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

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FIFTY YEARS AND COUNTING: FISHER LIBRARY CELEBRATES A HALF CENTURY OF COLLECTION BUILDING

Loryl MacDonald

Director, Thomas Fisher Rare Book Library

ON 13 APRIL 1973, the newly built Rare Book Library was dedicated and named for Thomas Fisher (1792–1874). Fisher came from Yorkshire to Upper Canada in 1821 and settled by the Humber River where he operated a grist mill. His great-grandsons, Sidney and Charles Fisher, had just donated their own collections of Shakespeare (including all four folios), various twentieth century authors, and the etchings of seventeenth-century Bohemian graphic artist Wenceslaus Hollar to the Library. Fifty years after its dedication, the Thomas Fisher Rare Book Library is the largest repository of publicly accessible rare books and archives in Canada. This space contains collections that reflect the wide diversity of teaching and research conducted at the University of Toronto. The Fisher holds materials ranging from ancient papyrus

fragments to contemporary artists' books, with many manuscript and print traditions from around the world strongly represented.

On 28 April 2023, we had the honour to host a symposium on responsible and thoughtful collection building. One of the speakers, Dr. Rebecca Johnson, a professor and the Associate Director of the Indigenous Law Research Unit at the University of Victoria, perfectly captured the essence of visiting in the Fisher:

'Being in the space, being surrounded by so many old books ... a bit like being in a room with memory traces of so many ancestors from so many places and times ... a reaching out from the past into the present, aiming towards the future.'

The Fisher continues to develop these profound memory traces. The summer issue of *The Halcyon* provides an overview of purchases from

the previous fiscal year. In this edition, librarians, staff, and students have contributed articles on recent acquisitions in their areas of interest. I am sure that you will agree with me that this was a most remarkable year. In closing, I wish to thank generations of library staff, communities, donors, and booksellers who worked together to fill this wonderful building with materials that bridge time, space, and cultures. Happy fiftieth anniversary to the Thomas Fisher Rare Book Library. Here's to the future!

COVER: Coloured frontispiece in Bernhard von Breydenbach's *Peregrinatio*. Article on page 24.
ABOVE: Opening of the Thomas Fisher Rare Book Library in 1973 (Robarts Lansdale Photography Fonds LAN731089-008, University of Toronto Archives & Records Management Services).



ART, ACTIVISM, AND LITERATURE: AN INTRODUCTION TO *CARTONERA* COOPERATIVES AND THE FISHER'S ELOÍSA CARTONERA COLLECTION

Ursula Carmichael

Graduate Student Library Assistant, Thomas Fisher Rare Book Library

SINCE THE CREATION of the first *editorial cartonera* in 2003, the *cartonera* movement has reached many countries across Latin America and has recently emerged in Africa and Europe. The movement aims to resist the practices of mainstream publishing by proposing an alternative model for literary production and publication that emphasizes social and political solidarity, sustainability, collaboration, and making literary and artistic works accessible and affordable to a wider public.¹ The dissemination of *libros cartoneros* at a very low price or for free allows communities existing on the social or economic margins as well as those traditionally excluded from the 'official' cultural scene to access affordable literary and artistic works.² As part of their philosophy of political and social solidarity, *cartonera* cooperatives primarily publish works

by recognized Latin American authors and activists, new or emerging writers, and authors from marginalized communities.³

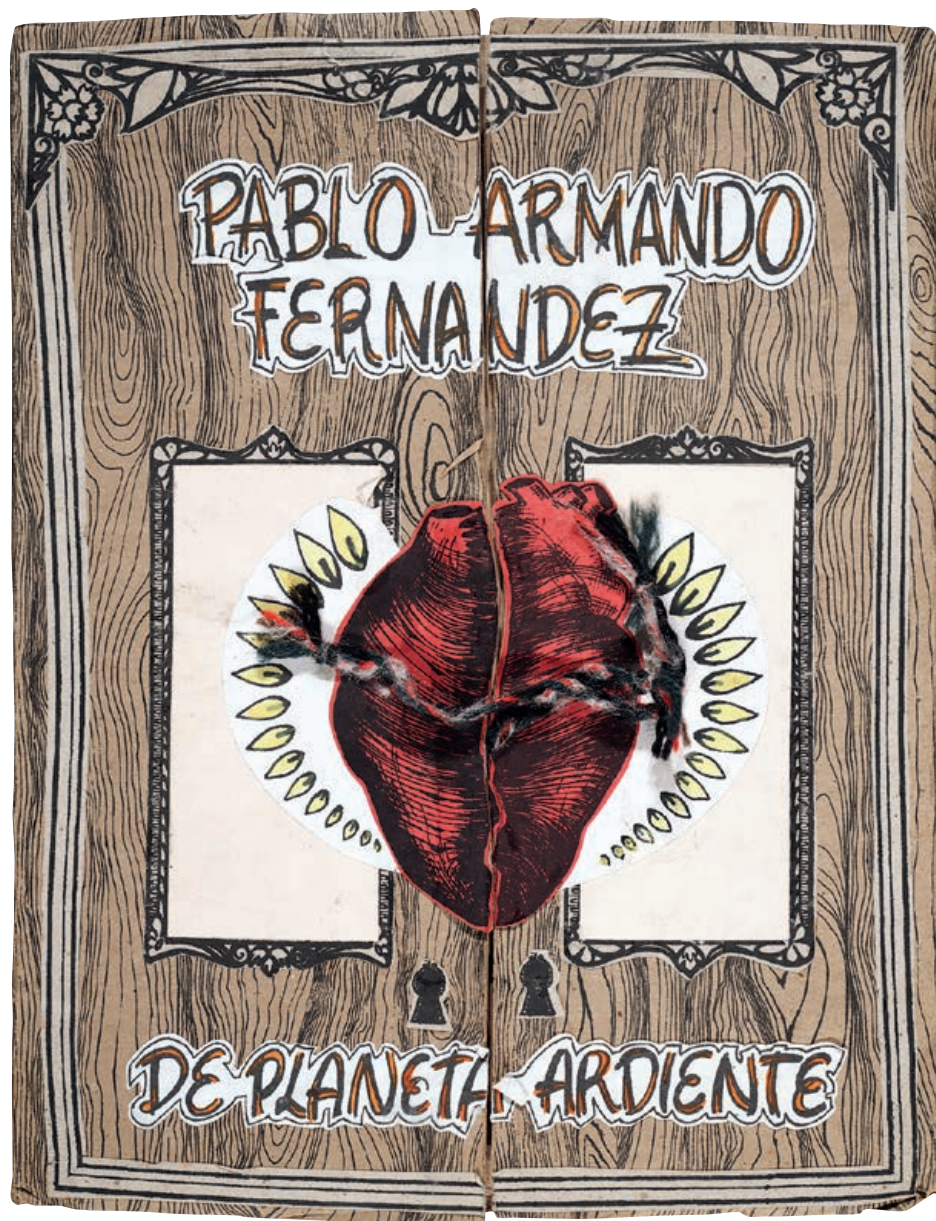
Although *cartonera* cooperatives now exist in countries around the world, the movement originated in Latin America as a response to economic crisis and the need to democratize cultural and literary production. Widespread economic hardship caused by the Argentine Great Depression (1998–2002) provoked substantial job losses. Out of necessity, many people began working as *cartoneros* or 'cardboard pickers', collecting cardboard and paper in the streets of Buenos Aires and selling it to recycling plants. In 2003, three artists and writers working in Buenos Aires, Javier Barilaro (1974–), Washington Cucurto (pseudonym of Santiago Vega, 1973–), and Fernanda Laguna (1972–), came together to figure out a way to

support the *cartonero* community and cultural and literary production in the wake of the financial crisis. To this end, they established the Eloísa Cartonera cooperative. Eloísa Cartonera purchases cardboard from *cartoneros* well above market price to help them earn better wages and then uses the cardboard to create unique covers for novels, essays, anthologies, and poetry emanating from a wide variety of literary genres written by a diverse group of authors. The money generated from the sale of the books is used to buy more cardboard. Eloísa Cartonera also employs some *cartoneros* to print the texts or to design and paint the book covers.⁴ In 2012, the work and vision of the Eloísa Cartonera cooperative was recognized by the Prince Claus Fund, an NGO that supports innovative artists and cultural practitioners operating in difficult social, political, or economic conditions.

OPENING PAGE: Front cover of *Fer* by Washington Cucurto. Buenos Aires: Eloísa Cartonera, 2003. Cucurto is one of the founders of Eloísa Cartonera and the cartonera movement. **RIGHT:** Front cover of *De planeta ardiente* by Pablo Armando Fernández. Matanzas, Cuba: Ediciones Vigía, 2007. **FACING PAGE, LEFT TO RIGHT:** Front cover of *Esa mujer* by Rodolfo Walsh. Buenos Aires: Eloísa Cartonera, 2007. • Front cover of *Concurso de tortas: ganadora ¡Sonia!* By Lirio Violetsky (pseudonym Gabriela Bejerman). Buenos Aires: Eloísa Cartonera, 2009.

The bulk of the Eloísa Cartonera catalogue consists of publications by Latin American authors, but they also publish Spanish translations of works written in other languages as well as English translations of Spanish language texts, emphasizing a vision of international solidarity for supporting local communities through literary production. As suggested by future projects outlined on their website (which include buying land to build a house, plant an organic food garden, and start a school), Eloísa Cartonera's ethos is to create substantive literary output using reusable materials which may create links of global solidarity and partnership, but will ultimately benefit creatively and economically the local communities where the books are made.

Because of their literary value, artisanal quality, and ephemeral nature, *libros cartoneros* have been actively acquired by many rare book and special collections libraries in the Americas and Europe. In 2022, as part of ongoing efforts to expand its Latin American holdings, the Fisher Library acquired a collection of Eloísa Cartonera books and archival materials. The collection consists of 234 items in total including 217 *cartonera* books published by Eloísa Cartonera, including a few collaborative publications created with other *cartonera* cooperatives or projects; archival materials related to Eloísa Cartonera's history, community activities, and production process; and a few examples of works produced by other small press publishers creating cardboard books in Cuba, Paraguay, Spain, and Argentina. The Fisher's Eloísa Cartonera collection also includes stencils used to draw the illustrations and designs on the cardboard book covers and an 'assembly kit' for creating a cardboard book that includes the printed text of *Besame de nuevo forensero* by noted Chilean activist and writer Pedro Lemebel (1952–2015), cardboard covers, and stencils. The Eloísa Cartonera books in the Fisher's collection include novels, poems,

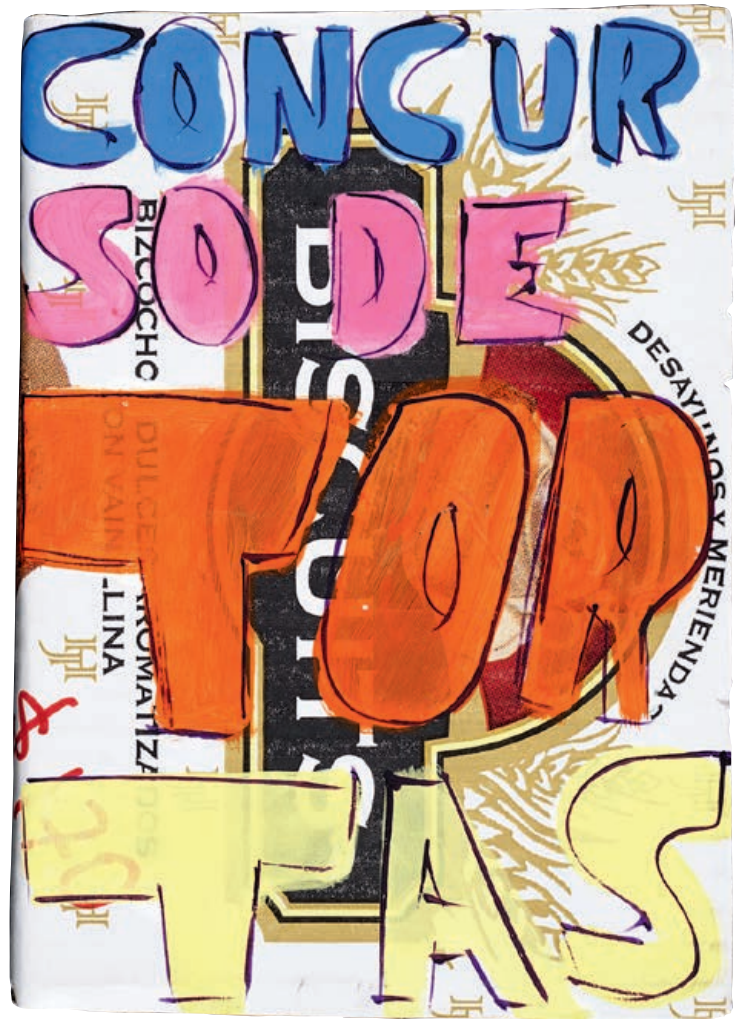


anthologies, essays, and short stories. The collection features examples of punk, queer, and feminist titles, children's literature, and publications from Latin American authors and activists such as the disappeared Argentine political activist, journalist, and author Rodolfo Walsh (1927–1977) and the Argentine anthropologist, author, and gay rights activist Néstor Perlongher (1949–1992). Since Eloísa Cartonera is also a graphic arts cooperative, the Fisher's collection includes a colourful book satchel made of cardboard which is both an art piece and serves a functional purpose as a larger container for three cartonera books.

While processing the cartonera collection, I was fascinated by the remarkable individuality and artisanal quality of each item. Cartonera books are typically bound in cardboard covers

that are cut to fit the photocopied or printed texts. The covers usually feature a hand-painted or -drawn rendition of the title of the work, the author's name, or both. In the Fisher's collection, *Concurso de tortas: ganadora ¡Sonia!* by Lirio Violetsky (pseudonym of Gabriela Bejerman, 1973–) is an example of a typical *cartonera* book.

Beyond the *cartonera* movement, other independent small press publisher and graphic arts collectives in Latin America such as Ediciones Vigía in Matanzas, Cuba publish elaborately illustrated cardboard books that, in their materiality, question ideas of what should be considered 'waste' and 'art'. Ediciones Vigía uses cardboard and other recycled materials that reflect the availability of resources and the everyday economic realities of people living in Cuba to create beautiful books that are avenues



for artistic expression and community cultural production and dissemination.⁵ The Fisher's Eloísa Cartonera collection includes Pablo Armando Fernández's (1930–2021) *De planeta ardiente* published by Ediciones Vigía, which is a beautiful example of the work produced by this type of independent publishing and artistic collective.

Overall, *libros cartoneros* provide invaluable insights into cultural and literary creation and small press publishing in Latin America. The texts contained in the books are themselves of great value for the literary genres they represent as well as the creative, diverse, and often historically marginalized voices that emerge from their pages. Cartonera publications and other independent Latin American small press collectives transform 'waste' material that might typically be considered 'unworthy' in the mainstream world of literature and art into items that are of significant worth for the stories, lived experiences, and values they carry as well as their artistic quality. Furthermore, the books published by Eloísa Cartonera are the physical

manifestation and product of a significant trend in radical independent publishing that originated in Latin America and has become an emerging international movement intended to confront mainstream publishing. The Fisher's collection of *cartonera* books will support research and learning in multiple disciplines and would also be an excellent candidate for interdisciplinary work. The collection will be of particular interest to those engaged in studying contemporary Latin America, graphic and print cultures, visual studies, literary studies, queer studies, and women and gender studies among others. It may also be of interest to those engaged in research projects examining labour movements, sustainability, and alternative models for economic and cultural production in the twenty-first century. The few examples highlighted in this article offer a small glimpse into the vibrant and remarkable collection of cardboard books in the Fisher Library's collection that are rich resources for examining critical and contemporary literary genres and themes, marginality in literature,

the use of repurposed materials in small press publishing in Latin America, and the evolution of the world's first *cartonera* cooperative from its inception in 2003 to the present.

Endnotes

- ¹ Lucy Bell, "'Las Cosas Se Pueden Hacer de Modo Distinto' (Aurelio Meza): Understanding Concepts of Locality, Resistance and Autonomy in the Cardboard Publishing Movement", *Journal of Latin American Cultural Studies* 26, no. 1, (January 2017): 51–58.
- ² Ibid, 51–52.
- ³ Ibid, 61–63.
- ⁴ Eloísa Cartonera, "About Us," accessed May 1, 2023, <https://www.eloisacartonera.com.ar/ENGversion.html>; Bell, *ibid*, 51–53; Julie L. Mellby, "Eloísa Cartonera," *Graphic Arts: Princeton University Library*, April 12, 2008, <https://www.princeton.edu/~graphicarts/2008/04/eloisacartonera.html>.
- ⁵ Kim Nochi, "Ediciones Vigía: An Introduction," *Artist Books of Cuba's Ediciones Vigía: Museum of Art and Archaeology, University of Missouri*, last modified April 1, 2021, <https://vigia.missouri.edu/intro-essays/ediciones-intro.html>.



BUILDING BLOCKS OF PRINT CULTURE: RECENT ACQUISITIONS OF PRINTING REALIA

Leora Bromberg

Acquisitions Specialist, Thomas Fisher Rare Book Library

MANY OF THE new acquisitions that come across my desk are bound or paper materials, ranging from manuscripts and printed books to posters and ephemera. They (sometimes) have assigned titles, credited creators, and dates of publication. Every now and then, a package will arrive containing something a bit more unusual: not a book, pamphlet, or stack of posters, but a rare metal or wooden object: an antique piece of equipment used for printmaking. These artifacts of print culture represent some of the few examples of realia to join the collections. As someone who is passionate about letterpress printing, I enjoy encountering these objects and considering the unique opportunities they offer to enrich learning at the library.

The most recent examples to join the collection include woodblocks and engraved metal plates once used to illustrate materials across a broad range of subject areas, including calligraphy and education, the science of

winemaking, Japanese drama, monsters and folklore, colonial representations of religious saints and indulgences, and everyday humour found on ephemera. These objects primarily serve to complement existing collection areas or other recent acquisitions, such as the library's wide-ranging collection of printed works on monsters, or the recently acquired selection of early printed French, Spanish, and Italian writing manuals displayed at our April Open House celebrating the Fisher Library's fiftieth anniversary. In tandem with related printed works, printing realia can provide researchers with a more complete understanding of the many elements of a book's production and the extensions of the term 'print culture'. A closer look at an original printing block or plate brings us face-to-face with the labour involved in printing: the hand-carved details, the specific materials and techniques intended for printing using different presses, their heft and how they could accumulate to occupy physical space in

a print shop, and their wear and signs of use. Since these were tools designed for active use, it is not uncommon to find cracks, wear, warping or even leftover ink on their surfaces. Like books, these materials are also susceptible to bug infestations and water or fire damage. This only further underscores the rarity and value of printing realia as objects that were not meant to be preserved forever, but rather designed to be used repeatedly and eventually melted down or repurposed. Taking these odds into account, each antique printing block or plate that survives and finds a home in our special collections is truly remarkable. Although the printing realia that join our collections are effectively 'retired' from active presswork, they will become repurposed as tangible examples that enrich teaching, exhibitions, and research. These resources are acquired not only for book historians, but also for the students, printmakers, artists, and members of the public whom we welcome into our space to

engage with our collections. A printing block or plate's three-dimensional reverse image brings a printed illustration off the page and into historical context. On occasion, we will seek to reunite a given illustration with its corresponding art original, such as in the case of the 'Cichorium hortense' (chicory plant) woodblock used to illustrate Pietro Andrea Mattioli's 1565 commentary on *De Materia Medica* of Dioscorides (on the medicinal use of plants), a pair that are frequently displayed together for classes and open houses. Beyond their function as tools for book illustration, the research value of these objects can also be found in the stories they tell us. The text and images carved onto their surfaces can offer insight into the social, cultural, and economic conditions of the time in which they were produced or provoke further inquiry about their origins, creators, and provenance.

These new additions of printing realia will join our teaching collection and draw connections with some of the more contemporary examples to be found in the library, including copperplates and woodblocks engraved by local fine press artists such as George A. Walker, Alan Stein, and Rosemary Kilbourn, who continue to put these artistic techniques into practice and preserve the knowledge of the trade. Together, these objects exemplify how rare books and special collections institutions exist at the intersection of libraries and museums, home to books and objects and everything in between. I am drawn to these materials for their potential to inspire collaboration, further research, and artistic projects. There is always more to be uncovered within the history of printing. Through closer study of historic printing realia, we can continue to explore print culture in depth and fill in gaps in knowledge on specific artists and printers, printing practices and innovations in various geographic locations, the roles of women in the design and use of this equipment, and how these objects resonate with our technologies today.



OPENING PAGE: Yakusha-e (actor print) woodblock depicting a cross-dressing kabuki actor named Segawa Roko (1693–1749). 42 x 20.3 cm. The reverse side of the block is also carved with two small sections of patterns to layer on the actor's kimono. • Calligraphic alphabet woodblock. Northern Italy, eighteenth century. Likely created by the Remondini firm, which specialized in schoolbooks and calligraphy books. 17.5 x 12.5 cm. Each letterform is no more than 1 mm thick. • Small woodblock depicting a French still 'Alambic [sic] n° 155' for winemaking, manufactured by the Parisian instrument firm of Jules Salleron (1829–1897). Used to illustrate one of the firm's trade catalogues. France, ca. 1860. 6 x 3.7 cm. **THIS PAGE, LEFT COLUMN:** Engraved copperplate depicting the Saint Señora de Minas. Oaxaca, ca. late eighteenth–early nineteenth century. 8.5 cm x 12.5 cm. • *Mi Aguinaldo*. Morelia, Michoacan: 24 December 1928. A witty broadside about a security guard requesting a year-end bonus. • A metal printing plate of another iteration of the featured illustration that has been printed in an enlarged format on the broadside. 7 x 7 cm. **RIGHT COLUMN:** Engraved copperplate depicting a sea monster. Naples or Rome, seventeenth–eighteenth century. 12.5 x 18 cm. The illustration also includes a scale to indicate the monster's true size. • Engraved copperplate of an indulgence. Puebla, ca. 1830. 9 x 13 cm. The holder of this *estampa religiosa* was said to receive '20 días' of salvation from purgatory.

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



'TORONTO JEWS! LISTEN AND BE ASTONISHED!': THE KOSHER MEAT WARS OF INTERWAR TORONTO

Sophie Edelhart

Graduate Student Library Assistant, Thomas Fisher Rare Book Library



TOP: Advertisement for Cohen's butcher shop offering kosher meat for five cents a pound. **BOTTOM:** Announcement from S. Winbaum for a new butcher shop at 644 College Street which will serve Kehillah kosher meats and invite to opening night on September 1st.

IN THE 1930s, a war was raging in Toronto's Jewish community. This battle, over norms regarding kosher meat, labour issues, religiosity, and politics, was waged through flyers that were posted around Jewish neighbourhoods. The flyers often contained bold and alarmist titles: 'A Lament from the Jewish Workers of Toronto!'; 'Toronto Jews! Listen and Be Astonished!'; 'Why Are You Silent? Toronto Jews!'. The content ranged from religious proclamations to correcting neighbourhood gossip and everything in between.

These lively debates take centre stage in a recently acquired collection of approximately eighty Yiddish posters and flyers from the Toronto Jewish community dating from the 1920s to the 1940s. The broadsides contain proclamations, flyers, and ads frequently pertaining to battles around kosher law. They illustrate the perspectives of different factions, such as those of the rabbinical council, meat wholesalers, butchers, workers, and purchasers, and identify places in the city where these debates occurred. Many contain lists of addresses for kosher butchers as well as flyers for 'mass meetings' to discuss issues within the Jewish community. They were held in a variety of schools, synagogues, and community centres, including the Labor Lyceum at 346 Spadina Avenue. From its founding in 1924 to its closing in 1971, the Labor Lyceum was a hub for the Jewish community. Its primary function was to offer a space for labour unions to assemble, but it also fulfilled the need for recreation by hosting dances, lectures, and sports, in addition to political and union meetings. From these broadsides, we can begin to piece together a fuller picture of the social life and scope of Toronto's Jewish community in the interwar period.

Prominent in this collection is documentation of the series of kosher meat strikes that occurred in 1930 and 1933. In the 1930s, kosher

meat prices soared to fifteen cents a pound. The high sticker price made kosher meat inaccessible to many working-class Jewish families, leaving them with the options to either forego meat entirely or break religious law by buying meat from non-kosher butchers. The lack of solutions from both the meat sellers and the rabbinical council which oversaw kosher law led to a months-long series of strikes and boycotts. Women especially felt the impact of these price increases as they predominantly maintained responsibility for kosher food preparation. In response, women gathered and organized. In one particularly colourful event depicted in the collection, a meeting of the Ladies' Auxiliary of the Labor League took place at the Labor Lyceum to discuss how to organize in the wake of the price increase. Following the meeting, the women marched to College Street to stage a picket outside of the butcher shops. There they were met by a gathering of 'butcher-hooligans' ('butcher-khuliganes') who attacked the group. Their violent standoff and the months of organizing that occurred before and after were eventually successful and led to the reduction in meat prices to twelve cents a pound.

Much of the Jewish community gradually moved north in the postwar period, leaving only small pockets of Toronto's downtown Jewish life visible today. A few synagogue buildings are still active, their Yiddish and Hebrew signage a reminder of what was once a bustling and lively Yiddish-speaking Jewish community. This collection of posters and flyers helps fill in the blanks about the many businesses and individuals who made up Toronto Jewish life and history in the early- to mid-twentieth century. From them, we gain a fuller picture of the many internal debates and aspects of day-to-day Jewish life and a new appreciation for the everyday people who sought to make change in their community.



OPEN TO THE PUBLIC: COLLECTIONS ON DISPLAY AT THE FISHER LIBRARY

David Fernández

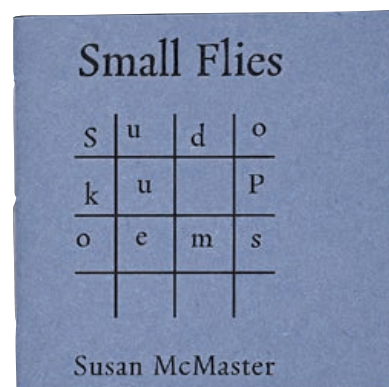
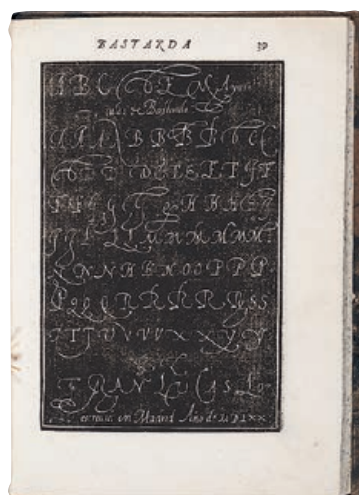
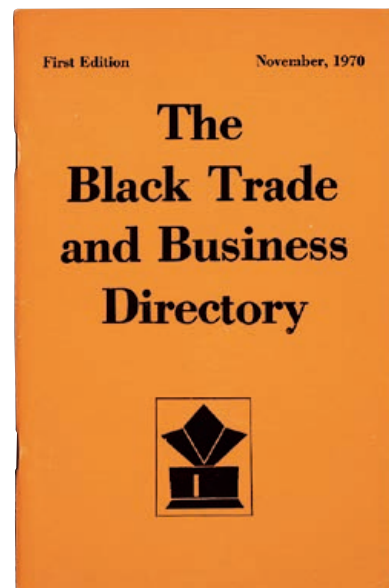
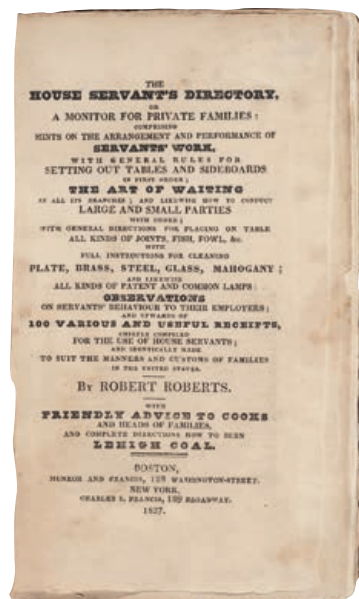
Head, Department of Rare Books and Special Collections

ON 13 APRIL 1973, the dedication ceremony for the Thomas Fisher Rare Book Library was followed by the official opening of an ‘Exhibition of Books from the Fisher Collection’. The newly built exhibition area welcomed visitors to an inaugural showcase of books on Shakespeare and related print collections on English history and literature. This included the first public display of Shakespeare’s First Folio (1623) which had been recently presented to the Library by Sidney Fisher (1908–1992) and Charles Fisher (1908–1994) in honour of their great-grandfather, Thomas Fisher (1792–1874). This special event marked the beginning of an active exhibition program that continues to promote access to and use of rare books and special collections

to this day. Fifty years later, a new generation of Fisher librarians and archivists celebrated the anniversary of the official opening of the library by welcoming visitors to a one-day public display of recent additions to the collections promoted as an ‘open house’.

The Fisher Library held its first open house in the fall of 2016 with the goal of raising awareness about the library’s collections and services. A rare 1507 edition of *The Golden Legend* printed by Wynkyn de Worde (d. ca. 1534) was on display next to a copy of *Die Vitamine* (1914)—the first described as one of the most popular texts of the Middle Ages and the second as a pioneering work in the development of vitamins. Almost every year since then, librarians and archivists select

some recent additions in their collecting areas, arrange the display in chronological order and by format, and stay in the room ready to answer questions about the library and discuss their work with the public. The library has hosted new open houses to showcase recent purchases and donations of print and archival collections, but most of all to encourage public engagement with special collections material on certain subjects. In recent years, for example, the library has held one-day public displays in celebration of Black history, both local and global; Indigenous history, languages, and cultures; Latin American heritage; and LGBTQ+ Pride, in addition to hosting open houses for Science Literacy Week and in support of local academic events.



This year's open house in celebration of the fiftieth anniversary of the Library's official opening consisted of a showcase of recent acquisitions in various areas of collecting. The earliest book on display was an incunable edition of a Hebrew translation of *The Canon of Medicine* printed in Naples between 1491–1492, considered one of the most important medical encyclopedias of the Middle Ages. A selection of early writing manuals in Spanish, English, and French were also featured, including the second revised edition of *Arte subtilissima, por la qual se enseña a escribir perfectamente* (1550) by Juan de Iciar (b. 1523), the first calligraphy manual published in Spain; a copy of *Arte de escrever* by Francisco Lucas (ca. 1530–1580)

printed in Madrid in 1577, one of the rarest and most influential works on calligraphy in Spanish; two eighteenth-century English copybooks with engraved plates that served as primers for early writers; an album of engraved plates of lessons for young students of cursive writing in French; and an original printing woodblock used for an Italian publication in the eighteenth century. Aside from these printed works, some remarkable manuscripts were also on display, such as a collection of abbreviated lives of saints compiled in the eighteenth century as an illustrated codex from Ethiopia; an English manuscript of home remedies for the treatment of cattle, horses, and other sick or injured livestock, dating

from 1766 to 1866 (see the article in this issue by Alexandra Carter); and a richly illustrated French mycology manuscript from the 1920s.

Visitors also had the opportunity to see some modern material on different subjects. The library recently acquired a copy of the first cookbook written by an African American, *The House Servant's Directory, or a Monitor for Private Families* by Robert Roberts, published in 1827. This important acquisition relates to a local item also on display: *The Black Trade and Business Directory*, published in Toronto in 1970 to promote 'Black spending, buying, and Black community progress'. The most recently published items shown at the open house included a complete run of new

FACING PAGE: Visitors at the Fisher's fiftieth anniversary open house. **TOP ROW, LEFT TO RIGHT:** • Title page of *The House Servant's Directory, or a Monitor for Private Families* (1827) by Robert Roberts. • Woodcut illustration in *Arte subtilissima* (1550). • Cover of *The Black Trade and Business Directory* (1970) **BOTTOM ROW, LEFT TO RIGHT:** Woodcut illustration in *Arte de escrever* (1577). • Full page miniature in a manuscript collection of short lives of saints and martyrs. Ethiopia, eighteenth century. • Cover of *Small Flies* (2022), a chapbook by Susan McMaster.

BELOW, LEFT TO RIGHT: Original illustration in a French mycology manuscript (ca. 1920). • Page with marginal annotations in *The Canon of Medicine* (1491–1492). • Cover of *Habitar la biblioteca* (2023), a collection of women's writings on personal libraries and archives.

letterpress publications by New Brunswick-based Hardscrabble Press from 2021–2022, in addition to a copy of *Habitar la Biblioteca* or *Inhabiting the Library* (2023), which is a collection of writings or testimonies from a

group of women collectors in Latin America reflecting on the role of personal libraries and archives in their work as writers, librarians, publishers, and artists. In the introduction to this book, the vision of libraries as ‘creative,

vulnerable, open, and constantly under construction spaces’ coincides with our vision of our ‘open houses’ as spaces for us to learn together with rare books and special collections on display.



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

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Thank you!

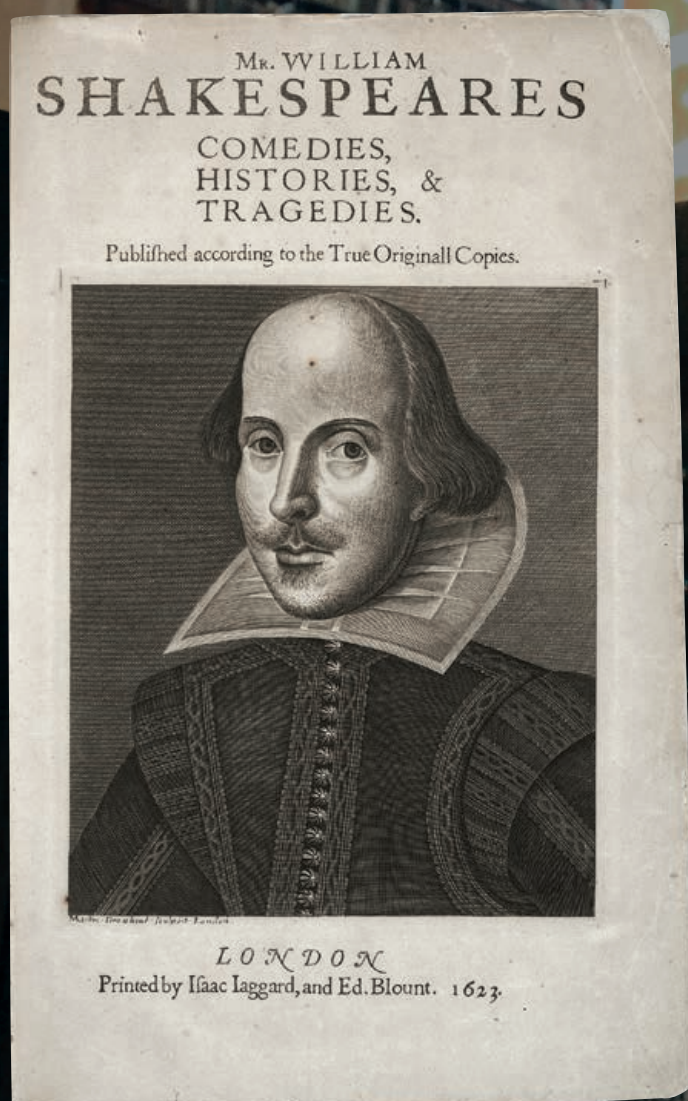
JOIN US IN JULY FOR A SPECIAL OPEN HOUSE

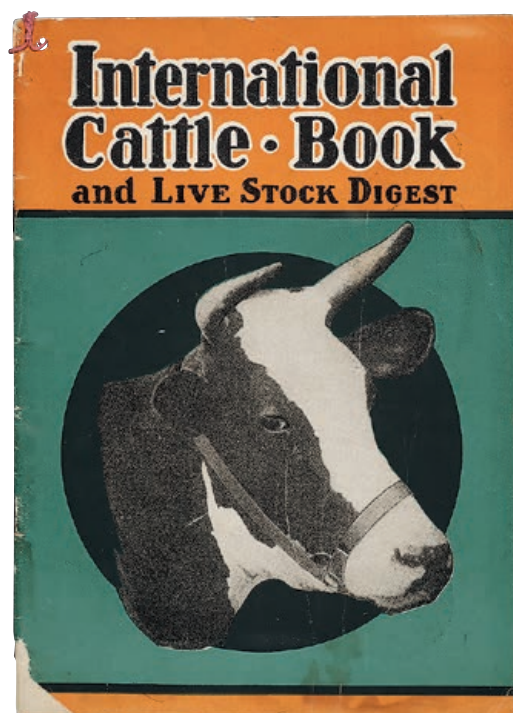
The Fisher Library Shakespeare First Folio

Thursday 27 July 2023
12:00–8:00 pm

*With readings from the First Folio by
students from the Centre for Drama,
Theatre & Performance Studies at
the University of Toronto*

All are welcome!

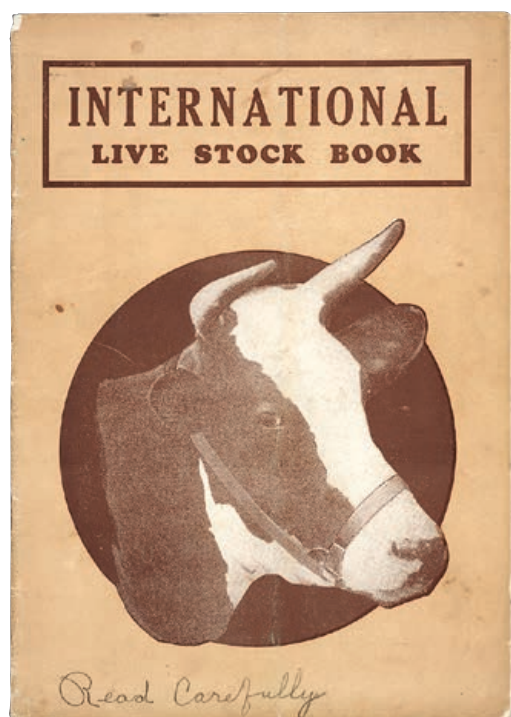




SOME RECENT ACQUISITIONS IN VETERINARY MEDICINE, INCLUDING 'A COMFORTABLE DRINK FOR A HORSE'

Alexandra K. Carter

Science & Medicine Librarian, Thomas Fisher Rare Book Library



THOSE FAMILIAR WITH the Fisher Library's collections may be aware of our large and still-growing Patent Medicine Collection, a unique collection of several hundred pamphlets, almanacs, home guides, cookbooks, and printed advertisements that document the eccentricities of the patent medicine industry in nineteenth-century North America and Great Britain.¹ Prior to the formation of government bodies like Health Canada and the American Food and Drug Administration in the mid-twentieth century, patent medicines were sold with no regulation or oversight, and often contained ingredients that were at best ineffective, and at worst harmful. The complete lack of regulation also allowed manufacturers to make unfounded claims about the safety and efficacy of their products and to advertise in surreptitious ways. Home guides, almanacs, and recipe books produced by patent medicine companies offered readers useful household hints alongside promotional content. The Lydia E. Pinkham Medicine Company was famous for these tactics, as seen in recipe pamphlets from the Fisher's collection that seamlessly intersperse advertisements for 'Pinkham's compound for ovarian pain' with recipes for meatloaf, salads, and relishes.

Patent medicine materials are most often collected and studied in the context of human social history and medicine. However, the Fisher Library has recently acquired several pamphlets that advertise products intended for use on domesticated animals and livestock. As these pamphlets show, veterinary patent medicines were marketed to farmers in similarly unregulated and deceptive ways in Canada. The International Stock Food Company, founded in 1888 and still in existence today, produced *The International Cattle Book and Live Stock Digest*. At first glance, the digest reads as an independent livestock industry journal, consisting of short essays on cattle breeding, auction reports, and livestock first aid tips. However, like Lydia Pinkham's recipe pamphlets, advertisements for the company's livestock feed (promised to 'reinvigorate' cattle and cure all manner of ailments) appear on nearly every page.

Prominent veterinarians at the time also participated in the patent industry. George William Bell (b. 1858) of Kingston, Ontario was a well-respected and licensed veterinary surgeon who played an important role in the establishment of Queen's University's veterinary college. Yet he also established a private company to manufacture 'Bell's Veterinary Medical Wonder' and dozens

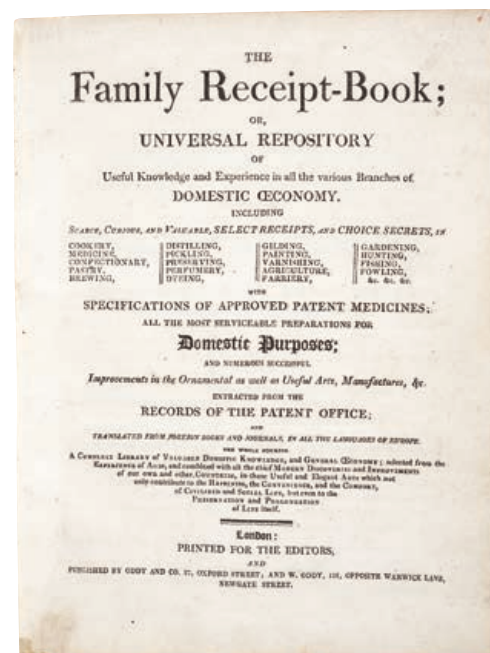
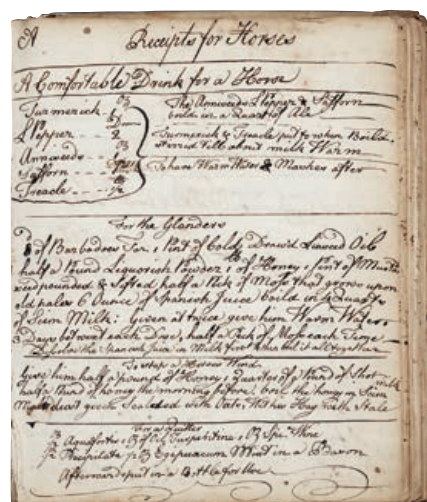
FACING PAGE: Covers of the *International Cattle Book* and *Live Stock Digest*. Toronto: International Stock Food Co., 1920? **TOP ROW:** Cover and advertisements from George W. Bell's *First Aid for Sick Animals*, with *Illustrations: Describing the Prevention, Diagnosis and Treatment of the Common Diseases of Livestock and Pets*. Kingston: Hanson and Edgar, 1935. **BOTTOM ROW:** Some 'Receipts for Horses' from a recently acquired manuscript of notes on livestock keeping and farming, compiled over several years in the nineteenth century. Title page from *The Family Receipt Book, or, Universal Repository of Useful Knowledge and Experience in all the Various Branches of Domestic Oeconomy*. London: Oddy and Co., 1806.

of other products. Bell's Wonder Medicine Company produced pamphlets with first aid tips for livestock and smaller domesticated pets, which also included order forms for their patented products and sensationalist advertisements, such as the 'When no V.S. is available' insert from the pamphlet *First Aid for Sick Animals* published in 1935.

George Bell's Wonder Medicine Company would eventually expand to manufacture and market medicines for human as well as veterinary use, a fact that may seem unusual, but which speaks to the historical overlap of domestic medicine and veterinary medicine. The Fisher Library's medical collections contain many items that reflect this overlap, including early works on comparative anatomy, or the study of similarities and differences between the anatomy of species. Various editions of home recipe books, such as *The Family Receipt-Book, or Universal Dispensary* published in London in 1806, include hundreds of food recipes and medicinal remedies for humans alongside veterinary remedies, like a 'Linseed Jelly for Fattening Calves', 'Eye Water for Horses', and an 'Infallible Cure for the Gripes in Horses and Horned Cattle'.

Another recent addition to the Library demonstrates this same phenomenon in manuscript form. Prepared by an unknown Thomas Huxley whose autograph appears in several places throughout the volume, the manuscript is a collection of home remedies for the treatment of sick or injured livestock. Remedies for cattle and horses include 'For a cow that is tail sick ... and seems to have a cold' and 'A comfortable drink for a horse' that consists of anise seeds, pepper, turmeric, saffron and treacle boiled in a quart of ale.

Interspersed with veterinary remedies is a recipe for port wine, a list of household items sold 'from Forthill Mansion near Salisbury', a seven-page sermon in verse, and a diagram used to calculate the size of a plot of land. Several blank or torn leaves, along with the varied nature of the contents, suggest this was a working manuscript compiled over a period of time. Studied together, *The Family Receipt-Book* and this small manuscript illustrate how the care and medical treatment of animals was an integral part of both farming and domestic



life. Perhaps it is then unsurprising that the overlap between veterinary and human patent medicine persisted well into the twentieth century.

Veterinary patent medicine materials are rare. As veterinary librarians in the United States have noted, veterinary college libraries

have not historically collected or retained these types of ephemeral and pseudo-scientific pamphlets.² This being the case, the Fisher Library is eager to acquire more of these items for our Patent Medicine Collection to preserve the full and varied history of human and veterinary medicine.

Endnotes

- ¹ For an in-depth description of the Fisher's Patent Medicine Collection, see issue No. 23 (June 1999) of *The Halcyon*.
- ² C. Trenton Boyd, "The Lost History of American Veterinary Medicine: The Need for Preservation," *Journal of the Medical Library Association* 99, no. 1 (January 2011): 8–14, <https://doi.org/10.3163/1536-5050.99.1.004>.



'Aren't you
Nansen?'
'Yes, I am.'
'By Jove! I am glad
to see you!'

FRIDTJOF NANSEN'S *FARTHEST NORTH*

Andrew Stewart

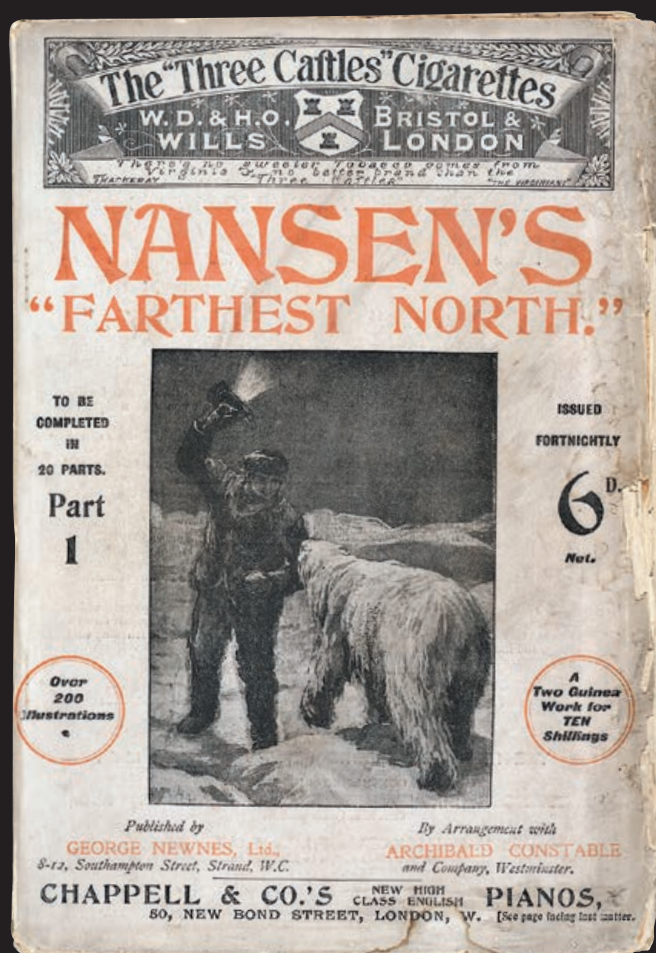
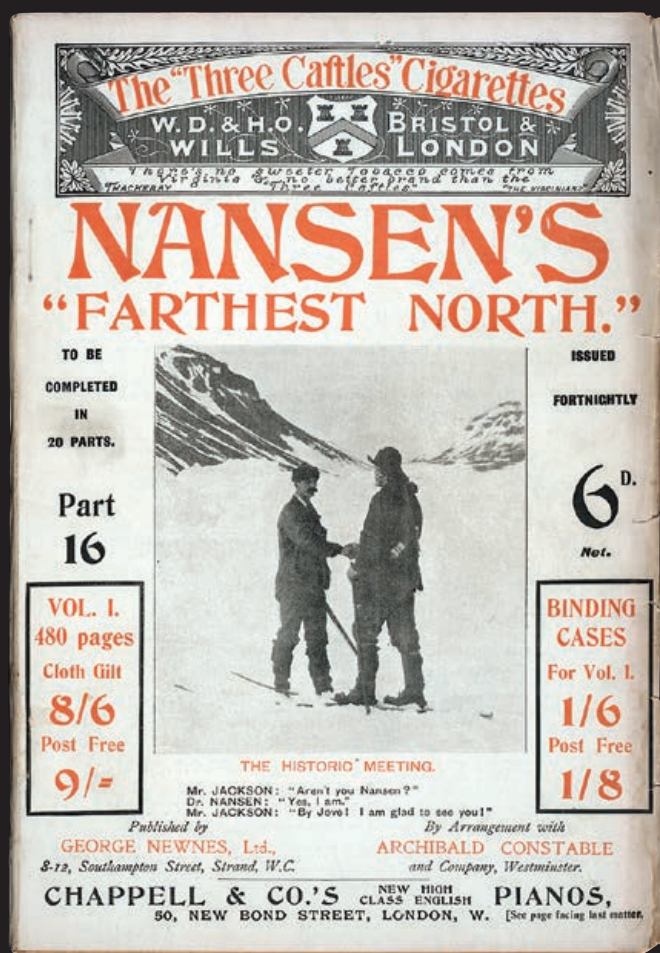
Reading Room Coordinator, Thomas Fisher Rare Book Library

THESE WERE THE words spoken between British explorer Frederick Jackson (1860–1938) and the haggard stranger he had just come upon in the wilds of the Arctic. This stranger was Norwegian explorer Fridtjof Nansen (1861–1930) and the story of how he got to this spot on 17 June 1894, as well as his rescue, assured him a place amongst the most famous Arctic explorers of his day.

A decade earlier, in 1881, an expedition led by George Washington De Jong (1844–1881) was attempting to reach the North Pole when his ship, the *Jeanette*, became stuck in ice, was crushed, and sank. Twenty out of thirty-three on the voyage died, including

De Jong. At this period little was known of the actual composition of the Arctic region around the North Pole, including whether it was a large landmass or an open sea. The dispersal of wreckage from the vessel indicated the presence of strong currents running under the ice. Reading this in 1884, the young Nansen developed a plan to explore the region by purposefully allowing his ship to become trapped in the ice. By designing a hull capable of being raised up and pushed forward by these currents, rather than suffer the fate of the *Jeanette*, it could in theory be propelled past the region of the North Pole and eventually to safety in the Greenland Sea, allowing Nansen to study the area on the way.¹

While he ultimately did not reach the region around the North Pole as planned, his expedition reached the latitude of 86°13.6'N. At the time this was the farthest northern point such an expedition had attained, gaining Nansen great fame and a considerable fortune. Contributing even more to his reputation and fame was the way the voyage ended. His ship, the *Fram*, drifted in the ice as planned, past the point at which the *Jeanette* had been destroyed. Unfortunately, the speed of the drift turned out to be unpredictable and progress was not nearly as fast as Nansen had hoped. Estimating it would take five years to reach the pole, Nansen decided to leave the ship to drift to safety, and set off with Hjalmar Johansen



(1867–1913), a lieutenant and expert dog driver who had taken the role of stoker simply because it was the only position on the voyage not yet filled. After reaching the aforementioned northernmost latitude, they decided to retreat and head south on what turned out to be a long and arduous journey home, ending with the meeting with Frederick Jackson.

Nansen and his story became a sensation. *Farthest North*, his account of the expedition, was a bestseller and was issued in multiple languages and editions. The Fisher Library has acquired a serialized English edition of *Farthest North*, published in 1898. It was issued biweekly in twenty parts with the option to buy a binding case to keep the issues together as a two-volume set. It followed the first edition of 1897 and made the work more cheaply available to readers. Its low cost was

enabled by advertisements for wares ranging from cigarettes and pianos to 'Spratt's patent biscuits' and 'Cod liver dog cakes' both supplied to Nansen's expedition.

Nansen also embarked on a successful lecture tour across Britain and the United States, doubtlessly made even more successful by the insistence of his 'lecture broker,' the nineteenth-century equivalent to a talent agent, that he focus less on the science and make it more 'popular' in nature. There were certainly enough dramatic anecdotes to enthrall audiences. In Fisher's serialized version, volume sixteen closes with Nansen's kayak being attacked by a walrus and slowly sinking, ending with the line 'but I sank there. The trick was to get out and on to the ice,' intentionally ending on a comma before the next volume picks up with the remarkable way in which Nansen and

Johansen were rescued.² The cliffhanger was clearly intended to encourage the purchase of the succeeding volume.

These volumes join and complement Fisher's extensive holdings in the area of Arctic exploration from the Joseph Burr Tyrrell Papers to the manuscript journal and sketchbook of Owen Stanley (1811–1850) on board the *H. M. S. Terror* a few years before the fateful Franklin expedition.

Endnotes

¹ Max Jones, "Exploration, Celebrity, and the Making of a Transnational Hero: Fridtjof Nansen and the Fram Expedition," *Journal of Modern History*, 93 (March 2021), 74, <https://doi.org/10.1086/712637>.

² Fridtjof Nansen, *Nansen's 'Farthest North'*. [London]: George Newnes, [1898], page 272.



THE ILLUMINATED AFTERLIFE OF BLISS CARMAN'S *SAPPHO*

Grant Hurley

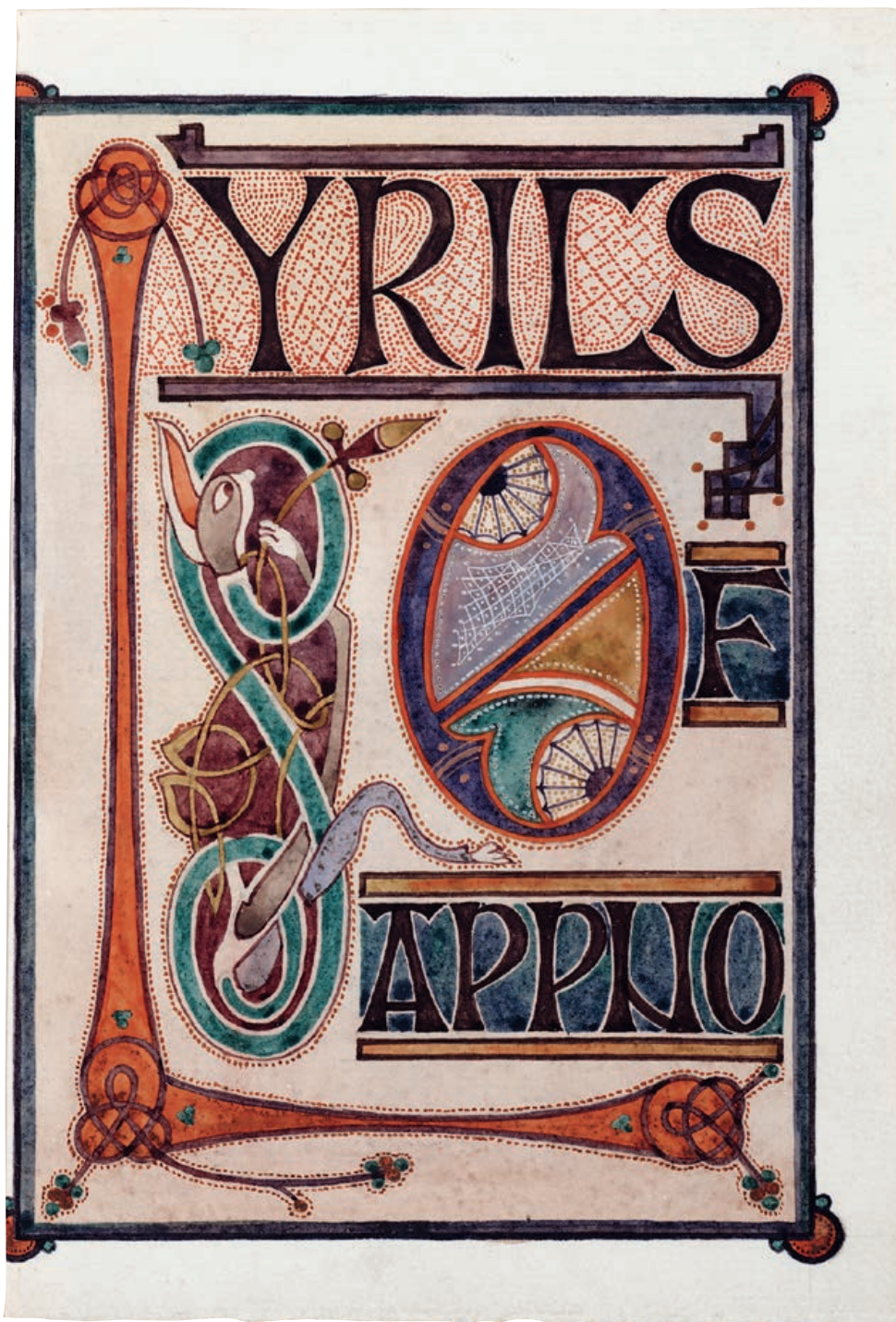
Canadiana Librarian, Thomas Fisher Rare Book Library

THE EXPECTATION THAT Canadian Literature should reflect some aspect of the landscape, cultural and social life, or 'spirit' of this country is as old as the literature itself. Debate among scholars and critics about defining a unique Canadian literary voice or aesthetic form has been so continuous and reliable over time that disagreement about the character of Canadian literature may be its one true essence. But authors writing from these lands have never worked in a vacuum that stops at this country's borders, and literary lives are as movable and engaged with the wider world as any others. In response, Canadian literary scholarship has turned in recent decades towards its transnational character by showing the many intersections and connections of Canadian authors within a global literary landscape. It is rarer to find this analysis applied to the earliest generations of Canadian writers, whose works included in anthologies and discussed in articles and books have been mostly restricted to writings that address specifically 'Canadian' topics and settings. But these writers also lived internationally: as Nick Mount compellingly documents in *When Canadian Literature Moved to New York* (2005), many of the country's first professional writers lived large swaths of their lives in the United States during the late nineteenth and early twentieth centuries.

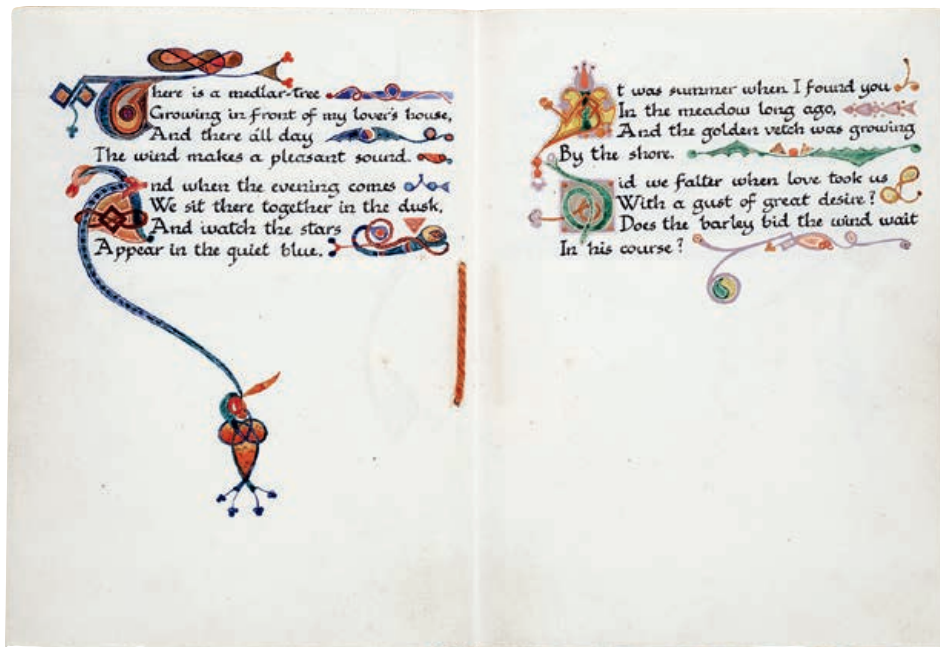
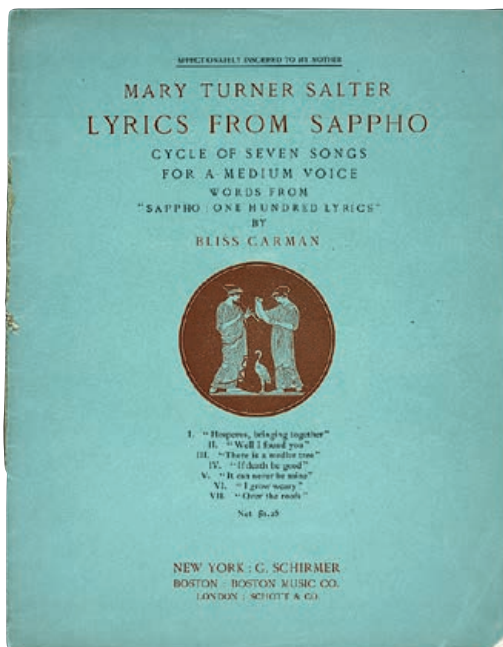
Canadian poet Bliss Carman (1861–1929) is an excellent example. Born in Fredericton, New Brunswick, he maintained close emotional and personal ties to Canada, but making a career in letters alone demanded that he permanently establish himself in New York City starting in 1890. His later life was spent primarily in New Canaan, Connecticut, but after a period of poor health and creative ebb, he was 'repatriated' to Canada during a series of wildly successful lecture tours in 1920–1929 that helped resuscitate his status as a Canadian author. Nevertheless, Carman's poetry of that period, which was inspired by his interest in Unitinism, a philosophy that emphasized harmony between the mind, body, and spirit, was less well-received by Canadian critics. *Sappho: One Hundred Lyrics* (1904) is one such work. The book consists of a series of creative interventions in which Carman composed full verses containing or inspired by the surviving fragments of the Greek poet Sappho (ca. 630–ca. 570 BCE). As fellow author (and Carman's cousin) Charles G.D. Roberts (1860–1943) describes in its introduction, the book takes a 'perilous and most alluring' task in the work of 'interpretive

construction', which he compares to a sculptor restoring a broken limb from a statue.¹ Carman characterized *Sappho*'s publication as a key event in his development as a poet, noting in a letter that it marked the beginning of a poetry 'more coherent and rational, less vague and symbolistic and blind'.² Nevertheless, in a 1930 survey of Carman's writing by Canadian scholar and literary critic James Cappon (1854–1939), Cappon declared that 'the Sappho volume was one more considerable enterprise finished and laid away, after being duly docketed with some perfunctory journalistic notices ... outside of some literary professionals, I have rarely met a Canadian who knew anything about it'.³

Despite this slight, *Sappho* has had a remarkable afterlife beyond the boundaries of Canada. Two recent acquisitions for the collections of the Fisher Library emphasize this point. The first is a curious little illuminated manuscript of sixteen lyrics from Carman's *Sappho* beautifully rendered in a Celtic style inspired by the Book of Kells. Created around 1925 by artist and teacher Alfred Percy Friend (1901–1983) as work submitted to receive his Art Teacher's Diploma at the University of Oxford, the manuscript is an odd pairing of classically inspired poetry rendered in a medieval style that wouldn't have been out of place in the recent *Sister Arts* exhibition at the Fisher Library. In a partial 1975 letter contained with the work, Friend reflects fondly on his creation, writing that Carman's *Sappho* was 'one of my constant, readable treasures. I'm always re-re-re-reading the poems!' Friend was not alone. American composer and soprano Mary Turner Salter's (1856–1938) *Lyrics from Sappho* (1909) shows another facet of Carman's uptake: music. The cycle puts seven of Carman's lyrics to music for voice and piano, and in doing so, Salter selected four of the same lyrics as Friend. They are united in good company with another of Carman's admirers: the poet Wallace Stevens (1879–1955), who commented in a 1909 letter that 'at the library yesterday, I skipped through a half-dozen little volumes of poetry by Bliss Carman. I felt the need for poetry—of hearing again about April and frogs and marsh-noises and the "honey-colored moon"—of seeing—"oleanders/Glimmer in



FACING PAGE: Bliss Carman in the 1920s from the Bliss Carman papers, Thomas Fisher Rare Book Library. **RIGHT:** The title page to Alfred Percy Friend's illuminated manuscript *Lyrics of Sappho* (ca. 1925).



the moonlight”, quoting directly from two of the same lyrics also selected by Friend and Salter.⁴ If, to follow Cappon, Canadians forgot about Carman’s *Sappho*, then his work continued to have a sustained audience in England and the United States well beyond its initial publication.

What has attracted this visual artist, composer, and poet to Carman’s *Sappho*? The first is his thoughtful engagement with a classical source. Widely regarded during her time as one of the greatest lyric poets, Sappho lived on the island of Lesbos and composed lyric poetry, among other forms, meant to be sung accompanied by music. Her poetry now remains mostly in the form of fragmented quotations from other ancient writers or on pieces of papyrus. Only her ‘Ode to Aphrodite’ is considered complete. Sappho’s works have been a continuous source of inspiration for writers to the present day for her complex expressions of love, jealousy, and desire, including her potential homoeroticism which, if not considered controversial in her own era, nevertheless inspired the English words ‘sapphic’ and ‘lesbian’. The library of fragments has been added to as artifacts have been excavated or better contextualized, including as recently as 2014.

Translations of Sappho are numerous, but one defined Carman’s work. In 1902, Bliss Carman was living in New York City with

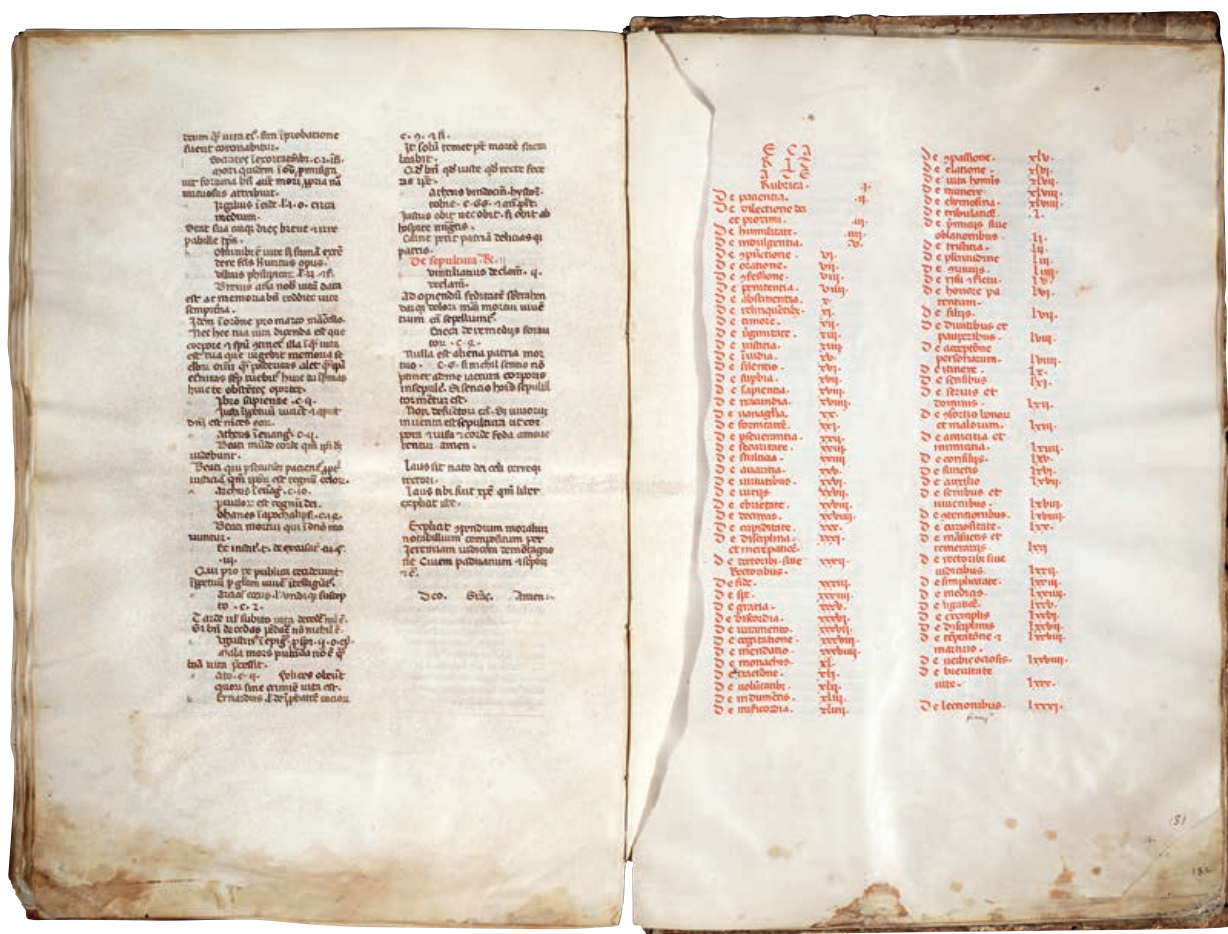
his friend, publisher, and editor Mitchell Kennerley (1878–1950) as a roommate. Kennerley handed Carman a book of H. T. Wharton’s (1846–1895) academic translations of Sappho (first published in 1885) and suggested he write a poem for each. Fifteen were printed in Kennerley’s *The Reader* magazine across the November and December 1902 issues. The same set of verses were privately printed by Carman in an edition of 60 copies in December 1902. Both of these printings include some of Wharton’s translations as headings, but Carman firmly put his own stamp on the work by removing them when the full suite of poems was published by L. C. Page in Boston in an edition of 500 copies in 1904. Numerous trade editions followed through the 1920s and 1930s in Canada, the United States, and Great Britain. What seems to have attracted readers is the transitional nature of Carman’s poetry from the romantic to the modern. Wharton’s translations are direct and a little dry. The best of Carman’s recreations retain something of this starkness and lucidity but translate the sense or feeling into poetic language with striking imagery. Friend, Salter, and Stevens are all attracted to these examples. For example, lyric XXV was inspired by this fragment in Wharton’s translation: ‘And golden pulse grew on the shores.’ Carman takes this image and extends it into a stirring love story that follows associations with the colour gold:

It was summer when I found you
In the meadow long ago,
And the golden vetch was growing
By the shore.
Did we falter when love took us
With a gust of great desire?
Does the barley bid the wind wait
In his course?

Scholar D. M. R. Bentley has done much to resuscitate the legacy of Carman’s *Sappho* via a 1985 article for *Canadian Poetry*, including providing intriguing evidence of its influence on modernist poet Ezra Pound (1885–1972).⁶ But works of creative response like Friend’s manuscript and Salter’s music provide a rare insight into how a work of poetry, one largely overlooked in this country, found dedicated readers beyond our borders.

Endnotes

- ¹ Bliss Carman, *Sappho: One Hundred Lyrics* (Boston: L. C. Page, 1904), xi.
- ² Bliss Carman to Bliss Perry, November 23, 1904, in *Letters of Bliss Carman*, ed. H. Pearson Gundy (Kingston: McGill-Queen’s, 1981), 149.
- ³ James Cappon, *Bliss Carman and the Literary Currents and Influences of his Time* (New York: Carrier & Isles, 1930), 183.
- ⁴ Wallace Stevens to Elsie Moll, [January 31, 1909], in *Letters of Wallace Stevens*, ed. Holly Stevens (New York: Alfred A Knopf, 1966), 131.
- ⁵ Henry Thornton Wharton, *Sappho: Memoir, Text, Selected Renderings, and a Literal Translation* (London: John Lane, 1908), 90.
- ⁶ See D. M. R. Bentley, “Threefold in Wonder: Bliss Carman’s *Sappho: One Hundred Lyrics*,” *Canadian Poetry* 17 (1985): 29–58.



A RENAISSANCE GARLAND: FOUR HUMANIST MANUSCRIPTS OF CLASSICAL TEXTS

Timothy Perry

Medieval Manuscript and Early Book Librarian, Thomas Fisher Rare Book Library

IN 2019, THE Fisher Library acquired a fifteenth-century manuscript of the *Elegantiae* of Lorenzo Valla (1407–1457), a work in which the Renaissance humanist deprecates the Latin of the medieval period and argues for a return to classical usage. Over the past two years, the Fisher has added to its holdings three manuscripts preserving classical texts of exactly the sort that Valla would suggest as models of Latin style. In a different vein, but still in keeping with developments in the Renaissance, a fourth manuscript added by the Fisher preserves a vernacular translation of a classical text, this time from the Greek tradition. These four manuscripts each bear witness to the Renaissance's interest in the literature of antiquity, as well as to the range

of ways in which that interest manifested itself in book culture.

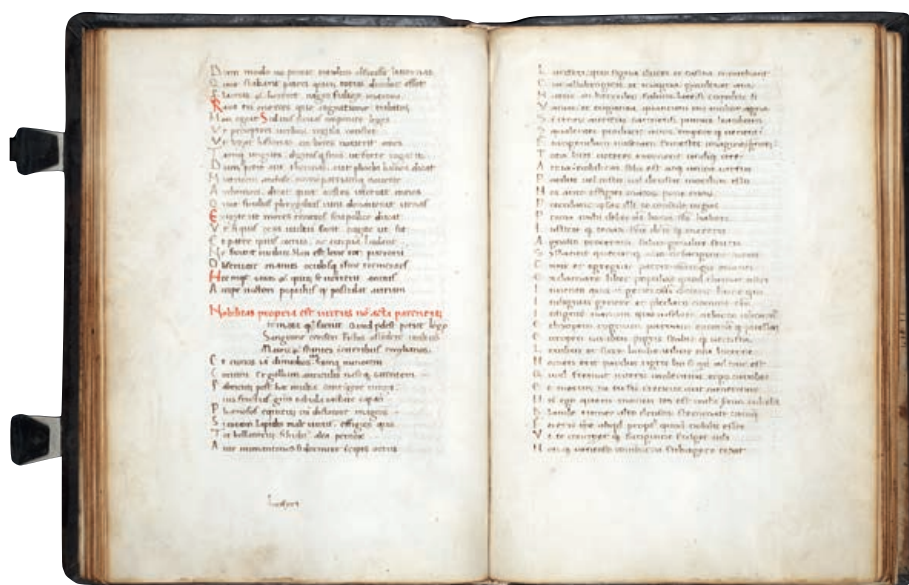
The earliest of the four new manuscripts dates from ca. 1400–1430 and was produced in Northern Italy, possibly Padua or Vicenza. It contains two florilegia, one assembled by an anonymous scholar and the other by the proto-humanist Hieremias de Montagnone (d. 1320 or 1321). A florilegium—the Latin equivalent of the Greek ‘anthology’, both words meaning ‘a selection of flowers’—is a work that gathers together and carefully arranges passages taken from a variety of texts. (In addition to the textual flowers that it contains, the manuscript acquired by the Fisher also has more literal blooms hidden among its leaves: a former owner used the book as a flower-press,

leaving a series of floral impressions on its pages.) Hieremias’ florilegium, like most medieval examples, serves a moral purpose and is organised by such topics as patience, loyalty, and respect for one’s parents. As such, it draws heavily on the Bible and the Church Fathers. Hieremias’ interests extend well beyond these texts, however, and he also includes in his collection many passages from classical authors, such as Cicero (106–43 BCE), Seneca (4 BCE–65 CE), and Quintilian (ca. 35–ca. 100 CE). Most notable, however, is the presence of six quotations from the poet Catullus (ca. 84–ca. 54 BCE), who would be surprised (though perhaps not gratified) to find himself in the company of Saints Ambrose (ca. 339–ca. 397) and Augustine (354–430).

Better known for his erotic, often scabrous, verse, Catullus also included in his poetry an occasional sentiment acceptable to Christian morality, and it is these that have found their way into Hieremias' collection.

Beyond its use of Catullus as a moral exemplar, Hieremias' florilegium is also of great significance for the history of the Latin poet's text. Catullus' poems survived the early Middle Ages in a single manuscript. This was discovered in the tenth century by Bishop Rather of Verona (ca. 890–974), who read it (he tells us) with great pleasure. The Bishop's manuscript was lost, but not before a copy (known as V) was made and hidden under a wine barrel. (All this *would* have gratified Catullus.) The wine-barrel copy was also lost but, again, not before a copy (known as A) was made. A in turn was lost — our knowledge of classical literature hangs by slender threads! — but all surviving manuscripts of Catullus' poem (and, therefore, all subsequent printed editions) derive from it. All, that is, except the six passages quoted by Hieremias, who, in assembling his florilegium, seems to have made direct use of V. This makes his quotations the earliest surviving textual witnesses to Catullus' poetry.

The two other Latin manuscripts recently acquired by the Fisher each date from the second half of the fifteenth century, were each produced in Northern Italy, and each preserve the work of a Roman satirist. Ancient satire, which proceeds by the application of pessimistic wit to social vice, was a distinctly Roman genre that, unlike most classical Latin literature, had no Greek antecedent. Although it had earlier exponents, the genre achieved its fullest flourishing in first century in the works of Persius (34–62 CE) and, in particular, Juvenal (fl. late first and early second century CE). The

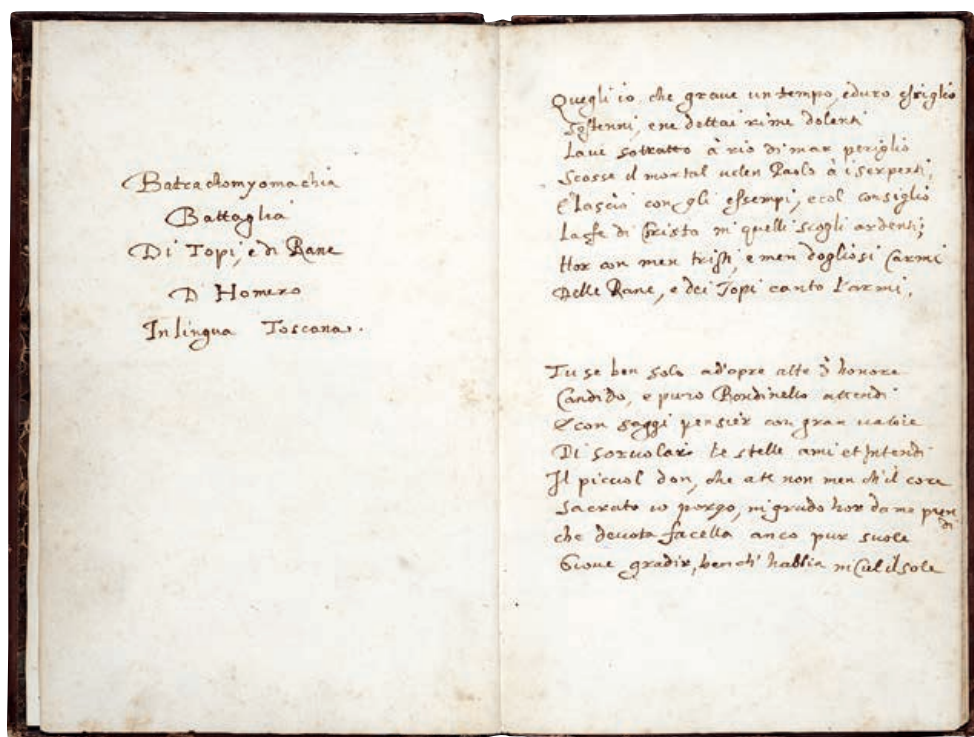


works of these two satirists are preserved in the Fisher's manuscripts. Unlike that of Catullus, their verse, with its critique of hypocrisy and excess and its insistence on virtue as their only remedy, was quite compatible with Christianity. This, along with the quality of the Latin, made both authors staples of Renaissance education. It is no coincidence that some 500 manuscripts of Juvenal survive, and of Persius, who is today comparatively obscure, some 600 — more than for any other classical author.

Of the two Fisher manuscripts, the Juvenal is the earlier and dates from 1460–1480. It is probable, though not certain, that it was

intended for use in an educational context. Some of the evidence is suggestive rather than strong. The presence of two rough sketches of dogs on the inside of the back cover, for example, has led to confident (though perhaps unfair) asseverations that the manuscript must at one time have been in the hands of a bored student. More compelling is the inclusion of verse introductions to six of the satires by Guarino da Verona (1374–1460), a prominent humanist schoolteacher. In addition to these introductions, all sixteen of Juvenal's satires are present, copied out in two competent if unadorned hands. These texts have influenced

OPENING PAGE: A fifteenth-century manuscript preserving two florilegia, with the last page of Hieremias de Montagnone's florilegium at left and the list of topics of an anonymous florilegium at right. **THIS PAGE, TOP TO BOTTOM:** A fifteenth-century manuscript of the satires of Juvenal copied out by two scribes, with the hand of the first scribe at left and the second at right. A fifteenth-century manuscript of the satires of Persius, with contemporary student notes. **FACING PAGE:** A seventeenth-century manuscript of Antonio de' Pazzi's Italian translation of the *Batrachomyomachia*.



all subsequent satire in the Western tradition, their offspring in English literature being most obviously *London* and *The Vanity of Human Wishes*, in which Samuel Johnson (1709–1784) reworks Juvenal's third and tenth satires respectively. They have also contributed many well-known phrases to the language: 'bread and circuses', 'a healthy mind in a healthy body', and 'who will watch the watchers?'

The Persius manuscript is a little later and was probably produced in Cortona between 1486 and 1494. The evidence for the manuscript's place of origin comes from its binding. Binding may in fact be too generous a word, for the paper sheets on which Persius' text is preserved were at first provided with nothing more than a rough wrapper made from a disused Cortonese court document. At some later date, both the manuscript and its wrapper were glued into a limp velum binding. The evidence for the manuscript's date, on the other hand, comes from its contents, for in addition to Persius' satires it contains excerpts from the commentary of Johannes Britannicus (d. after 1518). This commentary was first printed in 1481, but the second edition of 1486 had a much wider circulation. In 1494, an edition of Persius was published that included two additional commentaries, but as there is no trace of these in the manuscript it seems likely that it was produced before this edition appeared. The presence not only of Britannicus's commentary but also a host of

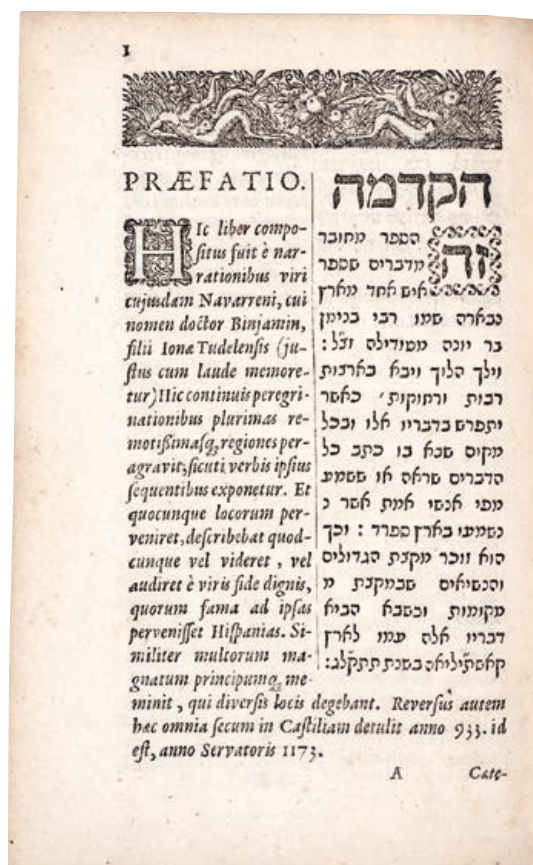
unidentified notes, crammed into the margins and between the lines of the main text, argue strongly for the manuscript's use in a classroom setting: Britannicus was widely read in schools and the unidentified notes are typical of those taken down in dictation from lectures.

The fourth of the new manuscripts dates from the early seventeenth (or perhaps the very late sixteenth) century. By this point, printing was well established, but it was still common to produce manuscript copies of texts, especially those for which printed copies were hard to come by (or had never existed in the first place). This is almost certainly the case with this manuscript, as no early edition of the translation of the *Batrachomyomachia* that it contains is known. (It was finally published in 1820.) As the Renaissance progressed, vernacular translations of classical literature became increasingly common and the *Batrachomyomachia*, a parody of Homeric epic that tells of a war between the frogs and the mice, was particularly popular. By 1744, Antonio Lavagnoli (1718–1806) could claim that the poem had almost as many translators as it did verses (of which there are 303). The translator in this case was Antonio de' Pazzi (d. 1598), whose family was famous in Florentine history for the Pazzi conspiracy of 1478. This attempt to overthrow Medici rule was ultimately suppressed, but not before the murder of Giuliano de' Medici (1453–1478), brother of Lorenzo the Magnificent (1449–1492), in the

Duomo of Florence. Following the example of his ancestors, Antonio de' Pazzi also became embroiled in a plot against Medici rule, the target on this occasion being Grand Duke Francesco I de' Medici (1541–1587). Pazzi ambitions were again frustrated and Antonio went into exile and entered the order of the Knights of Malta.

A second link to this order can be found on the manuscript's current binding, which features on the front cover a coat of arms superimposed over a Maltese cross, the symbol of the Knights. The arms belong to Francesco Maria Riccardi del Vernaccia (1794–1863) whose elaborate cipher appears on the rear cover. Various members of the Riccardi family were determined book collectors and over the course of the seventeenth and eighteenth centuries they assembled a fine library. By the early nineteenth century, however, the family had run into financial difficulties and Francesco's father Vincenzo (1767–1829) was forced to declare bankruptcy and sell the library. (It was eventually purchased by the state and still exists in Florence as the Bibliotheca Riccardiana.) Francesco recovered the family fortunes to the extent that he was able to assemble a new family library comprising some six thousand items. It is possible that Francesco acquired the manuscript now at the Fisher as part of this rebuilding process, but there is some (albeit tenuously circumstantial) evidence that he inherited it from his mother, Ortensia del Vernaccia (1765–1794). Sometime in the very late sixteenth or early seventeenth century, a member of the del Vernaccia family married Livia de' Pazzi (b. late sixteenth century), a cousin of Antonio de' Pazzi, and it is possible that the manuscript came down to Francesco through this connection.

These four manuscripts, which cover two hundred years of book production, each in their own way offer an avenue into the study of Renaissance culture. They join the Fisher's Valla manuscript as witnesses to that extraordinary period of scholarship and creativity.



TRAVEL NARRATIVES OF THE HOLY LAND AND BEYOND

Nadav Sharon

Judaica Librarian, Thomas Fisher Rare Book Library

THE ALMOST COMPLETE halt to international travel during much of the COVID-19 pandemic years may give rise to comparisons to the premodern era, when most people probably never travelled further than a few days' walk from their homes. Yet as difficult and dangerous as long cross-border and overseas travel was in the premodern era, certainly compared with our contemporary ease of travel, it was nevertheless not an uncommon phenomenon. While certainly an expensive and long endeavour, throughout the premodern world those who could afford to do so travelled for trade, for religious pilgrimages, as well as due to curiosity about other cultures and religions. For many European travelers, Christians and Jews, a central destination was of course Palestine, the Holy Land, and Jerusalem: the place where the ancient Jewish Temples once stood and the Land on which the Israelite forefathers and Jesus and his disciples once walked. Some of

these travelers recorded their trips in itineraries and travelogues.

In the past year the Fisher Library has acquired several unique travel narratives of Palestine and beyond. These provide important historical evidence about the different lands described and their sites and peoples (or the European perceptions thereof), of encounters between West and East, and of the art of composing travel narratives.

The earliest of these travel narratives is that of Rabbi Benjamin of Tudela, Spain (ca. 1130–ca. 1173). In late 1165 or early 1166 Benjamin left Tudela for a long journey through the Mediterranean region, which he described in his Hebrew book *Sefer Masa'ot* ('book of travels'). Starting off in Spain, Benjamin journeyed through France, Italy, and Greece to Constantinople (modern Istanbul) and Asia Minor, and on to Lebanon and the Holy Land, which was then in the hands of the Crusaders, visiting such cities as Nablus (Shekhem),

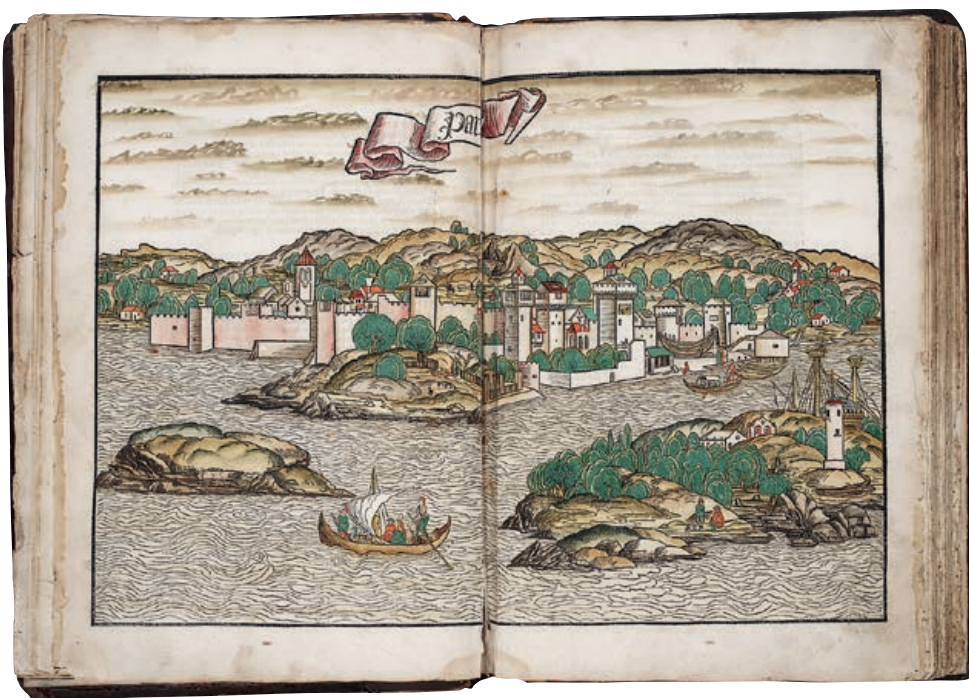
Tiberias and, of course, Jerusalem. He continued to Syria and Mesopotamia (modern Iraq), where he spent considerable time with the prosperous Jewish community in Baghdad and visited some of the Babylonian towns most important for Jewish history (such as Sura and Pumbedita). From there he continued to Egypt and then made his way back home via Italy and France. In his account Benjamin even refers to India and China, though it is unlikely that he actually visited them. While Benjamin's account focuses on the Jewish communities he encountered and is an indispensable source for the history of the medieval Jewish Diaspora, he did not overlook other communities and non-Jewish aspects, such as the mercantile world, the political situation, and non-Jewish features of the cities he visited. As such, his work serves as an important historical resource more generally. Benjamin's book of travels circulated widely in the medieval Jewish world and was translated into various European languages in the Early

Modern period. The first such translation was a Latin translation by Benito Arias Montano (1527–1598) published by the Plantin Press of Antwerp in 1575. The edition recently acquired by the Fisher is the 1633 Elsevier edition, containing the second Latin translation undertaken by Constantijn L'Empereur (1591–1648) printed alongside the Hebrew. This edition includes critical notes in which L'Empereur explains some of Benjamin's information and criticizes the earlier Latin edition as well as the author and even uses the text to attack the Jews.¹

The most striking of the travel narratives is, no doubt, the *Peregrinatio in Terram Sanctam* by Bernhard von Breydenbach (ca. 1440–1497), a Canon of Mainz, published in February 1486 in Mainz. Describing Breydenbach's pilgrimage to the Holy Land, this incunabula is the first travelogue to contain illustrations. And these are not plain illustrations, but rather magnificent woodcuts, including large foldouts. Unfortunately, a five-foot long(!) foldout panoramic view of Venice is missing from the Fisher's copy. Due to its magnificence as well as its content, this travelogue was a huge success, with a German translation appearing just a few months after the original, followed by three further editions by 1505.

On his voyage, Breydenbach was accompanied by several other pilgrims, including the Dutch artist Erhard Reuwich (1445–1505), who prepared the woodcuts. The pilgrims set sail from Venice, with stops at various Mediterranean port cities, before reaching Palestine. They travelled to Jerusalem and Bethlehem and, while part of the group returned to Germany, Breydenbach and some others continued to the St. Catherine Monastery in Sinai before heading home via Cairo and Alexandria.

Breydenbach's narrative provided his contemporaries with a first-hand account — as distorted as it may have been (for example, in his depiction of the Muslims) — of the sites he visited and the peoples he encountered in his pilgrimage, but what made it so popular was certainly the fact that it gave its readers their first view of those sites and peoples by way of its exceptional illustrations. It included large woodcuts of the various ports Breydenbach's group travelled through as well as a six-leaf long woodcut of Palestine and Egypt, with a large view of Jerusalem at its centre. While



the latter, along with the panoramic view of Venice and some of the other ports are lacking in the Fisher's copy, the woodcuts that remain, some of which are coloured in a contemporary hand, are remarkable. These include a beautiful frontispiece featuring the arms of Breydenbach and two of his companions; a full spread with

the port of Parenzo (Poreč, modern Croatia); the entrance court of the Church of the Holy Sepulchre in Jerusalem; depictions of the peoples he encountered, including travellers from places outside of Palestine such as Syria, Greece and India; tables of alphabets of Hebrew, Greek, Syriac, Coptic and Ethiopic scripts; and

FIRST ROW, LEFT TO RIGHT: Syrians illustrated in Breydenbach's *Peregrinatio*. • People from India illustrated in Breydenbach's *Peregrinatio*. • Animals of the Holy Land in Breydenbach's *Peregrinatio*. **SECOND ROW:** Plan of Jerusalem showing important Christian sites in *Abregé de l'histoire de la ville de Jérusalem* (Lille, 1769).



a table featuring animals of the Holy Land. The latter, said to be 'truly depicted' as the pilgrims saw them, include a monkey that looks half-human whose name the author does not know, as well as a unicorn(!), indicating that

the illustrator was using 'stock' images and a traditional 'knowledge' of the land, rather than working from pure eyewitness observation.²

Unicorns are also found in the next travel narrative, but unlike Breydenbach's narrative,

this one is replete with the fantastic and the legendary. This is the *Itinerarius* of Johannes Witte de Hese (Deventer, 1504), which was so popular that our edition is the ninth out of ten editions printed between 1490 and

BELOW: First page of Johannes Witte de Hese's *Itinerarius* (Deventer, 1504). • Photo of the façade of the Church of the Holy Sepulchre in Jerusalem in *Album fotografico delle principali vedute della Palestina...* (Torino, 1870/1878). Compare to the illustration from Breydenbach's *Peregrinatio*, page 25.

1507. Unlike the travel narratives above, this supposed journey starts off in the Holy Land. The author, a 'priest from Utrecht' (in the Netherlands), is already in Jerusalem visiting its holy sites in 1389 and from there he continues his pilgrimage to other sites in the East. On his journey, he encounters pygmies, one-eyed cannibals, a unicorn, and other fantastic beings. He visits Paradise and spends a significant amount of time in the fantastic oriental palace of the mythical Christian figure Prester John. Thus, this travel narrative is recognized as an account of an imaginary journey, in the same vein as the famous fourteenth-century *Mandeville's Travels*, which also describes the land of Prester John, and is likewise important in the development of travel literature.³

Two other recently acquired travel narratives may not be as striking as Breydenbach's *Peregrinatio* nor as fantastic as Hese's *Itinerarius*, but are nevertheless important for the history of

extensively describes Jerusalem, its holy sites, its peoples, and its religious orders. Surprisingly, Saligniac briefly mentions America among 'newly found lands'. This copy was once owned by the British artist Charles Fairfax Murray (1849–1919).⁴

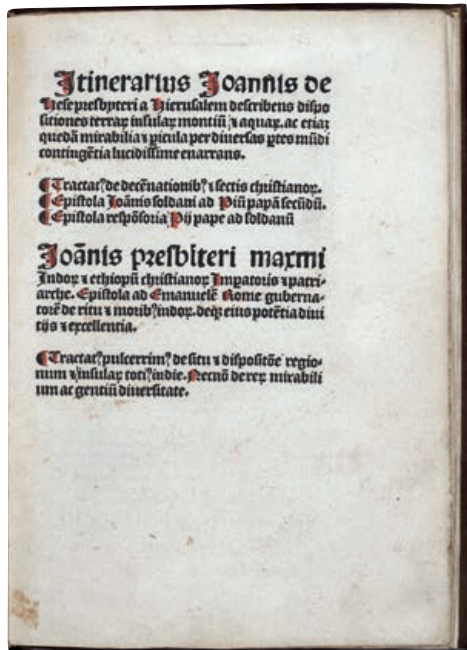
Another title takes us to the middle of the Ottoman period. Published in Lille in 1769, *Abregé de l'histoire de la ville de Jérusalem* was written by an anonymous missionary author and targeted an audience of Christians interested in Jerusalem and especially missionaries working in the city. It provided its contemporaries with a history of Jerusalem and a description of its current state. A second part describes several Christian holy sites that the author visited, including the Tomb of the Virgin Mary, the houses of Pilate and Caiaphas, and the Via Dolorosa. At the very beginning is a foldout engraved plan showing forty-nine important Christian sites in the city.

commercially available photographic process, the daguerreotype, was made public in 1839. Within a few months it was already being used to photograph sites in Jerusalem. Many photographers followed suit in the next few years.⁵ An album of photographs of Palestine recently acquired by the Fisher Library is not quite that early, but nevertheless provides views of still mostly non-modernized Palestine. Published in Torino probably in the early 1870s, the *Album fotografico delle principali vedute della Palestina* includes twenty photographic prints, taken by an unnamed photographer, showing sites in Palestine, with many in Jerusalem. Each picture is accompanied by descriptions in both Italian and French. Of additional interest is this album's provenance, for an inscription dated 1878 indicates it was given by a woman to another woman: 'A Maria, l'anno 1878, Emilia' ('To Maria, the year 1878, Emilia').

These remarkable acquisitions contribute significantly not only to our knowledge of the history of the land that is holy to so many peoples and to how it and its sites were envisioned, but also to our understanding of travel and travel narratives and their history from the medieval to the modern periods.

Endnotes

- ¹ Magdalena de déu and José Ramón, "Benjamin of Tudela," in Norman Roth, ed., *Medieval Jewish Civilization: An Encyclopedia* (trans. Norman Roth; New York and London: Routledge, 2003), 84–86; Marci Freedman, "The Transmission and Reception of Benjamin of Tudela's Book of Travel from the Twelfth Century to 1633" (PhD diss., University of Manchester, 2016).
- ² Albrecht Classen, 'Introduction: Bernhard von Breydenbach's *Peregrinatio*,' in: idem, ed., *East Meets West in the Middle Ages and Early Modern Times: Transcultural Experiences in the Premodern World* (Berlin: de Gruyter, 2013), 130–135; Elizabeth Ross, *Picturing Experience in the Early Printed Book: Breydenbach's Peregrinatio from Venice to Jerusalem* (University Park, PA: The Pennsylvania State University Press, 2014).
- ³ See Scott D. Westrem, *Broader Horizons: A Study of Johannes Witte de Hese's Itinerarius and Medieval Travel Narratives* (Cambridge, MA: Medieval Academy of America, 2001).
- ⁴ William Hugh Davies, *Catalogue of a Collection of Early French Books in the Library of C. Fairfax Murray* (London: Holland Press; 1961), vol. 2, no. 499 (pp. 732–3).
- ⁵ Kathleen Stewart Howe, *Revealing the Holy Land: The Photographic Exploration of Palestine* (Santa Barbara, CA: Santa Barbara Museum of Art, 1997), 22–26.

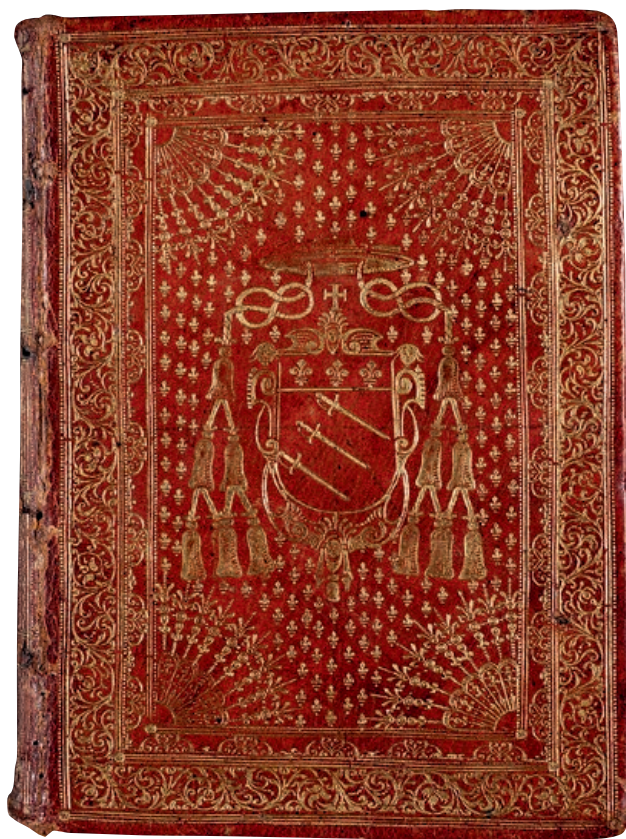


travel and travel literature. Whereas Benjamin of Tudela visited the Holy Land when it was ruled by the Crusaders and Breydenbach visited when it was under the rule of the Mamluks, the *Itinerarii Terre Sancte* (Lyon, 1525) by Barthélemy de Salignac (fl. 1550) describes a voyage which took place in 1522, shortly after the Turkish Ottomans took over Palestine in 1517. The book provides detailed descriptions of Rhodes, Cyprus, and the Holy Land, and

Finally, towards the end of the Ottoman period, we find a new sort of travel narrative. If the 'new' technology of printing and then the introduction of woodcuts allowed Breydenbach to provide people of the late fifteenth century a firsthand account and their first view of the Holy Land, the invention of photography in the nineteenth century had an arguably similar impact, providing seemingly more authentic views unmediated by an artist. The first

EARLIER THIS SPRING, a thick book with a sumptuous binding came across my desk to be catalogued. It simultaneously piqued my interest and intimidated me once I was told it was a *sammelband*, a term for multiple books published at different times later bound together as one volume. This *sammelband* contains a selection of rare devotional works written by Jean-Jacques Courvoisier (d. 1652), a Burgundian Friar from the Order of Minims. Not much is known about Courvoisier's early life, but it is recorded that he was transferred to the Low Countries in 1617 to assist with the establishment of a new branch for the Order.¹ Courvoisier served as the head of the Order in the Belgian province from 1635 to 1638, and in Walloon province from 1650 until his death in 1652. While carrying out his religious duties, Courvoisier wrote a number of devotional and spiritual texts, published primarily in Brussels and Antwerp. Four of these books comprise the volume at hand, which is bound in a contemporary red morocco and gilt binding that prominently features the coat of arms of its previous owner, Cardinal Bernardino Spada (1594–1661) surrounded by intricate ornamentation. An inscription by a later owner, English collector James Bindley (1739–1818) states that this volume was a presentation copy, gifted to Cardinal Spada by the author for use in his personal library.

Cardinal Bernardino Spada served as the papal *nuncio* to the court of France, and papal legate to Bologna before being made a Cardinal and settling in Rome in 1626. A passionate collector and patron of the arts, he purchased the Renaissance palace now known as Palazzo Spada in 1632 and renovated it to house his ever-growing collections. Among the art at this estate was Spada's personal library. An inventory completed on 23 November 1661, shortly after Spada's death, indicated that he owned approximately nine hundred volumes.² The Cardinal's collection was varied and quite comprehensive, with thematic sections covering topics from math and geometry, to architecture and art theory, alchemy and



UPON CLOSER INSPECTION: EXPLORING A *SAMMELBAND* FROM CARDINAL BERNARDINO SPADA'S LIBRARY

Victoria Bowen

TALint Student, Thomas Fisher Rare Book Library

natural philosophy, and hagiography and religion.³ According to the inventory, many of Spada's religious texts were kept in the *stantietta piccolo*, a small room likely found off of the main library area.⁴ Perhaps this is where the volume now held at Fisher spent its first years.

This collection of Courvoisier's work includes material that was published over a ten-year period. The first book, *Le throsne royal de Jesus Nazareen, roy des affligez* (1642) explores the passion of Christ, drawing parallels between Christ as king of the afflicted, and the domain of earthly kings. Although *Le throsne royal* was originally dedicated to the Prince of Barbançon (1600–1674), the Fisher's copy features a multi-page dedication dated 1 May 1644, addressed to Cardinal Spada himself, extolling upon his virtues and deeming him the 'protecteur de l'ordre des Minimes'. The

hand-coloured engraved vellum title page, a rarity, is also personalized and features Spada's coat of arms. The title boasts an additional fifteen engravings by Jan Galle (1600–1676) and Jan Collaert (1561–ca. 1620) after Johannes Stradanus (1523–1605), which illustrate the book's chapters.

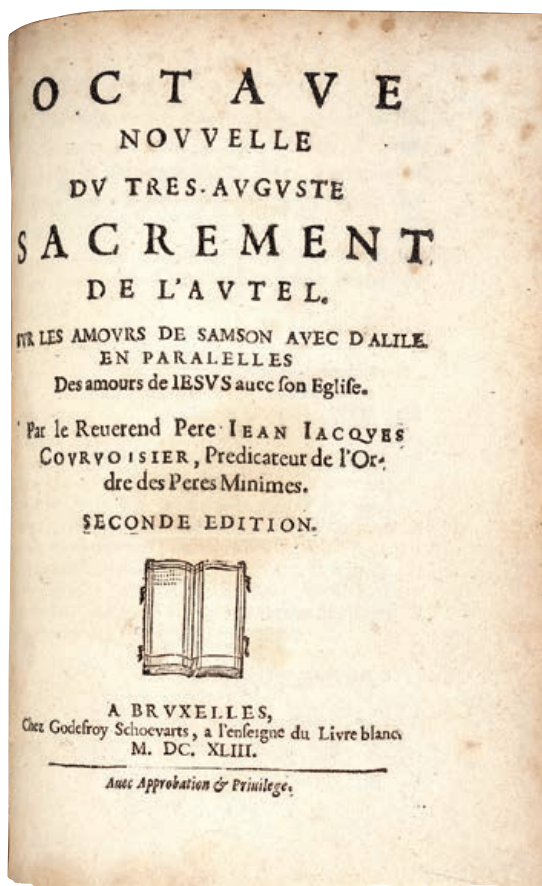
The second title, *Extases, de la princesse du Midy, la belle Malceda au palais du sage Roy Salomon* (1632) compares the joys felt by the Queen of Sheba at Solomon's palace with the ecstasy a devout individual feels before the Eucharist. The fourth text, *Le prince immortel, tiré sur la vie & la fin glorieuse de son Altesse Royale Don Ferdinand d'Autriche, Infant d'Espagne, Cardinal* (1642) mourns the passing of Cardinal-Infante Ferdinand of Austria (1609–1641), governor of the Spanish Netherlands.

But the third book in the volume holds a potentially new source for scholarship. *Le lys divin et le Samson mystique* (1638) brings attention to the similarities between Samson's love for Delilah, and Christ's love for his church. This text is

accompanied by a second hand-coloured vellum title page, with imagery of Samson gesturing with a jawbone while a defeated lion lies at his feet, and Ecclesia carrying a large cross. While this title page is vibrant and visually interesting, this book becomes even more intriguing when you turn to the next page. Between

the vellum and an additional engraved title page on paper is a plain title page for *Octave nouvelle du tres-auguste sacrement de l'autel, sur les amours de Samson avec Dalile en parallèles des amours de Jésus avec son église*, also written by Courvoisier. This title page lists the same

ABOVE: The *sammelband*'s cover, featuring Cardinal Bernardino Spada's coat of arms. **FACING PAGE, CLOCKWISE FROM TOP LEFT:** Title page for *Le lys divin, et le Samson mystique*. Brussels: 1638. • Title page for *Le throsne royal de Jesus Nazareen, roy des affligez*. Antwerp: 1642. • Title page for *Octave nouvelle du tres-auguste sacrement de l'autel, sur les amours de Samson avec Dalile en parallèles des amours de Jésus avec son église*. Brussels, 1643.



publisher as *Le lys divin* and is accompanied by the words 'Seconde Edition' with a publication date of 1643. It appears this is a second edition of *Le lys divin* published under a title that is more indicative of its content. Notably, this title does not appear in Courvoisier's bibliography, and no records for a second edition of *Le lys divin* appear in a search of other institutions. This means that it is possible that the Fisher now holds the only known copy of a second edition of this text.

One of the great joys of working with rare materials is the excitement that comes with uncovering the unexpected. This volume was already a valuable acquisition for the Fisher due to its provenance, beautiful engravings, and theological subject matter, and the discovery of the potentially lost second edition of *Le lys divin* only increases the book's research value.

Endnotes

- ¹ Carlo De Clercq, "Jean-Jacques Courvoisier" in *Bibliotheca Belgica*, ed. Auguste Schnee (Bruxelles : A. Schnee, 1961), 22.
- ² Giulia Martina Weston, "Universal Knowledge and Self-Fashioning: Cardinal Bernardino Spada's Collection of Books," *Libraries, Books, and Collectors of Texts, 1600–1900*, eds. Annika Bautz and James Gregory (New York: Routledge, Taylor & Francis Group, 2018), 33.
- ³ Ibid, 32.
- ⁴ Ibid, 33.



GEORGE COCHRANE'S NEW MANUSCRIPT OF THE *DIVINA COMMEDIA*

Miguel Torrens

Collection Development Department, University of Toronto Libraries

A NEW VERSION OF the *Divina Commedia* by Dante Alighieri (ca. 1265–1391) was recently acquired for the Thomas Fisher Rare Book Library with the generous support of the Goggio Family Fund. As we celebrated the seven hundredth anniversary of *Il sommo poeta's* death, artist and graphic novelist George Cochrane's (b. 1971) 'new manuscript' brings the *Commedia's* storied manuscript and print history to the contemporary era.

The University of Toronto Library has one of the world's best collections of Dante's works as befits the preeminence of Italian Studies at this University, the role of this great poet in the development of the Italian language and literature, and his influence on the literatures of the whole Western world. Our related collections include early printed editions of the *Divina Commedia* like the 1491 edition by Cristoforo Landino (1424–1498) and Pietro da Figino (fl. 1499), the famous Aldine edition of 1502, the 1569 edition by Domenico Farri (fl. 1555–1599), and the edition by Lodovico Dolce (1510?–1568) printed in Venice by Nicolo Misserini (fl. 1590–1629) in 1629. The library also holds magnificent facsimile editions, to name a few, of the ca. 1450 manuscript made for Alfonso d'Aragona, King of Naples (1448–1495), that of the 1336 'Codice Landiano', the 1337 'Codice Trivulziano', the mid-fourteenth-century 'Angelica', the late-fourteenth-century 'Marciana', and innumerable translations made then and now into many languages from all over the world.

This new rendering of the *Divina Commedia* just acquired by the Library could very well be described as one of the most unlikely editions of Dante's magnum opus ever to have seen the light of day. The story starts with its author: artist and graphic novelist George Cochrane (b. 1971). After disastrously failing French class as a young high school student, Cochrane was told that he had no capacity to ever learn a living language. However, he had done well in Latin, so he decided to take up Italian and Spanish, and with the help of his Latin base, he managed to overcome his supposed handicap. In his formative years George travelled in Italy and fell in love with Dante's *Commedia*, but found that the original text was too much of a challenge for his relatively modest Italian language skills, while modernized Italian versions

of the *Commedia* were totally unacceptable to him. The combination of calligraphic text and image that makes up illuminated medieval manuscripts appealed to George's artistic mind. Editions of the *Commedia* with illustrations by famous artists from Sandro Botticelli (ca. 1445–1510) to Gustave Doré (1832–1883) were well known, but there had never been a single edition in which an illustrator had taken the responsibility for writing the text by hand as well. As an artist the concept of the illustrated manuscript was at the root of the idea to create a new work: to reproduce that same reading experience that had so engaged the medieval readership, to recreate in an artistic alchemy the combined glory of the illustrated manuscript and the genius of the graphic novel in a splendid and incomparable edition of Dante's masterpiece. Traditionally, the creation of most illuminated manuscripts involved several people or even teams of people including the originator of the text, its transcribers, specialists in the illustration and application of gold leaf, colourists, and many others. George assumed all these roles himself during the seven years that he laboured away at the task of creating the book in his own scriptorium: his New York studio.

Since no original manuscript of the *Commedia* survives, a big decision had to be made in the choice of the text: which source would suit his project best? George had decided *a priori* that he would not modernize the original language, as he was intent on giving the reader a direct experience of Dante's language without any attempt at updating it to today's standard Italian. An exception was made to fully transcribe the many abbreviations used in the originals because they would be incomprehensible to today's readers. George's artistic choice was based on a long and careful study of as many versions, whether in the original manuscript or in facsimile, as he could access. After arduous study and careful consideration, he decided in the end to use a different version for each of the three canticles: for *Inferno* he chose the 1967 version by Giorgio Petrocchi (1921–1989), one of the most widely liked and accepted by readers and scholars



today. For *Purgatorio* it was that of the 1336 'Codice Landiano', one of the oldest datable manuscripts and never before transcribed. For *Paradiso* the text of choice was that of the 1337 'Codice Trivulziano', one of the finest of the early manuscripts.

The result is the two-volume set recently acquired by the Thomas Fisher Library. Cochrane's manuscript was reproduced and published by the imprint Facsimile Finder in 2021. Each volume shares the same illustrations but presents the text in either Italian or

English. Fully handwritten and illustrated by a single artist, and combining elements of the *Commedia*'s long manuscript tradition with George Cochrane's unique comic art sensibility, the book is a striking masterpiece and a worthy addition to our excellent collections in Italian Studies.

I am grateful to George Cochrane and to Giovanni Scorcione for the relevant documentation provided, much of which I have used for this brief article.

UPCOMING EXHIBITIONS AND EVENTS

EXHIBITIONS 2023

Exhibition Hours and Location

9–5, Monday to Friday, year round
Thomas Fisher Rare Book Library
120 St. George Street, Toronto, ON

23 May to 18 August

Emerging Patterns: Data Visualization Throughout History

It is common to regard the science and art of data visualization as distinctively modern,



as if bar graphs, line charts, pie charts, colour-coded maps, timelines, and infographics are recent creations. This exhibition explores some of the history of data visualization and uncovers how people much

like us, from diverse backgrounds and disciplines, have been wrestling with the graphical representation of information for centuries.

CURATED BY AURORA MENDELSON,
ANTHONY GRAY, AND KELLY SCHULTZ



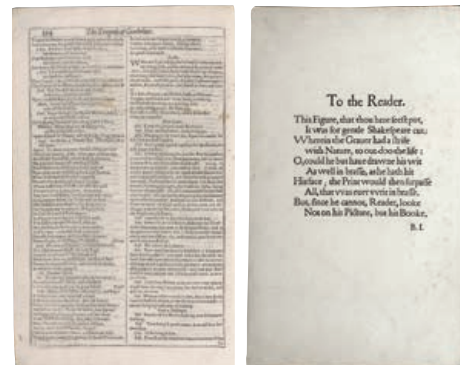
5 September to 20 December

A World of Fancies: The Toy Theatre and the Living Image

The eternal desire to see stories come to life has led to great creativity throughout history. An increase in theatre-going and interest in theatrical souvenirs during the Regency period sparked the beginning of the toy theatre, a creative hobby that saw young people colouring and cutting out printed sheets of characters from popular plays, and performing on miniature theatres for family and friends at home.

CURATED BY ELIZABETH RIDOLFO
Exhibition opening: 5 October 2023, 5 PM

EVENTS 2023



Thursday 27 July • 12–8 PM

Open House: The Fisher Library Shakespeare First Folio

With readings from the First Folio by students from the Centre for Drama, Theatre & Performance Studies at the University of Toronto. All are welcome

To Be Announced

Friends of Fisher Lectures

Please visit the News & Events section of our website and our social media channels for information about the lectures schedule.

EDITORS' NOTE

This issue was edited by Grant Hurley, Liz Ridolfo, Loryl MacDonald, and Maureen Morin, and designed by Maureen Morin. Comments and/or suggestions should be sent to:

Liz Ridolfo

Thomas Fisher Rare Book Library

Toronto, Ontario M5S 1A5

liz.ridolfo@utoronto.ca

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

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

Anna Maria Romano

University of Toronto Libraries

Toronto, Ontario M5S 1A5

416-978-3600

annamaria.romano@utoronto.ca

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