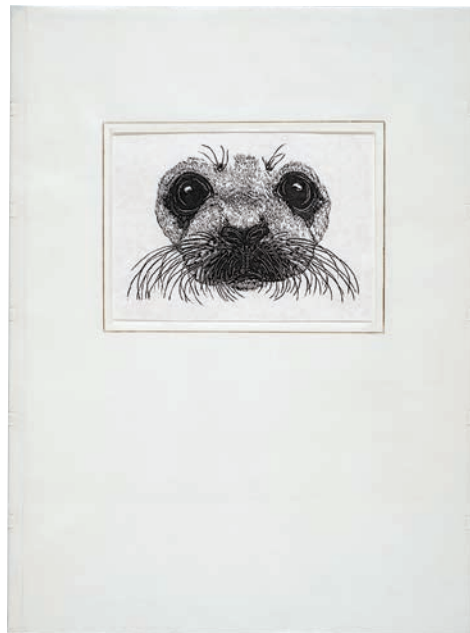
in the most pedestrian of calico or enveloped in a sumptuous brocade, tooled tawed pigskin or crumbling sheep, sporting a fine armorial or a designer's impression of the actual contents, bindings tell us much about how a book was viewed and used, and for that reason they represent an important area of collection in their own right.

Time and space do not permit an extensive exploration of the many interesting bindings that were acquired by the Fisher in the past year, but the few herein mentioned, from different historical periods, will give a little taste of the interesting and beautiful items that have recently enriched our holdings. The *Opera* of William of Auvergne (1180–1249), Bishop of Paris was published at Nuremberg by Georg Stuchs in 1496. Purchased through an endowment established by Michael and Virginia Walsh, the book is one of the few examples of a late medieval binding whose creator can be identified with some certainty.



The exquisite contemporaneous binding of tawed, blind-stamped pigskin over wooden boards is attributed to a craftsman by the name of Ramin, who was active as a bookbinder between 1489 and 1501 in the Imperial City of Wimpfen (Germany), where he had been associated with the Dominican convent there. A sixteenth-century inscription on the volume's table of contents indicates that the tome was once in the library of the Dominican Friars of Bamberg, some 150 kilometres distant. Given that Wimpfen declared for the Protestant Reformation fairly early, the book may well have been brought to Bamberg by the departing friars. The decoration of the covers with 'Maria' banners and rosettes reinforces the possibility that the binding was a Dominican commission, given that these are two of the symbols most closely associated with the Blessed Virgin, devotion to whom was vigorously promoted by the Order. Ramin's handiwork was identified by comparing the cover decoration with signed examples in European libraries that had used the same tools.

One of the items that had long been on the Fisher staff's wish list was an early example of a dos-à-dos binding. A dos-à-dos binding is one in which two separate books are housed together such that the fore edge of one is



adjacent to the spine of the other. As a result, the two volumes share a lower board between them which serves as the back cover of both. In the seventeenth, eighteenth, and nineteenth centuries, they were particularly popular for books which, though distinct in content, were often related in use. That is certainly the case in this new acquisition, one volume of which is the New Testament, and the other the book of Psalms in metrical verse, suitable for use in Anglican worship services. The books date from 1636 and are beautifully bound together in white satin, with a large central iris embroidered on both the upper and lower boards, shaded in white, green, red, yellow, and blue, all within a heightened frame of silver thread from which tendrils droop in high relief. The spines are similarly embroidered with five alternating flowers, two of which are in silver, while the text block edges are gilt and gauffered, meaning that they have been further decorated using heated finishing tools or rolls to indent small repeating patterns. Since the binding is cloth, it is a rare survivor that appears in as pristine a condition as does the Fisher's copy. Wear, oily hands, dirty housing conditions, dust, and parasites all take their toll over time. Such an exquisitely decorated exemplar is testimony to the devotion of the original owner—or perhaps

to the fact that she rarely used it. Either way, it is an important artifact for the firsthand study of a rare binding style.

Leaping ahead almost four centuries, we come to Mark Philip Carol's *Ancient Needs*. Published by ABCedary Letterpress in 1990, this fine artist's book, which is in a very limited edition of twenty-five copies, contains eleven etchings and four wood engravings created by wildlife artist, Alan James Robinson. The simple vellum binding with exposed vellum laces is pierced by a window through which peers a harp seal, a most appropriate image given the subject matter of the narrative, which is about the birthing of pups on the Magdalen Islands and the subsequent hunt for their furs. Designed and executed by Claudia Cohen, the binding is actually reminiscent of those that emerged from William Morris's Kelmscott Press at the end of the nineteenth century, demonstrating the lasting influence the Arts and Crafts Movement has had on the work of craft binders for more than one hundred years now.

These are only a very few of our recent acquisitions in which the binding has had a role to play in the deliberations about what should be added to the Fisher's extensive collections in this area. This spring and summer, we will celebrate the wide variety of examples of this craft found among our holdings, how they are made, and what they tell us about the people and societies that created them in an exhibition entitled *Uncovering the Book* that runs until mid-August. It is a particularly poignant event for the Fisher staff since it is based on the research and teaching notes of Greta Golick, a longtime Friend of the Fisher, who died last November before she could finish curating it. Thanks to the diligent work of Marie Korey and early books librarian, David Fernández, her vision comes alive. My last words, therefore, belong to Greta. 'Every book tells its story in its making. The material used for the text, the method of writing or printing, and its use and preservation as folded sheets or bound together in the codex format inform the book as object.' These objects we will honour at the Fisher long after Greta's exhibition closes.



‘WELCOME THESE BOOKS’: FOUR MAJOR MANUSCRIPT ACQUISITIONS

Timothy Perry

Medieval Manuscript and Early Book Librarian

WHEN THE UNIVERSITY of Toronto’s library was lost to fire in 1890, it contained (as far as can be ascertained from surviving records) just one early manuscript: a fifteenth-century copy of Lorenzo Valla’s *De elegantis linguae Latinae* (*On the Elegance of the Latin Language*). Now, nearly 130 years later, the Fisher Library has at last been able to make good the loss of the Valla manuscript through the acquisition of another fifteenth-century copy of the same work. Much has changed, however, in the interval, and the new Valla manuscript will take its place not as the sole medieval or Renaissance manuscript in the Fisher Library collection, but as one of several dozen. In fact, even within the last twelve months it is far from being the only early manuscript to join the collection—four major acquisitions have made this a landmark year for early manuscripts at the Fisher. All four manuscripts—copies of Christine de

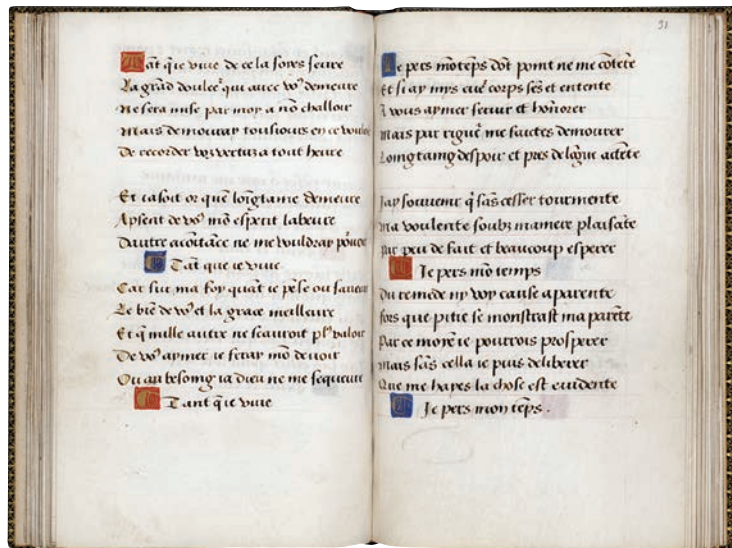
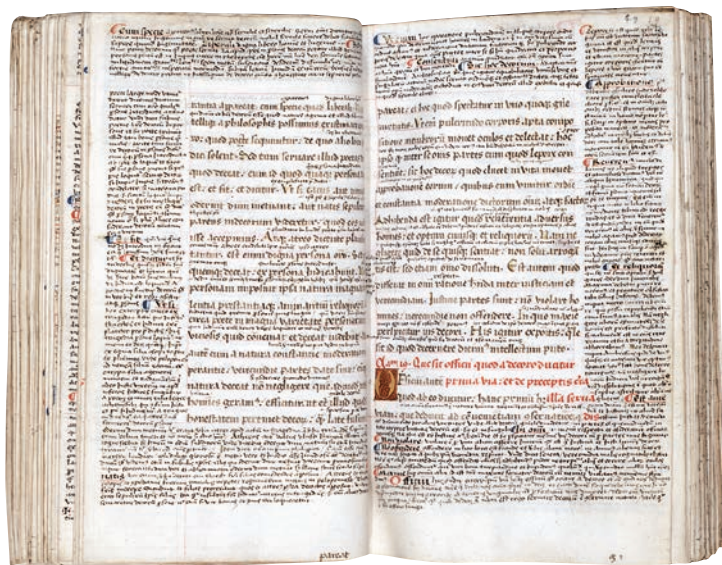
Pizan’s *Livre de paix* (*Book of Peace*), Cicero’s *De officiis* (*On Duties*), the aforementioned Valla, and a collection of *rondeaux* by various French authors—date from the late fifteenth or early sixteenth centuries, a period of ongoing transition from the medieval world to the world of the Renaissance.

The earliest, and most medieval, of the four manuscripts is a magnificent copy of Christine de Pizan’s *Livre de paix*. Christine (1364–ca. 1430) is widely recognized as one of the most significant writers and thinkers of the late Middle Ages, and an important voice in the history of women’s literature. Although born in Italy, she spent most of her life in France. Following the early death of her husband, she turned to writing to support herself and her children, becoming France’s first professional woman of letters. Christine composed works in a variety of genres in both poetry and prose, but is best known for her allegorical works in

defence of women, such as the *Livre de la cité des dames* (*Book of the City of Ladies*) and the *Livre des trois vertus* (*Book of the Three Virtues*). Towards the end of her career, Christine turned her attention to the fractious political situation in France, producing a series of works of political philosophy. The *Livre de paix*, the last in this series, was also her last major work.

Manuscripts of the *Livre de paix* are extremely rare, with just three copies known to survive, the other two being housed in the Bibliothèque nationale de France and the Bibliothèque royale de Belgique. The manuscript acquired by the Fisher Library, which was made in Flanders around the year 1470, features a large number of illuminated initials, as well as a superb half-page miniature by the Flemish artist Jean Hennecart (fl. 1454–1475). The miniature depicts Christine presenting her book to Louis de Guyenne (1397–1415), the Dauphin (or heir apparent) of France. The

OPENING PAGE: Page from a fifteenth-century manuscript of Christine de Pizan's *Livre de paix* with a miniature by Jean Hennecart showing Christine presenting her work to Louis de Guyenne. **BELOW AND FACING PAGE, LEFT TO RIGHT:** Facing pages from a fifteenth-century manuscript of Cicero's *De officiis* with the commentary of Pietro Marso. Facing pages from an early sixteenth-century collection of *rondeaux*. Facing pages from a fifteenth-century manuscript of Lorenzo Valla's *De elegantia linguae Latinae* with marginal annotations.



manuscript was commissioned by Jean V de Cr  quy (ca. 1395–1474), a counselor to Philip the Good (1396–1467), Duke of Burgundy, with the Cr  quy coat of arms appearing in an elaborate initial just below the miniature. The Fisher's copy also features a curious binding, which was added when the manuscript was proposed for the library of Louis XVIII of France (1755–1824) and incorporates Louis's cypher; the sale fell through, however, and the manuscript never entered the royal collection. Its most recent private owner was Pierre Berg   (1930–2017), partner of Yves Saint Laurent (1936–2008).

The acquisition of this manuscript adds to the Fisher Library a rich resource for both scholarly exploration and student learning. Interest in Christine and her works has flourished since the 1970s, and in recent years her political thought in particular has received increasing attention, while the illuminated miniature is an important example of late medieval art in its own right. Moreover, this acquisition builds on recent efforts to develop the Fisher's holdings of manuscripts in vernacular languages, complementing in particular the manuscript of the *Roman de la rose* (*Romance of the Rose*) acquired in 2017. Christine was an active participant in the scholarly debates

of her day, including the famous debate over the *Roman de la rose*, which she criticized for its portrayal of women.

The latest of the four manuscripts acquired this year, an elegant copy of a collection of *rondeaux* that dates from between 1500 and 1515, also strengthens the Fisher Library's collection of French-language manuscripts. The *rondeau* was a common French verse type throughout the later medieval period and into the Renaissance. The poets represented in the Fisher's manuscript, including Jean d'Auton (fl. 1499–1528), Pierre Gringore (1475–1538), Jean Marot (1450–1526), and Octavien de Saint-Gelais (fl. 1490–1505), all belonged to the *Grands Rh  toriqueurs*, an innovative group of court poets active from around 1460 to 1520. The most famous of these poets today is Pierre Gringore, at least in part owing to his prominent (if largely unhistorical) role in *Notre-Dame de Paris* (*The Hunchback of Notre-Dame*) by Victor Hugo (1802–1885). It is possible that Gringore directly supervised the making of our manuscript since he almost certainly had a hand in the production of a very similar manuscript from the same period. In any case, the numerous initials and pilcrow, painted in gold over alternating red and blue, and the handsome, calligraphic script argue for

an intended audience among aristocratic circles, probably at the court of Louis XII of France (1462–1515) and Anne of Brittany (1477–1514).

While the *Livre de paix* and the collection of *rondeaux* contribute to the ongoing efforts to expand the Fisher Library's collection of vernacular manuscripts, one of this year's other acquisitions—a late fifteenth-century copy of Cicero's *De officiis*—helps to fill another gap. While the Fisher's early manuscripts cover a wide variety of medieval and Renaissance texts, including works on theology, philosophy, science, law, literature, and history, texts by Classical authors are all but absent. Before the acquisition of the *De officiis*, the only exception, albeit a particularly fine one, was an illuminated fourteenth-century copy of Euclid's *Stoicheia* (*Elements*). The addition of a second manuscript of a text by a Classical author therefore marks an important step in the development of the collection.

It is hard to underestimate the importance and influence of Cicero's *De officiis*. Written in 44 BCE, at a time when Cicero (106 BCE–43 BCE) was an active participant in Roman politics, the *De officiis* is a three-part dialogue on moral duties addressed to the author's son. The first part covers what is honorable, the second part what is advantageous, and

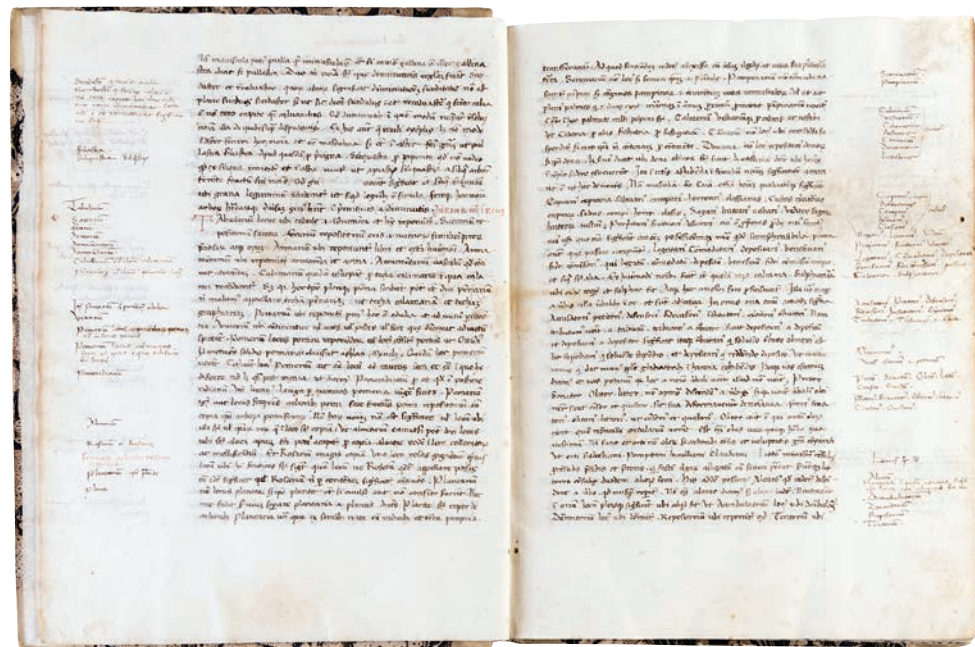
the third part considers the best course of action when what is honourable and what is advantageous are in conflict. Immediately and permanently popular in antiquity, the influence of the *De officiis* continued through Jerome (347–420) and Augustine (354–430) to

copy', however, it is a particularly fine one. Both the text and surrounding commentary are written in a highly professional hand, and the manuscript features a large number of initials painted in red and gold. It also enjoys an illustrious provenance, the binding suggesting

production, this manuscript belongs firmly to the Renaissance. Lorenzo Valla (1407–1457) was a leading Renaissance humanist, who, despite being a Catholic priest, maintained a difficult relationship with the Catholic Church. A skilled Latinist, Valla used his linguistic expertise to question Jerome's Vulgate translation of the Bible, to argue that the Apostles' Creed could not have been composed by the Apostles, and (most famously, or notoriously) to disprove the authenticity of the *Donatio Constantini* (*Donation of Constantine*). This document purported to be an imperial decree issued by Constantine the Great (ca. 272–337) whereby secular authority over the Western Roman Empire was transferred to the Pope, but was actually a forgery of the eighth or ninth century. In *De elegantia linguae Latinae*, Valla subjects the Latin language itself to critical appraisal and advocates for the superiority of Classical usage over later medieval developments. This view would quickly become central to humanist scholarship and education.

Given Valla's place in the humanist tradition, and the Fisher Library's role within the University of Toronto, it is fitting that our manuscript appears to have been produced in an educational context. The scribe identifies himself as Federicus son of Petrus—his surname has unfortunately been erased—and tells us that he was just sixteen when he wrote out the manuscript in 1485, presumably as part of his schooling. The manuscript also comes with an interesting provenance, having once belonged to Guillaume Libri (1803–1869), an unusually determined book thief who pillaged the public collections of France after his unfortunate appointment as secretary of the Commission for the General Catalogue of Manuscripts in French Public Libraries, eventually amassing a collection of some thirty thousand items.

The four medieval and Renaissance manuscripts acquired this year join a rich collection of manuscripts that has been developed at the libraries of the University of Toronto over the past century and more. They will contribute to the growing diversity of this collection and the Fisher Library as a whole, expanding the Fisher's manuscript holdings in new directions while also creating interesting, and often unexpected, connections with existing items. All four will also feature in an exhibition on early manuscripts to be held at the Fisher Library in the summer of 2020.



Petrarch (1304–1374) and Erasmus (1466–1536), and beyond. Voltaire (1694–1778) remarked in his *Dictionnaire philosophique* (*Philosophical Dictionary*) that it is 'the most useful treatise on morality that we have'.

The manuscript of the *De officiis* acquired by the Fisher Library is intriguing in a number of ways. Most significantly, it provides important evidence for the transition from manuscript culture to print culture that was under way in the second half of the fifteenth century. Although itself written out by hand, the manuscript is copied from two printed editions, the text of Cicero's *De officiis* coming from an edition printed in Paris in 1471–1472 and the text of the accompanying commentary by Pietro Marso (1441–1511) coming from one of nine editions printed from 1481 to 1488. The precise relationship between our manuscript and the two printed texts remains somewhat mysterious, as does the reason for which the manuscript was made. It appears to have been produced in the circle of the humanists Johann Heynlin (ca. 1425–1496) and Guillaume Fichet (1433–ca. 1480), the founders of the Sorbonne Press, perhaps in preparation for the printing of a new edition. If it was produced as a 'working

that it once belonged to a Dauphin of France, probably the future François II (1544–1560).

As with the *Livre de paix*, the *De officiis* manuscript is both an important acquisition in its own right and also complements the Fisher Library's existing collection. Most notably, the manuscript is almost exactly contemporaneous with the edition of Cicero's *De senectute* (*On Old Age*) and *De amicitia* (*On Friendship*) printed in 1481 by William Caxton (1422–1491), a copy of which was acquired by the Library in 2018. Moreover, the Fisher has a copy of the 1484 edition of Marso's commentary—one of the editions that contains the version of the commentary found in the manuscript. The variety of the connections—both textual and more broadly cultural—to be found both within the manuscript and beyond will provide rich avenues of research for scholars in many fields, as well as an excellent resource for teaching.

Finally, we come to the Valla manuscript. The acquisition of this manuscript not only redresses the loss of the University of Toronto's original copy, but also adds to the collection an item of intrinsic interest and importance. In terms of both content and context of

FISHER LIBRARY SUMMER SEMINAR ON THE MEDIEVAL BOOK

David Fernández & Timothy Perry

Thomas Fisher Rare Book Library



THE FISHER LIBRARY

hosted its third Summer
Seminar from 3–5 June 2019
on the subject of medieval

manuscripts. The three-day seminar provided an intensive introduction to manuscript culture during Late Antiquity, the Middle Ages, and the Renaissance, as well as the methods and terminology used in the description and cataloguing of manuscripts. The seminar was led by **Michelle P. Brown**, PhD, FSA, an internationally acknowledged expert in the field who was formerly the **Curator of Illuminated Manuscripts at the British Library** and **Professor of Medieval Manuscript Studies at the School of Advanced Study, University of London**, where she is now Professor Emerita.

Fhis educational initiative was initially funded by the **Chief Librarian Innovation Grant** in order to create new educational programming in the areas of book history, bibliography, and the book arts for librarians, archivists, scholars, and students associated with institutions across Canada. This year's successful applicants had a range of academic backgrounds and appointments in institutions such as the Art Gallery of Ontario, Concordia University, McGill University, McGill University Library, Mount Royal University, Queen's University, Queen's University Library, Royal Ontario Museum, University of Guelph, Western University, and University of Toronto.

Fhe topic and **call for applications** for the **2020 Summer Seminar** will be sent out in **December 2019**; the **deadline** for completed applications is **Friday, 31 January 2020**. Forms will be available for download at fisher.library.utoronto.ca.

*If you wish to support this
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Names of deceased donors appear in italics.

We thank all members who wish to remain anonymous.

MARK YOUR CALENDAR FOR UPCOMING EVENTS...

EXHIBITIONS 2019–2020

Exhibition Hours

9–5, Monday to Friday, year round

9–8, Thursdays only, 19 September–23 April

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, ON



Continuing until 16 August 2019

Uncovering the Book: An exhibition in honour of Greta Golick

Saturday 7 September 2019, 10 AM–5 PM

Fisher Small and Fine Press Fair

16 September to 20 December 2019

The Lumiere Press Archives:

Photography and the Fine Press

Exhibition opening: Wednesday 2 October, 5 PM

Thursday 7 November 2019, 12–6 PM

Autumn Open House of Recent

Acquisitions

27 January to 1 May 2020

'Ecosystem' of Canlit

Exhibition opening: Wednesday 29 January, 5 PM

PLANNED EVENTS 2019–2020

Lectures begin at 6:00 PM

Tuesday 17 September 2019

John Seltzer and Mark Seltzer Memorial Lecture

Christopher Wells of Nicholas Marlowe Books of London, on 'Collecting Caxton: a brief history of the trade in England's first printed books'. Mr Wells was the agent through whom the University recently purchased the Caxton 'Cicero' of 1481.

Tuesday 22 October 2019

The Alexander C. Pathy

Lecture on the Book Arts

Dr. Andreas Janke, Universität Hamburg, Centre for the Study of Manuscript Cultures speaking on 'Tracing the Afterlife of the Fisher Antiphony'.

Thursday 5 March 2020

The George Kiddell Lecture on the History of the Book

Dr. Margaret Jane Kidnie, Professor of English and Theatre Studies, Western University on Shakespeare printing.

Thursday 16 April 2020

The Johanna and Leon Katz Memorial Lecture

Dr. Michael F. Suarez, S.J., Director of Rare Book School and Professor of English, University of Virginia speaking on 'Glorious Bookishness: Learning Anew in the Material World'.

EDITORS' NOTE

This issue was edited by P.J. (Pearce) Carefoote, Loryl MacDonald 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.

On the cover: Souvenir chromolithograph of Captain Webb's death in the rapids of Niagara Falls. Story on page 5.

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Members of the editorial board of *The Halcyon* are P.J. (Pearce) Carefoote and Loryl MacDonald, Fisher Library, and Megan Campbell and Maureen Morin, Robarts Library.

Photography by Paul Armstrong, Maureen Morin, and Timothy Perry.

For more information about the Fisher Library, please visit the web site at fisher.library.utoronto.ca.

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