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

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Medieval Manuscripts at the Fisher Library

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It has been argued the best thing that ever happened to the University of Toronto Library system was the fire that destroyed it on St. Valentine's Night of 1890. A kerosene lamp that fell to the ground quickly laid waste to the building and all of the books in it. As the result of an international appeal, the books that were eventually donated were infinitely better than the reputedly mediocre volumes the faculty had struggled along with to that time. Among the persons whose collections helped to rebuild the library was the man who was responsible for the first medieval manuscripts that entered the collections, the Reverend Canon Henry Scadding (1813–1901).

Scadding was an author and an Anglican clergyman, best remembered today for his publication *Toronto of Old*. His family moved from Devonshire to the town of York (now Toronto) in 1821 when he eight years old, and he was the first boy enrolled at Upper Canada College when it opened in 1829. After graduation he returned to England where he studied at St John's College, Cambridge, from which institution he received his bachelor's degree in 1837. It may have been during his years there that he first acquired the incunables and other early-printed books and manuscripts that eventually found a home in Toronto. Among these are two copies of the four Gospels, one in Greek and the other in Latin, bequeathed to the Library in 1901. The so-called 'Codex Torontonensis' was transcribed

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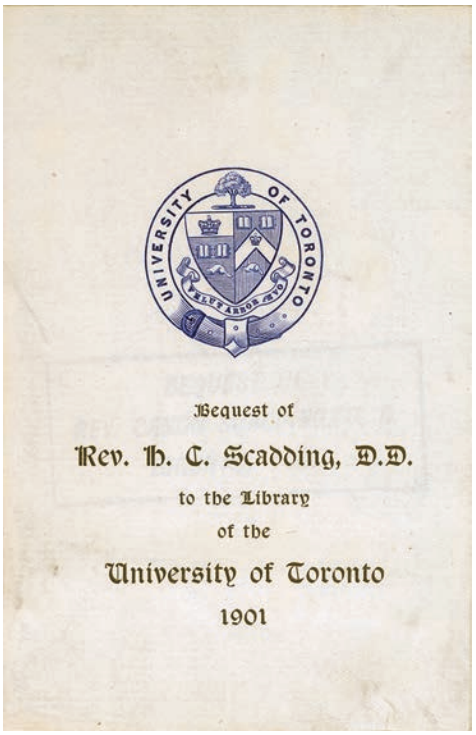
OPENING PAGE: Page from the *Codex Torontonensis*. **BELOW:** Reverend Canon Henry Scadding's bookplate.



in Constantinople about the year 1050, and is believed to be the earliest manuscript copy of the Greek Scriptures brought to these shores. Scadding's Latin Gospel book dates from about 1220 and was executed in Avignon. It too is an interesting text and includes several errors, erasures, and early ownership marks, making it popular with paleography and codicology students alike. The addition of these books to the collections during the years of the library's renewal, however, should not be misconstrued. Medieval manuscripts clearly did not figure prominently in the consciousness of those responsible for collection development at the turn of the twentieth century, and there was apparently little academic reason to increase their numbers, even after the establishment of the School of Graduate studies in 1922. Their presence is more indicative of the antiquarian interests of one specific donor rather than marking the start of a purposeful trend.

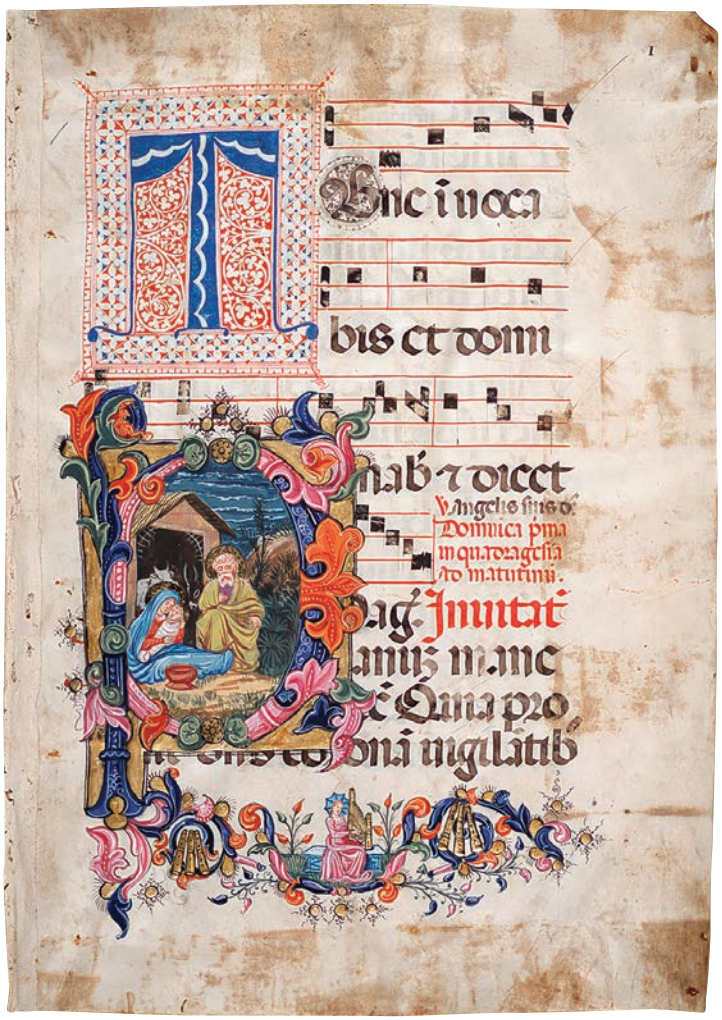
The addition of more medieval manuscripts for the Central Library at the University of Toronto was a very slow process in the first half of the twentieth century judging from the accession records still available. Unlike the Pontifical Institute for Medieval Studies that had benefited from Basilian priests returning to Toronto from Paris after the Second World War with manuscripts and early books in hand, the Central Library didn't have such agents acting on its behalf. The very few that were added during these decades were housed in what was prosaically called 'the Art Room Cupboard' in the Chief Librarian's office, where they remained until 1955. (In addition to the medieval manuscripts, the cupboard was also home to materials deemed to be pornographic, such as books containing the woodcuts of Aubrey Beardsley.) But it was only in 1955, 128 years after the founding of the university and 65 years after the fire, that the Department of Special Collections was finally established. This was not just a serendipitous event: it was part of the University's concerted efforts to focus on and develop graduate programmes in a serious way, part of which would see the establishment of the Centre for Medieval Studies in 1963. That same year, Marion Brown, the first head of Special Collections, surveyed the medieval manuscripts then housed at the Royal Ontario Museum, under the oversight of Lionel V. Massey, director of administration. Her report to him and to the University's Chief Librarian, Robert Blackburn, concluded that 'there is a very considerable amount of older and definitely valuable material [at the ROM] which cannot be taken care of properly in the existing library quarters because of lack of humidity controls, temperature controls, and proper book cases'. Her report is a call to arms of sorts, describing 'really beautiful bindings' that 'are deteriorating both as a result of dryness and lack of sufficient staff to oil and care for them'; she describes leaves of an early Aldine edition that have been attacked by dry rot and the vellum pages of manuscripts that are 'curling from lack of moisture'; covers not properly supporting large manuscripts because they are housed improperly; fluctuations in temperature and humidity that are causing both the expansion and contraction of parchment bindings. 'The most serious question', she writes, 'is whether the light has been properly filtered to prevent fading since fluorescent lighting produces noticeable fading within two weeks and it would be a tragedy if these lovely miniatures were to lose the brightness which they have preserved for several centuries in other conditions'.

Miss Brown's report on the medieval manuscripts at the Royal Ontario Museum must be understood against the politics of its day. Tensions between the University and the ROM were reaching a climax about this time as the two institutions, which had been united since 1912, were careening towards a divorce that would finally become official in 1968. It is an unlikely coincidence that her report appeared in 1963, the very same year that the University's new Centre for Medieval Studies was established. Her recommendations were approved, and a number of precious manuscripts were transferred to Special Collections for the future use of graduates, with the first ones arriving in April of 1964. Among those moved were the fourteenth-century 'Confirmatio chartarum' and a large fifteenth-century Florentine Antiphonal. Ten years later another small group of medieval and 'modern' manuscripts were transferred as well.

The past fifteen years have seen the largest number of manuscripts added to the Fisher's shelves than ever in its history, and these have principally (though not exclusively) been through purchase. As it stands today the library holds about fifty bound manuscripts and somewhere in the area of two hundred individual leaves, including a large number of legal charters. With the exception of our medieval Jewish manuscripts, the majority of which have come to us from a single donor, the rest have been recommended to us by dealers with whom librarians have built relationships over the years. The recent fall in the Canadian dollar notwithstanding, the library continues to purchase at least one and often two manuscripts annually, demonstrating the commitment of the University to building its medieval collections.

Developing the medieval manuscript collection begins with identifying the lacunae that currently exist, and the rationale for selection is largely driven by how the faculty use our materials in their courses. At present, they are most frequently consulted by students in three subject areas: medieval codicology, Latin paleography, and medieval liturgy, all sponsored by the Centre for Medieval Studies. For that reason, it is imperative to select books that display a variety of national hands across the time period from the twelfth to the fifteenth centuries, with an eye for the more obscure whenever possible. Transitional hands are particularly important to acquire,

BELOW, LEFT TO RIGHT: Page from a fifteenth-century Florentine Antiphonal with an initial that obliterates some of the original text. Page from a late fifteenth-century copy of the *Imitatio Christi* in Italian.



especially those dating from the eleventh and early twelfth centuries, as well as humanist hands that reflect the transition from the gothic.

Codicology students are, of course, always interested in books housed in contemporary medieval bindings, which not surprisingly are very difficult to locate after seven or eight hundred years of use. The library has also intentionally bought manuscripts that others would consider defective because they are missing spine covers, for example. Such manuscripts, however, have proven to be excellent teaching resources since they provide researchers with the opportunity to examine a typical quire and sewing structure in a medieval book without doing further damage to it. They also have the added advantage of being less expensive since they are not as desirable.

For the liturgy class antiphonaries, Mattins lectionaries, a Missal, and Gradual have been added to our already strong collection of Books of Hours and breviaries. Most recently, the library acquired an illuminated French Book of Hours from the mid-fifteenth century as an example of a more deluxe manifestation of that genre. Preference is given to the purchase of ordinary text manuscripts over the more obviously luxurious ones, not just because of the cost, but also because the latter are not typical of the common books from the Middle Ages that our students and faculty are most interested in studying.

The selection process is also informed by the fact that we wish to avoid overuse of any one particular manuscript year after year because it is one of only a few that demonstrate a particular hand or mise-en-page style. The Fisher's copy of the *Sententiae* of Peter Lombard, done in England or France about 1250, for example, is a book particularly popular with faculty and students because of its interesting layout as well as the number of contemporary annotations throughout. For those who are interested in the transmission and interpretation of text, this book is a perfect exemplar. The problem, however, is that such a book is also exposed to wear and tear after several years of classes have examined it, and the time may come when its use will have to be restricted. Ideally, more like it should be added to our holdings.

There is an increasing demand for vernacular medieval manuscripts, and these have proven more difficult to find. Not surprisingly, there is great competition for these manuscripts, especially with institutions in their countries of origin. Only a very few of those in our current holdings contain vernacular text and, not surprisingly, the majority date from the late Middle Ages. Many were acquired by other rare book libraries in the early twentieth century,

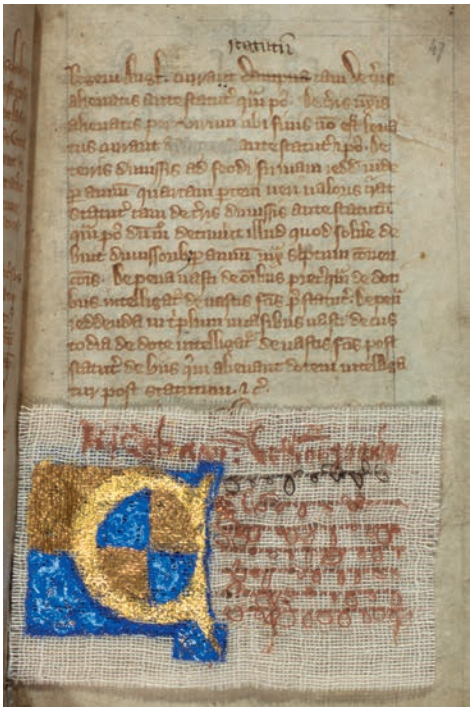
BELOW: Sylvia Ptak's embroidered artwork, inspired by a medieval manuscript.

long before the University of Toronto took this area of collection very seriously. Nevertheless, it is a gap that we continue to fill whenever possible, as recently as two years ago when we purchased a late fifteenth-century copy of the *Imitatio Christi* in Italian.

Beyond the traditional disciplines of Latin codicology and paleography, our medieval manuscripts are finding new uses and purposes with the growth of book history at the University of Toronto. Students in this undergraduate and graduate programme are approaching the medieval manuscript from a slightly different perspective than those who have gone before them. They are turning to our collections not only in order to understand the material, cultural, and theoretical aspects of medieval books within the context of the society that produced them, but also to understand the implications, both for then and now, of the multiple aspects of the creation, transmission and reception of the written word. They approach the manuscripts as artefacts that are part of a continuum that reaches down to the Kindle, Kobo, and iPad. The result of their interaction with our manuscripts can at times be surprising and even startling. Our Florentine antiphonal, dating from about the year 1425, has baffled scholars for decades since it appears to have been used later in its life as a practice book for aspiring illuminators. As a result, the simple Lombardic initials of the original were covered over in favour of multicoloured, Rococo portraits that bear no relation to the antiphons they introduce. Add to the mix the fact that these new initials actually obliterate some of the text and music. One student in Book History studied the volume extensively, and knowing how it had been used and abused, created her own 'medieval' manuscript as part of an end-of-term assignment. Using George Michael's song 'Careless whispers' as her text, she offered her own *homage* to the manuscript's medieval past as well as its later, some might argue, indiscriminate and injudicious use.

Another patron of the library, Sylvia Ptak, is a graphic artist whose medium is fabric art. She took several of our manuscripts as inspiration for an exhibition entitled *Commentary* that matched her 'embroidery' with the books that had inspired it, earning for the library the Katherine Keyes Leab and Daniel J. Leab American Book Prices Current Exhibition Catalogue Award for 2005. There is no effort here to reproduce the text faithfully; instead what she offers is an impression of the medieval manuscript in cloth and thread. Her catalogue is one of the few published by the library that went out of print while the exhibition was still running. All of this is to demonstrate that, whatever the library's intentions may be when acquiring manuscripts, they do not always match the imaginations of our users.

Looking towards the future, there are several challenges that the library faces as we expand and develop our medieval holdings. Restrictions may become necessary in order to preserve the integrity of overused volumes. Their preservation will be partially assisted by ongoing digitization, although a suitable preservation infrastructure and a user-centered interface for access is still under development. Finally, the high cost of these manuscripts and the fluctuation in the Canadian dollar will test both the library's commitment and its resources. For that reason it will be increasingly important that library



staff exercise due diligence to justify why one particular manuscript is more desirable than a less expensive one; what hole it fills in the collections; and what its acquisition means to the reputation of the University itself.

The legacy of the librarians at U of T of the past 120 years is still very much honoured today. Our predecessors would certainly be amazed to see the valuable resource that has grown from such humble beginnings, and they would be very surprised to see how their acquisitions are still being used in 2016. We are certainly grateful for their foresight that has brought us to where we are today.

A Fête and a Farewell to Friends

Anne Dondertman
Associate Chief Librarian for Special Collections and Director, Thomas Fisher Rare Book Library

Thank you Michael [Walsh] for those very kind words, which I take as a tribute not just to me, but to the great library and university which I have had the honour to represent as both Director of the Fisher Library following in the giant footsteps of Richard Landon, and as the first to hold the position of Associate Chief Librarian for Special Collections, for which I thank Larry Alford.

Indeed, it has been such a privilege to contribute in my various roles over the years to the University of Toronto. I started here almost forty years ago, in 1977, as a waitress in the Gallery Grill at Hart House. This morning I had the great honour to act as Bedel at convocation for the Innis and Trinity class of 2016, during which Linda Schuyler was awarded an honorary degree (and gave an inspiring address). Linda, of course, is well known as the Canadian television producer responsible for the creation of the *Degrassi* series. Almost my entire working life has been here at the University, and I love this institution, the beautiful and ever changing campus with its rich history and rich intellectual life, which contributes so much to the city and country of which it is a part.

The Library is absolutely central to the mission of the University, and special collections is key to our success, because primary sources and research collections provide the raw material for learning and for teaching. It has been a pleasure to work together with our staff and our donors to help build these important collections for the future. My involvement with gift-in-kind donations over the years has given me a deep understanding of the breadth and depth of the material being donated across all three areas of special collections — Rare Books, the University Archives, and the Media Commons — and of the passion and dedication private collectors bring to the task. It was particularly fitting for me to be at this morning's convocation because Linda Schuyler for many years has been donating her archive to Media Commons, and has also been the first to set up an endowment to support the important and urgent work of media preservation.

Here in Rare Books, we have been fortunate to have the support of the Friends of Fisher since the mid-1980s. Your membership and other financial contributions support our programming and allow us to produce published catalogues for each of our exhibitions. The four endowed lectures in the Friends of Fisher season have been drawing capacity audiences, and we are deeply grateful to you for enthusiastically attending our events, and promoting our collections and programs among your friends and colleagues. There has been a wealth of donations over the years from individual donors, ranging from single volumes to entire author or subject-based collections such as Michael Millgate's Thomas

Anne Dondertman delivered these remarks during a special retirement celebration on June 14.

OPENING PAGE: Anne Dondertman with Michael Walsh, Chair, Friends of Fisher Steering Committee. **BELOW, CLOCKWISE FROM TOP:** Anne Dondertman (back row, fourth from left) with Chancellor Michael Wilson (front row, left), President Meric Gertler (second row), and other convocation dignitaries; Linda Schuyler sits in the front row on the right. Anne Dondertman with former UTL Chief Librarian, Carole Moore. Michael Walsh addresses the crowd of well wishers.

Hardy collection or Malcolm Graham's physics collection. We have also had the great opportunity to be able to draw on Friends of Fisher funds to make extraordinary purchases. For example just within the past month we used Friends' funds to acquire an example of a late eighteenth-century wampum, which will greatly enrich our Canadiana holdings. A donation which is a highlight of my own career here, and which remains of national importance, was the extraordinary gift of Helmhorst Investments Limited that made it possible for us to purchase the General James Wolfe correspondence in 2013.

I'm deeply grateful to all our donors, whether the gift be large or small, in-kind or financial, for your incredible support. All of us standing in this room right now can agree that this is a very special place. With our beautiful building and world class collections there is no reason why we shouldn't be a major attraction in this city. A great deal of our effort over the past half dozen years or so has gone into outreach to raise our profile in the wider community, and that work, and the work of collection building, will be ongoing. All of you as donors and supporters will continue to be an important contributor to our success.

Loryl MacDonald, the interim Associate Chief Librarian for Special Collections, along with all of the dedicated and knowledgeable staff across the three special collections areas, look forward to working with you in the future.

When I first came to Rare Books in 1988 straight out of library school as a part-time contract librarian and attended the lectures and exhibition openings, I knew very few of you apart from my teacher and mentor Pat Fleming, and now I look out and recognize so many familiar and friendly faces, from working with you on donations, from chatting with you at events, or from correspondence. I thank all of you for your support of me, and of the Library, and for making the time to come in person today to say farewell. Finally, I want to thank Maureen Morin and John Shoesmith for the slides, and the organizers of this event, Liz Ridolfo and Lauren Williams and the Advancement team, so ably led by Megan Campbell. Megan and her staff deserve our thanks for all the behind the scenes work that goes on to support donors. I myself have deep knowledge of the effort that goes into overseeing all the minute details of running an event here, and it is a pleasure to be a guest this time. It has been a great twenty-eight years, and I look forward very much to continuing to be a guest and an active member of the Friends after my retirement.

THANK YOU!

"Papeles varios": Notable Acquisitions of Manuscripts in Spanish

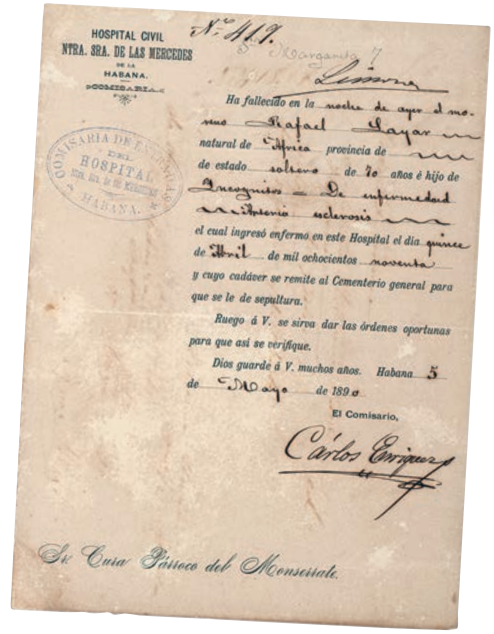
David Fernández
Thomas Fisher Rare Book Library

On 12 June 1673, the *oidor* Andrés Sánchez de Ocampo sent a missive to the Viceroy of New Spain requesting "papel sellado" or stamped paper for all the legal and administrative transactions of the Royal Council of Mexico. "In the next shipping", he writes, "we ask Your Excellency to dispatch 350 reams of stamped paper in quarto to be used within two years". Such paper was largely imported from Europe to meet the demands of stamped paper for government agencies, along with stationery and printing paper for more general use. In his role as *Comisario de papel sellado* in New Spain, Sánchez de Ocampo not only administered the consumption of stamped paper, but also oversaw its distribution and taxation according to legislation introduced in 1638. In the event that an office ran out of stamped paper prior to the arrival of the next fleet, the law granted sole authority to the *comisario* to stamp available blank sheets of papers intended for government records.

The strict control over the importation and administration of paper was indicative of its value and role for the Spanish Crown. Paper was taxed as a commodity and regulated as a bureaucratic instrument. From official letters to manuscript ledgers, bills of sale, church archives, licences, and all sorts of notarial documents, the Spanish Empire produced millions of records written on paper in its extensive efforts to govern its colonies overseas. Prepared with quills, ink, and paper, an army of scribes, notaries, missionaries, officials at all levels of government, and literate individuals put in writing a wide range of accounts pertaining to their daily lives in the Spanish colonies. In the presence of these documents, the official history of one of the largest and long-lasting empires of the world materializes in very personal and often revealing writings. One example is found in a brief letter addressed to a judge in Santiago de Chile in 1593, when Francisca de Escobedo petitioned for a hearing to rebut "insults to her character" voiced by Luis López de Castro. This unusual letter, which captures a glimpse of the story of a woman defending her integrity at the end of the sixteenth century, is now part of the Fisher Library's growing collection of manuscripts in Spanish.

For the last three years, the Fisher Library has made significant acquisitions of manuscripts in Spanish to support research and teaching in Latin American and Caribbean history in a variety of academic areas. The types of documents include six bound manuscripts and 170 documents expanding over three centuries from countries such as Bolivia, Mexico, Spain, Peru, and Venezuela. The first item on the list of recent purchases is a magnificent baptismal register kept in the parish of San Sebastián in Mexico from 1768 to 1775. The manuscript contains 940 entries for the baptisms of indigenous people exclusively, citing the names of the child, parents, and godparents along with their occupation,

OPENING PAGE: Letter written by Francisca de Escobedo. **THIS PAGE, CLOCKWISE FROM RIGHT:** Death certificate for an African slave on a printed blank from a hospital in Havana. Register of *patrocinados* from the province of Matanzas. Volume from the archive of The Third Order of Saint Francis in leather flap binding. Baptismal register from the parish of San Sebastián.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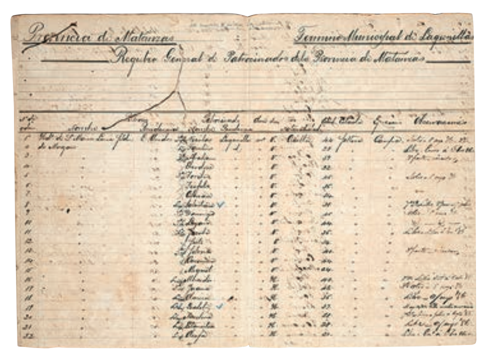
Nº 419.
Ha fallecido en la noche de ayer el moreno Rafael Layar
natural de Africa provincia de
de estado soltero de 70 años é hijo de
Incognitos — De enfermedad arterio-esclerosis
el cual ingresó enfermo en este Hospital el dia quince
de Abril de mil ochocientos noventa
y cuyo cadáver se remite al Cementerio general para
que se le de sepultura.
Ruego á V. se sirva dar las órdenes oportunas
para que así se verifique.
Dios guarde á V. muchos años. Habana 5
de Mayo de 1890
El Comisario,
Cárlos Enríquez
Sr. Cura Párroco del Monserrate.

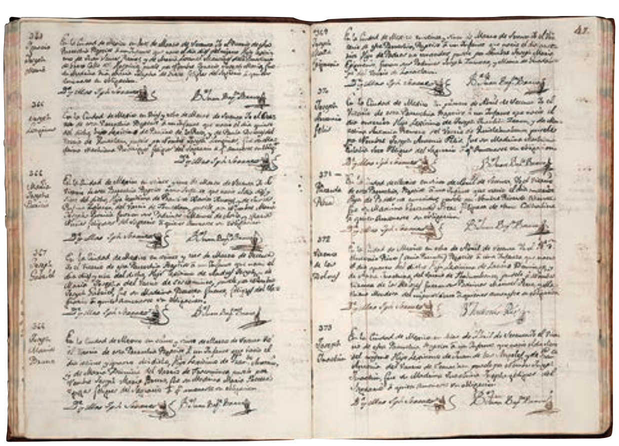


marital status, and place of residence. "In the city of Mexico on 24 August 1779", reads one of the entries, "I the vicar of this parish baptized an infant in the care of Joseph de Hernández and Manuela Juliana, residents of Zacatlán, who are now his godparents and are aware of their obligations, I named the child Bartolo Julian". This register promises to answer research questions well beyond the social and yet individual nature of its contents. Another of its attractive features is the binding: a fine specimen of a contemporary Mexican limp leather flap binding with ties, painted edges, and with two almost intact paper labels providing a description of the register.

The second item on the list is a remarkable religious archive relating to the Third Order of Saint Francis in San Andrés Chalchicomula in Mexico from 1727 to 1820. The archive comprises five volumes in contemporary limp leather flap bindings displaying various techniques and styles. The *Hermanos penitentes* found strong support in New Spain in the eighteenth century when thousands of men and women joined this Franciscan movement dedicated to community service and spiritual devotion. Each volume covers multiple decades in more than seven-hundred leaves, recording information regarding "vecinos" or residents joining the order, in addition to marking special events pertaining to the order and church administration. One volume, for instance, has a list of individuals who took habits on their deathbed, while a lengthy note in another volume explains the provenance of a confessional owned by the order. This archive presents important evidence of the origins of this religious order in New Spain, a topic of ongoing discussion among historians of Colonial Latin America.

The third and last item of the list covers a collection of nineteenth-century Cuban documents on a number of historical subjects. A large portion of the documents are government records on stamped paper relating to the administration of slaves in Havana, Santiago de Cuba, and other provinces in the last Spanish colony in the Americas. One significant piece in this collection of 170 documents is a register of *patrocinados* containing entries for slaves and slave owners in the Province of Matanzas for the years 1885 and 1886. The manuscript ledger has 537 numbered entries, listing the names of the slave owners and slaves, along with fields for place of residence, age, race, gender, nationality, civil status, occupation, and notes on how and when particular slaves were purchased. Another notable example pertaining to slave records is a set of death certificates for twenty-one Chinese *colonos* or slaves, and sixteen African slaves and freed slaves in Havana. The documents are printed blanks from various hospitals in the city dating from 1873 to 1890, each one listing the name of the deceased, place of origin, marital status, age, and cause of death. Other highlights of this collection range from documents concerning the founding of the Natural History Museum and Gardens in Havana (1843), to papers regarding the founding of a school to train missionary priests in Gerona (1865), reports on fugitive slaves in Matanzas (1844), notarial documents pertaining to a petition to close a bawdy house in Havana (1865), a set of records about the containment of an outbreak of cholera in various municipalities around Cuba (1866), and official documents dealing with instructions to transfer military archives to Spain during the Spanish American War (1898).

The Spanish Empire navigated its way through a sea of documents in order to govern its domains for more than three centuries. Archives and libraries throughout the Americas and Europe have now been inundated with a vast range of manuscript documents, all bound by the laws, religion, values, and languages of their creators. When read today, such records breathe new life into the memories of pioneers, colonizers, missionaries, bureaucrats, and men and women of learning whose writings survive on paper. The Fisher Library's growing holdings of these historical materials have been acquired with this notion in mind, hoping that scholars, students, and researchers of Latin American history will read these "papeles varios" or collections of documents in search for evidence. Some will find answers to their present queries; others will be fortunate to discover in these vivid accounts how, at times, the official history can also uncover its own silences.



"A Girl Gifted Beyond Her Sex": Olympia Fulvia Morata's Works and Letters at the Fisher Library

Julia King
Graduate Student Library Assistant, Thomas Fisher Rare Book Library

When you sit at the Fisher Library reference desk, you meet all sorts of people. Some are here to visit the exhibition, others are rushing to finish term papers, and some are regular researchers. Over the course of my year-long internship here, I've grown to look forward to my time at the desk; you never know whom you'll meet. This was particularly true one day last December, when Professor Terry Maley came in with a package containing two books that had been in his family for years, and which he now wanted to donate to the Fisher. One of these caught my eye immediately because of its unusual look: a beautiful sixteenth-century panel stamped binding in tawed pigskin. The binding depicts the Biblical figures of Jael smiting Sisera, and Judith with the head of Holofernes, together with the theological Virtues within rectangular panels. The choice of these particular figures became especially interesting when I opened the book to find the works and letters of female Renaissance scholar Olympia Fulvia Morata (1526–1555).

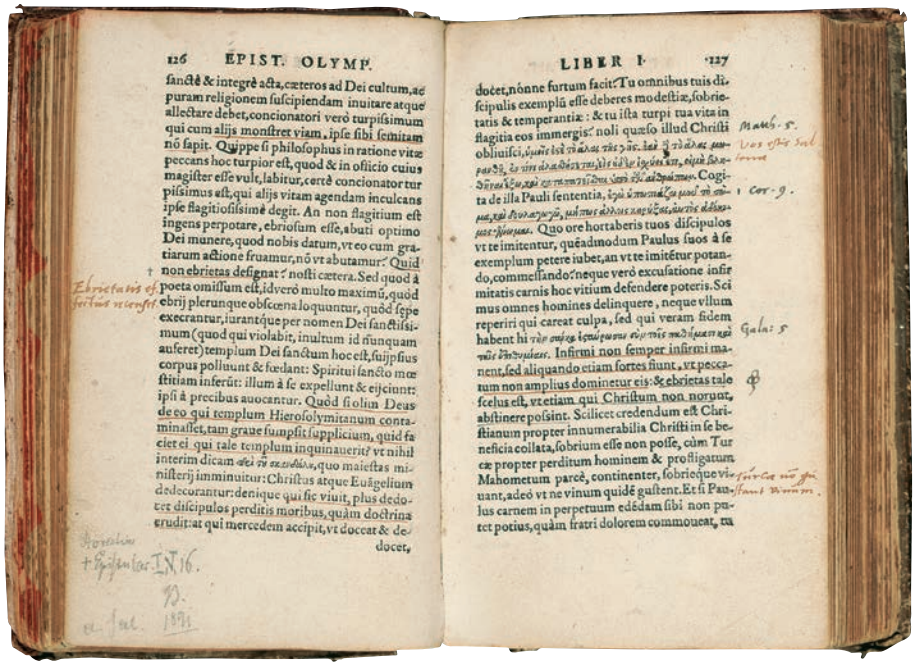
Born in Ferrara, Italy, Morata was a child prodigy of sorts. At the age of twelve she was hired to be a tutor for Anna d'Este, younger daughter of the Duke of Ferrara. Only five years older than her pupil, Morata was fluent in Greek and Latin and lectured on classical authors like Cicero. When her father, Fulvio Pellegrino Morato, converted to Protestantism, Olympia followed suit. During Morato's final illness, Olympia left the court at Ferrara to care for him, but when she returned after his death she was dismissed as Anna d'Este had been sent away to wed Francis, the Duke of Guise.

Morata married Andreas Grunther, a medical doctor from Schweinfurt, Germany, who was also a Protestant. Conditions for Protestants in Italy were steadily growing worse, so the couple left for Schweinfurt, and then, several years later, for Heidelberg, a university town where Andreas had been offered a professorship. Olympia died of tuberculosis at the age of twenty-nine, but not before having been offered a teaching position at the university herself. Although it is unclear whether this offer was a full professorship or a simple invitation to lecture, this was an unheard of honour for a woman. Her letters and academic work were collected by Celio Curio and published in Basel in 1570, and that volume is what we have here at the Fisher Library.

Morata's work is significant not only because of her gender, but also because of her religion. Her letters vividly describe her studies and her experience fleeing Italy and surviving the siege of Schweinfurt, and provide a window into the life of a Protestant convert in sixteenth-century Italy and Germany. They are also academically significant, as her Greek psaltery is the first of its kind. Humanists had been composing verse psalteries in Latin for years, but not in Greek.

Morata's scholarship was respected by her contemporaries: her invitation to teach both

OPENING PAGE: Cover of Morata's works in alum-tawed pigskin. **BELOW, LEFT TO RIGHT:** Enlargement of a detail on the front cover showing Jael driving a nail into Sisera's head with her anvil. Annotated pages from the volume.



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sanctè & integrè acta, cæteros ad Dei cultum, ac puram religionem suscipiendam inuitare atque allectare debet, concionatori verò turpissimum qui cum alijs monstret viam, ipse sibi semitam nó sapit. Quippe si philosophus in ratione vitæ peccans hoc turpior est, quod & in officio cuius magister esse vult, labitur, certè concionator turpissimus est, qui alijs vitam agendam inculcans ipse flagitiosissimè degit. An non flagitium est ingens perpetare, ebriosum esse, abuti optimo Dei munere, quod nobis datum, vt eo cum gratiarum actione fruamur, nõ vt abutamur? Quid non ebrietas designat? nosti cætera. Sed quod à poeta omissum est, idverò multo maximũ, quòd ebrij plerunque obscœna loquuntur, quòd sæpe execrantur, iurant, que per nomen Dei sanctissimum (quod qui violabit, inultum id nunquam auferet) templum Dei sanctum hoc est, suis pius corpus polluunt & fœdant: Spiritu sancto mœstitiam inferũt: illum à se expellunt & eijciunt: ipsi à precibus auocantur. Quòd si olim Deus deeo qui templum Hierosolymitanum contaminasset, tam graue sumpsit supplicium, quid faciet ei qui tale templum inquinauerit? vt nihil interim dicam

LIBER I. 127

docet, nónne furtum facit? Tu omnibus tuis discipulis exemplũ esse deberes modestiæ, sobrietatis & temperantiæ: & tu ista turpi tua vita in flagitia eos immergis? noli quæso illud Christi obliuisci,

Cogita de illa Pauli sententia,

Quo ore hortaberis tuos discipulos vt te imitentur, quèadmodum Paulus suos à se exemplum petere iubet, an vt te imitẽtur potando, commessando? neque verò excusatione infirmitatis carnis hoc vitium defendere poteris. Scimus omnes homines delinquere, neque vllum reperiri qui careat culpa, sed qui veram fidem habent hi

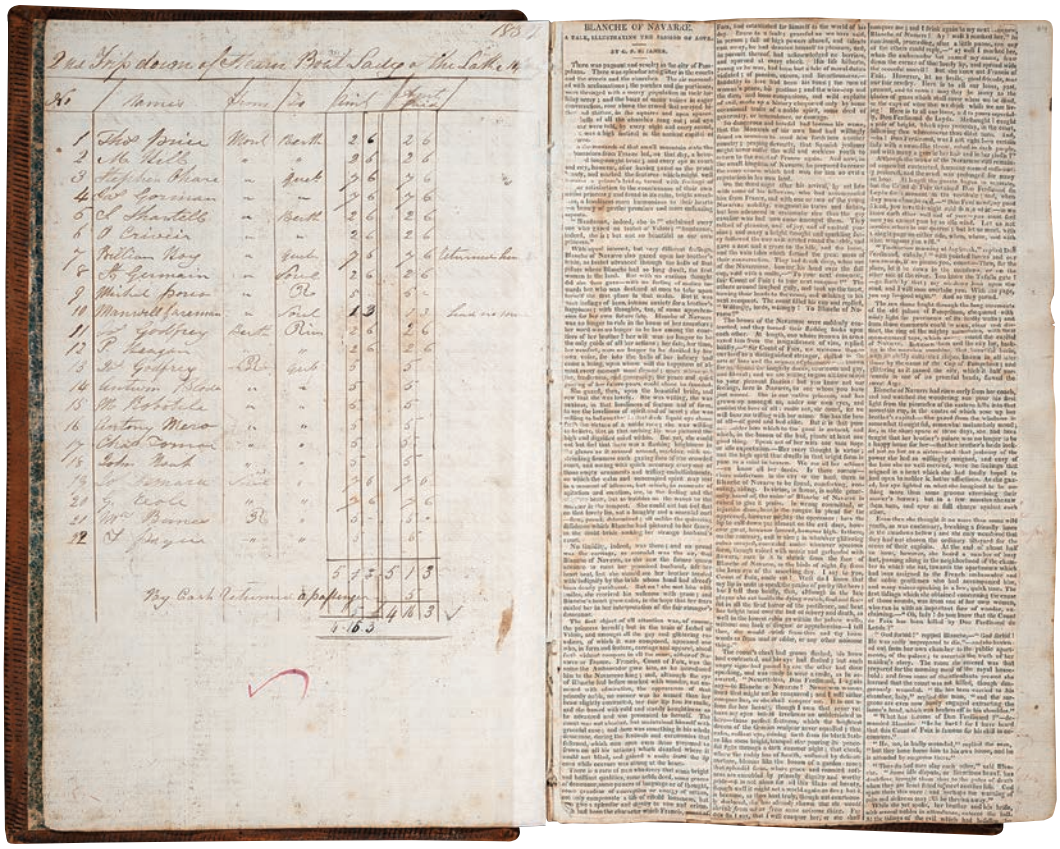
Infirmi non semper infirmi manent, sed aliquando etiam fortes fiunt, vt peccatum non amplius dominetur eis: & ebrietas tale scelus est, vt etiam qui Christum non norunt, abstinere possint. Scilicet credendum est Christianum propter innumerabilia Christi in se beneficia collata, sobrium esse non posse, cùm Turcæ propter perditum hominem & profligatum Mahometum parcè, continenter, sobrieque viuant, adeò vt ne vinum quidẽ gustent. Et si Paulus carnem in perpetuum edẽdam sibi non putet potius, quàm fratri dolorem commoueat, tu

at the court and at Heidelberg is proof of that. Contemporary biographer Lilio Gregorio Giraldi called her "a girl gifted beyond her sex." It is no wonder that the binding of this book depicts both Jael and Judith, Biblical women who are included in the German *Weibermacht* (power of women) artistic tradition. Judith and Jael are often seen together on these panel bindings; their similar stories balance each other and provide topical symmetry. The Judith imagery has a second connotation: Judith, a weak woman defeating the tyrannical general Holofernes, represented the small group of Protestants who were determined to defeat the evils of the Pope and the Catholic Church, as can be seen in other contemporary art like Cranach's "Judith with the Head of Holofernes" (ca. 1530).

Tawing is a process in which an animal skin (usually that of a pig) is treated with aluminum salts and other materials like flour and egg yolks. This produces a creamy white colour and a higher degree of strength and flexibility, making it ideal for bookbinding. Popular in the Middle Ages between the eleventh and fifteenth centuries, it remained in use in Germany well into the 1600s. Alum-tawed pigskin has a distinctive look and is ideal for pictorial paneled bindings because of the way it ages. The striking original white becomes a golden brown over time. This book is very well aged, and in fact looks almost brown in colour. The contrast between the golds and browns of the binding highlights the faces of the theological Virtues and of Jael, raising her anvil to drive a nail into Sisera's head. The binding is dated 1579, and is labeled "PBM, IGM, VIT 1579". These letters likely refer to the owner of the book.

There are some clues that suggest the identity of the owner. This copy of Morata's work has been heavily used, and the flyleaves are copiously annotated with reference to the text by a P. Melissus. This is probably Paulus Melissus (1539–1602), a German humanist, poet, musician, and librarian at the Bibliotheca Palatina in Heidelberg. He wrote musical settings to the psalms for Huguenot church services, so it is easy to see his interest in Morata's work. Many of the annotations are rhyming Latin verse, and are alternately signed PBM or P. Melissus. While it is impossible to prove absolutely, Melissus could have been the PBM referred to on the binding. (PBM can also stand for *Patrono bene merenti,* a Latin abbreviation that means "for the well deserving patron", in which case IGM would be the owner).

Annotations appear throughout the text in a variety of hands, some contemporary and some more modern. Our final clue to its provenance is a bookplate that traces it to the library of a pastor named G. Bernau, and from there it somehow made its way to the Maley family. We are indeed fortunate that it has come to us here at the Fisher Library, where it will serve as a valuable resource for book historians, binding enthusiasts, scholars of the Renaissance, the Reformation, and feminism, and anybody else who will be as taken with such an interesting book as I was when it came across my desk.



The Lady of the Lake Passage Book

Lauren Williams
Thomas Fisher Rare Book Library

From uncovering manuscript fragments hidden in bindings, to identifying annotations in an author's hand, the thrill of discovery is among the most exciting and rewarding aspects of special collections work. The act of cataloguing books often allows librarians the opportunity to play detective, where each new volume presents a unique set of mysteries to be explored. The *Lady of the Lake Passage Book*, recently acquired by the Fisher Library, is no exception.

This large, folio volume was donated as part of the Strickland-Chamberlin-Dunn family library—a collection of books passed down through generations within the same family, and owned by prominent British and early Canadian writers such as Agnes Strickland, Catharine Parr Traill, and Susanna Moodie.

Upon first inspection, the item appeared to be a standard scrapbook, used by an unknown member of the family to compile hundreds of newspaper articles. The subject matter of the clippings, ranging from poetry and literary excerpts to deportment, recipes, and home medicinal remedies, suggests that the collector was likely female. The few dates that accompany these articles indicate that they were amassed between 1835 and 1845. Scrapbooks of this kind are fascinating in their own right, as they shine a light onto tastes and trends of the period, the nature of collecting, and the information available to a nineteenth-century Canadian.

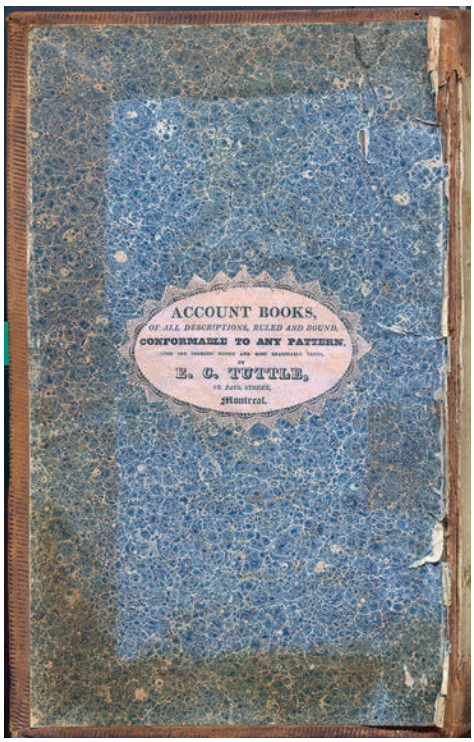
This volume might have been catalogued as such, and become an excellent addition to the growing collection of scrapbooks held at the Fisher Library, were it not for the vague hint of handwriting, barely visible at the edges of certain pages, peeking out from beneath the pasted clippings. Indeed, the tantalizing presence of this handwriting wasn't the only evidence of the previous life of this book. Closer investigation revealed the faded words: "Lady of the Lake Passage Book 1831," burnt into the leather spine, along with a Montréal bookseller's label on the inside front cover.

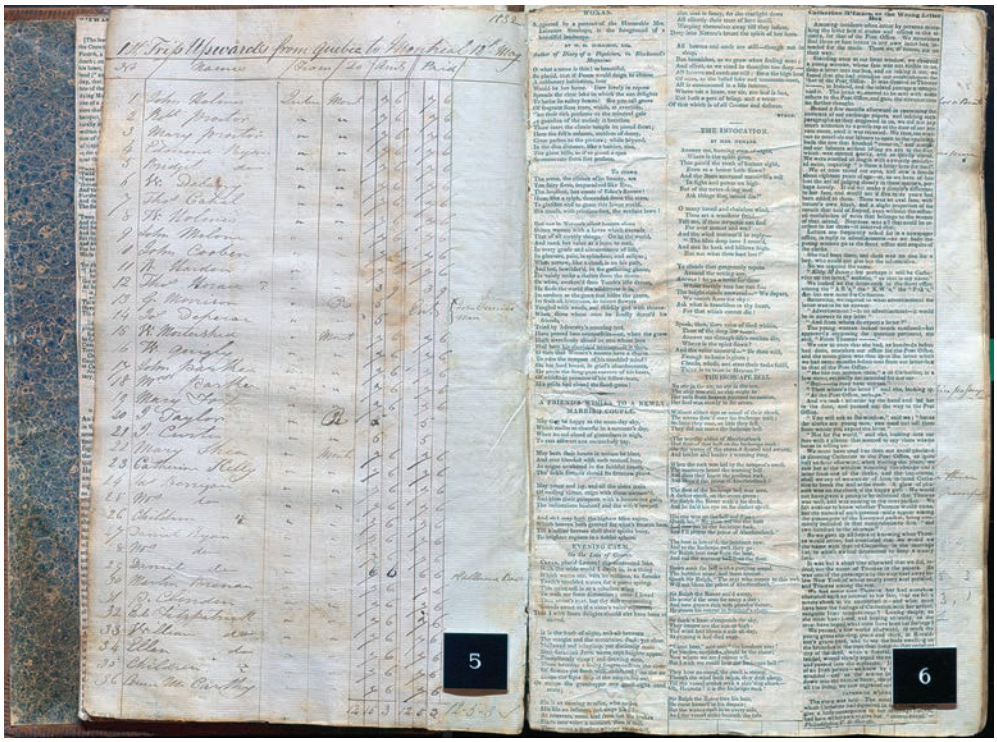
The spine title, an unmistakable reference to a ship, piqued the curiosity of the library's staff. A book of this size, kept on a ship, with entries made by hand, potentially could have been a logbook or a list of passengers. The 1831 date was enticing as well, for although passenger lists were created for most ships arriving at Canadian ports, there was no formal archiving of these lists at the port of Québec until 1865. Few lists created prior to 1865 have survived.

Realizing the potential significance of the information hidden beneath the newspaper articles, the decision was made to ask Linda Joy, the Fisher Library's conservator, to determine the possibility of lifting the clippings from the pages. Linda began by testing the ink to be sure it was not water-soluble, as she would need to immerse the pages in liquid to dissolve the glue. Luckily, the ink was unaffected by contact with water, which was likely an intentional choice for a book that would have been kept on a ship.

Each of the book's 209 pages was scanned in order to document the clippings and record with the original order in which they were pasted on the pages. After the sewing of each signature was removed, each individual

OPENING PAGE: Facing pages in what appeared to be a scrapbook, showing passenger information from the ship's log on the left and a pasted-down clipping on the right. **BELOW, LEFT TO RIGHT:** Inside front cover with the Montréal bookseller's label. Pages numbered for scanning prior to unbinding.





page was detached and immersed in a de-acidification solution. This solution loosens the adhesive used to attach the clippings, and leaves both the handwriting on the page and the ink on the clippings well intact. The original pages and newspaper articles were then left to dry, interleaved between sheets of felt. When this process is complete, the clippings will be reattached in their original order to new leaves of acid-free paper, and the signatures of the book re-sewn into place.

This restoration process is delicate and labour-intensive; as a result, only seventy pages of handwriting have as yet been uncovered. However, what has been revealed certainly justifies this effort. We are now able to discern that the *Lady of the Lake* was a steamship that transported passengers from the port of Québec westward to Montréal. The entries detail this journey, a common one for newly arrived British immigrants making their way further inland to settlements near Kingston, or south into the United States.

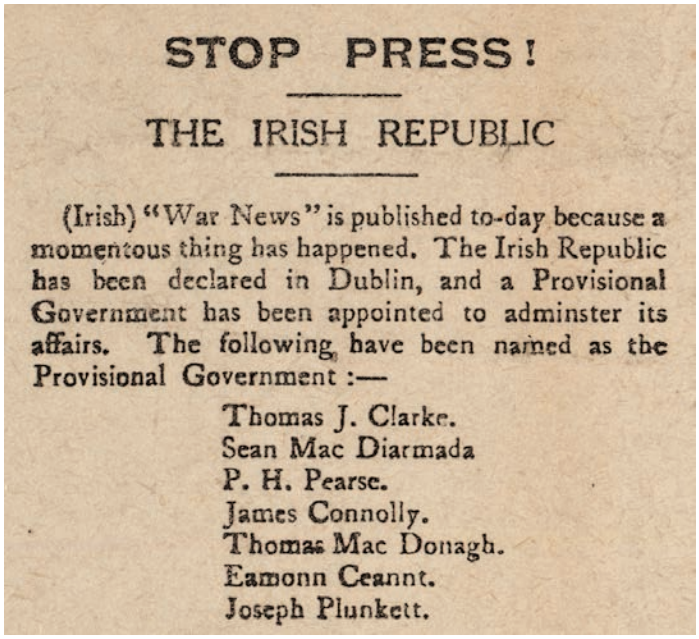
The handwritten pages are a veritable gold mine of information, listing the names of hundreds of immigrants, prices of the various journeys, and the locations of the small ports at which the ship's passengers would alight between Québec and Montréal. The passenger manifest in particular will prove useful to genealogists, for the names of women, and sometimes even the names of children, are recorded. The first Canadian nominal census would not be conducted until 1851 — prior to that, only the names of the heads of households were documented.

The study of provenance in book history often centres around the lives of influential figures; the presence of a bookplate with a royal coat of arms or an author's inscription on a title page increases the value of a book, and provides a rare glimpse into the lives of individuals whose names have been revered and whose work has been studied at length.

Conversely, a volume like the *Lady of the Lake Passage Book* allows us a unique vantage point from our contemporary perspective into history, the better to understand the often undocumented experiences of "regular" people. Indeed, the stories contained within this passage book are at once exhilarating and confounding in their lack of detail. On page 38, it is noted that Mr. A. C. Fortin was "carried to his cabin," but we will never know whether this was because he was ill, elderly, or perhaps weak from a recent journey across the Atlantic. Similarly, the dutiful book-keeper recorded on page 32 that Mr. Furry paid his way with a "beaver hat," and that Mr. Tunny exchanged a "wool hat and a coat" for his passage.

Perhaps most mysterious and potentially heart-wrenching is Catherine Annon (so-called because she either did not have, or did not know her surname), who, according to the log, possessed simply "no money, no goods" to put toward her trip downriver on 26 May 1832. Was she a stowaway? Did she make it to her destination, and if so, what would become of a penniless, solitary woman in rural Lower Canada? Could she have survived to become the ancestor of someone alive today?

As with so many early historical records, the *Lady of the Lake Passage Book* paints an incomplete picture of the immigrant experience in Canada in the 1830s. However, it is a fascinating piece of the puzzle, which will provide researchers in the fields of genealogy, naval history, immigration, and Canadian history, with invaluable information for years to come.



STOP PRESS!

THE IRISH REPUBLIC

(Irish) "War News" is published to-day because a momentous thing has happened. The Irish Republic has been declared in Dublin, and a Provisional Government has been appointed to adminster its affairs. The following have been named as the Provisional Government :—

Thomas J. Clarke.
Sean Mac Diarmada
P. H. Pearse.
James Connolly.
Thomas Mac Donagh.
Eamonn Ceannt.
Joseph Plunkett.

The Irish Easter Rising in the DeLury Collection

Chris J. Young
Thomas Fisher Rare Book Library

The week of 24–29 April was the one-hundredth anniversary of the Easter Rising in Ireland. The Easter Rising was launched by Irish Republican forces to end British Rule and establish an Irish Republic while the United Kingdom's military forces were heavily engaged in Continental Europe during the First World War. Beginning on Easter Monday, 24 April 1916, the Irish Republican forces that included the Irish Republican Brotherhood, Irish Volunteer Force, Irish Citizen Army, and Cumann na mBan, seized key locations across Dublin and proclaimed an Irish Republic. Over the next several days, the United Kingdom sent thousands of troops and artillery to Dublin to end the rising. With greater military numbers and artillery, the United Kingdom's forces gradually suppressed the rising. The Irish Republican forces declared an unconditional surrender on 29 April 1916.

Though the Easter Rising lasted less than a week, it had a considerable impact on Irish history and Irish-British relations over the twentieth century. Many of the Irish people did not initially support the rising, but the executions of the Irish Republican leadership by the British secret military tribunal in the weeks and months that followed evoked widespread sympathy amongst the Irish populace; the Easter Rising began to assume a symbolic significance in Ireland and reinvigorated the Irish Republican movement. As such, the Easter Rising is widely perceived to be the pivotal moment on the road to Irish independence, culminating in the Irish War of Independence from 1919–1921 and the subsequent Anglo-Irish Treaty that established the Irish Free State and Northern Ireland.

While the Fisher Library does not hold considerable collections from the Easter Rising, the Alfred DeLury Collection, that includes mostly literary and poetical material of writers from the Anglo-Irish renaissance, contains several unique items from during and after the rising.

Printed on Easter Monday during the Easter Rising and released on Tuesday 25 April 1916, the *Irish War News* was a four-page newspaper created by Easter Rising leader, Patrick Pearse, as a way to get the message of the rising out to the greater public. This first issue was the only issue released before the end of the Easter Rising. Priced at one penny, most of the issue focused on Irish and world affairs. However, the most important article came on the last of its four pages, headlined: "STOP PRESS! THE IRISH REPUBLIC". The article begins, "(Irish) 'War News' is published to-day because a momentous thing has happened. The Irish Republic has been declared in Dublin, and a Provisional Government has been appointed to administer its affairs." While only one issue of the *Irish War News* was released, it showed how the Irish Republican leadership believed the rising would lead to a longer struggle for Irish independence that needed to be reported to the Irish populace.

In the months that followed the Easter Rising, W. B. Yeats began to write his poem *Easter, 1916* where he worked through his feelings about the Easter Rising and the executions

OPENING PAGE: *Irish War News* page 4 headline. **BELOW, CLOCKWISE FROM TOP LEFT:** Front page of *Irish War News*. Cover and first page of W. B. Yeats's *Easter, 1916. Sinn Fein Rebellion Handbook*.

IRISH WAR NEWS

THE IRISH REPUBLIC.

VOL. I. No. I DUBLIN, TUESDAY, APRIL 25, 1916. ONE PENNY

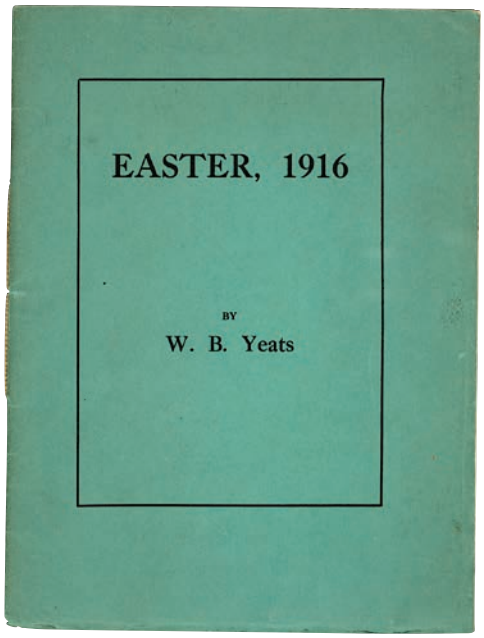
"IF THE GERMANS CONQUERED ENGLAND."

In the London "New Statesman" for *April 1st*, an article is published—"If the Germans Conquered England," which has the appearance of a very clever piece of satire written by an Irishman. The writer draws a picture of England under German rule, almost every detail of which exactly fits the case of Ireland at the present day. Some of the sentences are so exquisitely appropriate that it is impossible to believe that the writer had not Ireland in his mind when he wrote them. For instance :—

"England would be constantly irritated by the lofty moral utterances of German statesmen who would assert—quite sincerely, no doubt—that England was free, freer indeed than she had ever been before. Prussian freedom, they would explain, was the only real freedom, and therefore England was free. They would point to the flourishing railways and farms and colleges. They would possibly point to the contingent of M.P's, which was permitted, in spite of its deplorable disorderliness, to sit in a permanent minority in the Reichstag. And not only would the Englishman have to listen to a constant flow of speeches of this sort ; he would find a respectable official Press secret bought over by the Government to say the same kind of things over and over, every day of the week. He would find, too, that his children were coming home from school with new ideas of history. . . . They would ask him if it was true that until the Germans came England had been an unruly country, constantly engaged in civil war. . . . . The object of every schoolbook would be to make the English child grow up in the notion that the history of his country was a thing to forget, and that the one bright spot in it was the fact that it had been conquered by cultured Germ *ny*."

"If there was a revolt, German statesmen would deliver grave speeches about "disloyalty," "ingratitude," "reckless agitators who would ruin their country's prosperity. . . . . Prussian soldiers would be encamped in every barracks—the English conscripts having been sent out of the country to be trained in Germany, or to fight the Chinese—in order to come to the aid of German morality, if any English sedition came to blows with it."

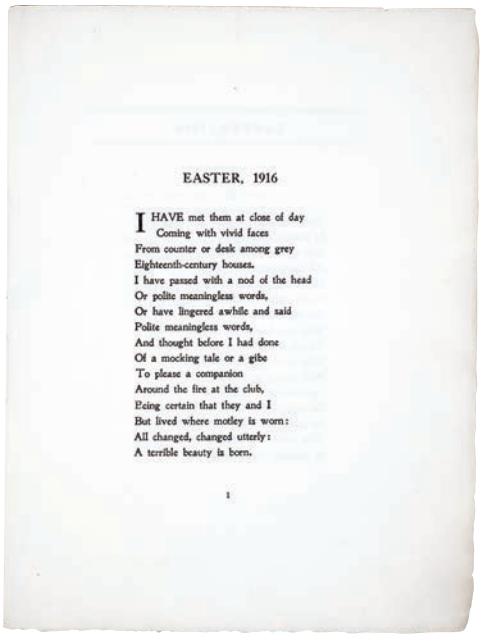
"England would be exhorted to abandon her own genius in order to imitate the genius of her conquerors, to forget her own history for a larger history, to give up her own language for a "universal" language—in other words, to destroy her household gods one by one, and put in their place



EASTER, 1916

BY

W. B. Yeats



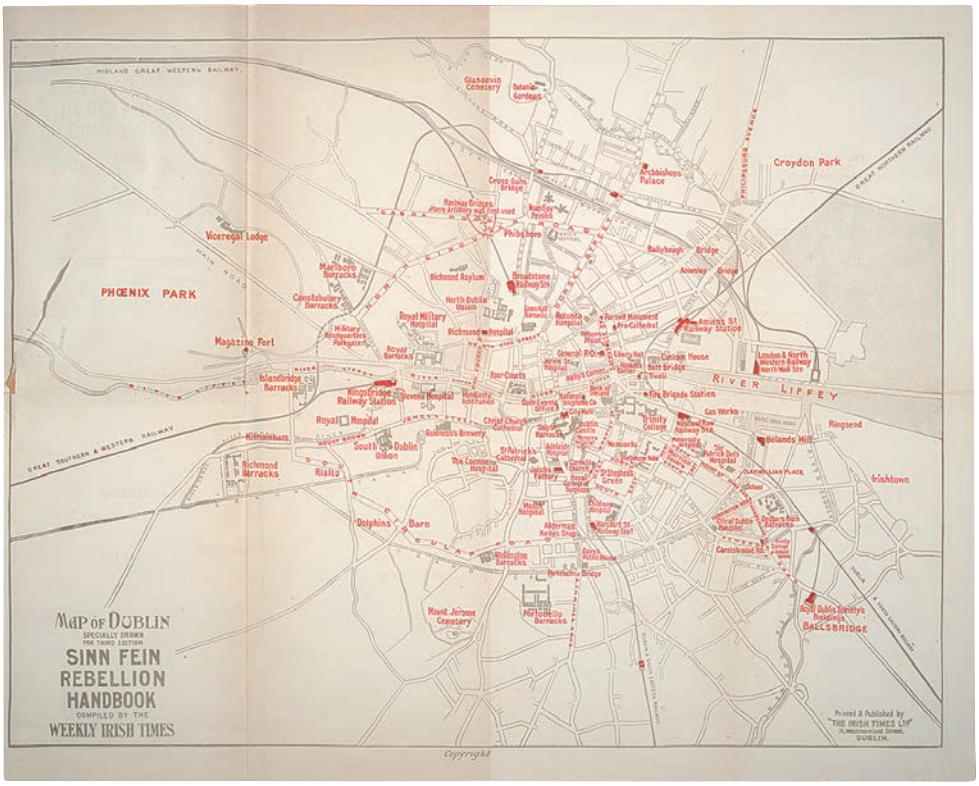
EASTER, 1916

I HAVE met them at close of day
Coming with vivid faces
From counter or desk among grey
Eighteenth-century houses.
I have passed with a nod of the head
Or polite meaningless words,
Or have lingered awhile and said
Polite meaningless words,
And thought before I had done
Of a mocking tale or a gibe
To please a companion
Around the fire at the club,
Being certain that they and I
But lived where motley is worn:
All changed, changed utterly:
A terrible beauty is born.

1

that followed. The phrase, "a terrible beauty is born," was one that became synonymous with the poem; the idea that in the wake of the executions, an independent Ireland was beginning to take shape in the consciousness of the Irish people. The Fisher Library has a first printing of this poem, published on 25 September 1916, and has a limited print-run of twenty-five copies.

Almost a year after the Easter Rising, *The Irish Times* published the *Sinn Fein Rebellion Handbook* that included a narrative of the rising, as well as facsimiles of correspondence, bulletins, declarations by the Provisional Government of the Irish Republic, and photographs of the Irish Republican leadership and events taken during the rising. The *Handbook* also included a coloured map of Dublin and the locations of where most of the fighting took place. The *Handbook* contains a wealth of information on the Easter Rising, making it a primary source for anyone looking to know more about how the media documented and interpreted the Easter Rising in the months that followed.



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We thank all members
who wish to remain anonymous.

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Exhibition Hours
9–5, Monday to Friday, year round
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Until 30 September 2016
Reading Revolution: Art and Literacy during China's Cultural Revolution

24 October 2016 to 10 February 2017
'Moments of Vision': The Life and Work of Thomas Hardy
Exhibition opening Wednesday 2 November

6 March to 1 September 2017
Struggle & Story: Canada in Print
Exhibition opening Tuesday 7 March

Planned Events 2016–2017

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

Wednesday, 28 September 2016
The John Seltzer and Mark Seltzer Memorial Lecture
'A Revolution is not a Dinner Party' : The Challenges of Collecting Mao
Justin G. Schiller

Tuesday, 25 October 2016
The Alexander C. Pathy Lecture in the Book Arts
Moving Parts : Shakespeare and the Book as Performance
Professor Alan Galey

Tuesday, 21 February 2017
The Johanna and Leon Katz Memorial Lecture
Where Art meets Science: Traditions in Canadian Botanical Art
Linda Le Geyt

Wednesday, 5 April 2017
The George Kiddell Lecture on the History of the Book
Dr. Peter MacLeod and Kathleen Winter will discuss their writing projects which are based on the General James Wolfe correspondence.

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Editor's Note

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

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

Send queries or corrections for the mailing list or membership list to:

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Members of the editorial board of *The Halcyon* are Anne Dondertman and Philip Oldfield, Fisher Library, and Megan Campbell and Maureen Morin, Robarts Library.

Photography by Paul Armstrong, Robert Carter, and Steve Frost.

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