

from page 13

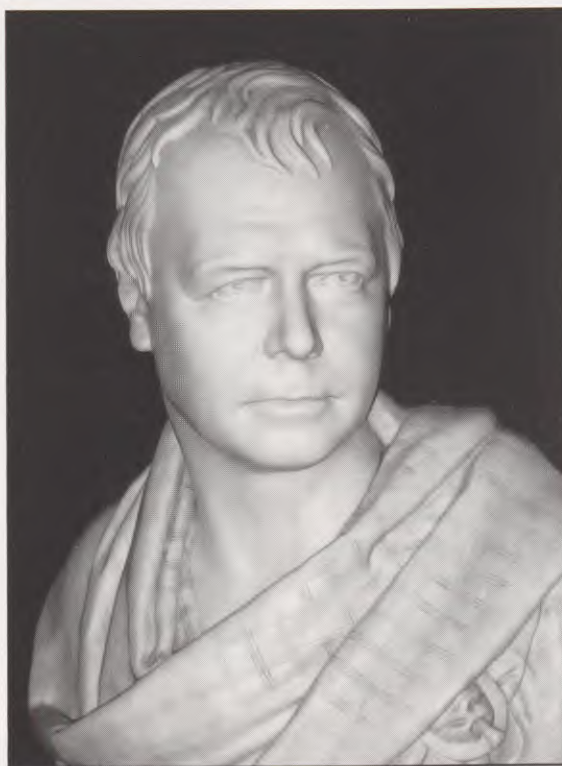
Thomas Sprat, later Bishop of Rochester, to prepare, in its defence, an account of the Society and its work that was published by the Society in 1667 as *The History of the Royal Society of London, For the Improving of Natural Knowledge*. The University Library has a copy of this, presented by the Friends of the Baillieu Library, and also a copy of the later, 1734 edition, as well as a modern reprint. The controversialist Joseph Glanvill, who became a Fellow in 1664, also leapt to the Society's defence; the Library has a copy of his *Philosophia Pia, or, a discourse of the religious temper, and the tendencies of the experimental philosophy* (1670), presented by the Friends of the Baillieu. It also has a very fine copy of one of the most important published attacks on the Society, Henry Stubbe's *A Censure Upon Certain Passages Contained in the History of the Royal Society, as Being Destructive to the Established Religion and Church of England* (1670).

The Royal Society weathered such storms, as we know, as well as others later on. The works described in this brief and by no means comprehensive account are one of the splendours of the Baillieu Library's collection, and deserve to be better known. ■

R. W. Home has been Professor of History and Philosophy of Science at the University of Melbourne since 1975. He has published extensively on the history of 18th century physics (including several papers on the work of Isaac Newton), and on the history of science in Australia. He is editor of the journal, *Historical Records of Australian Science*, and one of the editors of the *Life and Letters of Ferdinand von Mueller*, the first volume of which appeared in 1998.

## SIR WALTER SCOTT AT MELBOURNE UNIVERSITY

BY B. J. McMullin



AMONG STUDENTS OF THE WORKS of Sir Walter Scott there may be an awareness that the University of Melbourne Library is the repository of one of the best collections in the world devoted to the author. But that awareness is limited, since the Library's Scott collection is not catalogued, and to that extent it may fairly be said that the Baillieu Library has within its walls a research resource of considerable potential which has been little exploited.

The Scott collection is said to comprise approximately 2,500 volumes,

Walter Scott, portrait bust (after the marble bust by Sir Francis Chantrey, 1820. University of Melbourne Library Collection).

made up of works by *and about* the author; it forms (with some additions) part of the Poynton collection of close to 15,000 volumes which Dr Orde Poynton has presented to the University of Melbourne at various stages since 1959. The Poynton collection itself comprises a number of groupings, among them several thousand volumes devoted to major British authors of the 18th and 19th centuries: Boswell, Browning, Burns, Byron... and Sir Walter Scott.

If the Scott collection is at present insufficiently known, that situation may soon be changed. The impetus for change is the recent publication of *Sir Walter Scott: a bibliographical history*,

1796–1832, by William B. Todd and Ann Bowden (1998). Hitherto there has been no adequate bibliography of Scott's output beyond William Ruff's of the poetical works<sup>1</sup>; Greville Worthington's of the novels<sup>2</sup> is particularly unsatisfactory, and the remainder of Scott's multifarious writings have been only patchily studied from a bibliographical point of view (that is, from the point of view of their production and distribution).

The appearance of any rigorously constructed bibliography serves to allow the status of individual items in particular collections to be assessed against an ideal, and in this instance the opportunity is being taken to identify — by "T/B" number — all the items by Scott in the University Library's collection published up to his death in 1832, as well as the "Magnum" edition of the collected works, 1829–1836 (together perhaps between a quarter and a third of the total Scott collection). This project seems especially desirable, in that the authors were not in the end able to visit Australia as part of their canvass of libraries with known major collections of Scott.

Not that the collection has gone entirely untapped. For example, Professor Graham Tulloch of Flinders University has used it in the process of establishing the text of *Ivanhoe* for the Edinburgh edition of the *Waverley* novels series. And several articles based on items in the collection have been published in recent years in *The Library*, *Studies in Bibliography* and *The Bibliothek*, with the results of these studies, where relevant, being now incorporated in Todd/Bowden. In addition, one short monograph has been based on extensive use of the collection.<sup>3</sup> These publications should be seen simply as an indication of the research which the collection is able to support, not as evidence that its potential has been exhausted.

In terms of the major monographic publications the Library's Scott collection is, understandably, extensive, but it

is difficult to say how "good" it is compared with collections elsewhere, since Todd/Bowden does not include a census of copies. However, even at this early stage of identifying items it is clear that it does much more than simply provide additional locations. Indeed, given the extent and nature of the variations from the ideal found so far, the process of identification has seemed to warrant contemplating the publication of a supplement, based on the University Library collection but perhaps incorporating the holdings of other collections in Melbourne too — all of them very small but also exhibiting significant variations from Todd/Bowden.

One notable feature of the Scott collection is the presence of multiple copies of many publications, particularly the first editions of the separately-published poems and the novels. For example, the first edition of *The Lady of the Lake* (1810) is represented by six copies, that of *Waverley* (1814) by nine (one "non-Poynton"). This is not a case of unnecessary duplication, for particularly in the hand-press period — which was coming to an end when Scott died — individual copies from within the one edition may differ one from another in ways which can be established only by physical comparison and textual collation, since changes could be made at any time at press or subsequently by way of cancellation. Thus to have multiple copies in the one location is a great boon to scholars.

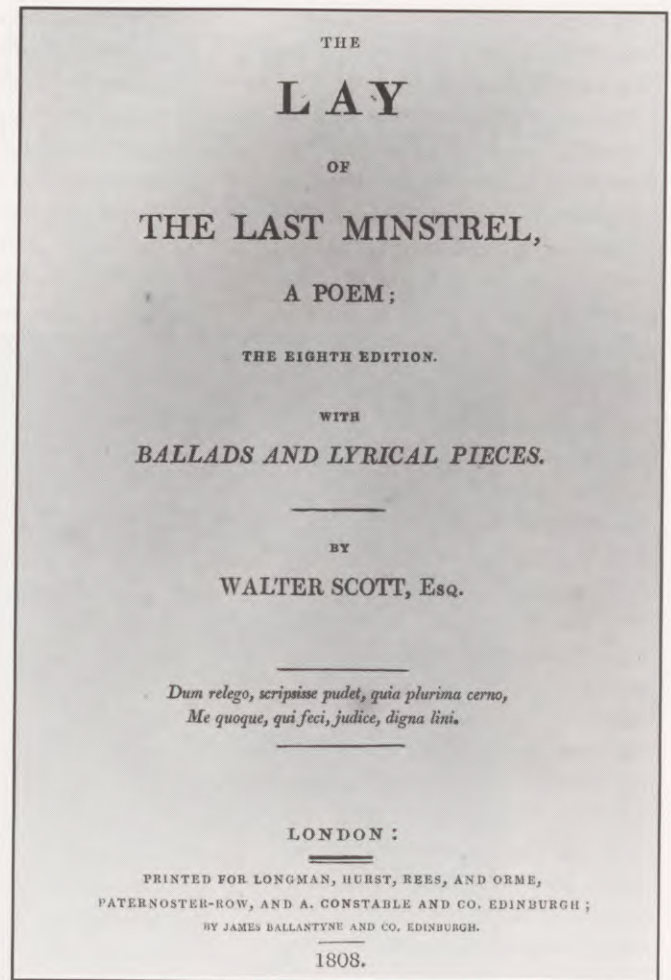
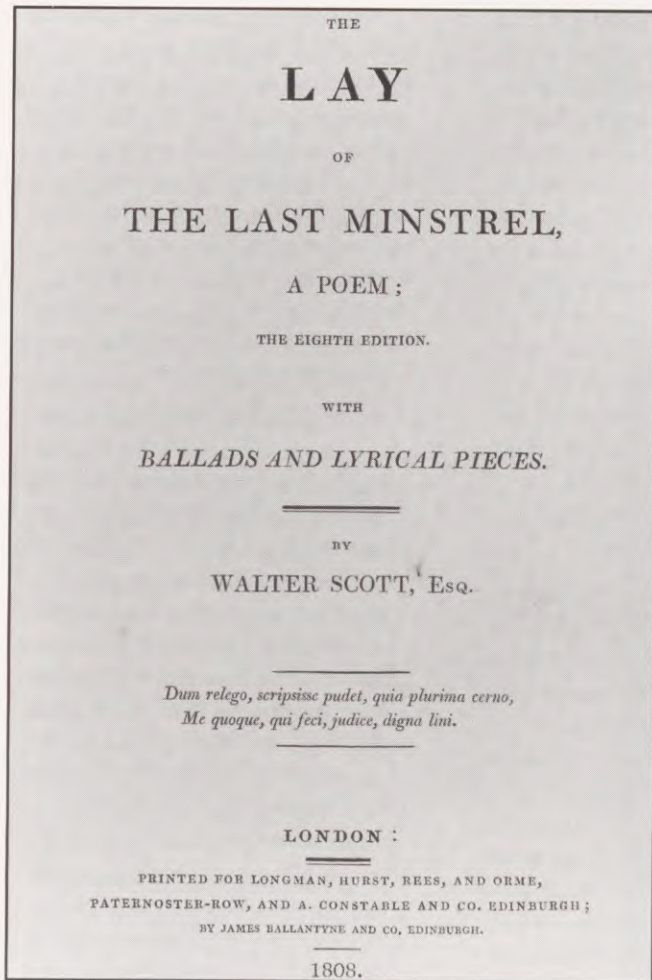
In acquiring multiple copies Dr Poynton was well aware of their potential for displaying the range of evidence necessary for establishing the text for a modern edition. In the case of *Waverley* he was able to report that within his eight copies of the first edition there were 115 "points" of variance additional to the 300-odd (of uncertain import) listed by Worthington.<sup>4</sup> What the significance of individual variants is is a matter for the editor of the novel to determine: the only point to be made here is that there *are* differences, not only *between* editions but also *within*.

More recently, Graham Tulloch has noted that in one of the Poynton sets of the first edition of *Ivanhoe* there is a cancel leaf (vol. 3, M6 [pp. 187–8]) not present in any of the 28 copies seen by Todd and Bowden. Whatever the status of this particular correction — perhaps non-authorial, and even in context unnecessary — the principle remains that variations *do* exist, that a seeming "duplicate" cannot be confirmed as such without careful collation.

The value of the collection is not confined to establishing texts for new editions. Most students of Scott will be faced at some stage by what Ruff has called "lying title-pages"<sup>5</sup> — that is, the practice of cancelling title pages, replacing them by others which claim "second [third ...] edition", whereas the sheets remain unchanged. For example, if the title pages are to be taken at face value, there were three editions of *The Fortunes of Nigel* in the year of publication (1822), whereas the second and third are merely re-issues of the first. The new bibliography has gone a long way towards resolving the true bibliographical relationships between the various "forms" of particular works, but it is already clear that, on the evidence of the University Library collection, there are yet further complexities not hitherto recognised. Two examples will illustrate this assertion.

*Tales of My Landlord*, First Series (*The Black Dwarf and Old Mortality*), was first published in December 1816 (T/B 98Aa), with a fourth edition (98Ad), dated 1817, appearing 1 January 1818, *without* "First Series" on the title page, and with the paper watermarked "MAVOR & Co | 1816"; another "fourth edition" (98Ae), *with* "First Series" on the title page and with paper watermarked "M1816 | 1 [2, 3, 5]", is known only from a single copy of volume 1 in the Bodleian Library. There are three sets of what claim to be the fourth edition in the collection in the Baillieu; one of them comprises the sheets of the third edition (98Ac, originally published 20 February 1817), the

*continued on page 16*



Variant title pages of *The Lay of the Last Minstrel*, 8th edition, 1808. (The Scott Collection, University of Melbourne Library.)  
left: Poem 1; right: Poem 2.

from page 15

other two the sheets of 98Ad. All have cancel title pages dated 1818 and are without "First Series". At first sight this is merely an instance of updating the title pages, but the two sets derived from 98Ad are on entirely different paper, "MAVOR | M1816 | 5" or "MAVOR | M1817 | 6 [9]". The paper implies a separate impression, an implication at odds with the uniformity of the press figures. Thus the Baillieu sets are clearly intermediate between 98Ac and 98Ae; less clear is their precise status.

Equally puzzling is the status of copies of the eighth edition of *The Lay of the Last Minstrel*. In Todd/Bowden there are five forms of this edition, 14Aj–14An: 14Ak/l (1808) are "aug-

mented" issues of 14Aj (1808) (ordinary- and large-paper), and 14Am/n (1810) are further augmented issues (again ordinary- and large-paper). Here all four Baillieu copies appear to be intermediate between 14Ak/l and 14Am/n: they correspond with 14Ak/l in that they represent the first stage of augmentation, finishing with gathering y2 and being dated 1808, but they all agree with 14Am/n in having "BY JAMES BALLANTYNE AND CO. EDINBURGH" as the last line of the imprint. None of the title pages is obviously a cancel, though two agree with 14Aj/k/l in having a plain rule after the eighth line and two with 14Am/n in having an Oxford rule. The situation is further

complicated by the fact that the two copies with an Oxford rule on the title page appear also to be from different impressions of the sheets that they have in common with 14Aj — that is, before the augmentation (in the added sheets they agree with 14Ak/l). Proof of a different impression lies in the record of press figures: the two agree against 14Aj in all but a handful of sheets (out of a total of 48), though predominantly the figures are in the same page as in 14Aj. Again the existence of an ideal description has allowed the divergencies in the Baillieu copies to be recognised, but once again their status is far from clear.

A published bibliography determines not only what a collection contains but also what it lacks. And in so doing it provides the owner with a list of desiderata. At its simplest this process is straightforward: a work/edition/... is in the collection or it is not. At another level it establishes or clarifies, as already noted, the relationships between forms of a work, so that, for example, it may indicate — despite the claims of the title page — that the sheets of such-and-such an “edition” are the same as those of another, and thus that there is no need to acquire both unless absolute bibliographical (as opposed to textual) completeness is sought. That is, a bibliography of the nature of Todd/Bowden serves as an essential collection development tool.

The new bibliography has thus served to clarify the status of the three Baillieu copies of the first edition of *The Vision of Don Roderick* (1811) (59Aa–59Ae). It is only now, with the details laid out, that all three copies can be categorised as “First, Quarto Edition, Third Impression” (59Ae): this impression differs from the earlier ones in having gatherings A–G reset and the remainder (H–O) re-imposed and re-impressed, during any of which processes textual variation may have been introduced. The comparison of the copy in hand against the published descriptions has therefore identified an unrecognised gap in the collection, and steps have already been taken to acquire a copy of 59Ab/c/d.

As the survey of the collection proceeds it is likely that other items will be added to the desiderata list. Prices of Scott have increased substantially in the past three decades or so, but with such an extensive initial collection a strong case can be made for actively seeking items not held — at least items which are known to have (or, as with Don Roderick, likely to have) textual significance.

Though progress on a “Melbourne supplement” is not, as yet, far advanced certain patterns are already emerging. Nothing is likely to be added to the Scott canon, but already — as the examples discussed reveal — there will be a number of additions to be made at the level of the issue or impression (and therefore requiring a separate entry in Todd/Bowden). Also there will be numerous additions or modifications in the detail of entries, in, in particular, the records of press figures and watermarks. Hence the Baillieu Scott collection, as a result of the publication of the new bibliography, is adding to our knowledge of the output of the author; and with the publication of a Melbourne supplement the basis will have been provided for further exploitation of the collection. ■

.....  
 Brian McMullin was until recently Reader in Librarianship at Monash University, where he is now an Honorary Research Associate in the Centre for the Book. His review of the Todd/Bowden bibliography will appear in the *Bibliographical Society of Australia and New Zealand Bulletin*.

### NOTES

1. William Ruff, “A bibliography of the poetical works of Sir Walter Scott, 1796–1832”, *Edinburgh Bibliographical Society Transactions* 1, 1935–1938, pp. 99–240, pp. 279–81.
2. Greville Worthington, *A Bibliography of the Waverley Novels* (London: Constable, 1931).
3. Nan Jaboor and B.J. McMullin, *James Ballantyne and Press Figures, With a Checklist of Volumes Printed by James Ballantyne (1803–1833)*, Melbourne, Ancora Press, 1994. (Monash Occasional Papers in Librarianship, Recordkeeping and Bibliography, No. 4).
4. Orde Poynton, “Observations on the first edition of Waverley”, *The Private Library*, 2nd series, 4, 1971, pp. 85–92.
5. William Ruff, “Deceptions in the works of Scott; or, lying title-pages”, in Alan Bell (ed.), *Scott Bicentenary Essays: selected papers read at the Sir Walter Scott Bicentenary Conference*. Edinburgh and London, Scottish Academic Press, 1973, pp. 176–87.

## VALE ROBERT ILLING

The staff of the University of Melbourne Library were saddened to hear of the death in July of Dr Robert Illing, M.A., Mus.B.(Cantab), M.A. (Oxon), Ph.D.(Nottingham), Ph.D.(Adelaide), A.R.C.O.

This is a sad loss for the Library, although comfort will be taken in the knowledge that Dr Illing’s life was long and full of music and scholarship. As a contributor of note to the University Library, Dr Illing will be remembered particularly by this institution for the gift of his collection, which he described as reflecting “the life of a general practitioner in music”. The Illing Collection is housed in the Baillieu Library and contains a diversity of material relating to music and the musical life. It reflects Dr Illing’s interest in early music and includes some non-musical material and recordings of Rosamund Illing, the opera singer and his daughter.

Dr Illing published many books, and contributed a number of articles to the *University of Melbourne Library Journal*. During his retirement Dr Illing was a weekly visitor to the Library. He spent his time here well, labelling and arranging the Illing Collection and cataloging it in five volumes, as well as putting in good order his studies of early music that form part of the collection. The catalogue includes descriptions, such as those for the quartet of baroque instruments to be seen on the third floor of the Baillieu Library; a gift of Dr Illing and his wife. The University Library will miss Dr Illing’s presence, but will remember him always for his generous gift.