

# Animal Magnetism: The Enduring Allure of the Bestiary

A runaway best seller in the Middle Ages, bestiaries catalogued and described animals (including the well-known siren, unicorn, and leontophone) and turned them into metaphors of religious doctrine and belief. Over the centuries, the idea of the bestiary has proven itself to be as riveting as the gaze of a cat. The emblem book, 17th century natural histories, and children's literature all owe a debt to this enduring literary form. See for yourself why a good animal story and great art always fascinates readers.

The exhibition was curated by Elizabeth Kirk, Associate Librarian for Information Resources, and was on display in the Class of 1965 Galleries from January 6 to February 28, 2010.

## Materials Included in the Exhibition

Case Title	Materials included
<p><b>Case 1. A Star is Born: How the Unicorn Entered the Christian Imagination</b></p>	<ol style="list-style-type: none"> <li>1. Francis J. Carmody, translator. <i>Physiologus, The Very Ancient Book of Beasts, Plants, and Stones</i>. San Francisco: Book Club of California, 1953. <a href="#">Presses D344p</a></li> <li>2. Theobaldus. <i>Physiologus de naturis duodecim animalium</i>. Leipzig: Conrad Kachelofen, 1493. <a href="#">Incunabula 126</a></li> <li>3. Theobaldus. <i>Physiologus Theobaldi Episcopi de naturis duodecim animalium, the Latin Text</i>. Bloomington: Indiana University Press, 1964. <a href="#">Presses S759Th</a></li> <li>4. <i>A Medieval Bestiary</i>. Boston: David Godine, 1971. <a href="#">Presses G555me</a></li> <li>5. Richard de Fournival. <i>Master Richard's Bestiary of Love and Response</i>. Northampton: Pennyroyal Press, 1985. <a href="#">Presses P372Ric</a></li> </ol>
<p><b>Case 2. <i>Physiologus</i>, or <i>The Interpreter of Nature</i></b></p>	<ol style="list-style-type: none"> <li>1. Andrea Alciato. <i>Emblemata cum commentariis Claudii Minois...</i> Patauij [Padua]: apud Petrus Paulum Tozzium, 1621. <a href="#">Rare Book PN6349 .A4 1621</a></li> <li>2. René de Bruc, marquis de Montplaisir (attributed). <i>Emblemes et devises chrestiennes et morales</i>. 168-? <a href="#">Manuscript Codex 002066</a></li> <li>3. Helen Seigl. <i>A Little Bestiary: a Portfolio of Eight Wood Block Cuts</i>. Philadelphia: The Print Club, 1961. <a href="#">Presses J268L</a></li> <li>4. Edward Topsell. <i>Historie of the Fovre-Footed Beastes...</i> London: Printed by W. Iaggard, 1607. <a href="#">Rare Book QL41 .T66 1607</a></li> </ol>
<p><b>Case 3. The Modern Bestiary</b></p>	<ol style="list-style-type: none"> <li>1. James Thurber. <i>Fables for Our Times, and Famous Poems</i>. New York: Harper &amp; Brothers, 1940. <a href="#">Rare Book PS3539.H94 F3 1940 c.2</a></li> </ol>

	<ol style="list-style-type: none"><li>2. Pablo Neruda. <i>Bestiary. Bestiario: A Poem</i>. New York: Harcourt, Brace &amp; World, 1965. Translated by Elsa Neuberger with woodcuts by Antonio Frasconi. <a href="#">Presses S759ner</a></li><li>3. Paul Smyth. <i>The Cardinal Sins: A Bestiary</i>. West Hatfield: Pennyroyal, 1980. With wood engravings by Barry Moser. <a href="#">Presses P372smy</a></li><li>4. Richard Wilbur (compiler). <i>A Bestiary</i>. New York: Printed at the Spiral Press for Pantheon Books, 1955. <a href="#">Presses S759wi</a></li><li>5. Guillaume Apollinaire. <i>Bestiary, or The Parade of Orpheus</i>. Boston: David Godine, 1980. With woodcuts by Raoul Dufy; translation by Pepe Karmel. <a href="#">Presses G555ap</a></li></ol>
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