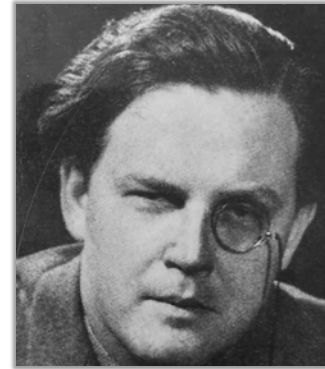


 Robertson Davies



 Robertson Davies



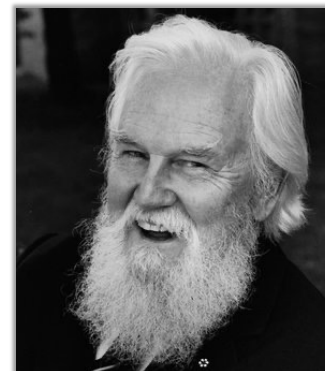
- **1913:** born in Thamesville, Ontario to William Rupert Davies and Florence Sheppard McKay
- **1925:** moved to Kingston, Ontario when his father became publisher of the *Whig Standard*
- **1926:** attended Upper Canada College in Toronto
- **1932:** returned to Kingston to attend Queen's University as a non-degree student
- **1938:** received a B.Litt. from Balliol College, Oxford

 Robertson Davies



- **1942:** returned to Canada to edit *Saturday Night* and the *Peterborough Examiner*
- **1948:** began writing plays for amateur theatrical companies and short fiction pieces
- **1951:** began writing novels, starting with *Tempest-Tost*, the first Salterton Trilogy novel
- **1953:** helped found Canada's Stratford Festival, sitting on board of governors and writing three books about its early years

 Robertson Davies



- **1960:** joined the faculty at Trinity College, Toronto, where he would teach literature for 21 years
- **1963:** became master of Massey College, Toronto, the university's newly founded graduate school
- **1967:** became fellow of the Royal Society of Canada
- **1972:** won the Governor-General's Literary Award for *The Manticore* in the Deptford Trilogy
- **1995:** died in Orangeville, with final novel left unfinished

🌀 Robertson Davies

The Papers of Samuel Marchbanks (1985)

- *The Diary of Samuel Marchbanks* (1947)
- *The Table Talk of Samuel Marchbanks* (1949)
- *Samuel Marchbanks' Almanack* (1967)

short stories

- *High Spirits* (1982)

selected criticism

- *Shakespeare's Boy Actors* (1939)
- *Renown at Stratford* (1953)
- *A Voice From the Attic* (1960)
- *A Feast of Stephen* (1970)
- *One Half of Robertson Davies* (1977)
- *The Enthusiasms of Robertson Davies* (1979)
- *The Mirror of Nature* (1983)
- *The Merry Heart* (1996)
- *Happy Alchemy* (1997)

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Plays

- *Overlaid* (1948)
- *Eros at Breakfast* (1948)
- *Hope Deferred* (1948)
- *King Phoenix* (1948)
- *At the Gates of the Righteous* (1949)
- *Fortune My Foe* (1949)
- *The Voice of the People* (1949)
- *At My Heart's Core* (1950)
- *A Masque of Aesop* (1952)
- *Hunting Stuart* (1955)
- *A Jig for the Gypsy* (1955)
- *General Confession* (1956)
- *A Masque of Mr. Punch* (1963)
- *Question Time* (1975)
- *Brothers in the Black Art* (1981)

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The Salterton Trilogy

- *Tempest-Tost* (1951)
- *Leaven of Malice* (1954)
- *A Mixture of Frailties* (1958)

The Deptford Trilogy

- *Fifth Business* (1970)
- *The Manticore* (1972)
- *World of Wonders* (1975)

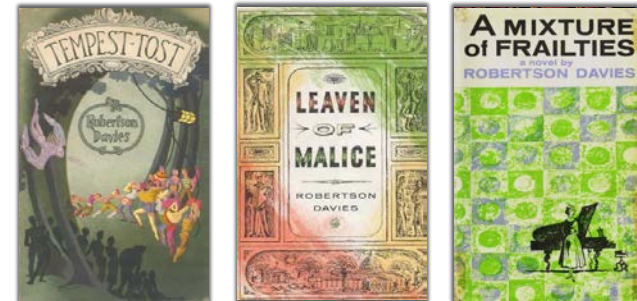
The Cornish Trilogy

- *The Rebel Angels* (1981)
- *What's Bred in the Bone* (1985)
- *The Lyre of Orpheus* (1988)

The Toronto Trilogy

- *Murder and Walking Spirits* (1991)
- *The Cunning Man* (1994)
- [third novel] (incomplete)

🌀 Robertson Davies



Robertson Davies



Robertson Davies



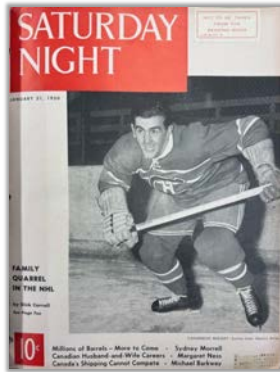
Robertson Davies



Robertson Davies



Robertson Davies



Robertson Davies

... the freshmen who have come to Queen's this autumn ... would do well to ... devot[e] such time as they can spare to the excellent Douglas Library, which is, as some of them have discovered, the large building with the tower over the back door, across from the [Student] Union.... Most students come to Queen's to acquire culture, which may rightly be defined as knowing more than is absolutely necessary. Culture is most inexpensively captured by reading a few books.... If in the course of his four years at Queen's a student becomes intimately acquainted with ten really good books he will have gained something which will be more valuable to him than nine-tenths of the stuff he hears at lectures.... This advice, addressed for convenience to freshmen, is also intended for freshettes. An ignorant man is a dull companion but an ignorant woman is a social catastrophe.

Robertson Davies. "The Bookshelf." *Queen's Journal*, 2 Oct. 1934, p. 5.

Robertson Davies

In a weak-minded moment last autumn I agreed to serve as judge of some undergraduate writing; today my Fate overtook me and I had to spend two or three hours reading ambitious pieces of all kinds—poetry, criticism, short stories and what-not. I am a wretched judge of such things, for I am capricious, irresponsible, unmethodical, utterly without conscience and what my grandmother used to call "notionate." Anyway, I wasn't interested in any of the stuff I read. The right people to judge such contests are sober, keen-minded fellows ... not whirligigs like me. At last I put all the manuscripts on the floor, whirled round three times, and shook my fountain pen over the heap; the manuscripts with the biggest blots on them received prizes, the rest got nothing. I do not defend this method of judging; I merely explain it. I also recommend it to university professors and teachers who have a lot of troublesome papers to mark.

Robertson Davies. "A System of Marking." *The Table Talk of Samuel Marchbanks*, Clarke Irwin, 1949.

Robertson Davies

Graham Greene makes me feel foolish.... Consider his essay "The Lost Childhood," in which he talks about reading. "Perhaps it is only in childhood that books have any deep influence on our lives," he begins, and goes on to say that the books which had most influenced him were those he read before he was fourteen. This is directly contrary to my own experience and makes me feel that I am rather a hick to enjoy reading so much at my advanced age.... It would grieve me to think that my best reading was already over.... A truly great book should be read in youth, again in maturity, and once more in old age, as a fine building should be seen by morning light, at noon, and by moon-light. We all read too much, too fast. I am taking the summer off to work slowly through several books that are due for a second reading.

Robertson Davies. "Too Much, Too Fast." *Peterborough Examiner*, 16 June 1962.

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