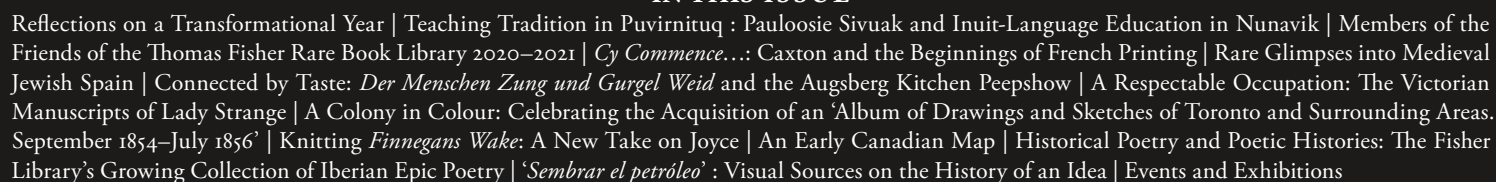


## ISSN 0840-5565





**S**PRING HAS ARRIVED at the Thomas Fisher Rare Book Library, and with it a sense of rebirth and regeneration. The past year has transformed nearly every aspect of our world and the Thomas Fisher Rare Book Library is no exception. Since the outbreak of the coronavirus pandemic, there has been a rapid shift to the delivery of online offerings that would have been unimaginable fifteen months ago. We provided virtual reference, including making thousands of digitized pages of our unique holdings accessible to researchers. We hosted virtual Friends of the Fisher lectures, which attracted hundreds of participants in multiple time zones from across Canada and around the world. A teaching studio was established in the Maclean Hunter Room to facilitate online teaching and learning for classes. Fisher staff developed an informative biweekly podcast series and a weekly blog covering timely topics. We also celebrated the centenary of the discovery of insulin with an online exhibition highlighting the rich insulin archives now listed on the UNESCO Memory of the World Register. The transition of reference, teaching, and outreach activities to a virtual environment has been a remarkable accomplishment that involved the efforts of all my Fisher colleagues. The dedication and resilience they demonstrated during these difficult times are truly inspirational and heartening. Of course, the virtual realm can never replace the awesome sensory experience of being in the Fisher Library, or the physical qualities of rare books and the information we acquire from handling these materials in person. But, when we are able to gather again

for classes, workshops, and Friends of the Fisher events, they will be richer because they will be informed by the transformational practices developed over the past year.

The June issue of *The Halcyon* is an overview of purchases from the previous fiscal year. In keeping with the theme of transformation, the Thomas Fisher Rare Book Library acquired significant primary sources over the past year. One of the most important acquisitions was the *Recueil des histoires de troyes* printed in 1474 by William Caxton. The book is arguably one of the earliest works printed in the French language, if not the earliest. In this *Halcyon*

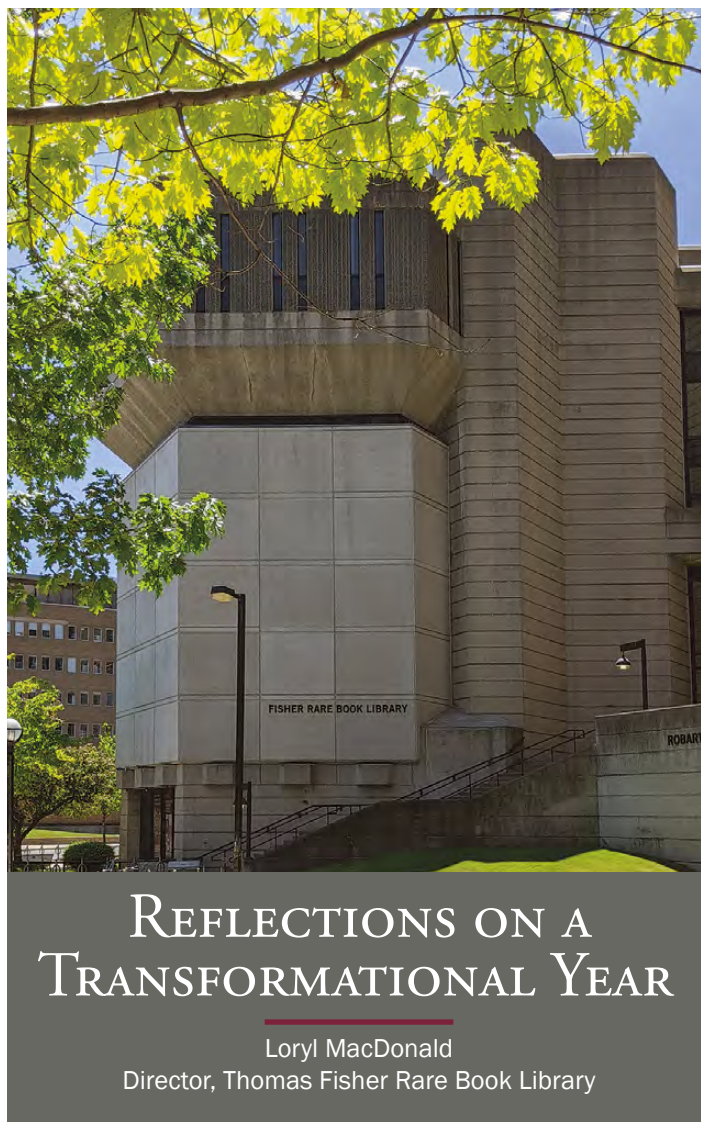
issue Tim Perry will tell the story of this exciting addition and its tremendous research possibilities for print history. We also added other notable items to our holdings, from a Castilian incunable *The Jewish War* by Josephus (1492) to a wonderful album of watercolours of Toronto (1854–1856) and a first edition of Salvador Dalí's *Les diners de Gala* (1973). P. J. Carefoote, Matthew da Mota, David Fernández, Holly Forsythe Paul, Liz Ridolfo, John Shoesmith, Andrew Stewart, and Danielle Van Wagner all contribute fascinating articles on recent purchases in their areas of interest.

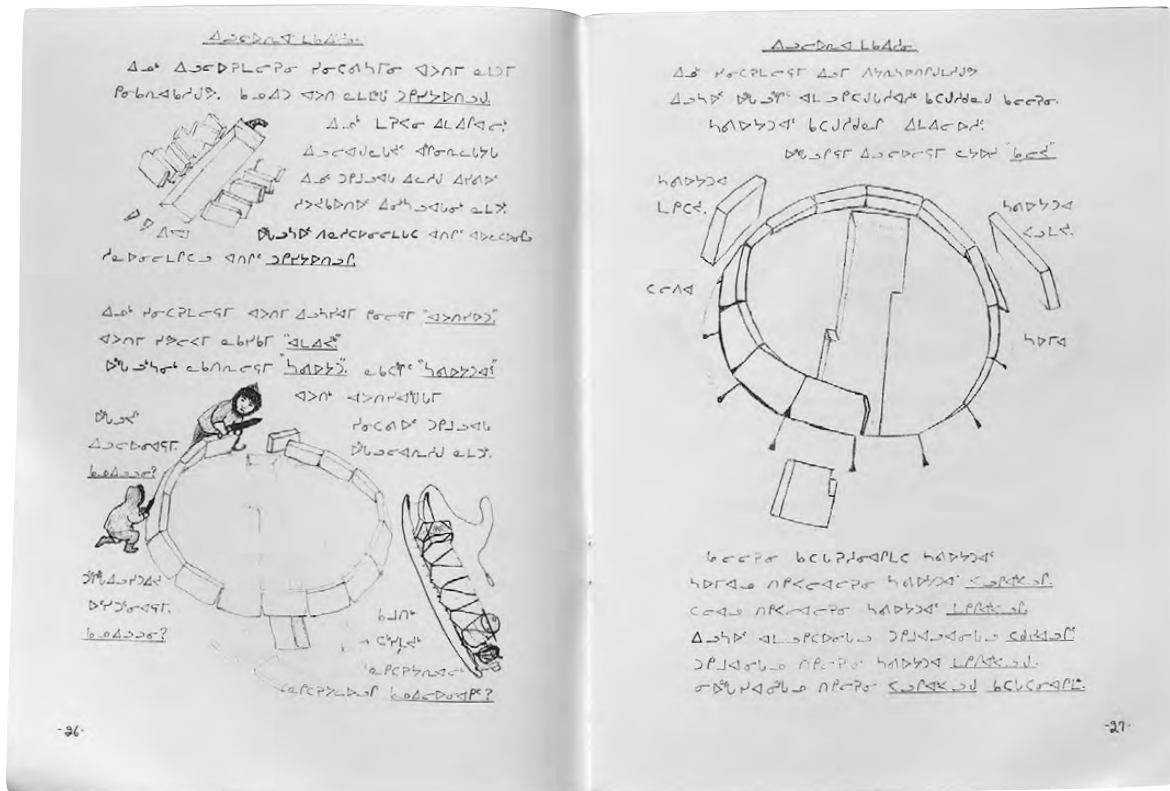
We are extremely grateful to the many donors who have helped us to acquire rare books and manuscripts of national and international significance this year. In addition to the Rare Book and Special Collections' regular acquisitions fund, donations, endowments, and other special funds have been pivotal in making important acquisitions. For example, the purchase of the French Caxton was only made possible through a legacy gift from Barbara Jane Coburn (1941–2017).

We also owe tremendous gratitude to members of the antiquarian book trade who are partners in building our collections. Finally, I wish to thank my colleagues in the Thomas Fisher Rare Book Library. They made extraordinary additions this year while ensuring that our unique collections remain discoverable and accessible even though our doors have been closed.

I hope that you and your family stay healthy and well until our doors are open again.

Best wishes for the summer!





# TEACHING TRADITION IN PUVIRNITUQ : PAULOOSIE SIVUAK AND INUIT-LANGUAGE EDUCATION IN NUNAVIK

Danielle Van Wagner

Special Collections Librarian, Thomas Fisher Rare Book Library

**I**N 1972, INUIT artist and activist Pauloosie (Paulusi) Sivuak (1930–1986) published *Hunters' Guide* through the *Commission Scolaire du Nouveau-Québec* (School Board of Nunavik). It was written for Inuit school children living in Nunavik, an area comprised of fourteen Inuit villages in Northern Quebec above the fifty-fifth parallel. Functioning as both an instructional manual and a language class, its text was written entirely in Inuktitut, with French and English translations at the back of the book, and accompanying illustrations drawn by Sivuak. The next year, he published a two-volume set, *Inuit Stories and Legends*, which included local tales in Inuktitut with illustrations once again executed by Sivuak himself, done in a style reminiscent of Inuit prints. These books demonstrate a shift from the primarily oral transmission of knowledge to the use of book format, as the communities in Nunavik adapted to Canadian

settler education practices in order to preserve and maintain Inuit traditions and language. Sivuak would write about his motivations in *Inuktitut*, a trilingual periodical produced for the Inuit community, in the winter of 1979:

*'The Inuit were not aware of the fact that their traditions and customs may vanish when Education was first brought to them. It was only after the children had been in schools for a long time that the Inuit started worrying about the loss of their native language [...] I felt I should do something to preserve our traditions by teaching the boys how to hunt like the Inuit. Finally in 1972, I started teaching in Inuktitut [...] after awhile I was assisted by other Inuit who taught the spoken and written language in Inuktitut and the students were told stories as well. If these steps had not been taken our language would have been completely lost.'*<sup>1</sup>

These three texts purchased by the Fisher Library in 2021 are all written in Inuktitut,

produced by and for members of the Inuit community in Nunavik, and highlight the skills, stories, and terminology deemed essential for preservation for the next generation. They are also the result of a major shift in educational pedagogy for Inuit children in Nunavik, from schooling focused on assimilation to a more community-based approach with greater significance placed on the Inuktitut language, cultural skills, and knowledge.

According to the Aboriginal Healing Foundation, beginning in 1949, Inuit students in Nunavik attended 'federal day schools' which were operated and run by the Department of Northern Affairs. While some students were able to continue living at home, the migratory hunting schedule of their communities required many of the children to be boarded in hostels, away from their families, where they were separated from their language and culture and frequently abused.<sup>2</sup>



**OPENING PAGE:** Sivuak, Pauloosie. 'The Building of an Igloo', *Hunters' Guide*, Povungnituk: Commission Scolaire du Nouveau-Québec, 1972: 26. **BELOW:** Sivuak, Pauloosie. Covers of *Inuit Stories and Legends* and *Hunters' Guide*. Povungnituk: Commission Scolaire du Nouveau-Québec, 1972–1973. **FACING PAGE, LEFT TO RIGHT:** Sivuak, Pauloosie. 'Characteristics of Spring Lakes', *Hunters' Guide*, Povungnituk: Commission Scolaire du Nouveau-Québec, 1972: 40. Sivuak, Pauloosie. Selection from 'The Giant Who Sees a Man and Plays Dead', *Inuit Stories and Legends Vol. I*, Povungnituk: Commission Scolaire du Nouveau-Québec, 1973.

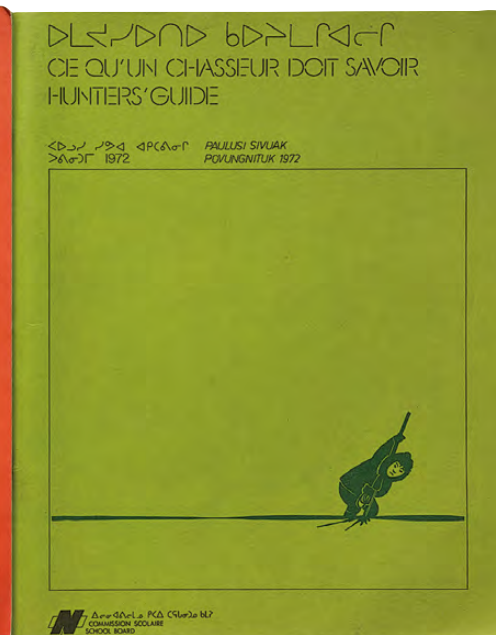
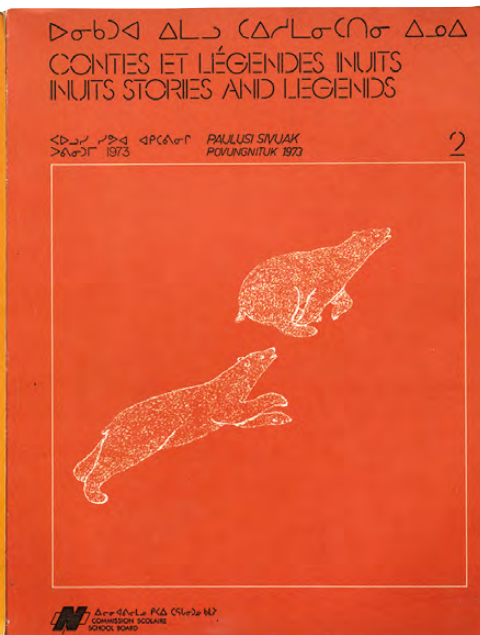
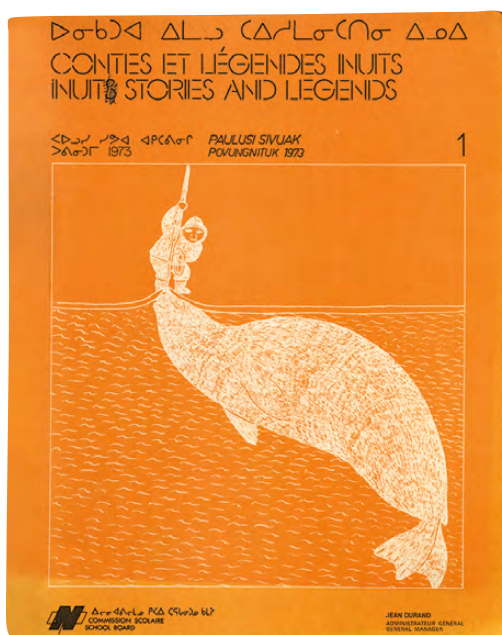
Federal education was taught solely in English by non-Inuit teachers. Furthermore, students could only attend elementary school in their area, and any student wishing to attend high school was required to travel to Churchill Vocational Centre, a residential school in far-away Manitoba. In the early 1960s, the province of Quebec introduced legislation to gain control of education in Nunavik, and in 1963 set up the *Direction Générale du Nouveau-Québec* (DGNQ). The DGNQ's school board in Nunavik was established on the following principals: that students should be educated in their communities, in their language, and should be able to remain at home; that education should promote learning of useful trades in their community; and that Inuit teachers should be given priority in hiring.<sup>3</sup> DGNQ's educational template called for students to be taught solely in Inuktitut for the first three years, and then afterwards either in French or English. Between 1963 and 1971, both the DGNQ and the federal government operated schools in Nunavik, resulting in an uneven and inconsistent education across the area. This only ended when the *Commission-Scolaire du Nouveau Québec* (CSNQ) transferred all federal and provincial schools to the Quebec Ministry of Education in 1968, although this

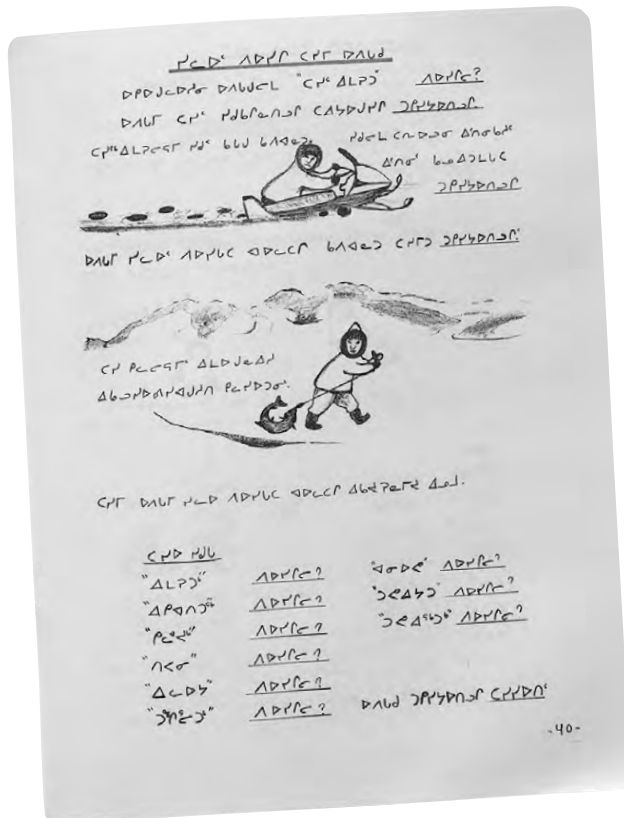
new school board would not open to students until 1971. Under the CSNQ, children would continue to be taught solely in Inuktitut for their first three years, and it also sought to give priority to Inuit teachers and to create a curriculum that would enable students to learn valuable cultural skills and knowledge.

In 1972, the CSNQ trialled a specialty humanities course on Inuit culture at the school in Puvirnituk, taught by people from the community. In the same year, Sivuak developed his own course on hunting, and another on traditional stories in 1973. His first text, *Hunters' Guide*, functions as a textbook and workbook, with questions posed throughout the text. Sivuak states on the first page, 'this is but a course outline to help teach the necessary knowledge proper to a hunter ... [and] uses the language and the hunting and fishing techniques developed by the Povungnituk [Inuit]'. He further elucidates the goals of the course as 'knowledge of the proper vocabulary' and 'survival techniques'. Flipping through *Hunters' Guide*, comprised of copied pages of handwritten syllabics and Sivuak's useful illustrations, it becomes clear that his audience is a new generation of hunters who require knowledge of traditional skills as well as new tools and technology introduced

by white Canadians. Accordingly, he shares the basics of ski-doo maintenance and the Inuktitut words for pliers (*kimmautik*) and screwdriver (*tukingajuq*), alongside knowledge of 'actions to take during a coming storm' and 'what to eat when out of provisions'. The guide is broken down into useful and practical sections, such as 'characteristics of spring lakes' with posed questions such as 'explain what could be of valuable use to lake hunters during spring'. Another especially informative section is 'the building of an igloo', which explains how to build different types of igloos based on how long they will be needed, the landscape, the time of year, and the type of snow available. The text provides further instructions on adapting one's igloo for *apusiniq* (hard packed snow), *pukannganiq* (granular-like snow), and *aqillaq* (fresh snow) among many others.

His second publication, in two volumes, is written for a wider range of age groups, including the younger students who were taught exclusively in Inuktitut. Sivuak shares the traditional stories of the Nunavik Inuit, passed along by members of the community, with stories such as *The Little Old Lady that Killed a Bear with her Cane*, *The Giant Who Sees a Man and Plays Dead*, and *The Brown Bear that Becomes a Man*. In these volumes,





the illustrations are given equal weight to the words themselves, which speaks to both the significance of Inuit art in disseminating cultural stories and Sivuak's own role as an artist. Sivuak is a well-known figure in both Inuit printmaking and sculpture, and, as one of the earliest artists in Nunavik, was also responsible for teaching others in the style. He made his first sculpture in 1948, and learned the art of printmaking in the early 1960s, becoming the manager of the print shop in Puvirnituq in 1962. Art was, and still is, a significant form of income in northern villages, and Sivuak was heavily involved in the co-operative movement of marketing and selling Inuit art. In this manner, much as he did in *Hunters' Guide*, Sivuak resists static retellings, and instead combines the oral tradition of telling stories with the new format of illustrating Inuit life to provide children with legends and stories in a manner that is unique to their own culture.

The CSNQ and Sivuak's teaching ended with the signing of the James Bay and Northern Quebec Agreement in 1975 between Canada, Quebec, Quebec-Hydro, the Grand Council of the Cree, and the Northern Quebec Inuit Association. Sivuak was vehemently opposed to the agreement and became the President of the Inuit Tungavingat Nunamini, a dissident com-

munity group representing three communities, including Puvirnituq, who were not consulted regarding the surrender clause, which ceded land rights in much of Nunavik to the province of Quebec. Sivuak would state in a motion to the Quebec government, 'Anybody living in the world does not want to have their rights extinguished concerning their culture, heritage, language or their right to deal with their governments.'<sup>4</sup> A less controversial aspect of the James Bay and Northern Quebec Agreement was the establishment of the Kativik School Board, which expanded upon the foundations of the CSNQ. The Kativik School Board still operates today and maintains exclusive teaching in Inuktitut by Inuit teachers for the first three years of education, and continues to teach Inuktitut as a subject throughout the remainder of the student's entire education.

Sivuak's three texts belong to a time of great educational and cultural upheaval for the people of Nunavik, and signify the shift in focus towards the preservation of the Inuktitut language, skills, and knowledge essential to Inuit life. They represent a counter-current to contemporary ideas in Canadian education that focused on assimilation and teaching solely in English or French. These books are rare in that they preserve stories, art, and

traditional skills of the Nunavik Inuit, not from the Euro-centric anthropological perspective common in books of the period but rather through the authorship, language, and pictorial style of their community of origin. These books join a small but growing collection of Inuit-produced Inuktitut language material at the Fisher, including the periodical *Inuktitut*, with issues dating between 1959 and 2001, which can be used by researchers and classes to learn more about this period of Inuit and Indigenous history.

## Endnotes

- <sup>1</sup> Siyuak, Pauloosie. 'Preserving Inuit History', *Inuktitut*, Winter 1979–1980, p. 41.
- <sup>2</sup> King, David. *A Brief Report of The Federal Government of Canada's Residential School System for Inuit*. Ottawa: Aboriginal Healing Foundation, 2006.
- <sup>3</sup> Lévesque, Francis, Mylène Jubinville and Thierry Rodon. 'En compétition pour construire des écoles. L'éducation des Inuits du Nunavik de 1939 à 1976', *Recherches Amérindiennes au Québec*, 2016, Vol. 46, Nos. 2–3, p. 148.
- <sup>4</sup> Siyuak, Pauloosie. *Public Hearings of the Standing Committee on the Presidency of the Council and the Constitution*. Povungnituk: Inuit Tingavangat Nunamini, 1983.

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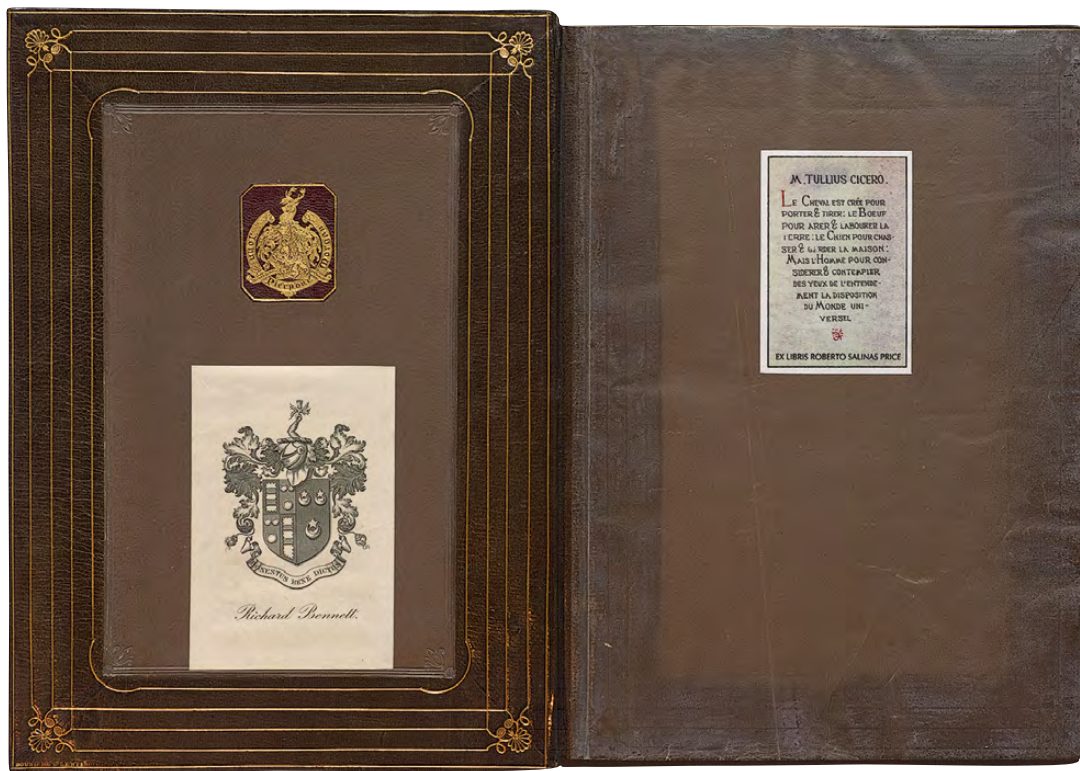
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*Names of deceased donors appear in italics.  
We thank all members who wish to remain anonymous.*





## CY COMMENCE....: CAXTON AND THE BEGINNINGS OF FRENCH PRINTING

Timothy Perry

Medieval Manuscripts and Early Books Librarian, Thomas Fisher Rare Book Library

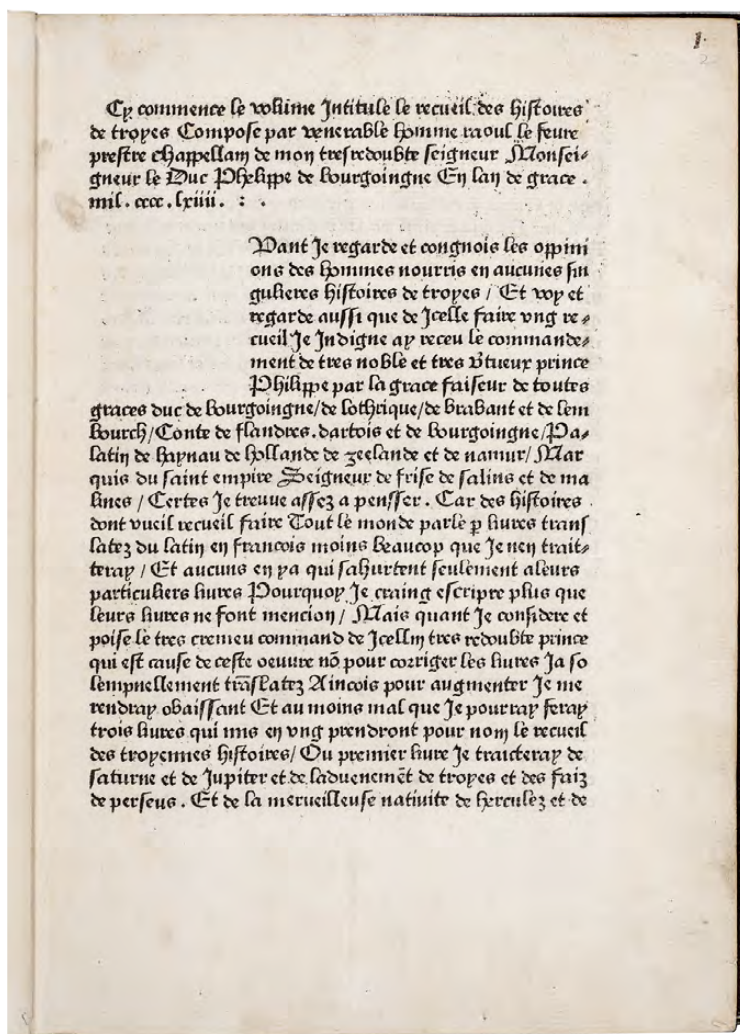
**I**N 2018, THE Fisher Library acquired a book comprising three humanist texts, all in English translation, printed by William Caxton (ca. 1422–ca. 1491). This acquisition was described at the time as providing the ‘one key piece missing from that incredible jigsaw’ of English literary culture housed at the library. The Fisher has room for many such jigsaws, however, and one of the most complex and engaging takes the form of the library’s outstanding holdings of works in French, which range from fourteenth-century manuscripts copied out in Paris, to major collections of Voltaire and Rousseau, to twenty-first-century fine press editions from Quebec. Now a missing piece has been added to this jigsaw too, and this missing piece is once again the work of Caxton. With the help of a generous bequest from Barbara Jane Coburn (1941–2017), the Fisher has acquired a copy of Caxton’s 1474/1475 edition of the

*Recueil des histoires de troyes* by Raoul Lefèvre (fl. 1460–1464), which has a claim to be the first book printed in the French language.

Given Caxton’s fame as the ‘father of English printing’, it may come as a surprise to find him making such a contribution to French printing history. We must remember, however, that Caxton began his printing career in the Low Countries, at Bruges. This city, which until 1482 was one of the locations of the peripatetic, French-speaking court of the Dukes of Burgundy, and hence a great focus of trade and culture, emerged as one of the earliest centres for printing in French. Caxton had been established as a merchant in Bruges from around 1450, eventually attaining the post of governor of the Company of Merchant Adventurers of London. While travelling in Germany on business he observed the new technology of printing in the city of Cologne, and set up his own press in Bruges in the early

1470s. So it came about that (possibly) the first book printed in French was produced by an Englishman working in Belgium.

It is necessary, however, to insist upon the ‘possibly’. The chronology of the earliest printing in French is complicated and obscure, despite recent scholarly advances. The printing of the *Recueil* has been dated to 1474 (or, less likely, 1475) and its only rivals to the title of ‘first book printed in French’ are three books printed in Lyons by Guillaume Le Roy (fl. ca. 1475). All three may have been printed as early as 1473, but they may also have been printed as late as 1474, 1475, and 1477 respectively, leaving open the possible anteriority of Caxton’s *Recueil*. In the end, however, the precise order is largely of academic interest, for even if the *Recueil* is only the second (or third, or fourth) book printed in French, its literary and historical significance is hardly diminished: whatever the order, it stands as one



of the earliest applications of the new technology to a French text.

Beyond its status as an early example of printing in French, the copy of the *Recueil* acquired by the Fisher derives considerable importance from both its rarity and its provenance. The Fisher's copy is one of only seven from this edition to survive. Like all but two of them, it is incomplete, lacking thirty-two printed and two blank leaves. Even these missing leaves, however, or at least the manner in which they came to be missing, add in a way to the eminence of the copy. It belonged at the turn of the nineteenth century to John Ker (1740–1804), third Duke of Roxburghe—one of the most significant collectors of his (or any other) time—who gifted many of the now missing leaves to George III (1738–1820) so that the king might make good certain lacunae in his own copy, which is still in the library at Windsor Castle. The Fisher's copy, which is commonly known as the Roxburghe *Recueil*, subsequently passed through the hands of a series of distinguished bibliophiles: George Spencer (1758–1834), second Earl Spencer; John Dent (1761–1826); P. A. Hanrott (1776–1856); Bertram Ashburnham (1797–1878), fourth Earl of Ashburnham; Richard Bennett (b. 1849); and John Pierpont Morgan (1837–1913). The bookplates of Bennett and Morgan are preserved on the inside of the front cover of the book's current binding. This binding, which was executed by Charles Lewis (1786–1836) for Earl Spencer sometime after the latter's acquisition of the book in 1812, features a geometrical design stamped in gold on olive-coloured leather. Lewis was one of the

foremost bookbinders of his day and worked extensively on Spencer's library: Thomas Frognall Dibdin (1776–1847), Spencer's librarian, records some 235 books in the Earl's collection bound by Lewis.

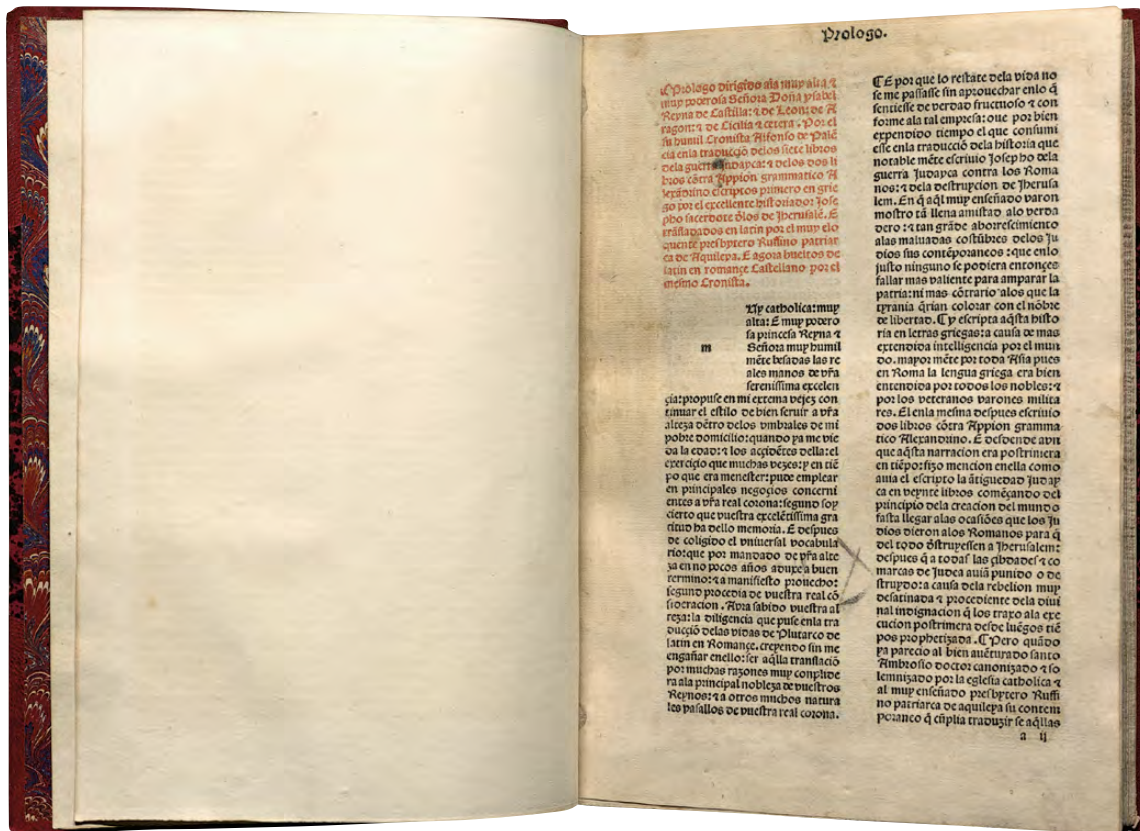
What with the importance of its printer, its early date, and its impeccable provenance, it would be easy for the actual content of the Roxburghe *Recueil* to be pushed into the background. We should not forget, however, that the *Recueil des histoires de troyes* ranks as a major work of late medieval French literature. Written in the early 1460s by Raoul Lefèvre, a priest in the circle of Philip the Good (1396–1467), Duke of Burgundy, it recounts the mythical history of the city of Troy, including its successive sackings at the hands of Jupiter, of Hercules, and of the Greek

heroes fighting in Trojan War. The myth is recast as a medieval romance and Lefèvre draws inspiration from earlier writers such as Guido delle Colonne (ca. 1210–ca. 1287) and Giovanni Boccaccio (1313–1375). In fact, the third book of the *Recueil* is simply a translation of Guido's *Historia destructionis Troiae*, the 1486 edition of which can be found at the Fisher. The *Recueil* was one of the few works of Burgundian literature to meet with success beyond the Burgundian court. As a result, it is preserved in some twenty-five manuscripts and was printed in four incunable editions in addition to Caxton's. It holds, moreover, a special place in the history of English literary culture, for Caxton's translation of the work, the *Recuyell of the Histories of Troye*, was the first book printed in English, appearing from Caxton's own press in 1473 or 1474.

It turns out, then, that the Fisher's acquisition of the *Recueil* not only adds a piece to the jigsaw of French literature, but also provides a point of connection between the rich, and richly entangled, literary cultures of France and England. Between the two covers of this book, in other words, we may see in microcosm two of the principal strands in Canada's own literary heritage.

An online celebration of this very special acquisition was held on Thursday 24 June. Visit the Fisher Library's [YouTube](#) channel to enjoy the recordings of this and other Fisher events and lectures.





## RARE GLIMPSES INTO MEDIEVAL JEWISH SPAIN

Nadav Sharon

Judaica Librarian, Thomas Fisher Rare Book Library

THE YEAR 1492 was an extraordinary one in world history, or, at least, for Western history. Among the momentous events of that year were the Catholic defeat of the last Muslim state in the Iberian Peninsula, the signing of a peace treaty between England and France, and the famous expedition of Christopher Columbus leading to the European 'discovery' of the American continents. In light of these and other historic events of that year, the publication of a single book would hardly seem to be of great historical significance. Yet, that is indeed true in the case of a rare Spanish incunabula which the Fisher Library recently acquired, so scarce that only a very few copies are held in institutional libraries, with just one in North America.

The book in question is a Castilian Spanish translation of two of the works of Flavius Josephus (37 CE–100 CE), the famous Jewish his-

torian of antiquity. Josephus was born as Yosef ben Matityahu into an aristocratic-priestly family in Jerusalem. When the Great Jewish Revolt against Rome broke out in 66, Josephus was appointed commander of the rebels in Galilee, but when the Galilean town of Yodfat was taken by the Romans in the summer of 67, Josephus surrendered. At that time, according to his own account, he was brought before the Roman general Vespasian, and predicted that Vespasian would become emperor. At first a prisoner of the Romans, Josephus was eventually released when his 'prophecy' was realized in 69. After the eventual crushing of the revolt and destruction of the Jerusalem Temple in 70, he settled in Rome, and under the auspices of the Flavian emperors began his career as a historian. In Rome, Josephus authored four works. The first, *The Jewish War* (Latin: *Bellum Judaicum*), is a seven-book account of the Great Jewish Revolt against

Rome. It is thought that Josephus completed it by the time of Vespasian's death in 79, or during Titus's reign (79–81). Josephus' second work, *Jewish Antiquities* (*Antiquitates Judaicae*), is a twenty-book account of Jewish history from Creation to the eve of the Great Revolt, which was completed in 93/94. His third work, a single-volume autobiography, *Life* (*Vita*), was appended to it. Josephus' last work, *Against Apion* (*Contra Apionem*), is not historiographical but rather an apologetic-polemical work aimed at justifying Judaism and the Jews against hostile views and narratives.

Josephus composed all of his works in Greek, the lingua franca of the eastern part of the Roman Empire, but they were later translated into Latin, and, much later, into various other languages. Although pro-Jewish apologetics was certainly one of Josephus' main motivations in composing his works, they appear to have been generally ignored by Jews

**OPENING PAGE:** The prologue of the Castilian translation of Josephus, 1492. **BELOW, LEFT TO RIGHT:** The first colophon, following *The Jewish War*, and the prologue to *Against Apion* in the 1492 Castilian translation of Josephus. Colophon at the end of the Castilian translation of Josephus: Printed in Seville and finished on the twenty-seventh day of March, 1492. **FACING PAGE:** Deed of lease on the house of Samuel Andali and his wife Çecri.

of late antiquity. They were instead preserved by the Christian Church, which found them worthy of preservation because he lived close to the time of Jesus, and his works provide the only comprehensive history of the Jewish people in the time of Jesus and of his earliest followers. In addition, his description of the fall of Jerusalem was seen as corroborating the prophecy of Jesus as described in the New Testament, and he mentions John the Baptist (*Ant.* 18. 116–119), James, brother of Jesus (*Ant.* 20.200), and even provides a very favourable testimony about Jesus known as the *Testimonium Flavianum* (*Ant.* 18.63–64), which modern scholars reject as a later forgery or interpolation. Christian interest in Josephus' writings was renewed and intensified during the Renaissance, given that period's heightened interest in classical antiquity, the Christian-Hebraist phenomenon, and the printing revolution. In fact, it appears that in the early modern period Josephus was 'the most popular of the ancient historians', and 'after Tacitus, was the ancient historian most frequently published in the vernacular in early Modern Europe'.<sup>1</sup>

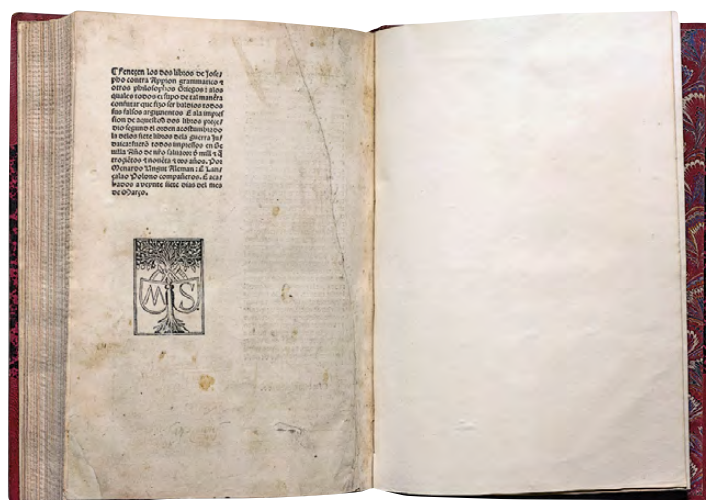
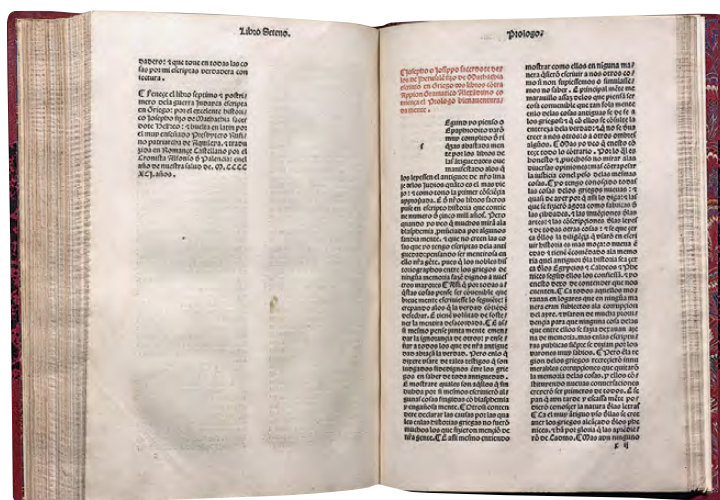
The new Fisher incunable is one such vernacular translation of Josephus. It is the first Spanish edition of his first and last works, *The Jewish War* and *Against Apion*, which, according to the prologue, was dedicated to Queen Isabel of Castille. The prologue further attests that the translation of these works into Spanish was done by the Queen's 'humble chronicler',

Alfonso de Palencia (1423–1492), who translated them not from the original Greek, but from the Latin translation of Rufinus of Aquileia (fourth century). What is most intriguing about this incunable, however, is the timing of its publication. In a first colophon, following *The Jewish War*, Alfonso writes that he completed the translation in 1491 but in a second colophon, at the end of the book, he writes that its printing was completed in Seville on the 27th of March 1492. The latter date is intriguing owing to its proximity to one of the most significant events of that extraordinary year. Only four days later, on 31 March, the same Queen Isabella (1451–1504) to whom this book was dedicated, and her husband King Ferdinand II of Aragon (1452–1516), issued an edict expelling all Jews from Spain, apart from those who converted to Christianity. According to this edict—which brought about the end of one of the oldest and what was once the largest, most prosperous and most important Jewish community in medieval Europe—unconverted Jews were forced to leave within exactly four months, by 31 July. That date fell very close to the Hebrew calendar's Ninth of Av, which is a day of mourning for Jews, commemorating a number of tragedies including the destructions of both Temples, the second of which is described by Josephus in *The Jewish War*.

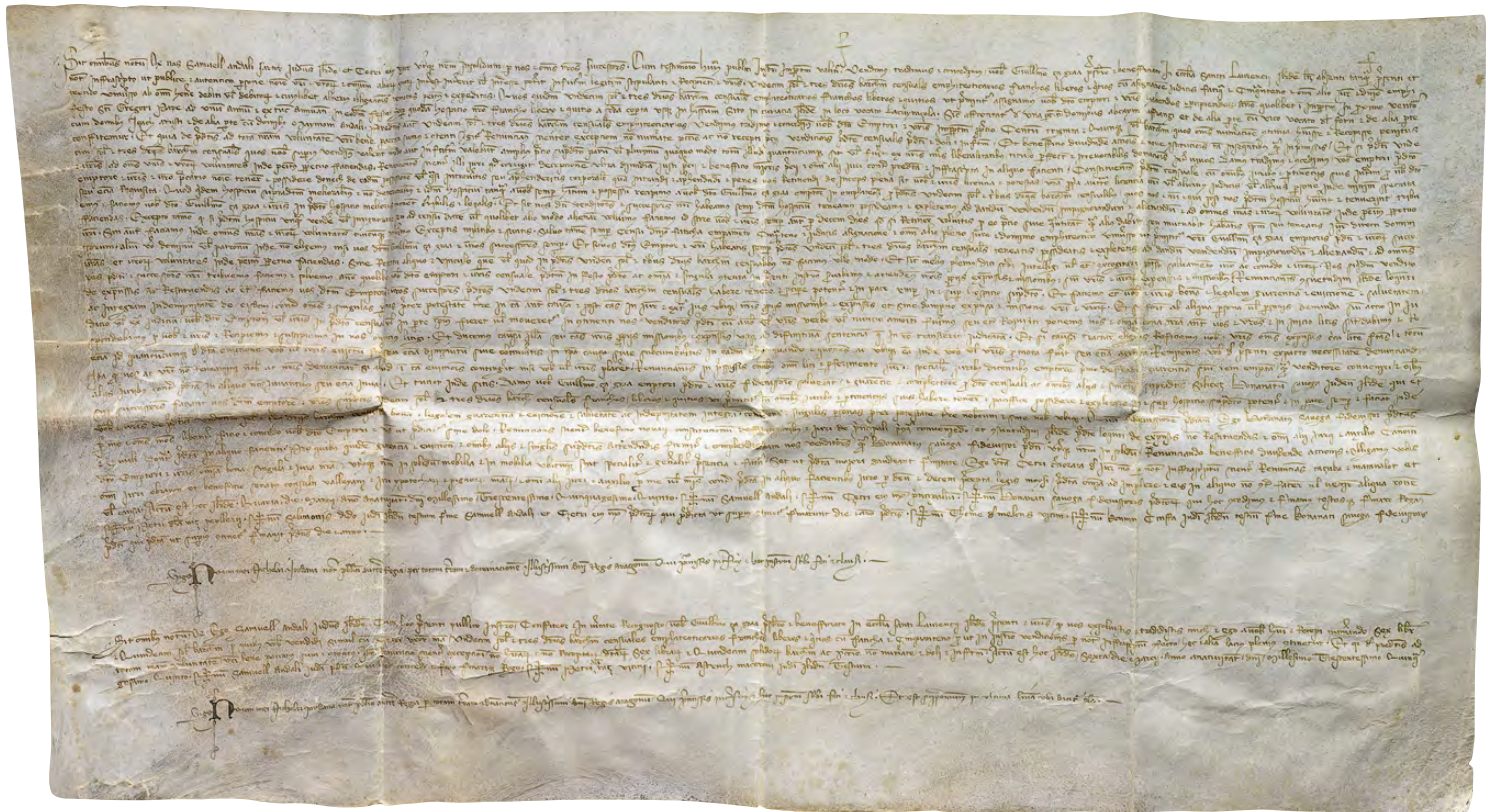
In addition to the proximity of the book's completion to the expulsion edict, the story of this book's publication is captivating given the identity of the translator. Alfonso de Palencia

was a historian and chronicler of the Spanish kings and translator of various works, including Plutarch's *Parallel Lives*. Furthermore, Palencia was a *converso*; that is, he came from a family of Jews who had converted to Christianity. He was a disciple of Alonso de Cartagena (1384–1456), a diplomat and humanist who was friendly with King John II (1398–1479) and who himself had converted to Christianity as a child.<sup>2</sup>

So just a few days before the monarchs of Spain issued an edict expelling the Jews from that country, a *converso* finished a production and translation of works that recorded Jewish history and served pro-Jewish apologetics, and that finished product was dedicated to the very Queen who was about to issue the expulsion edict! What motivated Palencia to translate and publish these books of Josephus at this time? Though he does not mention the impending expulsion of the Jews, was the timing of his publication pure coincidence? Possibly more important than these perhaps unanswerable questions is the significance that these texts of Josephus had in Spain, 1492. In particular, Palencia's choice to include Josephus' first and last works, *The Jewish War* and *Against Apion*, in this 1491–1492 publication causes us to wonder about his intentions as well as the volume's meanings or impact. In the preface, Palencia writes that he did not think it possible for him to translate the very long *Jewish Antiquities* at his age then, and in fact Palencia died later that same fateful year. But in translating and publishing *The Jewish War* and *Against Apion*







he combined two works, one of which can be taken to make a case against the Jews and the other to make the case in their favour. *The Jewish War* is a complex work that lays much of the blame for the destruction on the Jews themselves — what Josephus saw as their tyrannical leaders and their sinfulness. *Apion*, in contrast, is an apology for Judaism, a strong, eloquent defence of the Jews and their religion. These are among the important questions that this remarkable incunabula raises.<sup>3</sup>

In addition to this Josephus incunabula, the Fisher Library recently acquired another unique remnant of the Jewish community of Spain that was destroyed in 1492. The second item, a deed of sale, takes us back almost 140 years prior to the expulsion. This Spanish deed

is written on vellum in Latin and is dated March 1355. The deed records that a Catalan tailor by the name of Samuel Andali and his wife Çecri, Jews from the provincial capital Lleida (Spanish: Lérida), have leased their house in Cuyraça, the Jewish quarter of Lérida, to a Christian priest named Guillelmo Çagraha. Such a well-preserved deed from this era is certainly a rarity, and even more so for deeds of Jews, who would endure several hardships and upheavals in the coming decades, culminating in the expulsion.

Besides the Jews, Samuel Andali and his wife Çecri, and the Christian priest Guillelmo Çagraha, a number of others are mentioned in the deed, including both Jewish and Christian witnesses as well as a notary. Notably, the words

*caçuba et matanolor* in line twenty-eight seem to be a transliteration of the Hebrew *Ketubah* and *mattanor*, the Jewish marriage contract and attached gifts, perhaps implying that the house referred to in the deed appeared in the couple's marriage contract. Another notable Jewish aspect of the text is found in the very next line: ‘...*juro per deum et decem praecepta legis moysi*...’ which means ‘I swear by the god and ten commandments of the law of Moses.’<sup>4</sup>

There is certainly much more that could be researched in and gleaned from these two wonderful new acquisitions, which provide windows into the lost world of medieval Spanish Jewry and *conversos*.

## Endnotes

- Daniel Stein Kokin, “The Josephan Renaissance: Flavius Josephus and his writings in Italian Humanist discourse,” *Viator* 47, No. 2 (2016) pp. 205–248.
- For more on Palencia and Alonso de Cartagena see Norman Roth, *Conversos, Inquisition, and the Expulsion of the Jews from Spain* (Madison WI: University of Wisconsin Press, 1995), *passim*.
- For these questions and a more comprehensive discussion of this incunabula see Julian Weiss, “Flavius Josephus, 1492,” *International Journal of the Classical Tradition* 23 (2016) pp. 180–195.
- This deed was previously published and transcribed in Jean Letrouit, “Un Nouveau document sur les juifs de Lérida au milieu du XIVe siècle,” *Estudis Romànics* 31 (2009) pp. 273–277.



# CONNECTED BY TASTE:

## *DER MENSCHEN ZUNG UND GURGEL WEID*

### AND THE AUGSBURG KITCHEN PEEPSHOW

Liz Ridolfo

Special Collections Projects Librarian,  
Thomas Fisher Rare Book Library

**A**LTHOUGH THESE TWO new acquisitions are very different, they are united by their creator, and by their ability to convey attitudes towards food, drink, cooking, and consumption in the eighteenth century. In *Der Menschen Zung und Gurgel Weid*, individuals of all ages are depicted enjoying different beverages in a variety of settings, while verses below each image describe the drink within the context of the moral and social scene depicted. Images range from a baby drinking milk from its mother's breast to an elderly woman drinking brandy in a tavern.

The illustration to the right for chocolate shows a man and a woman interacting flirtatiously while she serves him his cup of chocolate. The poem below describes it as a drink from the far West, which can both revive and promote fertility or 'fruitfulness'.

Engraver Martin Engelbrecht (1684–1756) worked with his brother Christian (1672–1735) in Augsburg, where they employed at least two other artists, Jeremias Wachsmuth (1711–1771) and Johann David Nesselthaler (1717–1766). They produced portraits of monarchs, city views, engravings showing the costumes of workers, illustrations for works such as Ovid's *Metamorphoses*, and coloured sheets of decorations from nature intended to be cut out and applied to furniture. The same style of composition seen to the right, with an illustration accompanied by a poem, was also used in several of Engelbrecht's earlier works, including a series on the costumes of soldiers. *Der Menschen Zung* describes the use and perception of various beverages and substances, indicating which drinks were associated with different classes, genders, and settings at the time. The detailed interiors, expressive characters, and charming verses, combined with the vibrant colour of the large and skilful engravings, give the characters a liveliness that makes them more accessible to contemporary audiences, and thus perfect resources for teaching and exhibition.



Although both items were published around 1720, they are visually quite different. The Engelbrecht peepshow of a kitchen scene has just as much rich colour and attention to detail, but on a far smaller scale. One of several peepshows on different themes recently purchased by the library, it offers an example of the many and varied formats associated with this printing genre. With panels that can be loose or attached, and housed in different types of cases, they have come to be known by many different names including miniature theatres, *diorame teatrale*, perspective theatres, and tunnel books. They are a smaller, more portable version of visual entertainments, such as magic lantern shows and shadow shows, that were popular in the eighteenth century at public events and in gardens. Their delicate construction suggests that these peepshows were designed for private use by individuals or small groups.

The six to seven engravings that made up each peepshow were arranged in wooden boxes, slotted into viewing stands, or connected by paper hinges separated at intervals to create the illusion of perspective and depth for the viewer. Thought to have been developed from stage design, and likely the precursors to the popular toy theatres of the nineteenth century, there are obvious similarities in construction and appearance. Juvenile drama sets typically have large background and foreground pieces, with characters mounted separately on slides so that they can be moved on and off the front of the set, while the static peepshows





often have people and scenery on the same planes, going all the way to the background.

The Engelbrecht peepshows depict diverse scenes including dances and hunting, the interiors of synagogues and mines, festivals such as Oktoberfest, theatre scenes from the *commedia dell'arte*, and representations of distant events such as the Lisbon earthquake of 1755. Close to one-quarter of these peepshows are on biblical subjects, and there is evidence that some were used for religious instruction.



Imperial privilege protected Engelbrecht's work from piracy beginning in 1719. This privilege was renewed for the following two decades, so that although thousands of miniature theatres were produced during this period, Engelbrecht and his workshop were the only ones allowed to produce them.

The kitchen peepshow, with hand-coloured engravings on sheets approximately nine by fourteen centimetres, represents the middle of three size options available from Engelbrecht's workshop. Sheets were printed on thin paper and mounted to stiff backing, often made from wastepaper. Some scenes included titles in one of the panels, or numbers showing the order in which they should be placed. While some tunnel books and peepshows have a small viewing hole that restricts the viewer to a set perspective, this kitchen scene, as well as the others by Engelbrecht in the Fisher collection, allows the viewer to see the scene easily in its entirety from several angles through the large cut in the first panel. This is, however, the only peepshow in the collection that comes in its own wooden display box, allowing the viewer to look at the scene without having to manipulate the frames simultaneously and risk damaging the paper hinges or the tiny, delicately cut figures.

Only one known example of an Augsburg peepshow depicts an identified place, so it is assumed that the rest are all composite scenes, copied from theatre, or works of imagination.

The bustling six-panel scene shows what is likely the kitchen of a large, affluent household based on the number of people present and the size. We see the cook chopping meat while female staff carry bread, work at a stove, tend an oven, and wash dishes. A dog and cat are chased through the kitchen on different planes, adding additional colour and action to the scene. While it cannot be confirmed that this depicts the exact conditions in a real kitchen, the scene is extremely charming, and may be analyzed along with other contemporary accounts and illustrations of large kitchens to compare staff size, staff roles, and equipment available at the time of its production. It is also a wonderfully preserved example of the visual entertainments used for teaching and information sharing in affluent households in the eighteenth century.





# A RESPECTABLE OCCUPATION: THE VICTORIAN MANUSCRIPTS OF LADY STRANGE

Holly Forsythe Paul

Hilary Nicholls Fellow, Thomas Fisher Rare Book Library

**A**MONG BIBLIOPHILES, THE Victorians are best known for their print culture, but artists of the period also produced some remarkable manuscripts. The Thomas Fisher Rare Book Library has recently acquired two outstanding exemplars by the same artist, Lady Louisa (Burroughs) Strange (1788–1862). One of these is an album of sketches and watercolours made during a Grand Tour and given as a family gift. The other is a breathtaking illuminated manuscript made on professional commission.

Details about the life of Lady Strange come from a memoir privately printed by her daughter, Louisa Mure (1811–1898), entitled *Recollections of Bygone Days* (1883). Born Louisa Burroughs in Ireland and raised in Devonshire, she was well-connected and very well educated, with training by two drawing masters. Before the early nineteenth century it was unusual for women to have access to art instruction, but in the Regency period it became fashionable for young ladies of the



upper and middle classes to learn how to draw, paint, and engage in a variety of ornamental and illustrative arts. Young Louisa clearly benefitted from this vogue, developing a flair for making portraits, depicting landscapes, and capturing ornamental details.

In 1806 she married Sir Thomas Andrew Lumisden Strange (1756–1841), a judge in Nova Scotia and Madras, with whom she would have twelve children. Throughout her marriage, Lady Strange exercised her talents in drawing, music, and embroidery as an amateur. Her travel album of sketches and watercolours typifies this kind of personal leisure art, creating vivid souvenirs of her holiday in Germany, Switzerland, and Italy. There are lovely watercolour views from various lodgings, sketches of museum pieces, copies of paintings, carefully devised details of architectural ornaments, and a rather highly finished pencil portrait of Lady Strange's travelling companion, her youngest daughter Anne (1831–1915). Alongside timeless buildings



**FACING PAGE, TOP TO BOTTOM:** Watercolour showing the Port of Castellammare. Sketch of Anne Strange in Sorrento in 1855. **RIGHT:** Lady Strange's illustration of Mary Julia Wilder on the page describing the daisy in 'The Alphabet of Wild Flowers'.

and transcendent scenery, she captures signs of contemporary life, such as scenes of washing hanging on a line or a view disrupted by an electric telegraph wire. The travel album is permeated with the vivid sensibility of a lively, humorous woman thoroughly enjoying the world around her.

After her husband's death in 1841, Lady Strange was, according to her daughter's account, 'often harassed and beaten down by money cares', and so she relied on her drawing skills to supplement her income. Given her privileged background, such a need to work would undoubtedly have caused embarrassment. Indeed, the shortage of 'respectable' work that could provide an income without causing loss of class status for women who were reduced from 'easy circumstances to narrow means' was a widespread problem that would prompt activism by organisations such as The Gentlewomen's Self Help Institute, The Ladies' Work Society, and The Ladies' Industrial Society in the 1870s. The plight of ladies unable to earn a genteel livelihood prompted advocates to seek the franchise for women so that they could remove obstacles to training and employment. In this context, Lady Strange's work on the initials and armorial details for the 1846 *History of Noble British Families* by Henry Drummond (1786–1860) was compensated but uncredited.

Manuscript illumination on private commission was an equally discreet way to make a living. It could be done with readily accessible materials that were moderately inexpensive, and manuscripts could be produced privately, without the exposure attendant on publication. Furthermore, as a bespoke process, manuscript illumination could avoid the hostilities of contemporary print trade unions that worked to exclude female labour, such as the London Society of Compositors. Although many female illuminators were hobbyists, manuscript production also provided Victorian women like Lady Strange with professional opportunity. Because discretion was one of the appeals of manuscript work, it is difficult to establish how many volumes Lady Strange illuminated. Certainly, she had exhibited a taste for manuscript illumination when she designed initials to repair 'injured missals' at the library of Boulogne in 1830. Duke

University holds a volume of illuminated verse given by Lady Strange to her daughter, Louisa Mure, in 1840. According to her daughters, however, the Fisher Library's recent acquisition, Lady Strange's 'wonderful flower alphabet', was her most accomplished professional work of illumination.

'The Alphabet of Wild Flowers' combines the form of an abcedary or alphabet book with the Victorian fascination with the language of flowers, proceeding through the letters of the alphabet via the names of decorative plants depicted in bordering illustrations. Little is known about the author, Louisa Thomas (1810–1911), who adapted the verses and commissioned the work as a gift for her youngest daughter, Mary Julia Wilder Thomas (1847?–1918?). Aged ten at the time of composition, Mary is pictured on the page describing the daisy. Still life, landscape, and portrait elements are often positioned within the borders rather than in separate miniatures and these elements lend an unexpected layer of sophistication to what otherwise might be considered a simple decorative alphabet book for a child.

Lady Strange creates original images rather than imitating exemplars. Characteristically, she tends to position her naturalistic renderings of blossoms against geometric shapes that resemble medallions or cut-paper lacework. Her unusual colour choices, such as large lozenges of matte pastel, seem distinctly modern. Although several instances of irregular spacing suggest that the script is secondary to the illustrated elements on the page, Lady Strange's calligraphy is refreshingly legible and the overall effect is orderly and crisp. In light of the work's focus on the alphabet, the decorated initials are a natural focal point, and Lady Strange makes them varied, complex, and highly original, demonstrating rather extraordinary inventiveness.

In this remarkable item, then, Lady Strange was able to exhibit her talent, draw on her expertise in manuscript tradition, and experiment with feminine tropes while she earned her daily bread. Completed when Lady Strange was seventy years old, the manuscript is valuable for its beauty, and remarkable for its early date of creation: it was made when the Victorian fashion for illuminated manuscripts



was still in its very early stages. 'The Alphabet of Wild Flowers' and Lady Strange's travel album typify different aspects of Victorian manuscript culture, an often overlooked aspect of the era's book world. In them, we can trace women's increasing access to modes of artistic creation and the opportunities that these afforded women to make a living with dignity.



# A COLONY IN COLOUR:

CELEBRATING THE ACQUISITION OF AN  
'ALBUM OF DRAWINGS AND SKETCHES  
OF TORONTO AND SURROUNDING  
AREAS. SEPTEMBER 1854–JULY 1856.'

P.J. Carefoote

Head of the Department of Rare Books and Special Collections

ONE OF THE most significant acquisitions the Fisher made during the past year was an 1854 scrapbook full of watercolours and sketches depicting scenes from what would shortly become southern Ontario. The purchase of this album during a pandemic seems even more appropriate given that the first images date from the year when cholera last swept through the area, taking thousands of lives with it. The illustrations were the work of a pair of amateur artists who had arrived in Canada on board the *Ottawa* from Liverpool in September of 1854. James

Graham, a Bengal Army surgeon, and his wife Sarah Chadwick were visiting Sarah's relations on their farm near Guelph called 'Ballinard', named after the Chadwick's Irish hometown in County Tipperary. Page after page, the album provides some 170 delightful depictions of domestic scenes, farming activities, architectural studies, points of interest, humorous incidents and accidents, as well as the streetscapes and local characters the couple encountered during their more than two-year peregrination about the colony. Not surprisingly, the area around Guelph and Galt

is well represented, but Hamilton, Burlington, Bradford, Newmarket, and the Lake Simcoe district also figure prominently. Certainly, with fifty-eight pictures of Toronto, it is clear that the Grahams spent a fair bit of their vacation in what was rapidly becoming the economic and cultural hub of the colony in the decade before Confederation.

In the year 1856, the first panoramic photographic images of Toronto were taken from the roof of the Rossin Hotel, which until 1969 stood at the corner of York and King streets.<sup>1</sup> They are truly remarkable things to behold: thirteen separate images created using the collodion wet plate process, depicting a city looking rather dull, grey, and dusty, but entrancing nevertheless, in its shimmering silvery tones. For all their accuracy, however, the photographs lack vibrancy. What this album supplies is a contemporaneous view of Toronto and southern Ontario that stands in stark contrast to its photographic counterpart. Even the winter views it contains are full of life, colour, and movement, often with a hint of whimsy thrown in for good measure. The sketches and miniature paintings may not have the precision that the new photographic medium could boast, but they certainly captured the exciting spirit of the times when 'Canada West', as it was then known, was about sixty-five years young and full of promise.

The area around Toronto Harbour, not surprisingly, features prominently among the sketches, which date from a time when Front Street actually bordered Lake Ontario. Yachting in the summer, in the shadow of the dome of the magnificent St Lawrence Hall, gives way to depictions of iceboating and curlers competing for space with ice-fishing huts that are scattered across the frozen bay. The artists clearly had a sense of humour, which is particularly evident from their depictions of the hotels in which they presumably lodged during their sojourns in the city. Attempts at old-world gentility translate into mayhem on the verandahs and in the dining rooms they visited. They appear to have been particularly amused by the excitement aroused by the arrival and departure of the coaches that linked Toronto to surrounding towns and villages. One interesting image of the city's northwest corner depicts the Spadina Block House, built by Lieutenant Governor Sir George Arthur (1784–1854) to defend the western approach to the city of Toronto in the event of another rebellion like that which Upper Canada had experienced in 1837. Historians have suggested that the Block House was destroyed sometime





before 1854, but its appearance in this album proves otherwise.

Sadly, the images also hauntingly communicate the prejudices of their creators and the society they were recording. On the one hand, the Grahams' sketches help to correct our impression of Canada as a solidly Caucasian bastion by reminding us of the presence of the Black and Indigenous communities here at the time. On the other hand, however, they do so through a set of caricatures with accompanying text that is offensive to modern sensibilities. Black men in particular are infantilized, and there is a generally bemused, servile undertone to the imagery that is probably far more accurate than many of us would like to acknowledge about the Canadian experience. Yet, as Canadian historian Karolyn Smardz Frost notes, 'despite the profoundly racist character of some of these sketches, they may be the earliest artistic renderings of African Torontonians ever discovered'.

Certainly, a picture is worth a thousand words, and in the case of this album, many thousand. Numerous excellent novels and short stories set in Ontario, however, powerfully reflect different periods in the province's two-century history through words: Catherine

Parr Traill's *Canadian Crusoes* (1852); Ralph Connor's *Glengarry Schooldays* (1902); Stephen Leacock's *Sunshine Sketches of a Little Town* (1912); Morley Callaghan's *Such is My Beloved* (1934). One of my personal favourites is *Consolation* (2006) by Michael Redhill, whose papers we are privileged to house in the Fisher. His story focusses on the mystery surrounding those wonderful collodion photographs of Toronto from 1856 referenced at the beginning of this article. One of his characters muses about the important role those particular images play in understanding the city, but his thoughts really extend to the whole region depicted in this wonderful new album:

*'Didn't those men and women, whose names we have all but lost, wander home in the evening to their hearths and speak of their future here? We are only faintly aware of the city they lived in—it is just intuition, a movement in the corner of the eye. Of that city, which must have stunk of horses and offal and pine oils and roasted fowl, of that air that rang with the cries of newsboys and the sounds of boots on hollow walkways and hooves on stone. But a hint of it is all we have.'*

This album is full of such hints; clues suggesting a society that was far from perfect, but



one that had the tenacity and determination to get on with the job, which it has been doing now for more than two hundred years, through good times and bad. It provides a remarkable visual record of soon-to-be southern Ontario from that era just before the photograph becomes king. It captures the energetic spirit of a colony asserting its own character and growing independence. Confidence and challenge are clearly displayed in these pages, and the Fisher is now privileged to be its repository.

## Endnotes

<sup>1</sup> <https://tinyurl.com/torontophotos>



# KNITTING *FINNEGANS WAKE*:

## A NEW TAKE ON JOYCE

John Shoesmith

Outreach Librarian, Thomas Fisher Rare Book Library

THE LIST OF never-read literary classics tends to run long. The great Irish writer James Joyce (1882–1941), however, has the distinction of having two of his most famous works in the well-known-but-not-widely-read canon: *Ulysses*, generally acknowledged to be one of the greatest, and certainly one of the most influential, novels of the twentieth century, and *Finnegans Wake*, his last published novel before his death. The latter is a particularly impenetrable, some might say unreadable, text. Joyce began working on it about a year after the publication of *Ulysses*, and it took seventeen years before it was published in full, although it was serialized in different

literary journals over the years. Largely written in a stream of consciousness and experimental style—it has been suggested that the prose is meant to recreate the experience of sleeping and dreaming—it is a novel where one even struggles to describe its plot or its main characters. Let's just say it's not a book for the beach.

It was, however, a book much loved and studied by famed media theorist and long-time University of Toronto English professor Marshall McLuhan (1911–1980). It was so adored and researched, in fact, that the Marshall McLuhan Library held at the Fisher includes four separate copies of the novel, each

one heavily annotated by McLuhan along with his academic son and frequent collaborator, Eric (1942–2018). Their interest in Joyce's arcane and difficult text is not a surprise, given their own studies in the complexities of language. The McLuhans surely delighted in Joyce's use of linguistic devices and word games, and his means of practically inventing a new language. Moreover, the McLuhans claimed to have 'cracked the code' of *Finnegans Wake*. One of the four copies of the novel in the McLuhan Library, the 1939 Faber and Faber first edition, is a rare copy on its own, and its extensive annotations, which contribute to our understanding of a significant thinker's own reading and interpretation of the work, add another layer of rarity to this particular volume.

McLuhan's 1939 copy is not the only first edition of *Finnegans Wake* in the library. Additional copies can be found in our Delury Irish Literature Collection, which features numerous editions of all of Joyce's work. The collection holds not only first and subsequent editions, but also the original publications in which Joyce's work was serialized, including the Paris-based literary journals *transition* and *The Transatlantic Review*, which first published excerpts from *Finnegans Wake* in the mid-1920s. Between the McLuhan Library and the Delury Collection, we have an ample selection of James Joyce's work, particularly *Finnegans Wake*. About the only thing missing was some type of unique 'one off' copy of the Joyce classic, say an artist book version.

In early March 2020 when I was in New York City, coincidentally presenting at a conference at NYU called 'Reading McLuhan Reading', I found myself roaming the cavernous Park Avenue Armory for the New York International Antiquarian Book Fair, where I came upon the booth of the antiquarian book dealer Lux Mentis. Much to my delight, a copy of *Finnegans Wake* that I had never before seen, and that was certainly not in our collection, caught my eye: it was an altered artist's book version by Barcelona-based artist Ximena Pérez Grobet, titled *Reading Finnegans Wake*. While the Fisher did not acquire the book at the time, we had the opportunity to purchase it several months later, and it is now part of the library's collection.

Ximena Pérez Grobet is the founder and owner of Nowhereman Press, and has been creating her own artists books since 1994. She is well represented around the world as her work has been shown in galleries, museums, and at book fairs throughout Europe, the United States, Mexico, and Latin America. The Fisher,



**FACING PAGE:** Video capture showing Ximena Pérez Grobet knitting a page of *Reading Finnegan's Wake*. **THIS PAGE, LEFT TO RIGHT:** Dust jacket, title page, and page spread; the inset photo reveals how the signatures are constructed.



however, did not have any of her works in its collections. What better way to start than with her wonderful artistic interpretation of the famously difficult Joyce classic, which perfectly complements our existing Joyce holdings as well as our collection of artists' books?

'The topic is language and language is the topic', wrote Joycescholar Margot Norris about *Finnegans Wake*. Pérez Grobet used this as her mantra when approaching the complexity and density of Joyce's text. More to the point, she embraced this complexity visually by creating an altered version of the book. She began by first removing the binding and cutting the 1965 Faber and Faber edition of *Finnegans Wake* up line by line to create thin strips of paper out of the text. She then took those strips and, using knitting needles, connected them together to create new pages, all the while respecting Joyce's text by keeping it in the same order as the original. There is a [video](#) of her on YouTube showing the creation of the book. Using these newly reconstructed woven pages, she then rebound the book. The new edition, which she retitled *Reading Finnegan's Wake*, consists of four volumes covering the four parts and 450 pages of the original.

All told, the book took her several years to create. In fact, Ian Kahn of Lux Mentis booksellers first met Pérez Grobet when she had a booth at the CODEX book fair several years ago. What initially captured his attention was that she was sitting at her table and casually

knitting strips of paper together—she was working on *Reading Finnegan's Wake*. Pérez Grobet writes about her conception of the novel and the creative process in her artist statement that accompanies the book:

*'This new mise en papier highlights the enormous complexity of Finnegan's Wake in a different, artistic way. I thereby turn Joyce's language into matter and establish a new visual interpretation that not only respects the original structure, but also seeks to preserve the rhythm and form of the style, beyond its meaning, while also maintaining the format and original material of the publication, paying a visual tribute to the novel and the author.'*

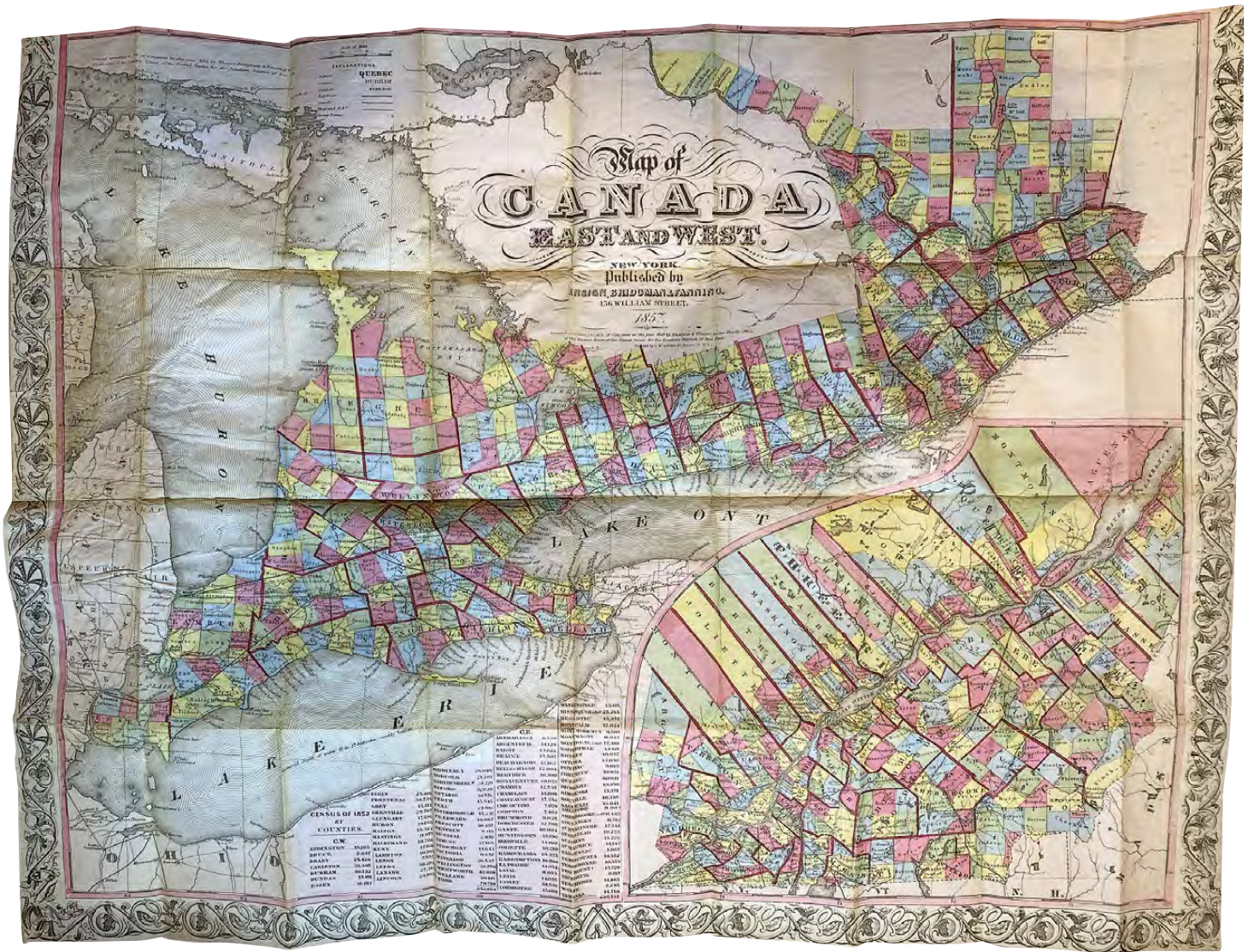
The artistic means taken by Pérez Grobet also pays tribute to how Joyce's work tends to be approached, particularly *Finnegans Wake*. Due to its complexity as a text, not to mention its uncertain and indiscernible plot, it is a novel open to many interpretations. She has taken that approach literally by visually re-interpreting the entire book, while still adhering to its basic structure: every word that appears on the first page of the 1965 edition remains on the first page of *Reading Finnegan's Wake*, but in an alternative format. The process she uses, knitting, is also deliberate, meant to evoke a theme she interprets via her own interaction with the novel: 'As a result of this work by Joyce,' she writes in the artist statement, 'I understand reading as a slow, meticulous creative act, like that of a person who knits.

Therefore, true to Joyce's lines, I set out to show here, in a different way, what words do when they are visibly combined and twisted, and in so doing, reveal another dimension.'

Altered books like *Reading Finnegan's Wake* are a popular format within the broader definition of 'artists' books'. While it may seem sacrilegious to some to take an existing intact book and cut and carve it up, what an artist hopes to do with this technique is to reinterpret or re-represent that work—not only to remind a reader or viewer that the book exists as a physical object, but to provide a new and unique perspective on it. In Pérez Grobet's case, her altered text is not unlike Joyce's own playful and idiosyncratic approach to words and syntax. Just as he required a new language to tell his story, Pérez Grobet first needed to disassemble Joyce's language, or the physical text, to reinterpret it.

Even though I often show the McLuhan copy of *Finnegans Wake* to classes and seminars, I will usually come clean and say that I myself have in fact never read the novel, but that if I were tempted to read it, it might well be McLuhan's copy, as he would be a helpful guide through the arcane text. Now I can add Pérez Grobet's altered copy to my preferred reading list. After all, her re-imagined version of *Finnegans Wake* can't be any more difficult to wade through than the original Joyce text, and it would certainly be more fun to flip through.





## AN EARLY CANADIAN MAP

Andrew Stewart

Reading Room Supervisor, Thomas Fisher Rare Book Library

**M**APS CAN BE large and unwieldy, difficult to locate in library catalogues, and, to the uninitiated, it can be difficult to know how to begin unlocking their research potential. According to Joan Winearls's seminal work from 2000, *Mapping Upper Canada, 1780–1867*, these are all reasons why historical maps are often underused and undervalued. This is not the case at the Fisher Library, where maps have received increased attention over the past several months. Staff members have contributed to the Ontario Historical County Map Project, initiated by the Map and Data Library at the University of

Toronto, a project that sees historical maps of Ontario overlaid onto a modern map, allowing staff to input names, lots, and concessions so that they can be keyword searched by researchers interested in the historical landscape of Ontario. In this context, it seemed like an excellent opportunity to highlight an early Canadian map acquired by the library this past year, the 1857 *Map of Canada East and West* published by Ensign, Bridgman & Fanning of New York.

This map consists of two parts: a map of Canada West (which included much of Southern Ontario moving east towards

Quebec) as well as a smaller map on the bottom right showing Canada East (southern Quebec along the St. Lawrence, from New York State to Saguenay). These examples of county and district maps are divided by county and township, and show roads, rivers, towns, and railroads. Also included at the bottom is information from the census of 1851 (which was completed in 1852), showing the population of various counties in the two regions. The colouring was done by hand, a practice not uncommon in mid-nineteenth-century maps.

Many maps of Canada in this period were printed in the United States, though in the



**FACING PAGE:** *Map of Canada East and West*. **THIS PAGE, TOP TO BOTTOM:** The fold-out map book's cover. Portion of the map showing the names of the nations of the Haudenosaunee: ❶ Onondaga ❷ Tuscarora ❸ Seneca ❹ Oneida ❺ Cayuga ❻ Mohawk Bay.

1850s it had become more common for maps to be produced in Canada. A look at the prospectus on the upper pastedown shows that, at least at the time of its production, this was the only map of Canada on offer from Ensign, Bridgman & Fanning of New York. The fact that the publisher's other maps are almost exclusively of parts of the United States, and also that this is marketed as a 'guidebook and pocket map' on their list of publications, mean that this was most likely intended for American tourists planning a visit to Canada. This also explains why the map provides a general overview of counties, towns, railroads, and natural features, while ignoring the more northern areas that are farther from the border, even leaving a blank space over a large area to the east of Georgian Bay in which to place the title and publisher information.

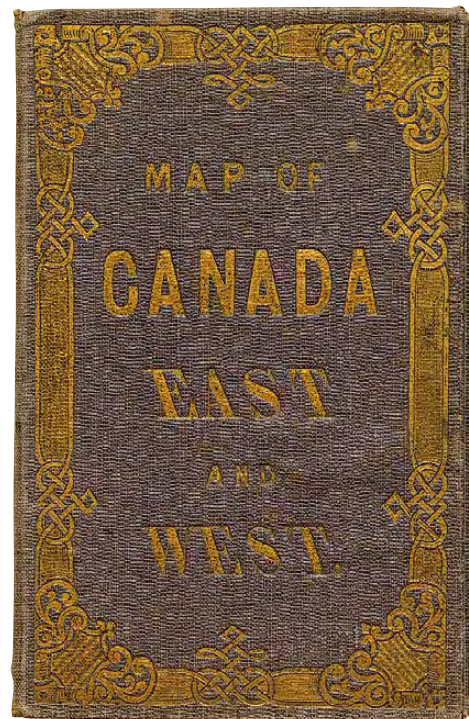
Although this map was probably meant for American tourists wanting a general overview of the country, this does not mean we cannot also garner interesting information about the geographical, social, and political history of our nation by looking at maps such as these. There are obvious geographical changes from the present, such as the peninsula visible jutting out from where Cherry Beach is now. A storm severed this peninsula from the mainland the year after the map was produced, creating what are now the Toronto Islands.

Political changes are also sometimes reflected in maps in the form of shifting boundaries and place names. A well-known

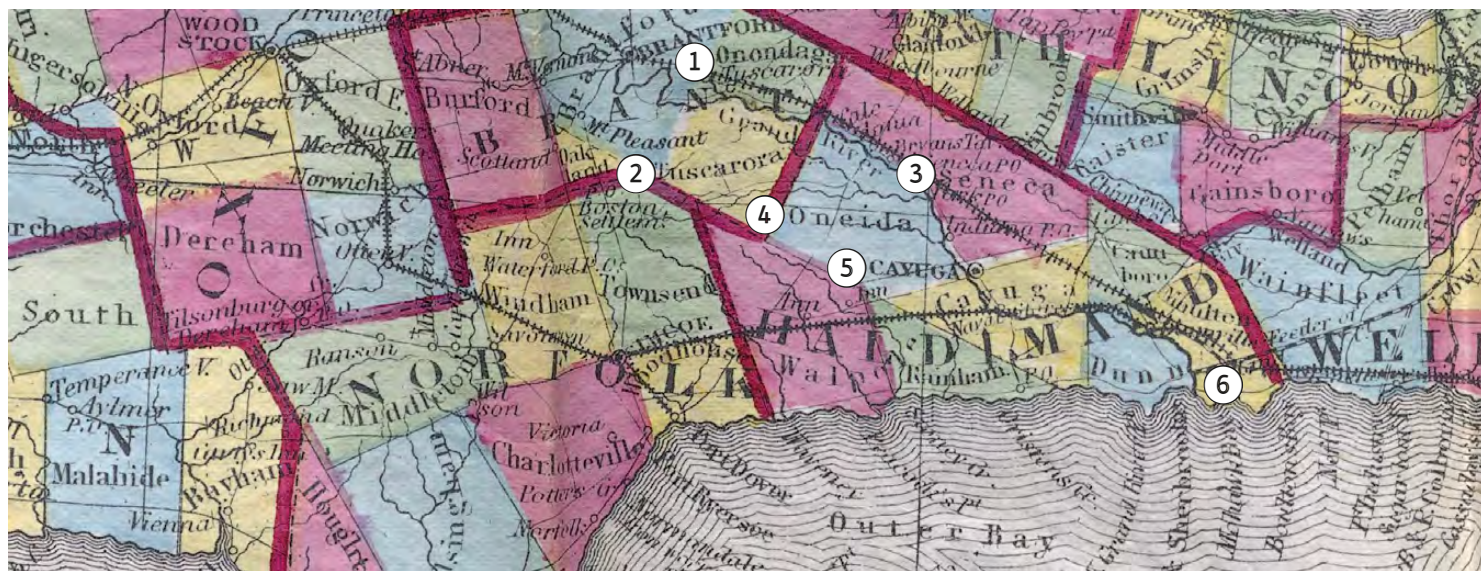
example is the city of Berlin, which, amidst anti-German sentiment brought on by the First World War, changed its name to Kitchener after a 1916 referendum. Lesser-known examples are also visible in places such as the town of Indiana on the banks of the Grand River in Haldimand County. A base for river transport, the town flourished from the mid-to-late nineteenth century, but fell into decline with the advent of railroads that bypassed the town. Its only remains are a mansion known as Ruthven, built by a politician and local business magnate, and one other home.

This map also highlights some land issues that reverberate to this day. Around the Grand River are visible the names of nations of the Haudenosaunee who now make up the Six Nations of the Grand River. On this map this area is subsumed within the larger counties, making it difficult to differentiate between treaty lands and those surrounding them. Adding to the confusion is that some of these names, such as Cayuga, denote towns peopled mainly by European settlers, while in other places they appear to denote the Indigenous groups from which the names come. Further examination of this map might help researchers better understand how Indigenous peoples and their lands were viewed by its creators, and the administrative borders to which they were consigned by Canadian officials.

These examples of ways in which this map can be read and used to further cartographic investigation into the history of colonial



Canada, combined with exciting projects such as the Ontario Historical County Map Project, make it clear that there is a great wealth of research potential in historical maps. The addition of this early Canadian map continues to build on the strength of the Fisher's existing map collections, and will doubtless provide fertile ground for researchers.







# HISTORICAL POETRY and POETIC HISTORIES:

THE FISHER LIBRARY'S GROWING COLLECTION OF IBERIAN EPIC POETRY

Matthew da Mota

PhD Candidate, Centre for Comparative Literature, University of Toronto

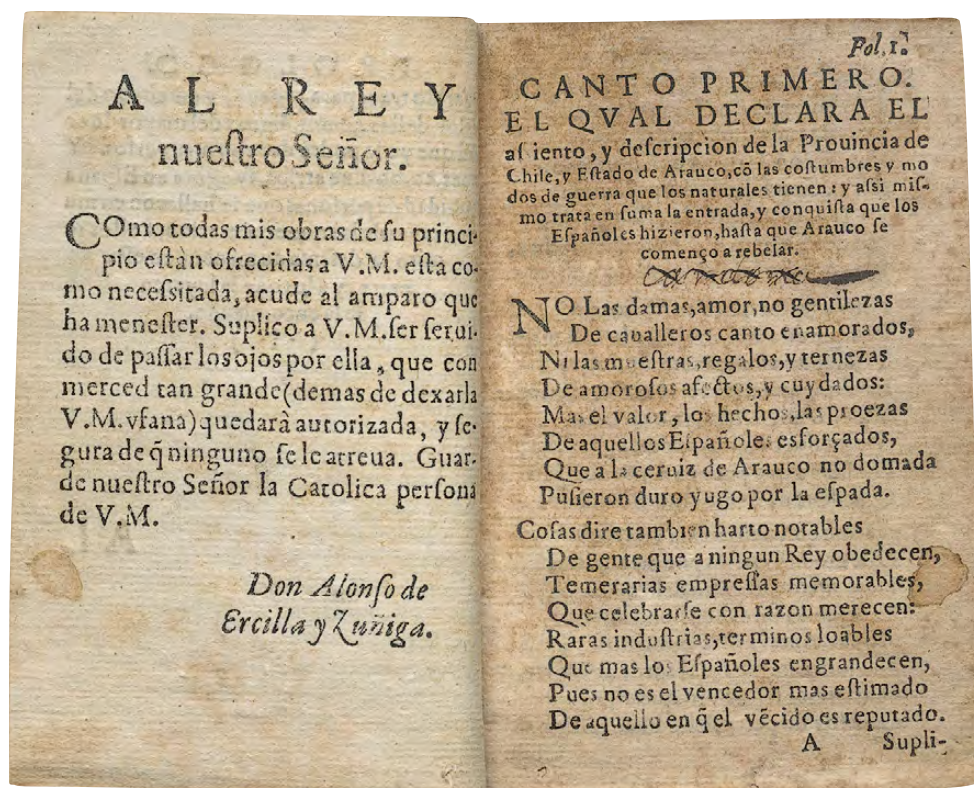
IN 1562, ALONSO de Ercilla y Zuñiga (1533–1594) returned to Spain after six years of fighting and travelling in South America. While abroad, Ercilla had participated in the conquest and pacification of the Arauco people (the Mapuche) by García Hurtado de Mendoza (1535–1609) in Southern Chile. A former page to the young Spanish Prince Felipe (later King Felipe II), Ercilla came from a privileged noble class. His experiences as a traveller and a soldier, however, also rooted him firmly within the world of soldiery and soldiers' writing. This world was born out of the growing need for professional armies to be deployed in Europe and abroad as a means of reinforcing and extending the Portuguese and Spanish empire. Though Ercilla was raised in the Spanish court, he was also shaped by his time abroad, placing

him between two very different contexts. It was this unique perspective that led Ercilla to write one of the most popular and important epic poems of the sixteenth century, *La Araucana*, about the conquest of Chile. Published in three parts in 1569, 1578, and 1589,<sup>1</sup> *La Araucana* describes war, military strategy, the socio-political structures and cultural practices of the Mapuche, and gives a forceful critique of Hurtado de Mendoza's brutality against the Indigenous people of Chile.

Ercilla's work was the first in a series of epic poems written in Iberia in the latter half of the sixteenth century which formed a distinct epic genre that was unique to the Iberian context. Shortly after the publication of the first book of *La Araucana*, Portuguese poet Luis Vaz de Camões (ca. 1524–1580) wrote his epic *Os*

*Lusiadas* (1572) about Vasco da Gama's first journey to India, which would become one of the most important pieces of Portuguese literature and an integral part of national identity to this day. Like Ercilla, Camões's poem was informed by his experiences at sea and in battle, although he wrote more than half a century after da Gama's journey. These two masterpieces would become templates for a distinctly Iberian epic poetry that engaged heavily with the realities of empire. While always rooted in history, eye-witness accounts, and personal experiences of war, these works also engaged with classical epic and chivalric romance. Due to their unique historicity, Iberian epics constitute an unrivalled body of material through which to explore imperialism, race, religion, and class in the sixteenth century.





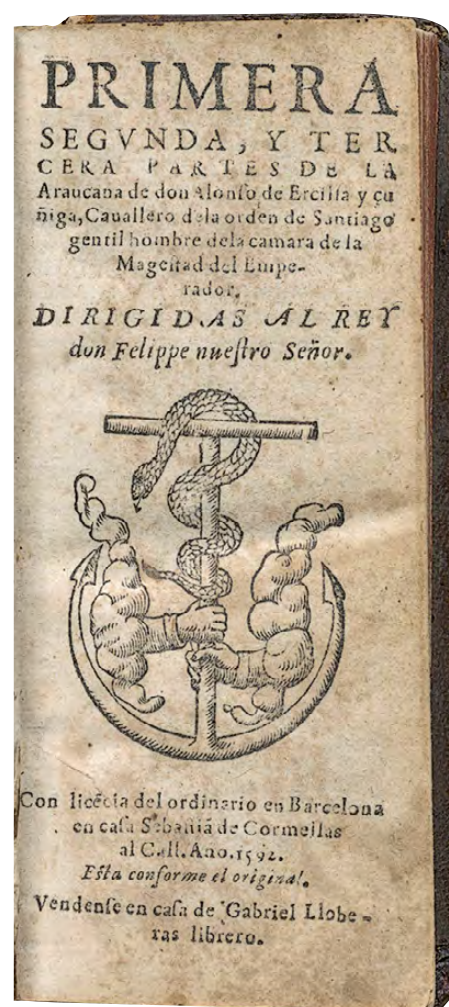
The Thomas Fisher Library has an extensive and long-standing collection of Iberian epic poetry, beginning with contributions from the Milton A. Buchanan Spanish and Italian Collection and the Stanton Portuguese Collection, which includes several early editions of *Os Lusitadas*. The most recent additions to the collection are a number of early editions of *La Araucana* and two early editions of sequels to Ercilla's poem. These texts form a subgroup of Iberian epics that were concerned with the Americas, and particularly with the conquest of Chile. Each of these three poems presents a very different perspective on the Spanish campaign, documenting distinct points of view on imperialism in America and the rights of Indigenous peoples.

In terms of physical construction, all of the sixteenth- and early seventeenth-century editions of these Iberian epics share similar characteristics. Each text is printed in octavo or duodecimo format, with eight or twelve pages per sheet, making them small, easy to carry pocket books. They were printed simply, with little to no ornamentation or illustration, but packed with paratextual material like introductions, sonnets, and endorsements of

the author by literary and religious figures. These were inexpensive books, books to be read and reread by various classes of people, not only the wealthy to whom more expensive chivalric romances and broad histories were almost exclusively marketed.

The first new addition to the collection is a complete copy of all three parts of *La Araucana* by Ercilla, printed in Barcelona by Sebastian de Cormellas (1593–1667) and the Widow of Hubert Gotart, between 1590 and 1592. This is likely the second complete edition with all three parts and has a distinctive introductory page which frames the first canto as a description of the regions, people, and customs of Chile. This is a rare inclusion in an epic poem from this period, demonstrating a clear interest in historical and geographical fidelity, and in educating the reader about a distant culture, which seems counter to the assumptions one might make about Spanish writing about South America.

The second new edition of *La Araucana* at the Fisher is a 1597 complete edition, another small and simply printed book with closely trimmed pages, printed in Antwerp by Peter Bellere. The third and final text is another



complete edition, printed by the famous and prolific Juan de la Cuesta (d. 1627) in Madrid in 1610. De la Cuesta was the printer of the first edition of *Don Quixote* (1605) by Miguel de Cervantes (1547–1616), a known great admirer of Ercilla's epic. *La Araucana* is one of the first, if not the first, poems to discuss the conquest of Indigenous peoples in South America, as well as being unique in its complex and at times quite positive depiction of Indigenous people, and its honest reflection on the brutality of Spanish conquest.

The first of the revisionist sequels to *La Araucana* that has been added to the Fisher collection is *Arauco Domado*, by Pedro de Oña (1570–1643), also printed by Juan de la Cuesta in Madrid. Oña's epic is the first epic or larger poem to be written and printed in South America by a South American writer (the first edition being printed in Lima in



BELOW, LEFT TO RIGHT: Title pages from *La Araucana*, *Quarta y Quinta Partes*, printed in 1598; *Arauco Domado*, printed in Madrid in 1630; and *The Historia Tragicomica de Don Henrique de Castro*, printed in Paris in 1617.



1596). Oña, who was born in Chile and died in Peru, lived most of his life in South America working as a poet, historian, and theologian. He also had some military experience, due to his participation in the suppression of a rebellion in Quito. Oña's revision of Ercilla's epic clearly emulates elements of *La Araucana*, while also presenting Hurtado de Mendoza in a more favourable light than Ercilla, clearly seen from the poem's title which means 'The Dominated Arauco.' *Arauco Domado* is also unique in its early depiction of piracy and British naval operations off the west coast and southern tip of South America, incorporating Captains Sir Francis Drake (1540–1595) and Sir John Hawkins (1532–1595) into the narrative.



This second edition of 1605 is rare, as it was the first to be printed in Spain.

The second and more literal sequel to *La Araucana* is *La Araucana, Quarta y Quinta Partes* by Diego de Santistevan Osorio (b. 1563), printed in Barcelona by Miguel Menescal in 1598. Little is known about Osorio's life, but his poetry was known in its time by Cervantes and Lope de Vega (1562–1635), among others. Osorio's continuation of Ercilla's epic follows the rest of the Chilean campaign of Hurtado de Mendoza and concludes with the defeat of the Mapuche people by the Spanish, paying homage to Ercilla while presenting a more imperialist vision of Spanish conquest rather than the incomplete and unresolved conflict presented in *La Araucana*. Osorio also trades heavily in stereotypes of Indigenous people in the text, departing completely from the complexity of Ercilla's work. This is the second edition of Osorio's poem, the first being printed in 1597, suggesting that there was perhaps a high commercial demand for the book. The poem is simply printed and



closely trimmed, with no ornamentation or illustration, in roughly the same dimensions as the others.

A final related text that has been added to the Fisher collection in the past year is the *Historia Tragicomica de Don Henrique de Castro* by Francisco Loubayssin de Lamarca (1588?–), printed in Paris by the widow of Matias Guillemot in 1617. This is known as the first 'novel' set in America, and is about Chile during the same period as the Araucanian epic cycle. While it is not an epic, it reveals the broader world of military and historical writing that was produced from within the same context as Iberian epic, and often issued by the same printers. In contrast to the epic poems of the time, Lamarca's text is heavily ornamented, with intricate patterns of tropical foliage, animals, and Indigenous designs throughout the text, highlighting the different printing practices across genres. Although there has been speculation about the existence of a phantom 1612 first edition, most evidence points to this being the true first edition.

## Endnotes

<sup>1</sup> The 1578 edition included the first and second parts and the 1589 edition was the first complete edition with all three parts.





## ‘SEMBRAR EL PETRÓLEO’ VISUAL SOURCES ON THE HISTORY OF AN IDEA

David Fernández

Rare Book Librarian, Thomas Fisher Rare Book Library

ON 14 JULY 1936, a brief editorial essay appeared in the newspaper *Ahora* (1936–1945), marking a turning point in the history of the nascent oil industry in Venezuela. In ‘*Sembrar el petróleo*’ or ‘To Sow the Oil’, Venezuelan writer, historian, and politician Arturo Uslar Pietri (1906–2001) presented a dire vision of the country’s future if the ruling class failed to invest the volatile revenues of the oil industry — ‘the destructive economy’ — into a ‘progressive and renewable economy’ rooted in the diversification and expansion of agriculture and other national industries.<sup>1</sup> Under this ‘destructive economy’, Uslar Pietri predicted an imminent catastrophe for Venezuela resulting from a lack of productivity and innovation in an economy fuelled by the fleeting abundance and corrupting qualities of the nation’s ‘parasitic’ dependence on the oil industry. As an alternative model, ‘*Sembrar el petróleo*’ proposed a path to substitute the oil economy, or rent-seeking model, with system-

atic and long-term investment of oil revenues into the development of a robust agricultural sector, while also fostering innovation and production in other industries as well as in education, health, culture, and infrastructure.

The idea of ‘*Sembrar el petróleo*’ also appeared at a crucial moment in Venezuela’s history. The recent death of General Juan Vicente Gómez (1857–1935) on 17 December 1935 fanned the flames of insurrection in factions of the military hoping to retain power, and ignited new hopes for political freedoms among a new generation of political thinkers and actors, including Uslar Pietri. Gómez, a wealthy landowner and former vice-president, took power in a coup in 1908 with the promise of bringing peace and prosperity following decades of civil wars and underdevelopment in the country. In a popular book published at the time, *Gómez: Tyrant of the Andes* (1937), he is portrayed as a ruler who ‘built his machine by force of arms and maintained it by fear.’<sup>2</sup>

His autocratic and nepotistic rule witnessed the expansion of the oil industry for nearly three decades, starting with the arrival of the first foreign oil companies in 1907 and 1917, as well as the discovery of the first productive oil wells, *Zumaque I* in 1914, and *Barroso II* in 1922, on the eastern coast of Lake Maracaibo.<sup>3</sup>

Oil companies like the Royal Dutch-Shell Group, Creole Petroleum Corporation, Standard Oil, and their many subsidiaries, began exploiting the new riches from below as the country, and the Zulia state in particular, experienced the greatest transformations in its history. The new, booming oil economy not only surpassed coffee and cocoa as the main sources of revenue by 1925, but oil exports increased rapidly at an average rate of seventy-five percent between 1925 and 1936, while the agricultural sector continued losing ground with an annual rate of growth of three and a half percent during the same period.<sup>4</sup> The death of Gómez marked the end of the old, agrarian,

**OPENING PAGE:** 'Sembrando el petróleo', promotional poster, (circa 1951). 'Barlovento, land of promise', promotional poster, (circa 1951). **BELOW, TOP TO BOTTOM:** Venezuelan Oil Concessions (VOC) at La Rosa oil field. Cabimas, Venezuela (late 1920s). Blowout in La Rosa oilfield, Cabimas, Venezuela (late 1920s). **FACING PAGE, TOP TO BOTTOM:** 'Better coffee', publication of the Ministry of Agriculture, (early 1950s). 'Health with vegetables', publication of the Ministry of Agriculture, (early 1950s).



and rural Venezuela and was immediately succeeded by a new era shaped and controlled by powerful foreign oil companies and the new leaders of a young, fragile democracy.

The new realities of the oil economy at this time and their visible impact on the present and future of local populations prompted Uslar Pietri to call upon the ruling class to react to the dangers of the oil wealth. The inhabitants of Cabimas and other isolated towns in the Lake Maracaibo basin were the first to confront the effects of the new economy on their lands and way of living. As oil derricks and pumpjacks became part of this tropical landscape, the once quiet agricultural towns awoke to the arrival of thousands of migrants from other parts of the country, and foreign oil workers from Europe and the United States. Words like '*madama*' and '*musiú*', adopted by locals to address foreigners, signalled the stark contrasts of the new social and economic order in the region. On this issue, the influential tract *Open Veins of Latin America* (1971), the same book that President Hugo Chávez (1954–2013) gifted to his American counterpart in 2009, described how Cabimas was the main source of wealth for the central government in Caracas and the oil companies from 1922 onwards, but the city never had a proper sewage system, and only a few asphalt streets.<sup>5</sup> Oil companies constructed oil extraction infrastructure and segregated communities for their staff, with access to schools, hospitals, and basic infrastructure, while the rest of the population languished in poor working and living conditions while dealing with uncontrolled oil pollution fouling the soil and water supplies.

A set of original silver gelatin photographs and postcards, captured and collected by

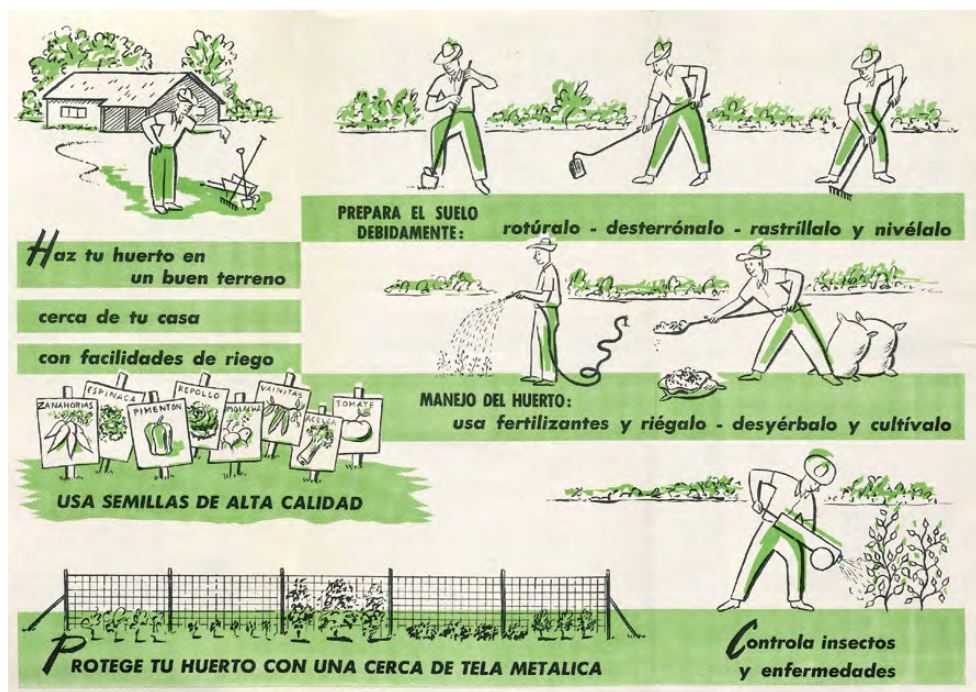
an unidentified foreign worker in the late 1920s and early 1930s, showcases views of this region during the early years of the oil boom. Between 1920 and 1936, the town of Cabimas alone saw its population increase from two thousand to twenty-two thousand inhabitants.<sup>6</sup> The photographs provide a visual record of the development of the oil industry in Cabimas, including views of the facilities of the Venezuelan Oil Concessions (VOC) at La Rosa, the oil field that introduced Venezuela to the world oil economy in 1922, and other oil fields around Lake Maracaibo. Some photographs capture machinery, working sites, and even events like fires and oil spills. They also show the lifestyles of foreign oil workers in Cabimas, with snapshots of their newly built homes, excursions to natural sites and to the traditional *palafitos* villages on Lake Maracaibo, and their encounters with the Indigenous peoples of the area. The rest of the photographs and postcards, developed by the studios of A. Müller, Alcero Ferrebus Rincón, A.M. Gómez, and Fotografía Mirabal, follow the journey of one foreign worker to other regions of the country during a great moment of expansion for the international oil industries.

The business of oil had already permeated every aspect of Venezuelan society and culture by the time Uslar Pietri revisited his essay in 1951, a point at which the country was about to enter another period of military dictatorship under the '*Nuevo Ideal Nacional*' promoted by Marcos Pérez Jiménez (1914–2001). In the newspaper *El Nacional*, Pietri reiterated his idea against the backdrop of increasing political unrest in the country, writing that 'the logical action of the nation could not be other than to invest transient, not renewable oil's wealth into the permanent prosperity of agriculture and other industries'.<sup>7</sup> Amid the bonanza of high oil prices, the new regime set out to modernize the country's



infrastructure and establish new institutions to support the expansion of other industries. As Pérez Jiménez's regime built highways and railroads, inaugurated modern buildings for schools, hospitals, and government agencies, promoted Italian, Portuguese, and Spanish immigration, and invested capital in the steel, electrical, and agricultural industries, the political opposition was severely persecuted in the name of modernity and nationalism. If the former dictator Gómez ruled the country as his personal estate, Pérez Jiménez was a dogmatic ruler who enjoyed the support of international oil companies and governments in his quest to centralize power and advance his vision for Venezuela.





'Sembrar el petróleo' was a hugely popular phrase in the country during this era of modernization, adopted by the Venezuelan Development Agency as its brand in the late 1940s, and incorporated into campaigns and training programs by other government agencies and non-governmental organizations. One of the best visual sources on this economic philosophy is a collection of posters issued by the Office of Industries of the Ministry of Development under the slogan 'Conozca primero a Venezuela' or 'Get to know Venezuela

first'. The posters are rotogravures by the *Grabados Nacionales*, printed in Caracas around 1951, and were issued as part of a campaign promoting tourism and national industries like agriculture, cattle farming, fishing, and mining, among others. The poster for the estate Zulia, for example, shows a hand 'sowing' the seeds of the oil industry which, in this case, are represented by the ubiquitous oil derricks in Lake Maracaibo, with the phrase 'Sembrando el petróleo' in the lower left corner. Another example is a series of illustrated

pamphlets issued by government agencies such as the Council for Rural Welfare and the Ministry of Agriculture in collaboration with local NGOs funded by the oil industry. The aim of these publications was to educate young farmers and other workers on their new enterprises in agricultural fields. All of these visual sources captured the idea of 'Sembrar el petróleo' in different ways, but the main message of progress by promoting other sources of economic prosperity is clear.

Arturo Usilar Pietri died twenty years ago without much hope for the future of Venezuela. At that time, the populist government of Hugo Chávez had recently come to power on the promise of renewing the Republic and redistributing the oil's wealth among all Venezuelans. Today, Venezuela is a nation in total collapse in the midst of a global pandemic and a refugee crisis of unparalleled proportions in the history of the Americas. According to the UN Refugee Agency, almost five million refugees and migrants from Venezuela have escaped the harsh realities of political unrest, violence, corruption, and lack of essentials such as food, water, electricity, and health care. The current crisis is just another chapter in a long history of 'sacrificing the future for the present', as Usilar Pietri first wrote in 1936. As Venezuelans around the world begin to rediscover the meaning of 'Sembrar el petróleo' for the future of the country, the memory of the past as it survives in the cultural record will support research in various disciplines and possibly inspire the creation of new opportunities or investments in other renewable and innovative sources of wealth that will not only nourish the local economy, but also every aspect of society and culture in Venezuela.

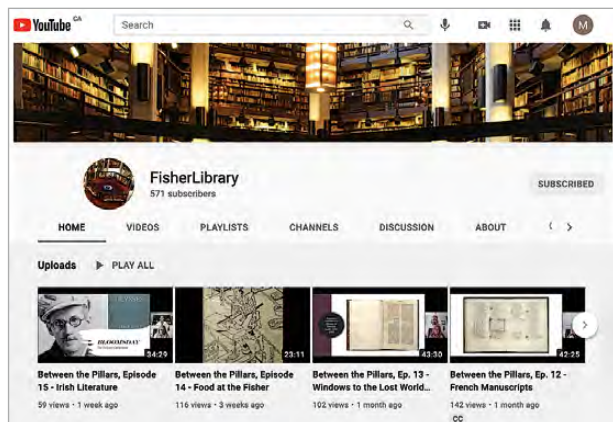
## Endnotes

- 1 Arturo Usilar Pietri, 'Sembrar el petróleo', *Ahora* (Caracas: Litografía y tipografía Vargas, 1936).
- 2 Thomas Rourke, *Gómez: Tyrant of the Andes* (New York: W. Morrow, 1936), p. xv.
- 3 Guillermo Rodríguez Erasó, 'Evolución de la industria petrolera en Venezuela', in *Sembrando el Petróleo: 100 años de historia* (Caracas: Fundación Venezuela Positiva, 2001), p. 33–37.
- 4 B.S. McBeth, *Juan Vicente Gómez and the Oil Companies in Venezuela, 1908–1935* (Cambridge: Cambridge University Press, 1983), 112–115.
- 5 Eduardo Galeano, *Open Veins of Latin America: Five Centuries of the Pillage of a Continent* (New York: Monthly Review Press, 1973), p. 184.
- 6 McBeth, *op. cit.*, p. 112.
- 7 Arturo Usilar Pietri, 'Sembrar el petróleo', in *Pizarrón: Antología 1948–1990* (Caracas: Editorial CEP, 2006), p. 91.

## MARK YOUR CALENDAR FOR UPCOMING EVENTS...

### EXHIBITIONS 2021–2022

Exhibitions are currently on hold while we await the reopening of the Fisher Library to the general public.



Until that time, we invite you to enjoy our online exhibitions, lectures, and video podcasts. Visit the News & Events and Exhibitions sections of our website at <https://fisher.library.utoronto.ca>.



### PLANNED EVENTS FOR AUTUMN 2021

*Since we do not know when public gatherings will be permitted again on University premises, the following lectures will, at the very least, be presented live and online this fall with the possibility for audience participation at the end of each presentation as usual. Details to follow.*

**Thursday, 14 October 2021 at 6:00 pm**  
**John Seltzer and Mark Seltzer Memorial Lecture**  
 Garrett Herman, *Collecting Darwin*

**Tuesday, 16 November 2021 at 6:00 pm**  
**The Alexander C. Pathy Lecture on the Book Arts**  
*The Silk Roads Project*  
 Dr Alexandra Gillespie, Vice-President and Principal,  
 University of Toronto Mississauga



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**Thank you!**

## EDITORS' NOTE

This issue was edited by P. J. (Pearce) Carefoote, Liz Ridolfo, 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.

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Photography by Paul Armstrong, David Fernández, Maureen Morin, Tim Perry, Nadav Sharon, John Shoesmith, and Danielle van Wagner.

Video capture on page 19 showing Ximena Pérez Grobet knitting used with permission of the artist.

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