

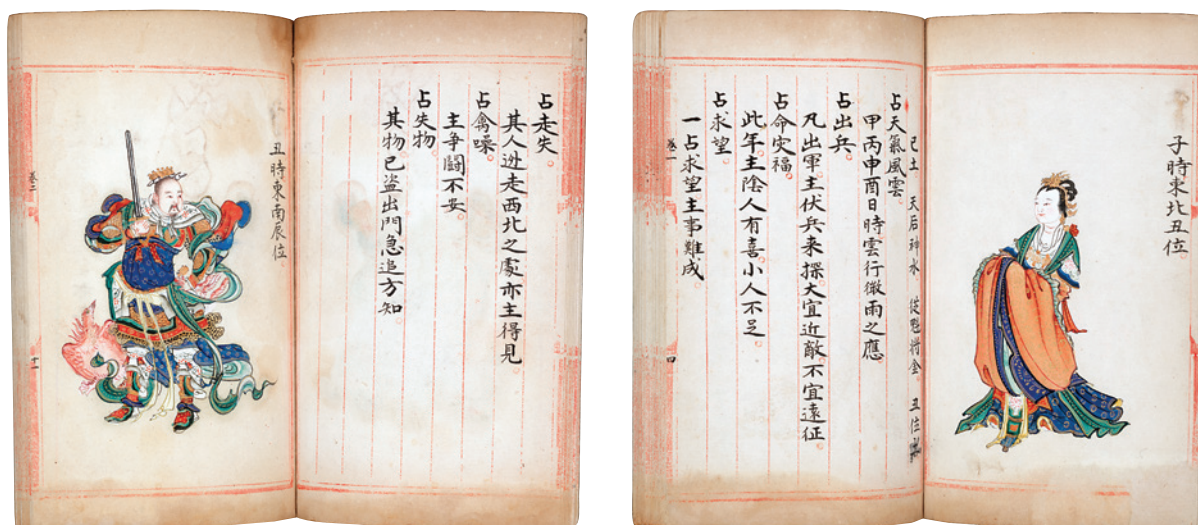
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THE NEWSLETTER OF THE FRIENDS OF THE THOMAS FISHER RARE BOOK LIBRARY

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## CHINESE RARE BOOK EXHIBITION AT THE FISHER LIBRARY

Stephen Qiao, China Studies Librarian  
The Cheng Yu Tung East Asian Library

**L**eaves of Enchantment, Bones of Inspiration: The Dawn of Chinese Studies in Canada is the first comprehensive exhibition of Chinese rare books to be held in the University of Toronto Libraries. This is a joint project by the Cheng Yu Tung East Asian Library, the Royal Ontario Museum and the Thomas Fisher Rare Book Library. The installation of the exhibition aims to celebrate the seventy-fifth anniversary of Chinese studies at the University of Toronto and in Canada.

Most of the Chinese rare books in the Cheng Yu Tung East Asian Library and the Royal Ontario Museum belong to the so-called “Mu Collection”—a private collection of scholarly books from Mr. Mu Xuexun (1880–1929). Mu was born in Penglai County, Shandong Province. He graduated from Peiyang University (Beiyang University, in the pinyin romanisation) in Tianjin in 1911 and worked as the Chinese Secretary at the German Legation in Beijing for seventeen years (1912–1929). He spent over twenty-five years building up his personal library, which consisted of roughly forty thousand volumes.

When Mu Xuexun passed away in 1929, his son had been assigned to a position outside Beijing and so the family decided to sell the rare book collection. Canadian missionary Bishop William Charles White (1873–1960) offered \$10,500 to purchase it in its entirety and his offer was accepted by the Mu family. White sought support from Dr. Sigmund Samuel, Sir Robert Mond, and Professor John C. Ferguson to help with the purchase. White (whose personal papers and other archival materials are held in the Thomas Fisher Rare Book Library) was the first Anglican Bishop in Henan Province (1901–1930). He was stationed at the city of Kaifeng and was the first Canadian bishop to be consecrated for service in the mission field. He also served as an agent for the Royal Ontario Museum, amassing fine Chinese artefacts and other materials for the Far Eastern collections.

Ten Chinese assistants were hired to prepare a descriptive catalogue of the library collection. Eighteen volumes were completed early in 1935 (with another twenty-two volumes prepared later in Toronto), after which the collection was ready for dispatch to Canada. The shipment

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**OPENING PAGE:** From the *Illustrated Divination Manual of the Liuren Method*. Qing Dynasty. **BELOW LEFT:** Bishop William Charles White (undated). From the Bishop White Archive, Thomas Fisher Library. **BELOW RIGHT:** From *The Complete Annotated Book of Changes*. Ming Dynasty. 1415.

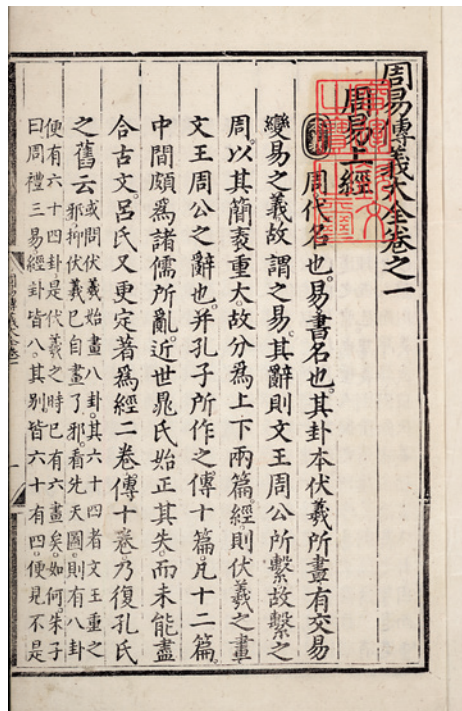
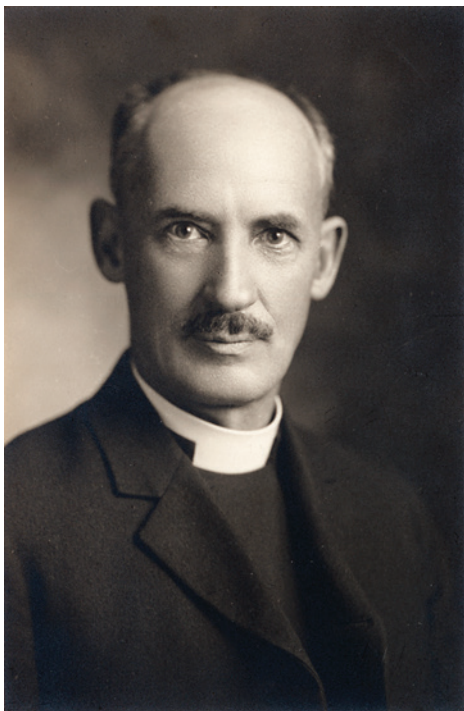
arrived at Toronto in June 1935. At the time, it was the third largest university collection of Chinese books in North America, after the Gest Library at McGill University (later transferred to Princeton University) and the Harvard-Yenching Library at Harvard University. The Mu Collection was first housed in the ROM's Sigmund Samuel Gallery. On 5 November 1937, the Library officially opened in a new addition specially built for the Mu Collection and named "Professor H.H. Mu Library of Chinese Books". Bishop White was appointed the first keeper of the Library.

In 1968 most of the Mu Collection was transferred from the ROM to the East Asiatic Studies Library of the University of Toronto; the only materials excluded from the transfer were those relating to art and archaeology, as well as approximately five thousand pieces of Chinese ink rubbings. In 1974, the East Asiatic Studies Library moved to the newly constructed John P. Robarts Research Library, the main humanities and social sciences library of the University of Toronto Libraries, where it was absorbed into the Central Library and renamed the "East Asian Library". The Mu Collection was relocated to its own rare book reading room, with part of it kept in compact shelving in a restricted area.

Eighty titles have been selected for this special exhibition from both the Cheng Yu Tung East Asian Library and the Royal Ontario Museum. Along with the books and manu-

scripts, nineteen artefacts from the ROM's collections of oracle bones, bronze coins, ink rubbings, jade seals, printing woodblocks and moveable type have been chosen for display. Historical photographs related to Bishop White and the original Far Eastern Library were also selected from the Bishop White Papers in the Thomas Fisher Library and the Royal Ontario Museum. Subject coverage of the titles in this exhibition and its catalogue is broadly divided into philosophy, religious studies, history, historiography, geography, political science, language, literature, fine arts, science and technology. Chronological coverage ranges from the Song Dynasty (960–1279), through to volumes from the Qing Dynasty (1644–1911) up to the sixtieth year of Emperor Qianlong's reign (1795). Many of these are unique and exceedingly rare materials, including about ten Ming and Qing manuscripts.

It is our hope that this exhibition will demonstrate the great importance of these books for academic research. Our current endeavour is to make these books known, both for their usefulness and for their intrinsic magnificence as inventions of Chinese culture. This current exhibition and its accompanying catalogue, *Leaves of Enchantment, Bones of Inspiration: The Dawn of Chinese Studies in Canada*, serves as an effective way to promote knowledge of the Mu Collection to scholars both locally and internationally.



## NICHOLLS LECTURE

Thanks to the generosity of Hilary Nicholls the Friends of Fisher have enjoyed a wonderful series of lectures over the years, bringing experts from around the globe to the Fisher Library to share their scholarship with a Toronto audience. It is now Hilary's wish that the Nicholls fund be directed to a new purpose, which will also be of great benefit to the Library. Starting in the 2010/2011 year the endowment will fund an internship position, giving a recent graduate in book history or information studies an opportunity to gain valuable experience in a special collections library, and giving all of us at Fisher the opportunity to benefit from a fresh point of view. We thank Hilary for her continuing support of the Library and our collections.

A short video of Stephen Qiao discussing the exhibition is on the Fisher Library's YouTube channel at:

<http://www.youtube.com/user/FisherLibrary>





## ARTHUR HAILEY

John Shoesmith  
Thomas Fisher Rare Book Library

**I**N A LETTER dated 10 April 1973, now held in the Arthur Hailey Papers at the Thomas Fisher Library, Robertson Davies, the Master of Massey College at the time, writes a warm, gracious note to the famous best-selling author Hailey. In many ways, the two men could not have been more dissimilar: Davies, the critical darling and erudite academic, and Hailey, the critically maligned author of so-called potboilers, who left formal schooling at the age of fourteen. Yet, Davies does not treat Hailey as an inferior, but instead as a respected peer and colleague.

In particular, Davies is quick to defend Hailey against the intense criticism expressed toward the writer's popular fiction. "I do not understand it, except as evidence of jealousy," he writes. "But why are they jealous of a man who can do something they cannot do and—if they are to be believed—would not wish to do? Speaking for myself, I wish I had your ability to engross huge numbers of readers in my books, but I also know that it lies outside my range. But as for grudging you one jot of your tremendous popularity—I leave that sort of nonsense to the critics."

This letter is just one of many contained in the Arthur Hailey Papers, a large and wonderful collection donated by widow Sheila Hailey in 2007. The papers are a true treasure, and open a fascinating window into the business, and personal life, of one of the most celebrated and successful authors of his time.

The reactions I've received from friends and colleagues when I tell them I've been working on the Hailey papers run the gamut—everything from "You mean the guy who wrote *Roots*?" (no, that's Alex Haley; the two, however, did occasionally correspond) to "I'm surprised the Fisher Library would be interested in that." The most frequent response, however, and one that even I expressed when I heard that the library was soon to receive a shipment of approximately eighty boxes of Hailey's papers, is: "I didn't know he was a Canadian."

Arthur Hailey was born in Luton, England, on 5 April 1920. Despite being a strong and passionate student, particularly of English and literature studies, he left school in his early teens as his parents couldn't afford to continue his education. (He didn't receive a scholarship to

grammar school owing to his struggles with mathematics.) He drifted from job to job until the Second World War broke out, when he enlisted in the Royal Air Force. He trained as a sergeant pilot in Canada and the U.S., and served until 1947. When he left the military, he decided to emigrate to Canada.

His early writing career in this country wasn't particularly noteworthy or auspicious, nor did it foreshadow the immense success he would later enjoy. He joined the publisher Maclean Hunter in 1947, first as associate editor, and eventually as editor of the trade business publication *Bus and Truck Transport*. He left that job, and journalism altogether, in 1953, and became sales and promotion manager of Trailmobile Canada Ltd., a truck and transport company.

Writing, however, was always his first love. Even as a youngster, he was putting pencil to paper and writing little stories. It was during a flight from Toronto to Vancouver in the fall of 1955, however, that Hailey drew inspiration to write the first serious piece of work that would change the course of his life. He began to speculate on the ramifications

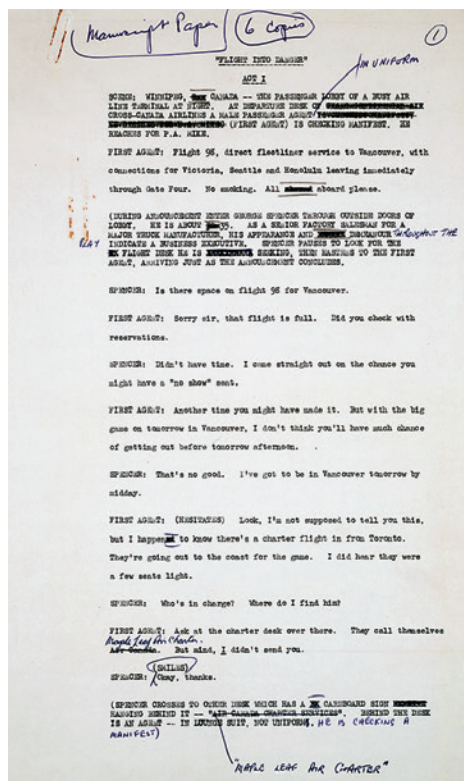
**OPENING PAGE:** From left to right: Dick Clarke, Sheila Hailey, Arthur Hailey. 1961. **BELOW:** A page from the typescript of *Flight into Danger*.

of the airplane's pilots suddenly becoming ill from food poisoning. Being familiar only with the controls of a fighter jet, he is thrust into the role of pilot, and lands the distressed passenger plane. Excited by the dramatic possibilities, he wrote a one-hour television play entitled *Flight Into Danger*. Amazingly, considering his lack of experience and being a totally unknown writer, the teleplay was bought by the CBC, and broadcast to great acclaim in April 1956. What's more, Hailey had hit upon a successful formula for his subsequent work: nerve-racking and intense drama, written after much meticulous and painstaking research.

He followed *Flight Into Danger* with a number of successful plays for both Canadian and U.S. television, including *Time Lock*, about a child accidentally trapped in a bank vault, and *No Deadly Medicine*, which was one of the most lauded programs for CBS's *Studio One* program. These productions also opened up additional opportunities for Hailey. *Flight Into Danger* was successfully made into a novel by Hailey and British author John Castle, and Hailey himself wrote the novel based on *No Deadly Medicine*, re-titled *The Final Diagnosis*. *Flight Into Danger* was also made into the movie *Zero Hour!* (It also, somewhat infamously, served as the source material for the spoof film *Airplane!*)

By the late 1950s, Hailey had embarked on a full-time writing career. With the success of *Flight Into Danger* and *The Final Diagnosis*, he decided to abandon television writing and to concentrate almost exclusively on novels. He published his only "true" Canadian-based novel, *In High Places* in 1962, which played against the backdrop of Parliament in Ottawa and involves intrigue among high-level political officials. Although the book sold only moderately well, Hailey claims this work as one of his favourites. His next two books, however, set him on a path to huge fame. *Hotel*, published in 1965, and *Airport* in 1968, were enormous blockbusters that also succeeded as wildly popular films.

These books were written following a working template from which Hailey would rarely deviate for the rest of his professional career. In fact, his methods became well known and much imitated. He would hit upon a topical area, usually something just on the cusp of being a hot issue—the hotel and hospitality industry, airports and airlines, the automotive industry, medicine, finance, energy, television news—and research the subject for a year, interviewing people who worked in those fields, both at the highest and lowest levels.



Drawing upon his journalistic background, he would conduct skillful interviews and compile comprehensive notes at the end of each day. After completing his research, he would take about six months to prepare a detailed plan for the novel, after which he would begin his writing. He would steadily compose five hundred words a day on his typewriter (when he moved to a word processor, he increased this daily output to seven hundred words), eventually completing his manuscript in eighteen months. In total, he would normally complete a novel, from research to final draft, in three years.

Hailey wrote eleven novels, many of them reaching number one on the best-seller lists. Approximately 170 million copies of his books have been sold worldwide in forty languages. Many were turned into films.

Even though the Haileys (he and his wife Sheila had three children, and Hailey had three children from a previous marriage) enjoyed living in Canada, where they became Canadian citizens, they eventually relocated to California in 1965, to a vineyard outside San Francisco, enticed by its temperate climate. In 1969 they moved to the Bahamas, settling for the rest of their lives in Lyford Cay. Still, as evidenced in the archive, Canada would remain important to the Haileys. For example his friendships with Canadian luminaries

such as Pierre Berton, June Callwood and Trent Frayne, and Clyde Gilmour are well documented in the correspondence. And Canada would always be an important stop for the Haileys on Arthur's book tours.

The Hailey Papers are vast and varied, extending from the author's earliest years in Canada, to the publication of his final novel, *Detective*, in 1997, with both personal and professional files extending into the early 2000s. (Hailey died peacefully in his sleep, in 2004.) The archive as a whole is a rich resource that sheds light on both Hailey the writer and Hailey the man.

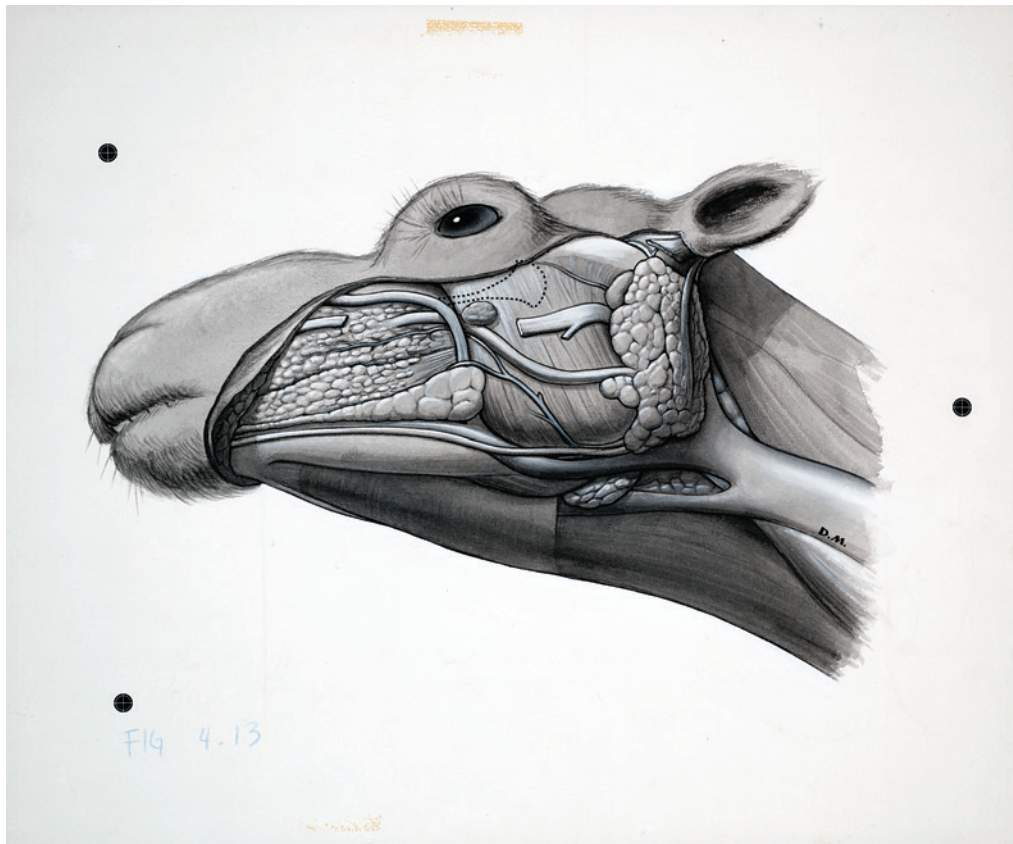
Researchers of the creative process, for example, will no doubt be keen to study Hailey's meticulous, well-honed and justifiably lauded research methods. Included in the papers are large quantities of research materials for all of his novels, including interview transcripts, correspondence and huge files of magazine articles. The manuscript drafts themselves also hold clues to Hailey's writing method: there are reams of green typewritten sheets with sections of the novels written and re-written and re-written again, with usually extensive holograph revisions. Some pages contain as little as one sentence.

A significant part of the collection is occupied by Hailey's fastidiously organized files, which characterize the author's methods and personality. They encompass contracts, book tours, and materials relating to all aspects of his writing career, as well as extensive correspondence with his first agent, Maeve Southgate. These materials provide a fascinating glimpse into the business of a best-selling author. Among the copious amounts of correspondence with friends and other authors, there is also a large quantity of fan mail, kept and maintained by Hailey, and arranged largely by book title. There are, as well, some surprising little nuggets: some unpublished short stories, for example, where Hailey attempts to reach beyond his formula and achieve something more "literary" in tone and structure. In short, this is a full and complete archive.

Hailey himself recognized his literary limitations. While he loved and admired the great writers of both his own time and of previous eras, he knew where his talents ultimately lay. He once told a reporter that while he viewed himself "principally to be a storyteller," he also hoped his work reflected "the excitement of living here and now."

The Fisher Library is fortunate to have the Hailey Papers, so that his work will continue to live beyond the here and now and well into the future.





## ANATOMY OF THE DROMEDARY: ILLUSTRATING THE WORLD'S FIRST ATLAS OF CAMEL ANATOMY

David Mazierski

CASUAL MENTION OF camels likely brings to mind an iconic, “ship-of-the-desert” image: a line of animals padding across the crest of a massive sand dune, somewhere in the Sahara, or the Empty Quarter of the Arabian Peninsula. Or, debate might arise as to what the hump is made of, which camel has one hump and which has two, and where the water is stored when camels refresh themselves at the end of an arduous trek.

This image of the camel as desert traveler extraordinaire is situated in the past, when this unusual mammal was critical to the transport of goods and people in arid regions. Today, the camel remains significant, but predominantly as a source of meat and milk, in the Horn of Africa and several parts of the Middle East. There are also substantial camel populations in North India and Australia, where they were introduced during the nineteenth century, and have thrived in the central desert region. The camel’s hump—which is a repository of fat, not water—is but one indicator of the animal’s remarkable physiological adaptation

to extreme, dry environments. Somewhat surprisingly, the details of these anatomical and physiological peculiarities remained uncharted until the mid-1980s.

In 1982, I was an undergraduate student at UofT completing my B.Sc. in Art as Applied to Medicine, when a letter arrived in my residence mailbox. It contained an offer of employment on a one-year project to create the world’s first atlas of camel anatomy under the direction of author and anatomist Malie M.S. Smuts of the School of Veterinary Medicine at the University of Pretoria, South

Africa. The project organizer was Daniel Cohen, an epidemiologist and Director of the Isan Center for Comparative Medicine and Desert Animal Research at Ben-Gurion University of the Negev in Beersheba, Israel. Through a long and convoluted chain of events, Daniel Cohen had obtained my name from a colleague and decided to give me first crack at the job opportunity before broadcasting it to the medical illustration community at large. Having no other post-grad plan except to travel and start paying off my student loans, I took this to be the opportunity of a lifetime,

For the past two decades the Fisher Library has received several donations of original anatomical drawings produced by the faculty of the Department of Biomedical Communications. The department, formerly known as Art as Applied to Medicine, was founded in 1945, and is one of only five accredited schools in North America to offer a master’s degree in medical illustration. The principal focus of the anatomical drawings at the Fisher Library is human anatomy, but one fascinating and unusual collection is devoted to the anatomy of the camel. The drawings were used to illustrate *Anatomy of the Dromedary*, by Malie M.S. Smuts and A.J. Bezuidenhout, published by the Clarendon Press at Oxford in 1987. This article, written by the illustrator of the book, David Mazierski, describes some of his encounters during his sojourn in Israel.

Editor.

**OPENING PAGE:** Camel's head. **BELOW RIGHT:** Braam Bezuidenhout at work. **BOTTOM LEFT:** Title page of *Anatomy of the dromedary*. Oxford, 1987. **BOTTOM RIGHT:** Upper jaw of a camel.

and immediately phoned Professor Cohen to profess my interest in working on the book. Nine months later, I was on an El Al flight bound for Tel Aviv. The first indicator that my plans were somewhat unusual was the response of the rigorous, unsmiling brigade of security officers to my electric eraser—an important illustration tool (really!)—and to my ridiculous and likely fabricated story about illustrating a book on camel anatomy.

Upon arrival at Beersheba (at that time a city of about 110,000 inhabitants), Malie and I expected to start our work with a description of the camel skeleton, and we were promised that a skeleton would be ready. Instead, we were confronted with the semi-dessicated, semi-putrescent remains of Negev roadkill: bits of a recently deceased camel found by the side of the highway. Wearing masks to fend off odour and flies, we attacked the material with knives and shovels, and with help from some of the veterinary hospital workers we placed the chunks of carcass into empty oil drums filled with water and caustic soda. A brushwood fire was lit and the contents were allowed to boil for a few hours before cooling off overnight. The next morning, we marched out with our rubber boots and gloves and kicked the barrels over, allowing the 'soup' to run off while we collected the greasy bones, which needed to be scraped, rinsed, and left to bleach in the sun (fly repellent was a crucial ingredient at all stages of the task). We went through this process twice (dead camels by the side of the highway not being nearly as uncommon as one would hope), but we never ended up with a complete skeleton, either due to loss in the boiling process, or to the many feral dogs

living in the area and who had first dibs on the roadside remains. In the end, it was the premature death of a female camel named Ilana who lived on the feedlot behind the veterinary hospital that afforded us a complete skeleton, which we arranged to have assembled in the correct anatomical position by a local craftsman and sculptor. For the later dissections, we purchased a few immature camels from the local Bedouin (a small camel being easier to disassemble than a large adult), and stored the embalmed sections of animals already prepared in large industrial plastic tubs that we purchased from a local kibbutz.

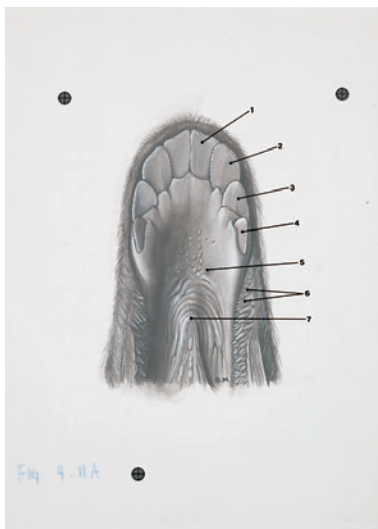
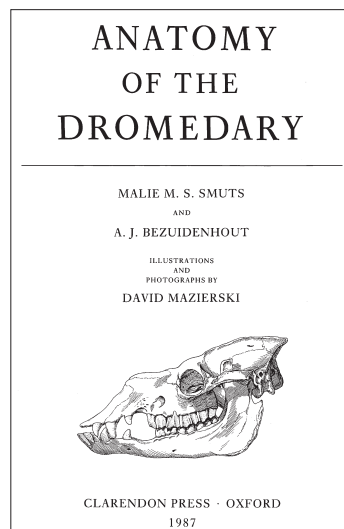
After the immediate difficulties of specimen acquisition were taken care of, Malie and I settled into a comfortable process where she would complete a dissection (sometimes with my help if heavy lifting was involved), and then I would prepare a loose pencil sketch based on the specimen and her guidance as to the salient features that were to be illustrated. After Malie reviewed the sketch, I would render the final illustration from the comfort of my drafting table, although the specimen was always available for checking and confirmation



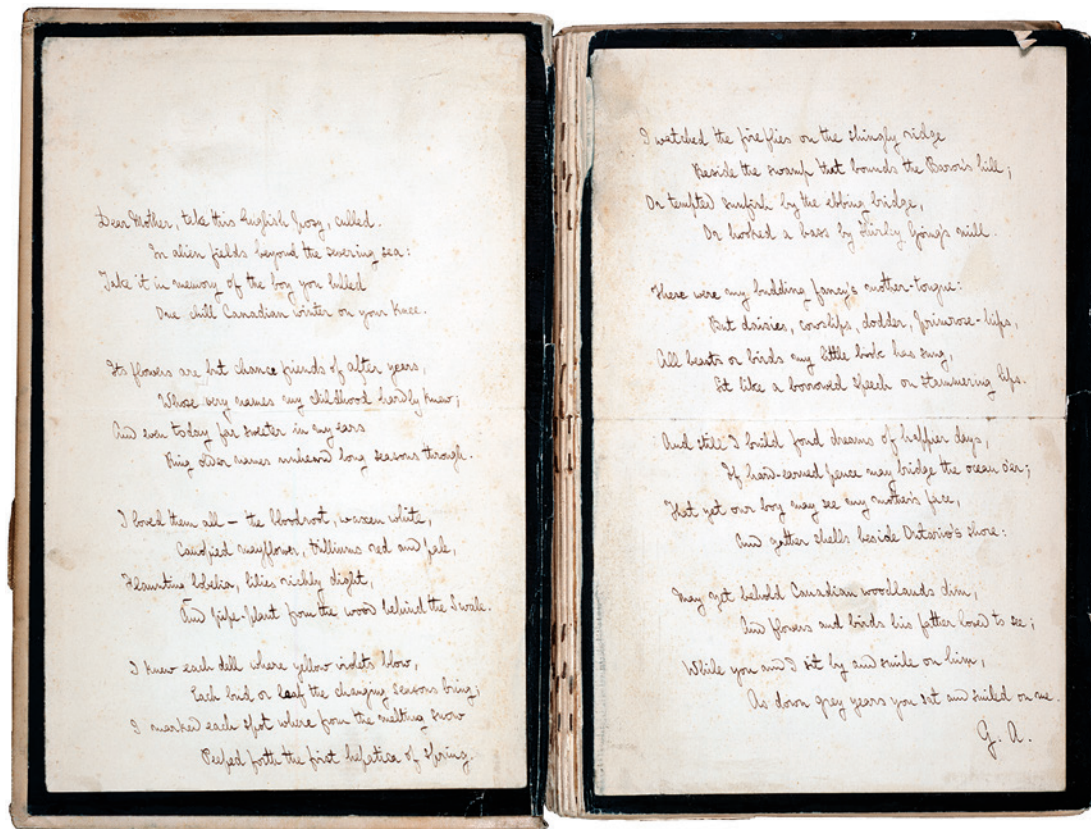
of details. I would usually have at least half a dozen different drawings on the go at any given time, so if I got stuck or frustrated or bored with a particular drawing, I could make progress on another figure and revisit the troublesome illustration with fresh eyes the next morning. Nearly all of the art supplies I required were available in Tel Aviv, an hour

to the northwest; the most expensive piece of equipment in my office was a five-drawer enameled steel flat file for the storage of illustration board and finished illustrations. My chosen media were traditional black-and-white techniques for creating scientific and medical art for reproduction: pen and ink drawings rendered with a flexible split nib pen, and black watercolour wash applied to a pencil sketch prepared on stiff, cold-pressed illustration board.

Within months of us beginning our work, we realized that there was more camel than we could cover in one year, so arrangements were made for a colleague of Malie's, Braam Bezuidenhout, to come to Israel for a further six months and finish the book when Malie's sabbatical year ended. By the spring of 1984, we had a complete text and approximately three hundred line and tonal illustrations... but no publisher. While it seemed to us that this work would be invaluable to anyone interested in the most important ruminant in the Middle East, most publishers saw it only as a book with a commercially limited audience. It wasn't until later that year that Oxford University Press decided to take on the title, and another three years passed before the book was published in a limited press run (it is now out of print). A year later, a number of large boxes containing all of the original artwork arrived at my apartment in Toronto, one last stop in a journey from Israel to South Africa to Oxford to Hong Kong (for reproduction) before their final destination in the archives of the Thomas Fisher Rare Book Library.







## AN UNPUBLISHED POEM BY GRANT ALLEN

Philip Oldfield

Thomas Fisher Rare Book Library

**I**N AN AGE of prolific authors, few writers could match the prodigious output of Grant Allen (1848–1899), nor the versatility and wide range of his writings. During a relatively short career as a writer, between 1877 and 1899 Allen published seventy-seven full-length books, on subjects ranging from natural history, scientific biography, physics, religious anthropology, guidebooks, and ancient history, to novels, short stories, and poems. In the fields of detective fiction and science fiction he was a pioneer. In addition he contributed innumerable articles, essays and short stories to a variety of leading periodicals of the day. He was one of the mainstays of *Cornhill Magazine* for which he wrote 102 pieces, the *Westminster Gazette* (56 articles), and *Longman's* (29).

Baptized as Charles Grant Blairfindie Allen, Grant Allen was born at Alwington near Kingston, Ontario on 24 February 1848. He was the second son of Joseph Antisell Allen, a clergyman of the Church of Ireland, who had emigrated to Canada from Tipperary around 1842. Grant Allen's mother, Charlotte Catherine Ann Grant, was of noble birth, the

only daughter of Charles William Grant, fifth baron de Longueuil, a title originally bestowed by Louis XIV. The Grant family had emigrated to Canada from Blairfindie in Scotland in the seventeenth century.

Grant Allen's childhood was spent in relative prosperity in the picturesque surroundings of Wolfe Island in the St. Lawrence River. He was educated at home by his father, and spent his summers searching for botanical specimens on Wolfe Island. Fond memories of these rural pursuits remained with him all his life. In later years he recalled his "rustic boyhood with the raccoons and the sunfish". In 1861 the Allen family moved firstly to New Haven, Connecticut, and then Dieppe in France, and finally to Birmingham in England. When the family moved back to Canada in 1867, Grant remained in England, taking up a Senior Classical Postmanship at Merton College Oxford. The following year he married Caroline Ann Boothway, in contravention of college regulations, for which he was obliged to forfeit his scholarship, though he did manage to complete his degree. This first marriage lasted only a few years, as Caroline died of

tuberculosis in 1872. Allen was soon remarried, to Ellen ("Nellie") Jerrard, the daughter of a prosperous butcher. Shortly after the marriage in 1873 Allen accepted a teaching position at a college in Jamaica, but following the failure of the college in 1876, he and Nellie returned to England, where they made their permanent home in Dorking, Surrey.

It was at this time that he began to support himself, his wife, and a son by his pen. His early writings were almost exclusively on scientific subjects. An enthusiastic Darwinian, Allen wrote on botany, entomology, and physics from an evolutionary standpoint. More by accident than design, Allen "stumbled" into writing fiction in 1884. Although distasteful to him, fiction at least brought him sufficient income to support his family. He described writing fiction as "the most hateful of professions...it becomes tolerable only from a sense of duty to wife and family, or the primary instinct of self-preservation." In all Allen wrote some thirty-five novels, many of them in the standard three-volume format popular at the time. His most celebrated novel, though not necessarily his best, was *The Woman Who*

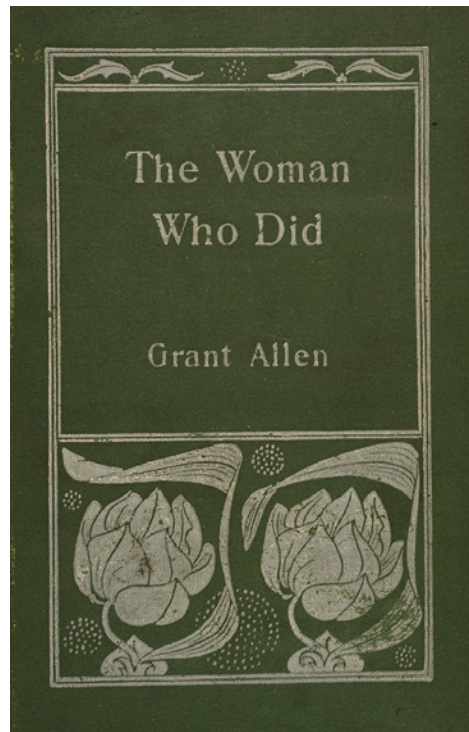


*Did*, a work that aroused much debate and hostility at the time of its publication, as its heroine steadfastly and openly refuses to be married.

Despite some fond childhood memories, Allen visited his native land only twice after settling in Dorking. On each occasion, in 1878 and 1886, he wrote articles entitled “Among the Thousand Islands”. In the 1886 version he writes frankly about his feelings for the country of his birth:

I speak with the pardonable partiality of a native ... I am not, I will admit, a patriotic Canadian—in so small a community, patriotism runs perilously near to provincialism—but I must allow that a warm corner still exists in my heart for the rocks and reaches of the Thousand Islands.

An examination of the catalogue of the University of Toronto Library revealed that a substantial part of Allen’s output, in multiple editions, existed among the various libraries. The majority was already in the Fisher Library, while other works were distributed between the Robarts and Gerstein Libraries. The discovery of this rich vein of Allen’s works persuaded us to create a special Allen Collection from the disparate sources. The accumulated collection now consists of over 180 separate works.



On closer scrutiny it was revealed that a large number of Allen’s works came to the library at the same time, in August 1939. The accessions register held in the University’s archives records that a purchase of seventy-five titles was made from Kimball. The identity of the vendor is not certain, but it is likely to be Kimball Bros. of Albany N.Y. The 1939 accession contains some extremely interesting specimens of Allen’s works, including twenty-two presentation copies, mostly to his mother (who died in 1894) or his father who survived him by one year. A copy of Allen’s first published book, *Physiological aesthetics* (1877) bears a Latin inscription—“*Patri filius doctori discipulus primitias suas D.D. gratissimus auctor*”—acknowledging Joseph Allen’s role in his education. But the most fascinating presentation is contained in a first edition of *The evolutionist at large* (1881), inscribed “*Matris optima munus indignum*” and accompanied by a holograph poem pasted to the front endpapers. It was not included in his only published book of poetry, *The Lower Slopes* (1894), and as far as may be ascertained, the poem has never been published elsewhere. Until its rescue a few weeks ago, the book was abandoned, unnoticed and unloved, in the Old Class section of the Gerstein Library. A curious feature of the poem is that it is written on white paper with a black border, normally reserved for funerary occasions. And yet in 1881

Dear Mother, take this English posy, culled  
In alien fields beyond the severing sea:  
Take it in memory of the boy you lulled  
One chill Canadian winter on your knee.

Its flowers are but chance friends of after years,  
Whose very names my childhood hardly knew;  
And even today far sweeter in my ears  
Ring older names unheard long seasons through.

I loved them all—the bloodroot, waxen white,  
Canopied mayflower, trilliums red and pale,  
Flaunting lobelia, lilies richly dight,  
And pipe-plant from the wood behind the Swale.

I knew each dell where yellow violets blow,  
Each bud or leaf the changing seasons bring;  
I marked each spot where from the melting snow  
Peeping forth the first hepatica of spring.

I watched the fireflies on the shining ridge  
Beside the swamp that bounds the Baron’s hill;  
Or tempted sunfish by the ebbing bridge,  
Or hooked a bass by Shirley Going’s mill.

There were my budding fancy’s mother-tongue:  
But daisies, cowslips, dodder, primrose-hips,  
All beasts or birds my little book has sung,  
Sit like a borrowed speech on stammering lips.

And still I build fond dreams of happier days,  
If hard-earned pence may bridge the ocean o’er;  
That yet our boy may see my mother’s face,  
And gather shells beside Ontario’s shore.

May yet beloved Canadian woodlands dim,  
And flowers and birds his father loved to see;  
While you and I sit by and smile on him,  
As down grey years you sat and smiled on me.

G.A.

Allen’s mother was still very much alive, with another thirteen years of life before her.

The discovery of the poem certainly adds significance and value to the Allen Collection. Holdings will undoubtedly continue to grow, especially when Richard Landon’s extensive library of Grant Allen is eventually deposited at the Fisher Library.



BELOW: Grant Allen [189-].



## RECENT ACQUISITIONS OF INTEREST

Richard Landon  
Thomas Fisher Rare Book Library

**A**MONG THE MANY printed books and manuscripts recently acquired by the Fisher Library two seem of special interest: *Noctes Atticae* by Aulus Gellius (Paris: Jean Petit, 22nd March 1508) and *Excellent compendium of musick* by René Descartes (London: T. Harper for H. Moseley, 1653).

Aulus Gellius, who lived from about AD 130 to about 180, studied in Rome and Athens and compiled his *Noctes Atticae* during the long winter nights of a sojourn in Attica. He later wrote down a random collection of short essays for the amusement and instruction of his children. It is a kind of common-place book covering a wide variety of topics, including philosophy, history, law, grammar, and literary criticism, and is most valued for its inclusion of passages from works that are no longer extant, especially those from early Latin literature. Among the many stories preserved is that of Androcles and the lion and in Book VII the beginnings of the Alexandrian Library are related.

The *Attic Nights* was first printed and published by Swenheym and Pannartz in Rome in 1469 and became a popular text,

with editions in 1472 (Rome and Venice), 1477, 1485, 1489, 1493, and 1496. The first edition to be published outside of Italy seems to have been this one, printed in 1508 by Jean Marchant for Jean Petit in Paris, and is the first to contain the summary of chapter headings for Book VIII, the text of which has not survived. It apparently contained an account of Herodotus and his *History*. There were many sixteenth-century editions from the presses of the best-known scholar-printers: the Giunta family, Aldus Manutius, Gryphius, the Estiennes, and Elzevir. Further editions have appeared through the centuries right up to the present. The 1508 edition is adorned with three large woodcuts, including the intricate and detailed device of Jean Petit, the famous publisher who established himself in Paris in 1492 and whose family business firm had issued the first of a series of the *Danse macabre* editions in Grenoble in 1485. There is a wonderful woodcut image of a scholar in his library, looking profoundly world-weary.

This copy of *Attic nights* also has a most interesting provenance. It belonged to Augustus Frederick, Duke of Sussex (1773–1843), the sixth



of MUSICK.

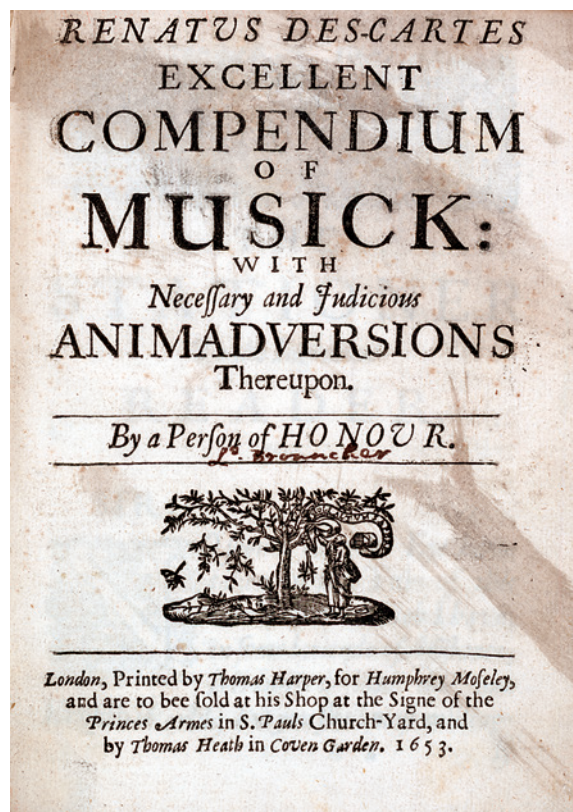
Third Figure.

From this Figure it is demonstrated how rightly an Eighth is named Diapason, because it comprehends in it selfe all the intervalls of other Consonances; where if we have exhibited only Simple Consonances; where if we would find out also Compound ones, all we are to do is only to adde, to the intervalls above described, one or two whole Circles; and then it will appear that an

C

Eighth

an enthusiastic and well-read scientific amateur who introduced him to some of the new attempts to combine mathematics and physics. Although it is his earliest surviving work, the *Compendium* was not published until 1650, shortly after his death in Stockholm—the alleged consequence of having to rise at five o'clock on winter mornings to tutor Queen Christina, who had brought him to her court. The English translation was published in 1653 by William Brouncker, 2nd Viscount Brouncker (1620–1684), a mathematician who became the first President of the Royal Society in 1662 and was a close friend of both Samuel Pepys and John Evelyn. He is named on the title page of the *Compendium* as a “Person of Honour” and his commentary, the “animadversions” on Descartes work constitute his only



This important and scarce book was acquired from Jonathan A. Hill of New York.



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*We thank all members who wish to remain anonymous.*

# MARK YOUR CALENDAR FOR UPCOMING EVENTS...

## EXHIBITIONS 2010–2011

Exhibition hours: 9–5 Monday to Friday  
Thomas Fisher Rare Book Library  
120 St. George Street, Toronto, Ontario

### 25 May–17 September 2010

*Leaves of enchantment, Bones of inspiration:  
The dawn of Chinese studies in Canada*

### 12 October 2010–14 January 2011

*Through Foreign Latitudes and Unknown  
Tomorrows: 300 Years of Ukrainian Émigré  
Political Culture*  
Exhibition opening TBA

### 7 February–3 June 2011

*Great and Manifold: A Celebration of the  
Bible in English*  
Exhibition opening TBA

## PLANNED EVENTS 2010–2011

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

### Tuesday, 28 September 2010

*The John Seltzer and Mark Seltzer  
Memorial Lecture*  
*The Bibliotheca Parisiana*  
Milton McC. Gatch, historian, bibliogra-  
pher and book collector

### Wednesday, 27 October 2010

*The Alexander C. Pathy Lecture in the  
Book Arts*  
*Artists' Books*  
Tony Calzetta, Toronto based artist and  
book artist

*Please note that, at the request of Hilary  
Nicholls, The David Nicholls Memorial  
Lecture will not take place; see notice on  
page 2 for further details.*

### Wednesday, 2 March 2011

*The Leon Katz Memorial Lecture*  
*Canadian Wildflowers*  
Alexander Globe, Professor Emeritus of  
English, University of British Columbia

### Wednesday, 30 March 2011

*The Gryphon Lecture on the History of the  
Book*  
*Title TBA*  
Linda Hutcheon, University Professor  
of English and Comparative Literature,  
University of Toronto

## 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.

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Members of the editorial board of *The Halcyon* are Anne Dondertman, Philip Oldfield, and Barry Walfish, Fisher Library, and Karen Turko and Maureen Morin, Robarts Library.

For more information about the Fisher Library, please visit the web site at [www.library.utoronto.ca/fisher/](http://www.library.utoronto.ca/fisher/)

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