

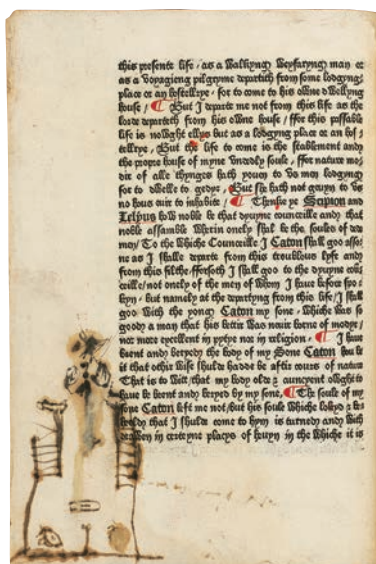
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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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ANOTHER EXHILARATING YEAR!

Loryl MacDonald

Interim Director of the Thomas Fisher Rare Book Library

THE JUNE ISSUE of *The Halcyon* is an overview of purchases of the previous fiscal year, noting some of the highlights which have been acquired for the Thomas Fisher Rare Book Library's collections. The year 2017–2018 was an exhilarating one. From a very rare first English edition of Thomas More's *Utopia* (1551) to a collection of documents pertaining to the Great Lakes' Provincial Marine (1778–1793), we added important items to our research collections. Of course, the most remarkable acquisition of the year was William Caxton's 1481 edition of Cicero's *Of Friendship* and *Of Old Age* with

Buonaccorso de Montemagno's *Of Nobility*. We believe this Caxton is now the oldest printed volume in the English language held in Canada from the first press established in England. In this issue, P.J. Carefoote will tell the story of this magnificent addition. Graham Bradshaw, Alexandra K. Carter, David Fernández, Ksenya Kiebusinski, Holly Forsythe Paul, John Shoesmith, and Lauren Williams also contribute articles on significant purchases in their areas of expertise and interest.

It is important to remember that while these new acquisitions are 'unique treasures', they are meant to be used by scholars. These

special collections spur the creation of new knowledge, serving as the raw material for the production of original and innovative research. The Fisher Library's special collections are renowned for their breadth, depth, and scholarly impact, attracting scholars from across our three campuses and from around the world. Last year, Rare Book and Special Collections librarians led over 150 seminars and tours at the Fisher Library for 2500 University of Toronto students and members of the wider local and international communities. Teaching sessions ranged across multiple academic disciplines such as history, sexual

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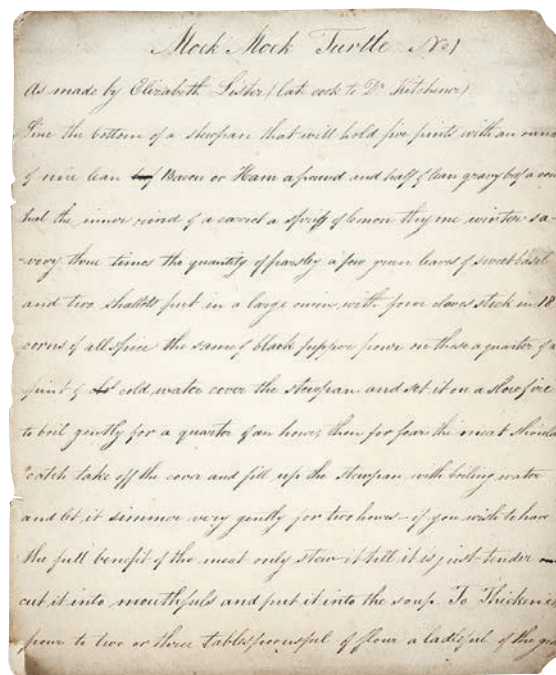
Another Exhilarating Year! | Cooking in the Library | 'By Me, Simple Person William Caxton' | Vojtech Kubašta's Marvellous Movable Books | The Death of Kings | *Struggle & Story: Canada in Print* Exhibition Catalogue Receives Accolades | A Gift that Keeps on Giving: New Acquisitions for the Joseph Brabant Lewis Carroll Collection | On the Workings of the Spanish Inquisition | Building Collections that Reflect Women's Book History | Fisher Library Summer Seminar on Introduction to Descriptive Bibliography | Three Recent Acquisitions in Medicine | The Charm of Youth | Members of the Friends of the Thomas Fisher Rare Book Library 2017–2018 | Events and Exhibitions

OPENING PAGE: Page from the Caxton *Cicero* with marginalia by an unknown hand.

diversity studies, theology, material culture, book history, and the digital humanities. To provide one of many examples of how recent acquisitions are used, the Fisher acquired in 2016–2017 an exquisite illustrated copy of the *Roman de la Rose*. Created in Paris circa 1375 and now the oldest complete vernacular manuscript at the University of Toronto, the work proved to be so extraordinary that was the centrepiece of a lively day-long academic symposium hosted by the Centre for Medieval Studies in April 2018.

Because rare and unique materials such as the *Roman de la Rose* and the Caxton are sold in the open market, acquiring them requires having resources at hand and the ability to purchase them quickly. I wish to acknowledge the tremendous financial support that has enabled us to add to our research collections as opportunities arise. In addition to the Rare Book and Special Collections' regular acquisitions fund, we received support for one time only special purchases from the Central Library's Collections Development budget. Donations, endowments, and other special funds were also vital to building outstanding collections in 2017–2018. These financial sources gave us the flexibility to purchase important items as they came on the market. To the best of our knowledge, the 1481 Caxton was the first complete Caxton to be offered for sale in many years and its purchase was made possible through financial contributions from many donors. In addition, we were also fortunate to have endowments for particular subject areas, such as the Collard Canadiana fund, the Kenny Social History fund, and the Michael Walsh Philosophy fund. This year, we also received grants from Associated Medical Services, the Breslauer Foundation, and the Donner Canadian Foundation.

We are extremely grateful to the many donors who have helped us to acquire rare books and manuscripts of national and international significance this year. We also owe tremendous gratitude to members of the antiquarian book trade. Rare book dealers are more than vendors; they are important partners in building the Fisher collections. In addition to offering us items for sale, they also often search for specific materials for us, helping us to fill gaps in our collections. Finally, I wish to thank the librarians in the Thomas Fisher Rare Book Library. They made extraordinary additions to the collections in 2017–2018. I look forward to seeing what 2018–2019 brings!



COOKING IN THE LIBRARY

Elizabeth Ridolfo
Thomas Fisher Rare Book Library

CURATORS, LIBRARIANS, CONSERVATORS, and students were hard at work preparing the current Fisher exhibition *Mixed Messages: Making and Shaping Culinary Culture in Canada*, but we continued to build our cookery collection by acquiring a number of interesting new printed books and manuscripts from other parts of the world. Below are only a few highlights from the many items added to the collections in this area.

Frances Rickard's manuscript receipt book appears to come from the household of a military officer who served in India, and includes recipes for Ceylon and Madras curries, chutney, rice and brinjal (eggplant) from 'my Ayali in India' or copied 'from Indian newspapers'. It is a very good example of a later nineteenth-century household management manuscript, with notes on engaging servants, obtaining references, and on allowances for servants, such as one pint of ale or stout a day for a maid, and one cake of soap per week for her private use.

Maria Hedges's manuscript, dating from about 1830 and likely hailing from Chelmsford, Essex, gives us an idea of the printed sources she would have used for reference. It contains a recipe for 'mock mock turtle soup', copied from William Kitchiner's *Cook's Oracle* (1817). While mock turtle soup attempts to imitate the gelatinous texture of turtle soup using calf's head or organ meat as a substitute, this recipe for mock mock turtle soup attempts to imitate that with bacon, gravy beef, a cow-heel, and various spices including basil. Which recipe you choose might depend on how much time you have, as William Kitchiner notes that his recipe for mock turtle soup takes eight hours, while his recipe for mock mock turtle soup takes just under three.

A mid-seventeenth-century Italian manuscript with numerous recipes for sorbets and ices was purchased with assistance from the Goggio fund. Containing over one hundred recipes, mostly for desserts, the contents range from the familiar 'baci di dama' (ladies' kisses)



cookies, to the sugar- and cinnamon-sweetened sausage '*salsiccia di dolci*', to foreign-influenced recipes such as '*latte alla Portoghese*'. This manuscript fits in well between the Renaissance cookbooks in our science collection and our newer collections of British and Canadian culinary manuscripts.

Printed books purchased in this area include *Cookery for English Households by a French Lady* (1864) and *The Queen-Like Closet* (1681). The 'French Lady', Eugénie Gindriez (ca. 1839–1901?) aimed to write a book for modest households, stating in her introduction that having read 'several books on French Cookery', it struck her 'that none were appropriate to the class which most wanted them ... the class rich enough to have good dinners, and still which cannot afford to keep a Chef.' After promising that her

recipes are accessible and easy to understand, she assures her reader that 'there exists in France, as well as anywhere else, a middle class, and I assure the readers that they want food, and that they like it to be good.'

Born in 1622 or 1623, Hannah Wolley was the most popular domestic writer of the late seventeenth century and one of the first female professional writers. The 1681 fourth edition of her *Queen-like closet, or, Rich Cabinet, Stored with all Manner of Rare Receipts for Preserving, Candying and Cookery* has been added to the Fisher collections. Hannah Wolley learned culinary and medicinal recipes when she worked as a servant, and was regarded as a successful physician. She began publishing books on household management in 1661, eventually writing four books on this topic.

Her recipes in this volume are simplified versions of complicated dishes incorporating fashionable French techniques and flavours, and the supplement includes domestic advice such as how to deal with servants, and model letters to improve women's writing.

The postscript to the supplement reminds the reader that they must also do their part with the information she is providing:

*'Ladies, I hope your pleas'd and so shall I,
If what I've writ, you may be gainers by:
If not; it is your fault, it is not mine,
Your benefit in this I do design.
Much labour and much time it hath me cost,
I therefore beg, let none of it be lost.
The money you shall pay for this my book,
You'll not repent it, when in it you look.'*



'BY ME, SIMPLE PERSON WILLIAM CAXTON'

P.J. Carefoote

Thomas Fisher Rare Book Library

THE FISHER LIBRARY has long been recognized as one of the foremost repositories for the English cultural and linguistic heritage of the nation. Our collections cover the broad spectrum of materials from devotional literature printed by Wynkyn de Worde at the beginning of the sixteenth century through the four great Shakespeare folios of the seventeenth; the technical prose of eighteenth-century Enlightenment philosophers and scientists to the reflective realism and humour of Austen, the Brontës, and Dickens in the nineteenth. Joyce, Yeats, and Lawrence share precious space with the Canadian giants Montgomery and Callaghan, Cohen and Atwood. The one key piece missing from that incredible jigsaw of literature was an incunable, and specifically the work of the first English printer, William Caxton (ca. 1422–ca. 1491). Now, thanks to the generous support of the University of Toronto, the Library administration, faculty, the B. H.

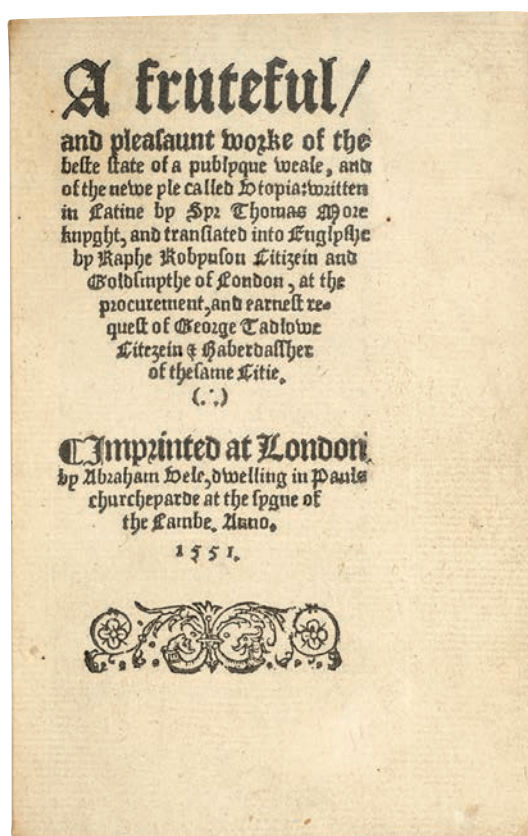
Breslau Foundation, the Friends of the Fisher, as well as interested members of the general public, a Caxton anchors the library's English language collections—and not just any Caxton. This volume, one of only thirteen complete copies known in existence, is the first translation of any Classical author rendered into the English tongue; it contains the first Humanist text ever 'Englished'; it is believed to be the oldest book printed in the English language to be currently found in Canada; and it is a stunning example of both the art and science of fifteenth-century typography and rubrication.

In 1481, Caxton printed the first English translation (STC 5293*) of Cicero's *De senectute* (On Old Age) and *De amicitia* (On Friendship),

*The Short Title Catalogue, or STC, is a bibliography of books printed in England, Scotland and Ireland, and of English books printed abroad from the year 1475 until 1640.

which form the main part of this new Fisher acquisition, combined with the essay *De vera nobilitate* (On True Nobility), composed by the great Italian Humanist Buonaccorso de Montemagno (1391–1429). Caxton, who had begun his working life as a merchant on the Continent, initially established a press in Bruges in 1473, but three years later returned home to England where he set up shop near the Houses of Parliament in Westminster. Over the course of his career, he is believed to have printed more than one hundred works, and is credited, through the dissemination of his texts, with having made an important contribution towards the standardization of the English language.

The first treatise, issued as Caxton states in the colophon 'at the playsir solace and reuerence of men growyng in to olde age' is an apologia for the abilities and wisdom of those living through their senior years. Like its companion texts, the introduction and epilogue were



composed by Caxton himself. It was Sir John Fastolf (1378–1459), however, who translated *De senectute* from a French version completed in 1405 by Laurent de Premierfait (ca. 1370–1418). Fastolf had established his reputation fighting in the Hundred Years War and is believed to be one of the prototypes for Shakespeare's beloved character, Falstaff. After his retirement from military service, an important literary circle grew up around Fastolf that celebrated French and English letters. The translation of the other two treatises, 'On Friendship' and 'On True Nobility', is attributed to Sir John Tiptoft, Earl of Worcester (1427–1470), who has the ignominious distinction of being known as the 'butcher of England' for his notorious ruthlessness during the War of the Roses. He was a cultured English Humanist as well, however, who had spent a number of years studying in Italy, befriending among others, the Florentine bookseller Vespasiano da Bisticci (1421–1498). Whereas Fastolf had used a French source for his translation, Tiptoft, who had been a Latinist at the University of Padua, appears to have returned to the original Classical sources for his rendition. As Roger Ellis notes in *The*

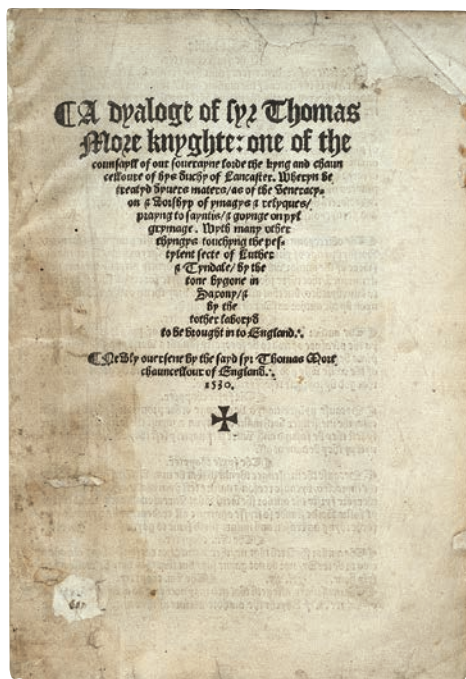
Oxford History of Literary Translations into English, it would seem that Caxton printed the *De senectute* first and then decided to add Tiptoft's translation of *De amicitia*, partly because that was the order in which Cicero had originally written them, but also because, as Caxton states in his epilogue, 'ther can not be annexed olde age a bettir thyng than good and very friendship.' The Buonaccorso was included, the printer suggests, as an excellent example of Ciceronianism.

The pedigree of the Fisher copy is impeccable. The first mark of ownership reads '*per me thomas shupton*' in a late fifteenth- or early sixteenth-century hand. Whether this is the Thomas Shupton who appears in the register of monks admitted to Whalley Abbey in Lancashire before 1500 will no doubt be a question of interest for those researching the book's early provenance. In the sixteenth century, the volume formed part of the library of the avid book-collector Sir Robert Coke (1587–1653), who was elected to Parliament for Coventry in 1614. That library was inherited by Coke's nephew, George Berkeley, First Earl of Berkeley (1628–1698) from whom it passed

to Sion College, London in 1689, and where it remained until 1977. After being purchased by Laurence Witten Rare Books at the Sotheby's sale of that year, the volume had its Victorian binding removed, and a tasteful brown, blind-tooled goatskin binding with clasps, sympathetic to late medieval taste, crafted by the renowned English bookbinder Bernard C. Middleton (1924–2017), was added. The book was subsequently acquired by the Mexican-American industrialist and author, Roberto Salinas Price (1938–2012), from whose estate the University of Toronto obtained it in 2018.

The addition of a Caxton to the library's holdings is, of course, a noteworthy achievement, and as such, it has been designated the fifteen millionth book to be added to the collections since the first in 1828. This beautiful volume, however, is far more than merely a trophy. Firstly, it marks the intersection of the interests of several different departments at the University, with the professorial staff of Classics, Medieval Studies, English, and Book History all expressing enthusiasm, not only for the acquisition, but also for the book's future use in their classes, both as a research

BELOW, LEFT TO RIGHT: Title page of the 1530 edition of Thomas More's *Dyaloge*; woodcut from the 1516 edition of Wynken de Worde's printing *Sanctilogium Angliae*, first used by Caxton in *Legenda aurea*, 1483–1484.



and instructional tool. Secondly, the volume marks a transitional moment in the history of communication. This book, of course, appeared in England just as the world of the medieval scribes was beginning to give way to the recently invented printing press. The study of this book, within the context of the times in which it was created, will not only give us insights into the history of that tumultuous period, but also into our own, since we are now living through another great information revolution in which printed materials are in many cases being replaced by digital media. Once the book is digitized this summer, it will afford scholars from around the world the chance to engage with it in their quest to revise the history of book technologies, including the coexistence of mechanized and handcraft practices in the late fifteenth century. The opportunity this incunabula presents our students to increase their understanding of the materiality and the vulnerability of communication within the broad sweep of history is not to be underestimated. Thanks

to so many interested parties, the addition of this volume has helped to transform the Fisher collection of incunables from outstanding to extraordinary.

... and furthermore ...

The Caxton was not the only important early English literary acquisition in the last few months at the Fisher. In February of 2018 a rare copy of the first English translation of Thomas More's *A Fruteful and Pleasaunt Worke of the Beste State of a Publyque Weale* (STC 18094), better known as his *Utopia*, was also acquired. It was printed at London in 1551 by the Dutch Protestant refugee, Steven Mierdman (d. 1559), who returned to his home country after the accession of Queen Mary I. Although More had written the work in Latin in 1516, it would be sixteen years after his execution before the scholar Ralph Robinson (1520–1577) produced this version. Some critics have argued that 'translation' may be the wrong word to apply to it, since Robinson's 'racy prose' almost constitutes a new literary text in some places. The Fisher copy was bound in 1899 and finished by Leon Maillard of the renowned Club Bindery of New York. Its recent provenance is impressive, having formed part of the libraries belonging to the great antiquarian collectors Robert Hoe (1839–1909) and Abel E. Berland (1915–2010).

A second notable text written by Thomas More and expanding our STC holdings this year is his *Dyaloge* (STC 18085), printed by More's nephew William Rastell in 1530, five years before the author's execution. In it, More, now Lord Chancellor of England, goes on the offensive against both Luther and Tyndale, attacking the heresies that he associates with these two important reformers. Its literary style is similar to *Utopia*, and in that manner distinguishes itself from the other more acerbic controversial religious texts of the period. The Blackletter type is reminiscent of Caxton's, although almost a half-century separates it from the 1481 Cicero.



One final acquisition brings us back again to the circle of William Caxton and that is a collection of the lives of the British saints entitled the *Sanctilogium Angliae, Walliae, Scotiae et Hiberniae* (STC 4601), written by John of Tynemouth in the fourteenth century. The book was printed in 1516 by Caxton's disciple, Wynken de Worde, and includes the same magnificent woodcut of the saints in glory that Caxton first used in 1483–1484 for his *Legenda aurea*. De Worde had inherited the woodblock, the largest that Caxton ever carved, upon his master's death and reprinted it in his *Legenda aurea* of 1493, 1498, 1521, and 1527, as well as here. In fact, it is reproduced three times in the course of this 1516 printing alone, and is a bibliographical companion to the one found in the Fisher's 1527 *Golden Legend*. Both display St Catherine of Alexandria (bottom right, holding her wheel) with a wormhole in her chin, as she had appeared since 1498.

All in all, a very good year for the acquisition of some gems of early English print at the Thomas Fisher Rare Book Library.



VOJTECH KUBAŠTA'S MARVELLOUS MOVABLE BOOKS

Ksenya Kiebusinski

Petro Jacyk Central & East European Resource Centre

IN FALL 2017, Graham Bradshaw, my colleague in Collection Development, asked for my opinion about purchasing several movable books by the Czech artist Vojtech Kubašta (1914–1992). ‘Movable books, what are they?’ I asked myself. North American children and parents know movable or mechanical books as pop-ups. These volumes use paper-engineering—flaps, folds, levers, and sliding tabs—to amaze, amuse, and surprise us, transforming static pages into movable three-dimensional objects. I was not sure of what to expect from this purchase, but having curated an exhibition on Czech book design in 2015, I knew that the illustrations would undoubtedly be striking and fit with the Fisher Library’s strengths in typographic design. Sure enough, when the five Kubašta books arrived from local book dealer Jason Rovito, several middle-aged librarians immediately delighted in the imaginative physical workings of this artist’s paper-engineered designs.

We follow the perilous adventure of Hansel and Gretel deep into the woods and their escape from the clutches of the cannibalistic witch in her confectionary cottage through Kubašta’s eight pop-up spreads. Several of the pages include movable elements. A tab on the cover makes the children appear and disappear, and, on another page, you pull a tab to help them shove the witch into the fiery oven. Another book visually guides us from the evil fairy’s curse through to the awakening of Sleeping Beauty by the kiss of the Prince. A third pop-up book displays the attractions of the historic Viennese Wurstelprater, such as its famous giant Ferris wheel (think *Third Man* with Orson Wells), merry-go-rounds, swan boats, and puppet theatre, while a fourth one takes us through the escapades of Jolly Jim. A favourite for us all is following the boys Tip and Top, with their dog Tap, as they go flying in a fifth volume. We see them viewing a hot-air balloon show, soaring in their own jet planes,

and controlling a jumbo jet on the runway from an air-traffic control centre. The movable elements include a rotating altimeter, propeller, and blades, a ‘trembling’ sky, and a removable paper airplane. The five recent purchases join Kubašta’s pop-up of *Alice in Wonderland* that is a part of the Fisher Library’s Lewis Carroll Collection (donated by Joseph Brabant and Nicholas Maes in 1997).

Vojtech Kubašta’s books are not merely marvels of illustration and playful paper design but are fine examples of the printed book. All the physical and sensory elements of the book—the text, design, illustrations, animations, etc.—create a unified whole. Using skills in geometry developed from his architectural studies, Kubašta designed each book as a sort of, in his daughter Dagmar’s words, ‘small puppet theatre’. With the book held lengthwise at a right angle, each page unfolds onto a stage set. The top half is the intricate layered scenery, with the characters

OPENING PAGE: Vojtech Kubašta's *Hansel and Gretel*, written in German. **BELOW:** Pop up from a book in French in which Tip and Top go flying, and a scene from the historic Viennese Wurstelprater.

of the story in the foreground, cut into a slant, so that the three-dimensional element can extend over the page's edge, while at the bottom runs the text, parallel to the spine. The books generally have either six or eight pages and share the same dimensions (20.5 x 26.5 centimetres). The ingenuity of Kubašta's design is that the theatre with its scenery, puppet-like figures, and props can fold flat and be stored on a bookshelf, only to magically reappear with each rereading.

Kubašta's pop-up books draw not only from the tradition of Czech puppet theatre and Western popular culture, but also are part of print history. Book historians describe how the mechanical book grew out of early scientific and mathematical works, dating as far back as the thirteenth century. Some of these early works contained turning disks, or *volvelles* (from the Medieval Latin term meaning *to turn*), for astronomical, geographic, or numerical calculations. However, the movable book did not flourish until the birth of industrial printing in the late nineteenth century. The goal was to instruct and entertain upper-class children. Works ranged from studies of anatomy, with each foldout panel showing a particular system of the human body, to speaking picture books elucidating animal sounds, and from fairy tales to nativity scenes. The pop-up publishing industry collapsed after the First World War owing to the scarcity of paper, labour, and access to printing presses, and did not truly thrive again until Kubašta mastered the form following the Second World War.

Vojtech Kubašta was born in Vienna and raised in Prague. He completed studies in architecture and civil engineering in 1938, and then, with the arrival and occupation of Bohemia and Moravia by the Nazis, turned to advertising graphics and book illustration in the early to mid-1940s. He taught at the Rotter School of Graphic Design, and after its closure in 1944, produced advertising material and household objects for the plastics plant Baklax. Around this same time, Kubašta began to illustrate a large number of children's books for the publishing house of Josef Doležal, including a series of books by Cenek Sovák (1902–1982), a noted puppet-theatre director. Through Doležal, Kubašta met the publisher Otakar Štorch-Marien (1897–1974). For him, he

created portfolios of hand-coloured lithographs (1943–1945) and postcards (1947) of Prague, and illustrated Štorch-Marien's *Aventinum*

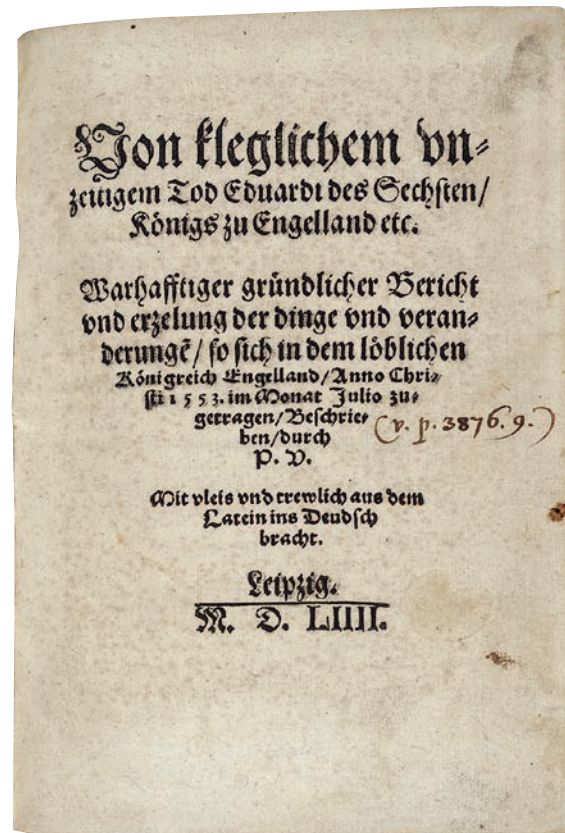


publishing house's series of Anglo-American literature. The Gerstein Science Information Centre and Fisher Library hold two wartime

books with book jackets and title vignettes by Kubašta. The first is Jan Obenberger's seasonal entomological history of Czechoslovakia (Červený Kostelec: Doležal, 1943). The second is a re-edition of Božena Němcová's *Babička*, a fictionalized retelling of the author's childhood in northeastern Bohemia in the 1820s through the trope of a saintly grandmother who comes to live with her daughter and grandchildren (Prague: Atlas, 1944). Both volumes are part of the Jaroslav Reichl collection donated by Carl Alexander in 2012.

In 1948, the Communist Party came to power in Czechoslovakia. The Party's Ministry of Information nationalized the country's publishing industry and shut down hundreds of publishing houses. Kubašta sought work elsewhere and returned to advertising. He produced three-dimensional cards to help sell Czech consumer products abroad, such as Pilsner Urquell beer, porcelain, light bulbs, radios, and sewing machines. In addition, Kubašta worked for Slovotour, the Slovakian travel agency, creating for them tourist posters and souvenir booklets using movable and pop-up elements. These promotional materials were the first time he used three-dimensionality for commercial purposes. Yet, beginning in the mid-1950s, he began to apply his engineering, design, and art skills towards creating pop-up books of traditional fairy tales and children's stories. The Czechoslovakian publishing house Artia, a state-run import-export agency, produced his works, and Bancroft and Company (Publishers) of London, owned by a Jewish-émigré banker from Prague, marketed them abroad. Kubašta's books were assembled by hand by hundreds of women in two Czechoslovakian factories, and they were sold to children abroad (largely core European countries). The books were meant, as his daughter, Dagmar Kubaštová Vrkljan, recalls 'only for capitalist children and would serve to corrupt the taste of socialist children.' They made Artia millions in Western currency.

Altogether, more than three hundred titles of Kubašta's titles were published in three dozen language over three decades. Over time, tens of millions of children have entered into Kubašta's remarkable world of stories and magical pop-up illustrations. We invite researchers and visitors to join them.



THE DEATH OF KINGS

Graham Bradshaw

Thomas Fisher Rare Book Library

THE PASSING OF the crown following the death of the reigning monarch to his or her successor was an affair of great import, often imbued with high drama, one in which the very stability of the early modern European state hung in the balance. Would the succession take place peacefully, with little or no disruption to the governing of the nation and to the lives of its citizens, or would competing interests challenge the legitimacy of the presumptive heir's claim to the throne, thereby initiating a period of political uncertainty, violence, and quite possibly, civil war? Examples abound throughout history where such power struggles played out with tragic consequences for the nation and the many individuals caught up in these dynastic struggles for supremacy. The death of Henry VIII, however, in the early hours of 28 January 1547, and the crowning of Edward, his son by his third wife, Jane Seymour, occurred without incident. Henry, King of England and Ireland, left clear and precise directions in his last will

and testament, revised by him for the final time at the end of December 1546, confirming Edward as his heir, with his daughters Mary and Elizabeth as second and third in the line of succession. Edward VI's accession to the throne was made more complex by the fact that he was only nine years of age at the time of his father's death. Henry foresaw this eventuality and selected sixteen executors to serve as Edward's privy council during his minority, and to their credit, they ensured the late king's instructions were carried out. Edward's reign, unfortunately, proved to be of short duration, as he died, most likely from tuberculosis, in July 1553, a few months shy of his sixteenth birthday.

A rare contemporary account of Edward's death and the political machinations centering around the succession was published soon after the occurrence of events it described. *Von kleglichem unzeitigen Tod Eduardi des Sechsten, Königs zu Engelland, etc.*, an anonymously written twenty-four-page pamphlet, first

appeared in Latin and German editions in 1553, both published in Wittenberg by the same printer, Johann Krafft. It was also published the following year in German by Jakob Barwald in Leipzig, this 1554 edition being the copy that the Fisher Library acquired earlier this year (an English translation of the Latin text was not published until 1865). Who was the author? The Latin version gives his initials as 'P.V.', information that also appears in the second German-language printing, but which is omitted in the 1553 German edition. The work has been attributed to three different men: Pietro Martire Vermigli, the Italian-born humanist and Reformed theologian, who spent the years from 1547 to 1553 in England, where he served as regius professor at Oxford University and also contributed to the 1552 *Book of Common Prayer*; Pierre Viret, the Swiss theologian and a leader of the Reformation in French-speaking Switzerland and France; and, arguably the strongest candidate for the authorship, the German rhetorician Petrus Vicentius, who

OPENING PAGE: Title page from *Von kleglichem unzeitigen Tod Eduardi des Sechsten, Königs zu Engelland, etc.*

visited England in the early summer of 1553 as part of the Hansa delegation. Regardless of the identity of the author, the tract offers a fascinating perspective on the tumultuous events that took place in July and August 1553, from the death of Edward to the crowning of Mary Tudor as queen of England. Rumours that Edward did not die of natural causes were rife. The author of the tract repeats these rumours, claiming the king was ‘carried off by some slow poison administered long before, or even as poison worked slower than the expectation and desire of Parricides, that he was secretly destroyed by violence & the dagger...’ Suspicion for the foul deed falls on John Dudley, the Duke of Northumberland, Edward’s chief advisor, a man known to harbour great personal ambitions. The case against Northumberland is then set out in some detail. Early in Edward’s reign he is instrumental in bringing about the fall of the Lord Protector and uncle of the king, the Duke of Somerset, on a false charge of high treason for which Somerset is executed. Northumberland assumes the title of Lord President of the Privy Council and becomes in effect the undisputed

leader of the government and Edward’s most influential advisor. A further strong motivating factor ascribed to Northumberland is his long-held grievance against Henry VIII for condemning Northumberland’s own father to a fate similar to that of Somerset, leading to a desire to take revenge on Henry’s children. Finally, and most damning of all, by marrying his son to Lady Jane Grey, the daughter of Henry’s younger sister, shortly before Edward’s death, Northumberland could make a claim on behalf of his family that a legitimate line of succession existed. The king’s decision to bypass his half-sisters from the succession citing reasons of illegitimacy, in favour of his young cousin Lady Jane, played into Northumberland’s hands. With Edward’s death Northumberland, ‘gaping like a crow for carrion’ as the author graphically describes him, calls a council and announces that Mary and Elizabeth should be excluded from the line of succession because they were ‘born in marriages, doubtful, suspected, and prohibited.’ Lady Jane as next in line for the throne is proclaimed queen on July 10. Unfortunately for Northumberland,

the announcement of Lady Jane’s crowning is not greeted with general approval, since it is considered unlawful. Throughout the country support for Mary remains strong, the nobles maintain their loyalty to her, and the army that Northumberland has been gathering to uphold Lady Jane’s right to the throne, begins to desert the cause. Northumberland is captured, the plot to alter the succession collapses, and Mary triumphantly enters London as queen of the realm.

Shortly after Mary’s arrival in the city, the pamphlet indicates that its author leaves England, and while staying in Bruges he learns the fate of Northumberland—the once powerful duke and his closest followers are executed for high treason. The author ends with a cautionary note, writing that Northumberland and his accomplices ‘had paid the forfeit of their crimes, showing in the terrible spectacle of their punishment and by their example what we learn from the wisest of men, that the avenging eyes of God will not suffer any wickedness to be of long duration or to go unpunished.’



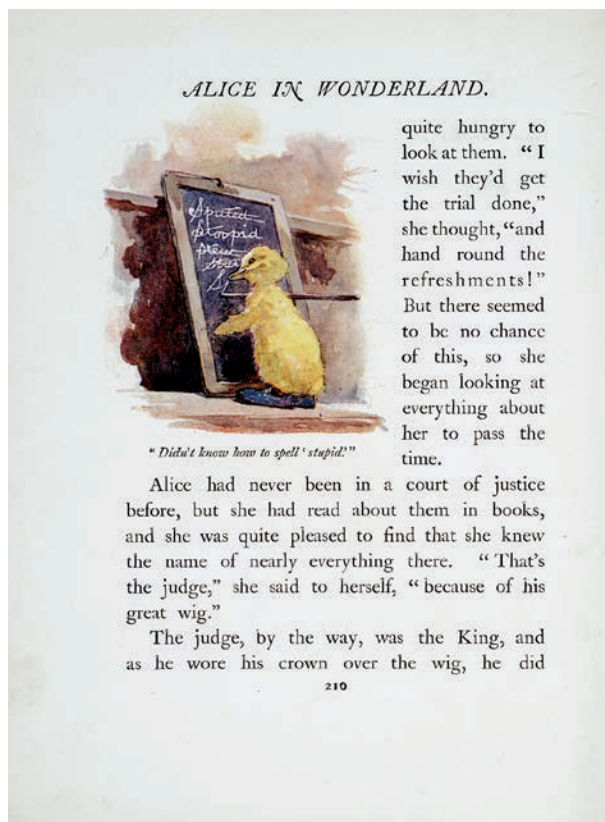
STRUGGLE & STORY: CANADA IN PRINT EXHIBITION CATALOGUE RECEIVES ACCOLADES

FOR THE THIRD time in four years, the Thomas Fisher Rare Book Library has been the recipient of the prestigious Leab Award, a recognition by the American Library Association of excellence in exhibition catalogue publication.

As the University of Toronto marked the sesquicentennial of Canadian Confederation in 2017, the Fisher’s contribution was *Struggle and Story: Canada in Print*, curated by P.J. Carefoote. The exhibition, which featured the library’s extensive collection of manuscripts, printed books, maps, engravings, and photographs, provided but one narrative of how Canada had evolved from the time when the First Nations Peoples alone dwelt on this land,

through the colonial era, to the achievement of nationhood.

Explaining its rationale for choosing the Fisher’s offering, the Leab Committee noted that ‘this catalog is well-researched and presents thoughtfully framed topics. Its attention to detail is evident in the in-depth catalog entries, as well as in the quality reproductions and nice design features. The committee was impressed that it included folded plates, so as to reproduce maps at a size suitable for reference. This catalog presents a beautiful production and presentation of a well-organized history and that history’s methods of documentation.’



A GIFT THAT KEEPS ON GIVING: NEW ACQUISITIONS FOR THE JOSEPH BRABANT LEWIS CARROLL COLLECTION

Holly Forsythe Paul
Graduate Student Library Assistant

IN 1997, THE Fisher Library acquired The Joseph Brabant Lewis Carroll Collection, our largest and most valuable single-author collection. It was a magnificent gift, and, like many gifts, it came with an obligation: to continue to add materials to the collection that bears his name out of respect for Joseph Brabant's monumental achievement. As well as holding and providing access to its materials, the Fisher Library continues to add to the Brabant Collection, with some outstanding Lewis Carroll acquisitions over this past year.

As many readers know, the classic children's fantasy, *Alice's Adventures in Wonderland*, began as a gift. An Oxford professor of mathematics, Charles Lutwidge Dodgson, met the new Dean of his college, Henry George Liddell, in 1856. Dodgson's problems with stuttering in conversation around other adults led him to seek out the company of children, where the speech impediment disappeared, and he

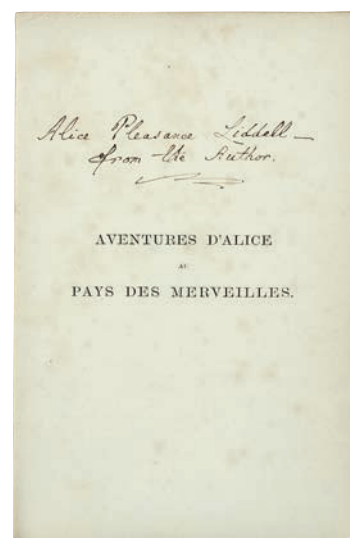
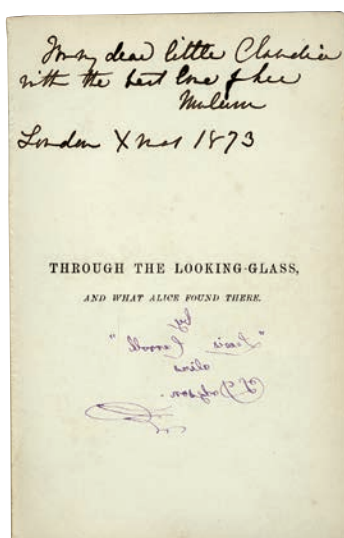
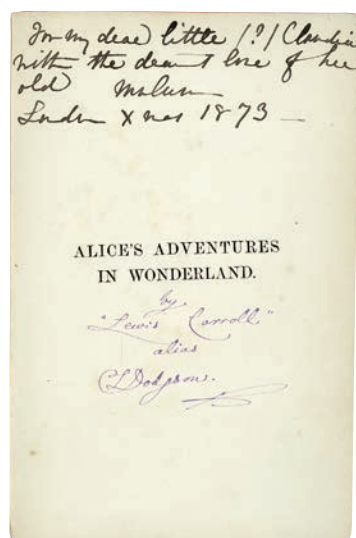
quickly befriended Dean Liddell's children. As a skilled portrait photographer, Dodgson was welcomed on regular visits to the Deanery and became especially fond of Alice Liddell. On 4 July 1862, while on a boating expedition with the children and a colleague, Dodgson improvised a story about a white rabbit and a pack of cards that Alice asked him to write down. Eventually, under the pseudonym Lewis Carroll, Dodgson published a revision of the tale, illustrated by the great *Punch* cartoonist John Tenniel, as *Alice's Adventures in Wonderland*.

A rift between Dodgson and the Liddell family ended his friendship with the children in June 1863. We can only speculate about what happened, because the relevant pages from Dodgson's meticulously kept journal are missing, reportedly removed by an officious relative after his death. Some biographers have suggested that Mrs. Liddell proscribed

Dodgson from further visits to the children because she was concerned that Dodgson was courting their governess, or courting Alice; it is also possible that Dodgson's interference with one of Mrs. Liddell's protégés or published criticisms of the Dean's innovations at Christ Church had offended. At any rate, there is no evidence of impropriety and Dodgson was remembered fondly by the Liddell children in adulthood, though he only visited them intermittently and in large groups after Mrs. Liddell's intervention.

In these circumstances, Dodgson's *Alice* stories became a surrogate for his friendship with Alice herself. After a great deal of expansion, illustration, and embellishment, Dodgson presented the manuscript of 'Alice's Adventures Under-ground' to Alice Liddell on 26 November 1864 as a Christmas gift. By the time it was published by Macmillan as *Alice's Adventures in Wonderland*, three years after the

OPENING PAGE: Harry Rountree's illustrations from Nelson's 1908 edition of *Alice's Adventures in Wonderland*. **BELOW, LEFT TO RIGHT:** Signed half titles, one in mirrored handwriting, from the 1874 editions from *Alice's Adventures in Wonderland* and *Through the Looking Glass*; signed half title from the first edition of the 1869 French translation of *Alice's Adventures in Wonderland*.



boating expedition when the story originated, Dodgson's breach with the Liddells was practically complete. Yet Dodgson continued to express his affection for Alice through specially bound presentation copies of his writing. He sent the very first copy of the published version, specially bound in white vellum, to Alice. When Tenniel's dissatisfaction with the first printing prompted Dodgson to recall his presentation copies, Alice returned her white vellum copy. This was replaced with the new first edition, this time specially bound in blue Levant morocco with an illustrated vignette and Alice's initials on the front cover in gilt. Later, when Dodgson arranged to have the story translated into German, French, and Italian, he again sent her copies specially bound and monogrammed with her initials. Although he no longer spent time with Alice, he was able to pay tribute to their friendship through this series of gifts.

This year, the Fisher Library had the good fortune to acquire Dodgson's presentation copy to Alice Liddell of the first edition of the French translation. Dodgson sent *Aventures d'Alice au pays des merveilles* (1869) to Alice when she was seventeen. It was specially bound, by J. B. Hawes of Cambridge, in a red goat skin panel binding with corner fleurons and gothic monogram initials 'A. P. L.' (for Alice Pleasance Liddell) on the upper board in gilt. Although Dodgson had objected to Macmillan's use of gilt edges in the mass-produced edition, he had the edges gilt in this copy. On the half title, Dodgson inscribed 'Alice Pleasance Liddell

from the Author.' This combination of special binding and inscription from Dodgson to Alice Liddell is unique among the presentation copies: the 1865 first edition was specially bound but not inscribed, the 1866 edition was inscribed but not specially bound, and the other translations were specially bound but not inscribed. A note inscribed on the fly leaf records the remarkable provenance of this book: 'No. 321 of Sale of Works by C. L. Dodgson owned by Mrs. Hargreaves ("Alice") at Sotheby's 2 April 1928. A. L. H. £350.' Alice Liddell Hargreaves kept Dodgson's extraordinary gifts to her until she was seventy-six, when she was forced to sell them to cover expenses after her husband's death.

Acquisitions such as this volume are rare, but the Fisher Library purchased several other outstanding pieces for the Brabant Collection this year. We now have a set, consisting of *Alice's Adventures* and *Through the Looking-Glass* from 1874, which are signed in purple ink by the author using both his name and his pseudonym. These are exceptional artifacts to come from an author who rarely signed using his *nom de plume*. Moreover, this copy of *Through the Looking-Glass* is a first edition and its author inscription is in mirrored handwriting, evidence of Dodgson's remarkable talents and his inclination for optical play and distortion. As well, the Fisher was able to acquire a first edition of the Nelson publication of *Alice's Adventures in Wonderland* (1908), illustrated by Harry Rountree. Rountree is unusual among *Alice* illustrators in venturing into subject mat-

ter beyond the tableaux famously designed by Tenniel on Dodgson's fastidious instructions. This edition is profusely illustrated, including ninety-two colour illustrations. Whereas our previous holdings of later Rountree editions had only eight of the colour plates at most, this first edition contains all twelve of Rountree's colour plates in good condition. It is an excellent example of an illustrator amused and inspired by Dodgson's work. We also continue to acquire special modern versions and adaptations of *Alice*, such as Tara Bryan's tunnel book *Down the Rabbit Hole* (2016) published by Newfoundland's Walking Bird Press. *Alice* is one of those rare works of literature that has taken on a life of its own and will continue to spark artists of all kinds to create books worth preserving.

Much as Charles Lutwidge Dodgson's extraordinary gift to Alice Liddell has continued to inspire, so Joseph Brabant's magnificent gift to the Fisher Library remains an enduring benefit to literature, culture, and scholarship. This year, our most impressive acquisitions for the Brabant Collection embody Dodgson's understanding of books as gifts in an additional dimension, whether as a famed author imparting his signature, or as a writer using a book to communicate when direct connections have been lost. Taken as a whole, all of our new acquisitions represent our ongoing commitment to supplementing Joseph Brabant's collection, honouring his dedication and achievement.



ON THE WORKINGS OF THE SPANISH INQUISITION

David Fernández

Thomas Fisher Rare Book Library

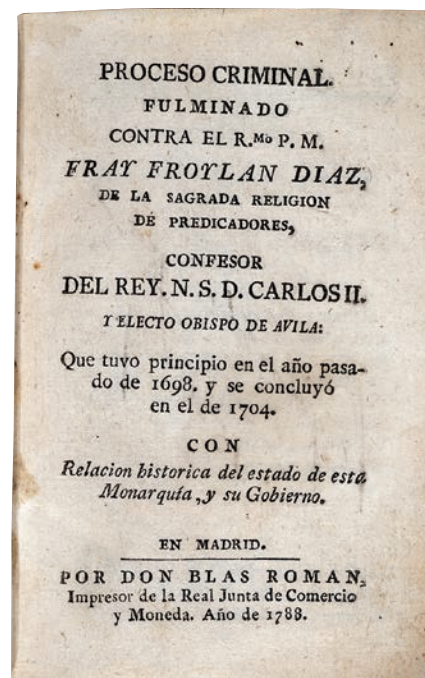
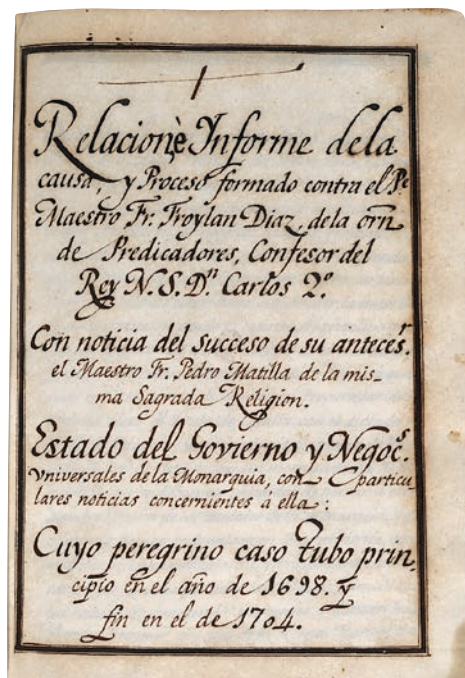
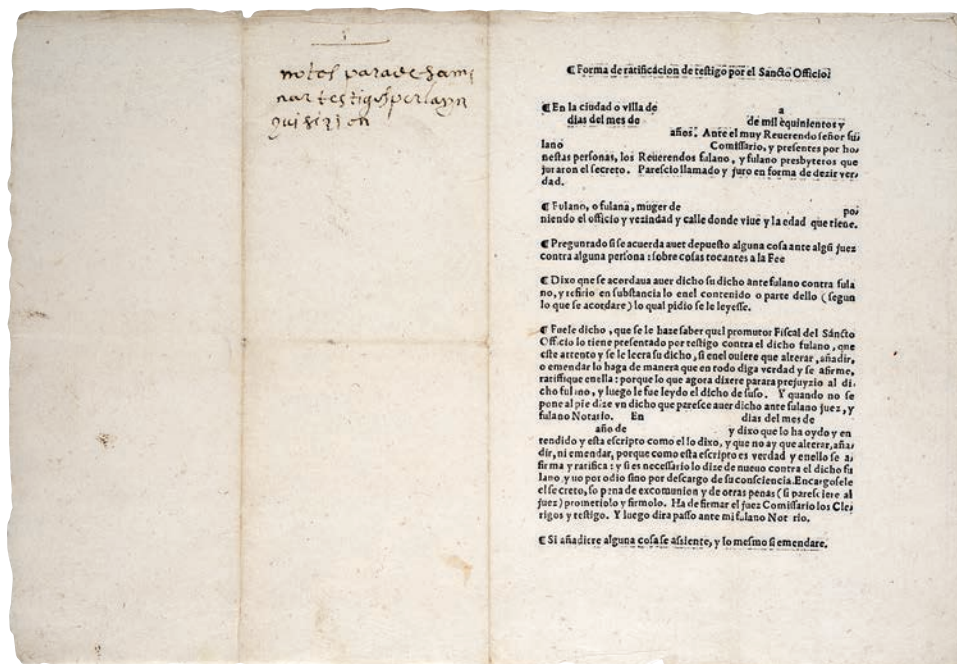
ON 22 AUGUST 1682, Juan Dávila Almagro made an official petition to the *Chancillerías de Granada y Valladolid* in order to accredit his family status as *hidalgos*. This petition is recorded in a '*carta ejecutoria de hidalguía*' or patent of nobility, a legal document which details the ancestry of the petitioner together with providing evidence of his family's Christian roots, the legitimacy of his kinship, and other relevant information to determining the status of his nobility. For this petitioner, the confirmation of his *hidalguía* granted his family access to privileges such as exemptions from taxes and royal tributes, legal protection, and admittance to key government posts as well as secular and religious organizations. As we read this formulaic document, we learn that Juan Dávila Almagro was a member of the Inquisition in the city of Ocaña and that he could trace his lineage to *hidalgos* of the city of Ávila who had been granted their status at the end of the fifteenth century.

The Spanish Inquisition recorded its first *auto de fe* in Seville on 6 February 1481, shortly after the Dávila family received its original status of *hidalgos* on 2 April of the same year. To that point, *cartas ejecutorias* had documented much of the religious and racial history of generations of families with regards to the social, political, and religious standing of *conversos* in the Christian kingdoms. Such concerns over '*limpieza*' or 'purity' from non-Christian origins eventually led to the foundation of tribunals across Spain in the 1480s, leading to the production of innumerable legal and religious documents that fueled the machinery of the Spanish Inquisition in the fifteenth and sixteenth centuries.

The Fisher Library has acquired in the last year nine *cartas ejecutorias de hidalguía* dating from 1554 to 1682, all written on vellum, bound in various styles, and illustrated with miniatures and illuminations. Aside from these *cartas*, new acquisitions of Inquisitional documents are indicative of the variety of

primary sources available to uncover stories behind one of the most important historical institutions of the early modern period. One manuscript version of the trial of Fray Froilán Díaz de los Llanos (1648–1709) produced around 1790 was added to the collections, in conjunction with the printed editions of the same proceedings published in Madrid in 1788. The Dominican Froilán Díaz, confessor to Charles II, was accused of heresy for performing several exorcisms to release the king from his poor health. The Fisher Library also purchased several broadsides on the workings of the *Santo Oficio* in Spain, Mexico, and Britain, including two forms printed in the 1590s outlining the process of examining and ratifying witnesses prior to an investigation or trial; one notice dated 1709 with instructions regarding the places suitable for confession within churches, strictly forbidding women to confess in closed, concealed spaces; another document that circulated in Mexico City in 1813 on

OPENING PAGE: Broadside printed in London in the 1730s containing twelve hand-coloured engravings. **BELOW, CLOCKWISE FROM TOP LEFT:** Printed form on how to ratify witnesses for the Inquisition. Chained binding for *Quaestiones Evangeliorum de tempore et de sanctis* by Juan de Torquemada. Manuscript and printed versions of the trial of Fray Froilán Díaz de los Llanos.

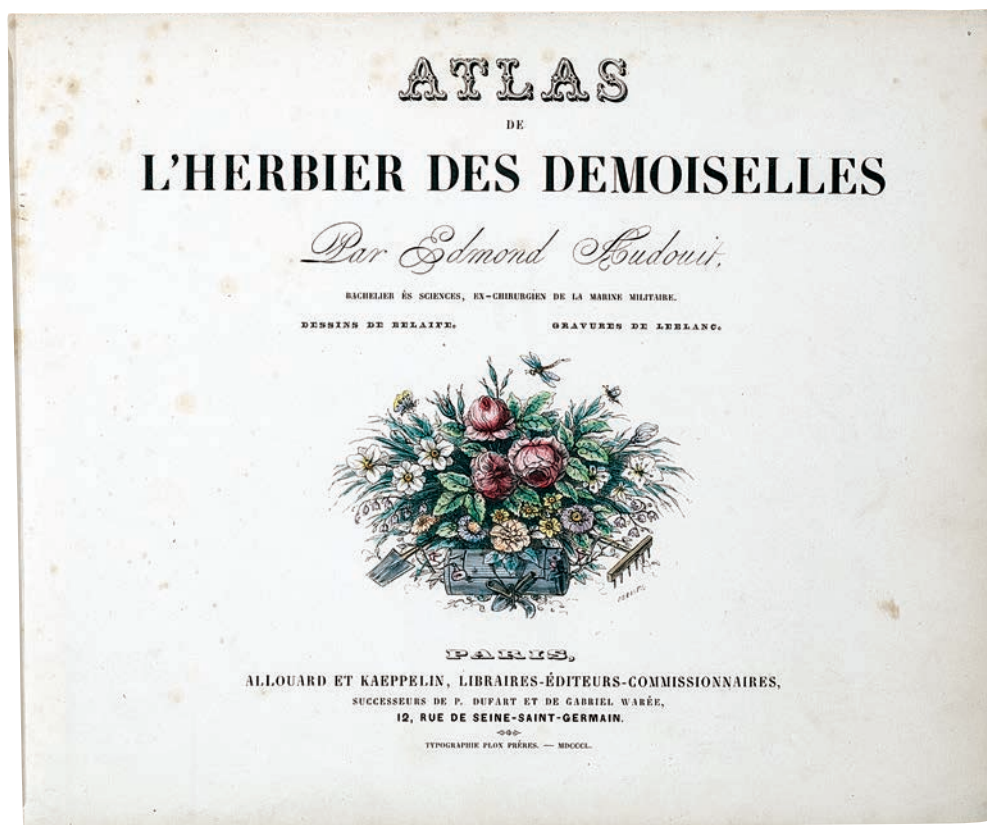


the prohibition of certain books; a power of attorney printed in 1562 by the third printer in New Spain, Pedro Ocharte (c. 1532–c. 1592), who was imprisoned by the Inquisition in the 1570s for allegedly promoting heretical ideas in one of his publications; and a large broadside printed in London in the 1730s

containing twelve hand-coloured engravings after designs by Bernard Picart (1673–1733), who drafted some of the most recognizable illustrations used as religious propaganda against Catholics in the eighteenth century.

The Dominican Juan de Torquemada (1388–1468) was a prominent defender of

conversos at the time of the promulgation of the *Sentencia-estatuto* of 1449, a decree that had limited the political and legal rights of new Christians in Toledo. Within months of its appearance, Torquemada published his refutation of the first known Spanish statute of 'limpieza de sangre' or 'purity of blood' under the title *Tractatus contra Madianitas et Ismaelitas*. His moderate voice on the unity of the Church and the role of *conversos* in Christian lands was silenced by the founders of the Spanish Inquisition in the 1480s, among whom was his nephew, the first Grand Inquisitor Tomás de Torquemada (1420–1498). One of the highlights of our recent acquisitions is a treatise on the Gospels by Torquemada senior, his *Quaestiones Evangeliorum de tempore et de sanctis*, published in Basel in 1481. Preachers and readers with access to monastic and institutional libraries often consulted Juan de Torquemada's *Quaestiones* while preparing sermons or commentaries. Like other reference works from the period, it was often secured to lecterns or shelves with chains. The Fisher Library's newly acquired copy, bound in red doeskin over wooden boards, with functioning clasps, still retains a length of the original links.



BUILDING COLLECTIONS THAT REFLECT WOMEN'S BOOK HISTORY

Lauren Williams
Thomas Fisher Rare Book Library

IN HER 1998 work on women in the London book trades, Paula McDowell wrote: 'It should no longer be news that women have long played a significant role in the making and transmission of the printed word' (p. 26). Indeed, over the intervening two decades, an increasing number of excellent studies have been conducted into the lives and work of female printers, bookbinders, illustrators, and publishers.

Nevertheless, many students and scholars in the book history community remain unaware that, for instance, one of the earliest examples of woodblock printing was carried out, in the eighth century, under the instructions of the Empress Shiyau-tuko of Japan; or that within twenty years of Gutenberg introducing movable type, a group of Dominican nuns at the convent of St. Jacobus de Ripoli were printing the works of Petrarch, St. Augustine, and Plutarch. Moreover, it might come as a surprise

to discover that the seventeenth-century records of the Company of Stationers list over sixty women as operational printers in London, or that the official copy of the Declaration of Independence, authorized by Congress in 1777, was printed by Mary Catherine Goddard.

Despite this impressive lineage, these incredible stories are often left out of book history curricula. Books made by women have also traditionally been difficult to locate in library catalogues, as many printers operated under the imprints of their husbands, and many bookbinders did not sign their work.

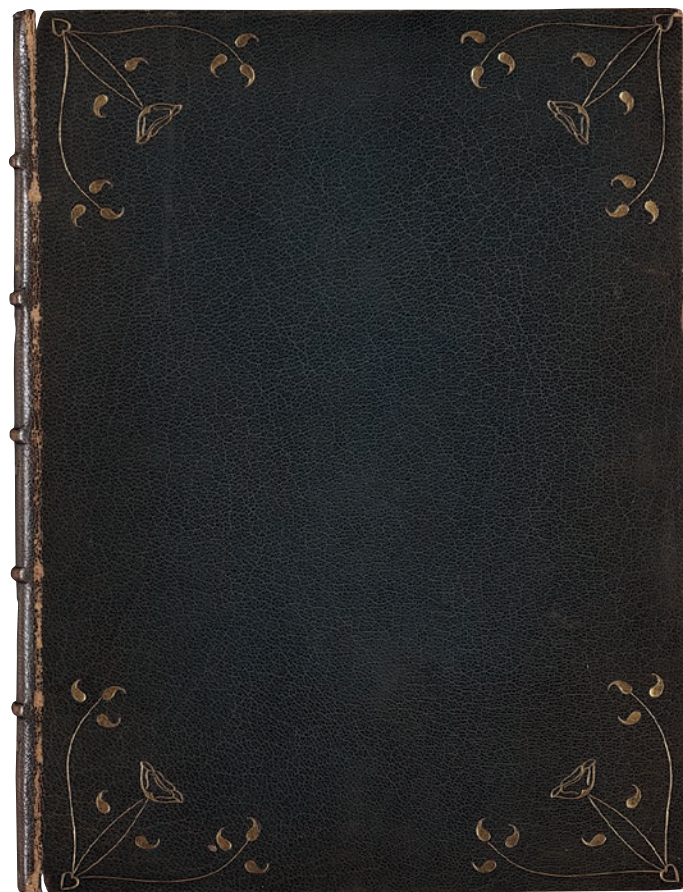
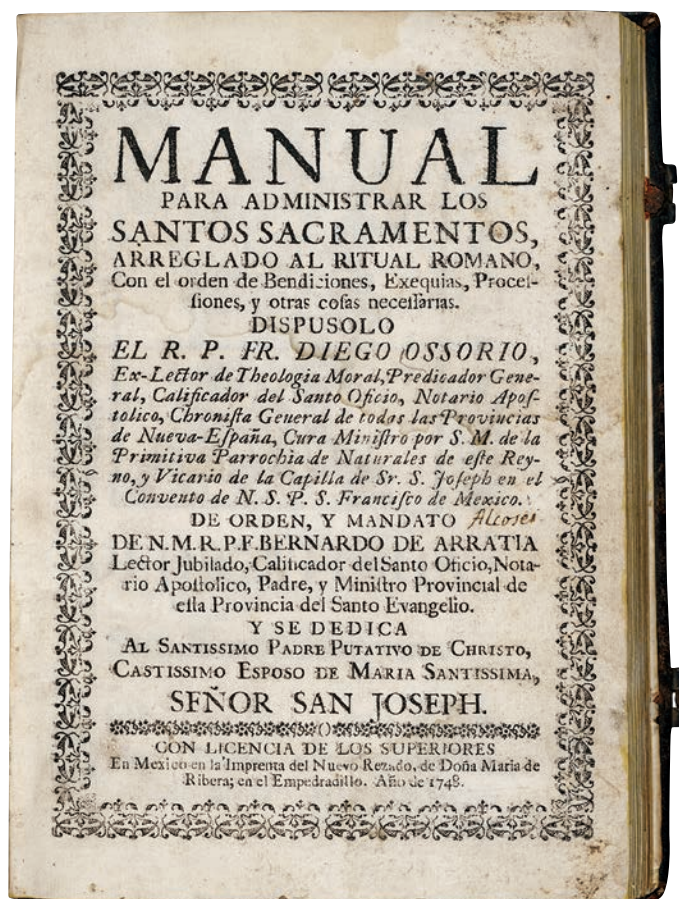
Over the past thirty years, the Fisher Library has increasingly cultivated its holdings representing female book artists, publishers, and booksellers. These include a broad collection of works printed and bound by the nuns at Stanbrook Abbey Press; over one hundred items printed by Virginia Woolf and her husband, Leonard, at The Hogarth Press; and an equally

comprehensive collection of monographs and pamphlets printed by Irish women under the direction of Elizabeth Corbet Yeats at the Cuala Press.

Developments in cataloguing practices have also allowed librarians at the Fisher Library to assign subject headings to these works, such as 'women printers' and 'women bookbinders', in order to increase their discoverability in the catalogue. Through these enhancements, we hope to ensure that these materials will be increasingly incorporated into general book history research and instruction.

The Fisher Library's efforts to provide scholars and students with a more accurate and well-rounded account of the history of book production has led to a number of exciting acquisitions over the past year. Our collections of works printed by women will be greatly enhanced by the addition of *Manual para administrar los sacramentos [...]*, printed

OPENING PAGE: Title page from the *Atlas de l'herbier des demoiselles*. BELOW, LEFT TO RIGHT: Title page from *Manual para administrar los santos sacramentos* [...]. A Century of Sonnets by Samuel Waddington (1889). Binding by the Guild of Women Binders.



in Mexico by Maria de Ribera in 1748. Ribera was the granddaughter of María de Benavides, the first female printer in Mexico. Benavides founded the press with her husband, Bernardo Calderón, in 1631; after Calderón's death in 1641, she would go on to manage the press on her own for forty-three years.

Before her death in 1684, Benavides left the press to her daughter, Maria, rather than to one of her four sons. She thus established the first multi-generational female printing dynasty, which was only possible by virtue of their location in Mexico. Throughout Europe, the various guilds that oversaw printing houses imposed regulations of varying severity on widows—perhaps none stricter than those of the Stationers' Company in England. According to Francis Hamill: 'a business not fully licensed at the time of the printer's death could not be continued by his widow, [and] a properly licensed widow had to forfeit her rights if she married other than a freeman stationer' (1955, p. 306).

The impact of these restrictions on the livelihoods of widows was significant, as is apparent, for example, in the case of Jacquelin Vautrollier of Blackfriars. Active in the late sixteenth century, her husband, Thomas, ran a highly successful print shop; but by the time of his death, it had yet to become fully licensed. When Jacqueline took over the business after his death, she was beset by legal sanctions from the Stationers' Company and the Star Chamber. After only a few months of widowhood, she opted to marry her chief apprentice, Richard Field, in order to avoid further restrictions. Field thereby inherited one of the foremost printing houses in London, and became the first printer of Shakespeare; as a result, the Fisher Library holds a number of imprints bearing his name, but none with that of Jacquelin Vautrollier.

The role of women throughout the history of bookbinding is slightly more established; as Marianne Tidcombe points out, 'because women used needle and thread from time

immemorial, they were probably involved with bookbinding from the earliest times' (1996, p. 11). However, bindings executed by women are often difficult to identify. While it was common for male bookbinders of some repute to sign their bindings, most female binders conducted their work anonymously. As a result, collecting works bound by women presents a distinct challenge for libraries.

Perhaps the most well-known bindings by women originate from the Guild of Women Binders, a group founded at the Hampstead Bindery in 1898 to train women binders and to promote their work. Luckily, bindings created by members of the Guild are easily recognizable thanks to their *Guild of Women-Binders* stamp; the individual binders themselves, however, are often uncredited. There exists no exhaustive survey of the bindings created by the Guild; the closest resource is a catalogue, produced in 1902, titled *The Bindings of To-morrow*, which features striking facsimile reproductions of the finest bindings produced by the Guild.

BELOW, CLOCKWISE FROM LEFT: Miniature almanac bound in red goatskin with metal stylus and ornate slipcase. *The Shipwreck: a poem* by William Falconer (1804). Binding by the Guild of Women Binders. *Poems* by Percy Bysshe Shelley (1902). Binding by Muriel Taylor of the Chiswick Art Workers Guild.



Published in a single edition of only five hundred, this catalogue is a rare item in itself, but the Fisher Library was fortunate to be able to acquire a copy in 2017.

The *Bindings of To-morrow* catalogue has already proven to be an invaluable reference resource. Through tracing the use of specific finishing tools used on bindings in the catalogue, Fisher staff were able to identify positively a recently-acquired, unsigned binding as having been created by one of the members of the Guild. The Fisher has further developed its collection of Guild bindings through the acquisition of two additional works: the first, a copy of Waddington's *A Century of Sonnets* (1889), features a beautiful art nouveau binding in green goatskin bearing the stamp of the guild; the second, a 1902 edition of the poems of Percy Shelley, is bound in brown goatskin, and features the initials of binder Muriel Taylor. Taylor was a member of the Chiswick Art Workers Guild, a group closely associated with the Guild of Women Binders.

These new acquisitions will play an important role in the development of our understanding of women in the book arts. The history of women's relationship to the printed word, however, extends far beyond

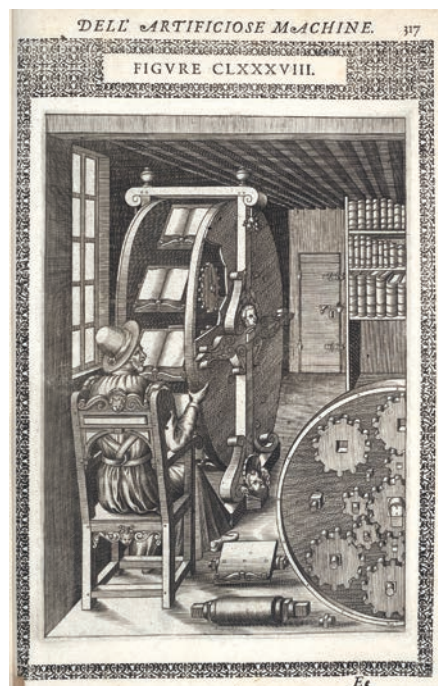
material book production. Books owned by women, along with books created explicitly for female audiences, also form an important part of this subject area.

The *Atlas de l'herbier des demoiselles* (1850), acquired by the Fisher Library in 2017, is a rare first edition of hand-coloured botanical plates intended for the education of women. This beautiful volume highlights the popularity of natural history in France, and demonstrates that it was one of the few scientific pursuits available to women in the nineteenth century. Similarly, the library also added an incredible miniature almanac to its collections, published in Paris, 'chez Janet, libraire et marchand de musique', in 1807. This gold-tooled, red goatskin-bound volume seems to have been produced for female patrons, as it features a mirror mounted on the inside upper cover, a small hinged pocket mounted on the inside lower cover, and includes an ornate slipcase with a metal stylus for fine drawing or writing.

These few examples are but a small sampling of the exciting acquisitions made in the past year. The Fisher Library is dedicated to continuing to cultivate our collections in this area, so that they may serve as important resources



for scholars, educators, and students, and play a vital role in the effort to document the contributions made by women to the history of book production.



FISHER LIBRARY SUMMER SEMINAR ON INTRODUCTION TO DESCRIPTIVE BIBLIOGRAPHY

David Fernández & Alexandra K. Carter
Thomas Fisher Rare Book Library

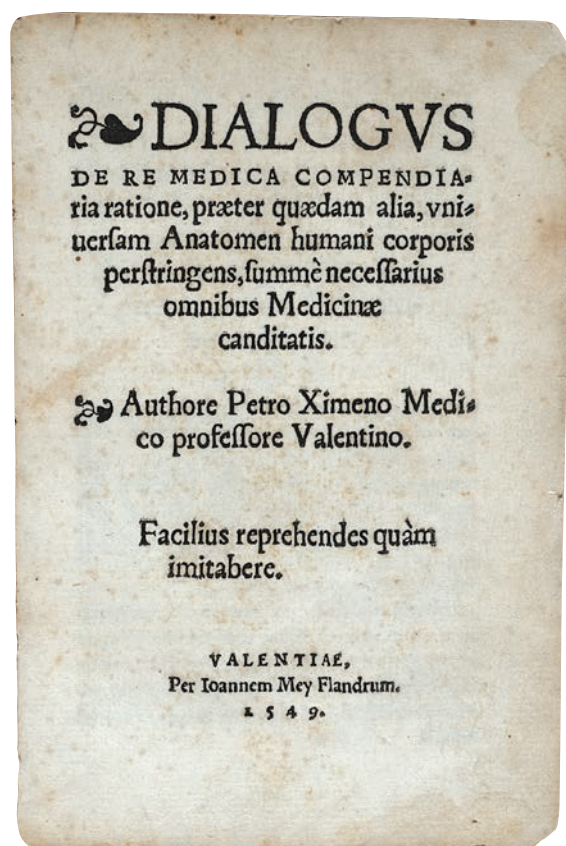
THE FISHER LIBRARY hosted its second Summer Seminar from 4–6 June 2018 on the subject of descriptive bibliography. The three-day seminar addressed basic elements of the discipline, including title-page quasi-facsimile transcription, format, collation and pagination, identification of paper and typography, as well as the concepts of edition, issue, and state. Taught by librarian and bibliographer Sandra Alston, the seminar was a mixture of introductory lectures followed by hands-on practice sessions using hand and machine-printed books from the rich resources of the Fisher Library and the Bibliography Room at Massey College.

Participants included information professionals, scholars, and students associated with

institutions across Canada, such as McGill University, Parks Canada, Queen's University, Simon Fraser University, St. Francis Xavier University, University of Guelph, University of New Brunswick, University of Ottawa, University of Windsor, and University of Toronto.

The topic and call for applications for the 2019 Summer Seminar will be sent out in December 2018; the deadline for completed applications is Thursday, 31 January 2019. Forms will be available for download at fisher.library.utoronto.ca.

This educational initiative was funded by a Chief Librarian's Innovation Grant.



THREE RECENT ACQUISITIONS IN MEDICINE

Alexandra K. Carter
Thomas Fisher Rare Book Library

THIS PAST YEAR Associated Medical Services (AMS) celebrated its eightieth anniversary as an institution dedicated to supporting the past, present, and future of medicine and healthcare in Canada. AMS has supported collection-building at the Thomas Fisher Library for over forty years, as demonstrated by our flourishing Jason A. Hannah History of Medicine Collection. Thanks in part to the ongoing support of AMS, the University of Toronto and the Fisher Library can safely be considered the home of one of the largest and most comprehensive history of medicine collections in Canada.

Over the past year the Fisher Library has continued to build on our multiple strengths in early medicine and on the work of sixteenth-century anatomist and physician Andreas Vesalius (1514–1564). Particularly exciting is a vellum-bound copy of the first and only edition of Pedro Jimeno's *Dialogus de re medica* (1549): the first printed Spanish text based on the teachings of Vesalius. Jimeno (ca. 1515–ca. 1555)

was born in Castellón, Valencia but is said to have attended Vesalius's lectures on anatomy in Padua between 1540 and 1543. He quickly became one of Vesalius's most avid followers, promoting Vesalian principles through his own teaching while Chair of Anatomy at the University of Valencia. The Vesalian influence in Jimeno's text is undeniable: it is written in the form of a dialogue between the fictional 'Andreas medicus' and a respondent, and includes several lengthy passages lifted verbatim from Vesalius's *Fabrica*, published just six years previously. Jimeno's *Dialogus* is notable in its own right in that it includes the

first printed description of the *stapes*, a small, stirrup-shaped bone located in the inner ear. Juan Valverde (ca. 1525–ca. 1588), known for lifting illustrations from Vesalius's *Fabrica* for his own publications, later produced the first visual depiction of the *stapes* in 1555, and also claimed to have discovered it; in this volume, however, Jimeno's text suggests otherwise. *Dialogus de re medica* fills an important gap in our early anatomy collection as it reflects the initial spread of Vesalius's anatomical principles outside of Italy.

The library has also acquired a fascinating *Sammelband* consisting of three medical texts. The first title, Giovan Battista Codronchi's *De vitiis vocis*, or 'On vocal injuries' (1597), is one of the earliest printed works devoted entirely to the diseases of the larynx. Here Codronchi (1547–1628) identifies and categorizes different variations of the human voice (such as 'the rasping' versus 'the rough') along with their potential pathological causes. While fascinating in and of itself, *De vitiis vocis* is

OPENING PAGE: Pedro Jimeno. *Dialogus de re medica compendiaria ratione, praeter quaedam alia, vniversam anatomen humani corporis perstringens, summè necessarius omnibus medicinae candidatis*. Valentiae: Per Ioannem Mey Flandrum, 1549. **BELOW, LEFT TO RIGHT:** Giovan Battista Codronchi. *De vitiis vocis, libri duo*. Francofurti: Apud heredes Andreae Wecheli, Claudium Marinum, & Ioannem Aubrium, 1597. [Bound with two others]. Pierre Michel Arthur de Montmeja & Jules Rengade. *Revue photographique des hôpitaux de Paris*. Paris: Adrien Delahaye, libraire-éditeur, 1869–1872.

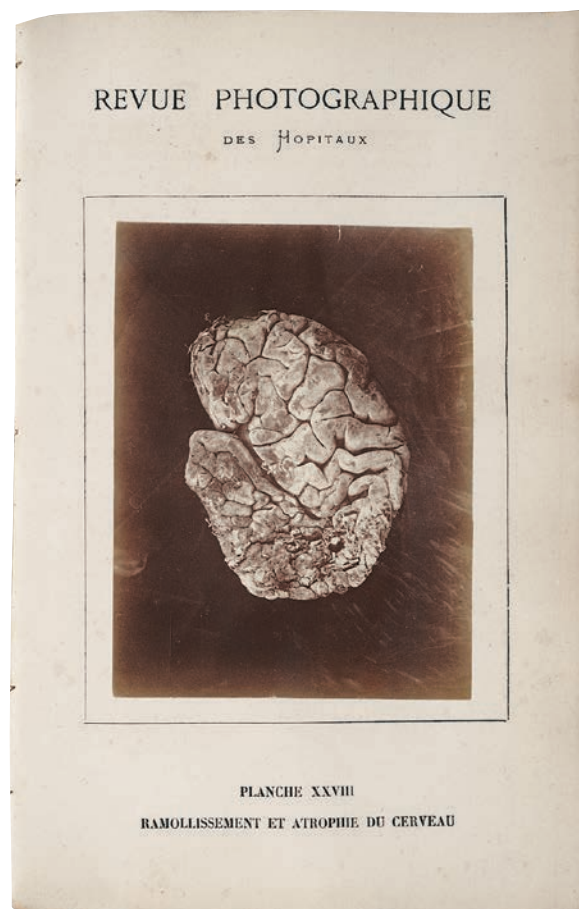
somewhat surprisingly accompanied by the author's *Methodus testificandi*, or 'Methods of testifying', considered the first significant work related to modern-day forensic medicine. In it, Codronchi describes how to detect signs of injury and potential causes of death, including different kinds of poisonings, as well as the progressive stages of bodily decay after death. Remarkably, it also includes sample autopsy reports. *Methodus testificandi* also touches on issues of medical ethics, since it includes a chapter on detecting patients who might fake their illnesses.

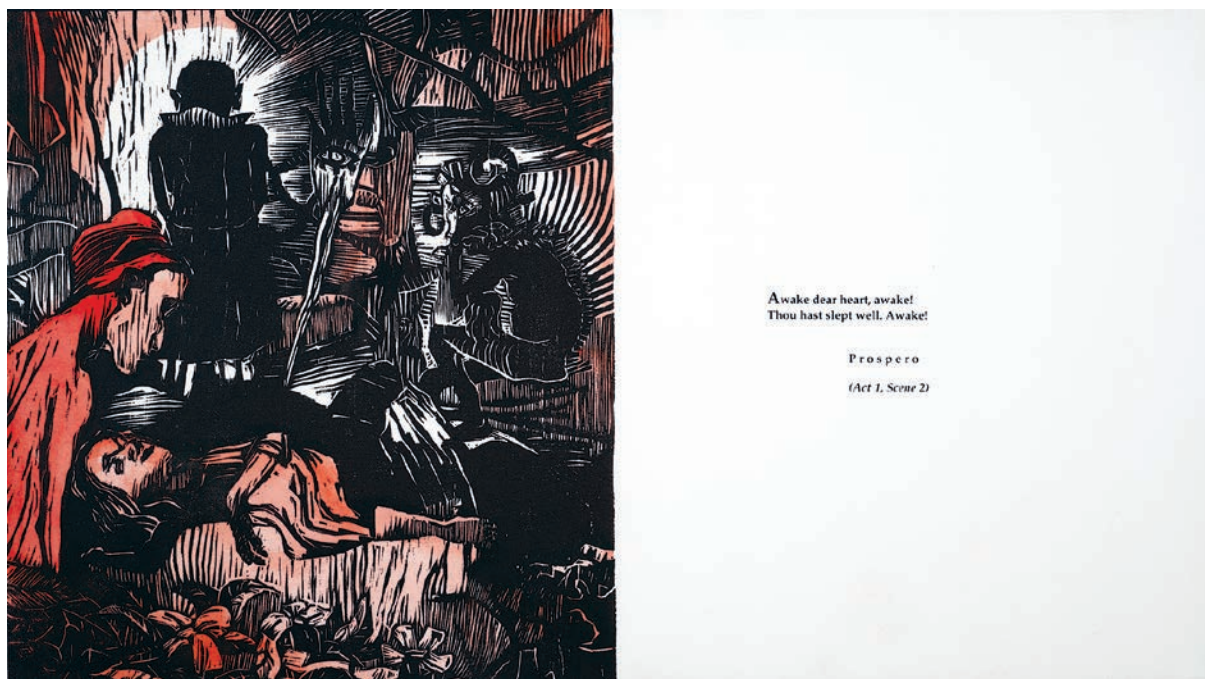
The *Sammelband* also includes a first edition (1596) of *Subsidium medicinae* by Italian physician Durante Scacchi (active sixteenth century), a surgical manual with five woodcuts of surgical instruments. The Fisher copy displays contemporary annotations, and a short

pharmacopoeia intended for the treatment of jaundice and edema, compiled by the Dutch author Hendrik van Bra (1554–1662). This volume is not only important for its unique combination of contents, but also for its remarkable binding: contemporary Bavarian blind-tooled pigskin over wooden boards, attributed to bookbinder Caspar Horneffer, featuring elaborate crucifixion and resurrection scenes on the upper and lower covers. With its range of authors, printers, and medical subjects, this single volume offers a fascinating opportunity for interested scholars to study the spread of early medical theories as well as the production of early printed books.

A third addition to the medical collections represents an important moment in the more recent history of medical illustration. The Fisher Library has acquired the first two volumes of

the *Revue photographique des hôpitaux de Paris* known as the first photographically illustrated medical journal. Produced by Doctors Jules Rengade, Pierre Michel Arthur de Montméja, and later by Désiré-Magloire Bourneville, the journal documents rare and often extreme cases of physical deformity encountered in Parisian hospitals in the middle of the nineteenth century. The preface to volume one advertises photography as a new and 'superior' mode of illustration for medicine, and the journal issues themselves are made up almost entirely of photographs (albumen prints mounted on cardstock, some with hand colouring). Discussions about the accuracy and ethics of medical photography are still ongoing today: the *Revue photographique* offers a glimpse at the very beginning of this discourse.





THE CHARM OF YOUTH

John Shoesmith

Thomas Fisher Rare Book Library

RARELY A DAY goes by at the Fisher when one of our staff isn't asked by a visitor to the library, 'So, what's your oldest book?' (The answer: our oldest *item* is a cuneiform tablet from 1789 BC.) When I'm asked that question, however, it gives me the opportunity to point out that while, yes, the library's collection is blessed with a great number of remarkable old books, the Fisher does not exclusively collect material dating back hundreds of years. Rare, after all, is not synonymous with the age of an item. In fact, some of our most prized materials are books that may only be a year or two old.

The Fisher has long collected modern books, particularly fine and small press materials, and books created by artists. Canada is fortunate to have a vast array of book-making talent. To that end, the library has amassed an impressive collection of books by some of this country's exceptional print and book makers.

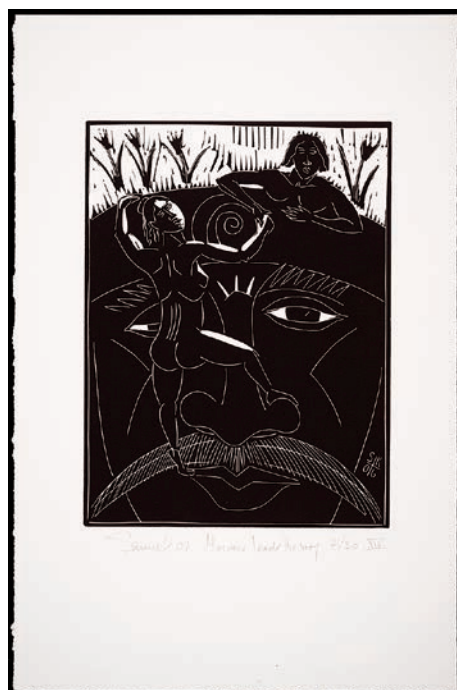
This past year was another strong one for collection development in this important area.

As we routinely do every year, the library added material from presses that have long been fixtures at the Fisher, including Barbarian Press, Heavenly Monkey, Thee Hellbox Press, Walking Bird Press, and Montreal-based artist Ewa Zebrowski. One of the most exciting purchases the library made, however, was a number of books from British Columbia-based bookmaking legend Robert Reid. Reid plied his trade as a commercial printer early in his career, while at the same time producing books from his private press in Burnaby. Now aged ninety, and well represented in our collections—including *The Fraser Mines Vindicated*, Reid's first privately printed book published in 1949, and the second book ever printed in British Columbia—Reid is considered one of the pioneers of the private press in Canada. His best-known book is *Kuthan's Menagerie of Interesting Zoo Animals*, featuring charming and exquisite colour lithographs of animals by artist George Kuthan. The Fisher is fortunate to own two copies of this legendary fine press

book. A 'reissue' was released by Heavenly Monkey in 2003 that utilized some of the original sheets printed in 1960 that were never bound. This version remained unbound, was given a new title page and colophon, and issued as a traditional *livre d'artiste* in a custom-made clamshell box. (The volume was featured in the Fisher's 2013 exhibition on the small and fine press.) Only sixty copies of a planned run of 130 of the original book were bound, and the Fisher last year purchased one directly from Reid, although even this copy is unique in that Reid re-covered the original binding with new Japanese paper.

After moving to Montreal in the early 1960s, then New York in the mid 1970s, Reid moved back to the west coast in 1997. Since then, he has continued to produce limited-edition books in collaboration with various writers and artists. Last year, the Fisher purchased many of these books, all of which are idiosyncratic in their subjects. For example, *Duthie's Bookmarks* reproduces a collection of the custom-made

OPENING PAGE: Coloured woodcut with caption from John Graham's *Visions from the Tempest*. **BELOW, LEFT TO RIGHT:** Pages from Robert Reid's *Kuthan's Menagerie of Interesting Zoo Animals*; hand-pressed linoleum block print from Sam Kerson's *Ode to Demeter: Persephone entre deux mondes*.



bookmarks produced for the venerable independent bookstore in Vancouver over fifty years—the copy the Fisher bought is one of Reid's printer proof copies. *Illustrations from Children's Books* features reprints of illustrations that provide a historical overview of images from childhood texts: from William Caxton's 1484 *Aesop's Fables* (woodcuts 'clumsily cut by one of two humble craftsmen Caxton employed' writes Reid in the book) through to *Alice's Adventures in Wonderland* and *Little Pictures of Japan*, all selected by Reid from his personal collection. One of the quirkiest Reid books in the collection purchased last year is *Why Did the Chicken Cross the Road?* printed in 2005. It features paintings of chickens by landscape artist Robin Wall, coupled with pithy quotes from various philosophers answering the age-old question on the reasons behind the chicken's directional choice. (Machiavelli: 'The moments when chickens can flourish and triumph are brief and fleeting. Any chicken is entitled to cross the road as a means to those ends.' Hobbes: 'Life on this side of the road was solitary, poor, nasty, brutish and short.')

All of these handsomely produced books are a testament to Reid's craftsmanship and unique sensibilities, and they enhance our collection of this printing legend's work.

While Reid is a veteran and established book maker, we continue to seek out new practitioners, along with book artists who are underrepresented in our collection. Last year, Saskatoon resident, educator, and multi-disciplinary artist John Graham approached us with a book he produced titled *Visions from the Tempest*, inspired by Shakespeare's final play. The book is lavishly illustrated with thirteen woodcuts, all coloured, that Graham in his artist's statement says 'reflect my interest in lyrical prose charged with dramatic psychological intent', and are not necessarily intended to illustrate the play precisely. Rather, the illustrations 'act as a complement to the spirit of the work'. The images are startling, and his debt to contemporary artists such as Jean-Michel Basquiat (whom he signals out for inspiration) are immediately apparent.

While our collections have tried to reflect the diversity of this country's book artists

by acquiring work from all the Canadian provinces, we have admittedly not collected much in the way of artist and fine press books from Quebec. We went a ways to rectifying that last year when the Fisher purchased three books published by Dragon Dance Theatre, an imprint created by Quebec-based painter, engraver, and muralist Sam Kerson. Dragon Dance is the 'cultural exchange' theatre founded by Kerson in 1976 and it offers workshops and residences across the globe. Artist books, produced by Kerson and his partner Karah out of their studio in Trois-Rivières, are an offshoot of that enterprise.

The three large-format books all contain Kerson's rich, finely wrought black-and-white illustrations. *Executions and Democracy* is an unbound portfolio of twenty-two hand-pressed linoleum block prints, with the images representing specific individuals who have been condemned to capital punishment in the United States. They were selected, according to Kerson, to illustrate 'the inconsistencies, the injustices, the racism the sexism and the blood mania that defines our system of injustice'. Also in portfolio, and featuring seventeen linoleum prints, *Ode to Demeter: Persephone entre deux mondes* tells the story of the Greek mythological goddess Demeter and her daughter's capture by Hades, and her eventual transformation into Persephone, the Queen of the Underworld. Lastly, Kerson shifts his attention to Finnish mythology with *Lemminkäinen in Tuonela*, printed in 2015 but conceived in Greece and inspired by the nineteenth-century epic poem 'Kalevala', one of the most significant works in Finnish literature that draws upon folklore and myth. This book is also lavished with illustrations: it consists of twenty-two intaglio etchings, engraved on copper plates, coupled with calligraphy by Katah.

The small and fine press community in Canada is a rich one, full of gifted book artists. And as long as they continue to produce such remarkable works, the Fisher will continue to collect them. Given the depth of this important collection, perhaps visitors will soon be asking, 'So, what's the youngest book in your library?'

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2017–2018

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Names of deceased donors appear in italics.

We thank all members who wish to remain anonymous.

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EXHIBITIONS 2018–2019

Exhibition Hours

9–5, Monday to Friday, year round

9–8, Thursdays only, 20 September–25 April

Thomas Fisher Rare Book Library

120 St. George Street, Toronto, Ontario

21 May to 17 August 2018

Mixed Messages: Making and Shaping Culinary Culture in Canada

17 September to 21 December 2018

De Monstris: An Exhibition of Monsters and the Wonders of Human Imagination

Exhibition opening: Wednesday, 3 October at 5:00 PM

28 January to 26 April 2019

Nature on the Page: The Print and Manuscript Culture of Victorian Natural History

Exhibition opening: Wednesday, 30 January at 5:00 PM

PLANNED EVENTS 2018–2019

Lectures begin at **6:00 PM** (Note the change to start times.)

Wednesday 19 September 2018 at 6:00 PM

John Seltzer and Mark Seltzer Memorial Lecture

Nick Wilding, Professor of History at Georgia State University, on his work detecting Galileo forgeries.

Wednesday 10 October 2018 at 6:00 PM

The Alexander C. Pathy Lecture on the Book Arts

Wesley Bates, artist and wood engraver, speaking on 'The colour in Black and White'.

Wednesday 27 March 2019 at 6:00 PM

The George Kiddell Lecture on the History of the Book

Daniel Wakelin, Jeremy Griffiths Professor of Medieval English Palaeography, University of Oxford, on 'The ABC of Medieval English Writing'.

Thursday 9 May 2019 at 6:00 PM

The Johanna and Leon Katz Memorial Lecture

Charles Pachter, Toronto artist, painter, and printmaker on his work in the book arts.

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Thank you!

Editors' Note

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

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

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

The

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