

WONDERLAND

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WOODHOLME: "Tremendously important building"



CHOICE
FRUITS

Group at "Woodholme," Hyde Park.

Who, leaving far behind their native plain,
Have sought a home beyond the western main;

And braved the terrors of the stormy seas,
In search of wealth, of freedom, and of ease!

Oh! none can tell but they who sadly share
The bosom's anguish, and its wild despair,

What dire distress awaits the hardy bands
That venture first on bleak and desert lands:

How great the pain, the danger, and the toil
Which mark the first rude culture of the soil.

When, looking round, the lonely settler sees
His home amid a wilderness of trees:

How sinks his heart in those deep solitudes,
Where not a voice upon his ear intrudes:

Where solemn silence all the waste pervades,
Heightening the horror of its gloomy shades."

"Ring out the Old, Ring in the New,"
"Ring out the false, Ring in the true."

"Ring out the darkness of the land,
Ring in the Christ that is to be."

—TENNYSON.

"Come over and possess the land."

Illustrated

LONDON

ONTARIO.

CANADA
SOUVENIR.

Ask Alice: London Township castle grounds occupied by tramps

by Alice Cobb

The a proverb for a town
square, on the Heights of London
and from the heights of London

Empty castle needs white knight



"Say
Mister!
There's
Money
in this for
You."



It would be a perfect set for
the next Scooby-Doo movie.

Hidden staircases, sliding
doors, secret hallways and
gothic-looking arches fill the
palatial estate known as
Woodholme.

Instead, with a For Sale
sign going up out front and
an asking price of only
\$400,000, the concrete castle
could be coming to a Lon-
doner near you.

The catch: renovation costs
are estimated at \$1.2 million.

The cavernous
rooms, many accented with
hemlock wood and stuccoed
cement, are dusty and drafty.

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2. Illustrated

4.

5. Ask Alice: London Township castle grounds occupied by tramps

6. Empty castle needs white knight

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Have sought a home beyond the western main;

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And braved the terrors of the stormy seas,
In search of wealth, of freedom, and of ease;

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Oh! none can tell but they who sorrow here
The bosom's anguish, and its wild despair,

What dire distress awaits the hardy bands
That venture first on bleak and desert lands;

How great the pain, the danger, and the toil
Which mark the first rude culture of the soil.

16.

When, looking round, the lonely settler sees
His home amid a wilderness of trees;

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19.

12. "Say
Mister!
There's
Money
in this for
You."



THE CANADA LUMBERMAN

Old & New
London

BY
WALTER THORNBURY
AND
EDWARD J.



MILLERS' MANUFACTURERS AND MINERS GRZETTE.



Alas! Victor,
when falsehood can look so like the
truth, who can assure themselves of
certain happiness? I feel as if I were
walking on the edge of a precipice, to-
wards which thousands are crowding,
and endeavouring to plunge me into
the abyss.

Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me?—
PARADISE LOST.

Woodholme Manor



Entire home in London, Canada
5 guests · 3 bedrooms · 3 baths · 1 bath
+5.0 · 1 review

\$1,612 CAD total

CHECK IN 2026-07-01	CHECK OUT 2026-07-06
GUESTS 1 guest	

1.

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4.

Old & New
London

WALTER THORNBURY
AND
EDWARD J.

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MILLERS' MANUFACTURERS

AND MINERS

GRZETTE.

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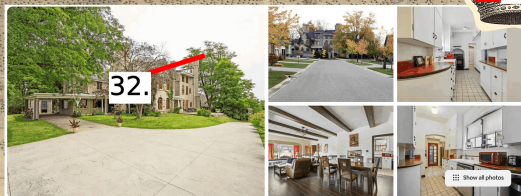
36.

Alas! Victor,
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and endeavouring to plunge me into
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Did I request thee, Maker, from my clay
To mould me man? 29. I solicit thee
From darkness to promote me? —
PARADISE LOST.

Anywhere Anytime Add guests

Woodholme Manor



Entire home in London, Canada
5 guests · 3 bedrooms · 3 baths · 1000 sq ft

1.612 CAD total

CHECK IN 2026-07-01	CHECK OUT 2026-07-06
GUESTS 1 guest	



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Pride of Canada
(YELLOW FLINT.)

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20.



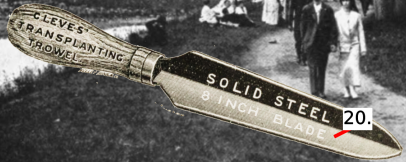
O'er all there hung the shadow of a fear,
A sense of mystery the spirit doughted,
And said by plain or whisper in the ear
The place is haunted!

There's joy above, around, beneath,
But tis a fleeting ray;
The world's stern strife, the hand of death,
Bid mortal hopes decay.

Such was the shadow that haunted my dream;
Such was the figure that rose from the stream;

Oh, there were shrieks of wild affright,
And sounds of hurrying feet,
And men who cursed the lurid light,
Whose glance they feared to meet;
And some sunk down in mute despair
On the parched earth, and perished there.—

It comes!—it comes!—that lengthened shock—
The earth before it reels—
The stately towers and temples rock,
The dark abyss reveals
Its fiery depths—the strife is o'er,
The city sinks to rise no more.



Collage 1:

This collage represents Richard Shaw-Wood's presence at Woodholme, and his involvement in local community groups in London. It presents an evolution of the house over time; on the bottom half of the collage, there are two photos of Woodholme that are blended together, one which was taken in 1902, and one from the 2010s. The four photos along the top half of the collage show Richard Shaw-Wood at various stages of his life,¹ and each of these photos is accompanied by a description of Woodholme. The cartoon images on the left and right, which say "Choice Fruits" and "Say Mister! There's Money in this for YOU" both came from local farming advertisements. These descriptions of London as a productive, fertile space filled with opportunity were used to encourage settlement. Richard Shaw-Wood was praised in local accounts for being a successful "gentleman farmer," who had successfully tamed the land for agricultural production, allowing him to build private wealth. However, this narrative has gradually shifted over time. While Woodholme was initially celebrated for its representation of wealth and upper-class society in London, hailed as a Wonderland, and a "tremendously important building," this status has become increasingly unstable. Now, Woodholme is framed as in need of saving; it has fallen into disrepair and lost its aura of power and privilege.

The bottom half of the collage represents this progressive destabilization. Starting on the left, the narrative begins with a poem by W. Briggs, which was published in a 1910 anthology of Canadian poetry. Next is a line from Alfred Lord Tennyson's "In Memoriam," which was featured by Cronyn Memorial Church in the commemoration of the 75th anniversary of their founding in London, Ontario. The movement between these two poems reflects the role of religious ideologies in settler-colonialism; the "solemn silence" and horror of life in an uncertain wilderness confronted settlers, but these fears were quelled by narratives that told settlers that they had a divine justification for their presence on the land. There is no mention of Indigenous peoples and their sovereignties within this narrative, which claims that settlers arrived in Canada to find a lonely, quiet land. The land was not haunted by ghostly presences, it was haunted by its emptiness, and it therefore needed to be exorcized of this emptiness by settlers.

This is expressed in the next piece of text, which reads "Come over and possess the land". It comes from a 1913 pamphlet titled "The Resources and Industries of Middlesex, Canada, its Climate and Agricultural Opportunities," which was published to encourage British settlers to come to Middlesex County. While possession was clearly intended here to mean private land ownership, this collage alludes to a more ghostly understanding of possession by placing the text under the two images of Woodholme, where the spectral scene from 1902 is juxtaposed against its modern setting. Settlers like Richard Shaw-Wood wanted their homes to serve as a lasting legacy, forever possessing the land through designs that showcased their wealth

¹ He is also featured in the group photo at Woodholme, standing between the first and second doors of the house.

and power. Now, however, Woodholme is haunted by its loss of this status. Text from a 2005 news article is on the right side of the collage, describing Woodholme as “dusty and drafty,” and in need of extensive renovations; a place where Scooby-Doo could probably find some ghosts.

Collage 2:

This collage presents Woodholme Manor as an amalgamation of white settler narratives and racial ideologies about British supremacy. To represent the fragmented inclusion of different claimed identities and histories, I overlaid different images of the house together, disrupting its presentation as a unified space. Pieces were also taken from photographs of mansion houses in Bermuda, to mirror how Richard Shaw-Wood wanted to replicate their style of architecture at Woodholme. The text beside this image is from Mary Shelley’s *Frankenstein*,² to show Woodholme Manor as an architectural parallel of Frankenstein’s monster, with many different fragmented identities and histories all stitched together into a new creation.

The photograph in the top left corner is of Walsingham House, which was owned by the Shaw-Wood family in Bermuda, and I included it to show the similarities in Woodholme’s architectural design. Behind this photo is a drawing that was made by Elizabeth Simcoe in 1795, when she was surveying the land alongside John Graves Simcoe.³ These two images are placed together to show the continuities between settler-colonialism and imperial ideologies in Canada and Bermuda. Below this image is a photo of the men who served on the administrative board for the Western Fair in London, Ontario, and several drawings of plows are overlaid around this image, to emphasize the role of agriculture in settler-colonial systems. Avery Gordon argues that haunting is an “absent present,” and as an allusion to this, I altered the Western Fair photograph to remove the faces and hands of the men in it. I also did this because while Richard Shaw-Wood served on the board of the Western Fair for many years, I couldn’t find a photograph from this time. Below this, the Airbnb listing for Woodholme Manor is placed overtop a map of London Township from 1850.,

The photograph of the two men with guns comes from Archibald Bremner’s *The Pioneer Period and the London of To-day*, an 1897 book on the history of London, Ontario, where the men are identified as “pioneer hunters.” Above this, the drawing of the girl and the wolf comes from the frontispiece of Mary Bennet’s 1838 Gothic novel “The Canadian Girl.” The text reading “Old and New London” comes from a book of the same title by Walter Thornbury, and “The Canadian Lumberman” is the title of a newspaper that ran from 1887-1904, which was dedicated to the Canadian lumber industry. There are many small drawings overlaid across this collage, all of which came from Johan Georg Heck’s *Iconographic Encyclopedia*, published in 1850.

² The quote from *Paradise Lost* also was taken from the introduction of *Frankenstein*.

³ The text below this image also comes from Elizabeth Simcoe’s diary.

Collage 3:

This collage represents specific aspects of the settler-colonial history of London, Ontario. The photographs show different scenes across London, with the city's streetcars, bowling club, Springbank Park, and the Thames River. There are three men featured in this collage, all of whom are locally relevant, Bishop Maurice Baldwin is in the top left corner, John Graves Simcoe in the top right corner, and Colonel Talbot in the bottom left. Beside Bishop Baldwin, the text reading "Muscular Christianity" refers to the Victorian era movement which advocated for Christianity to be embodied and performed through displays of masculinity, and physical strength was seen as indicative of morality, piety, and patriotism.⁴ This text is taken from a novel by Frank N. Westcott, and I chose to include it to reflect Baldwin's belief in the need to project a robust Christian faith overtop the decay of non-Christian societies, and to represent the ideologies of groups like the Imperial Federation and the British Empire League. The text around Baldwin reading "The Haunted Man and The Ghost's Bargain" comes from the frontispiece of Charles Dickens' 1848 novella of the same name.⁵

This collage includes text taken from three of Susanna Moodie's poems; beneath Bishop Baldwin is a section from "The Earthquake," which is a Romantic style poem that describes the fleeting nature of human civilization. As an early settler, Moodie wrote extensively about the struggles of life in Canada, presenting the land as a hostile, dangerous environment, and this ideology is also clear in "The Earthquake." Beneath this poem is an image of a shovel, which was taken from a local farming advertisement. I placed it beside "The Earthquake" to represent the anxiety felt by settlers in regard to land; despite efforts to control and tame the land, settlers remain acutely aware of how the land itself can shift, signaling the destruction of civilization with its "stately towers and temples." This narrative is echoed in the section from Moodie's poem "There's Joy," which is located to the right of Bishop Baldwin on the collage. The lines from this poem also express Romantic sentiments of inevitable loss and destruction in the face of nature.

The text between Simcoe and Talbot is from Moodie's poem "Night's Phantasies," which describes a haunted landscape with recurring ghosts, and a similar message is communicated in the text to the left of Simcoe, which is from *The Haunted House*, a Gothic novel written by Thomas Hood. Across the whole collage, there are illustrations taken from Gothic novels, which show characters responding to a paranormal event. However, I chose to remove the ghosts from these images. By having these reactions pointed towards the landscape and history of London, it showcases the everyday hauntings within the settler-colonial spaces of Southwestern Ontario.

⁴ this image comes from Frank N. Westcott's *Hepsey Burke*.

⁵ This image was adjusted slightly to make the text more readable.

Image Citations:

Collage 1:

1. Tausky, Nancy and Louis A. Taylor. *Historical Sketches of London: From Site to City*. (Broadview Press, 1993), 130.
2. Egan, Mary-Jane. "WOODHOLME: 'Tremendously important building.'" Newspaper Article. *Free Press*, December 3, 2004.
3. Bird's Eye View of the Site of the Forks- with a project for a Town taken from /a/ Mrs. Simcoe's Intended villa, 1793. F 47-1-2-8, Simcoe Family Fonds, Archives of Ontario, Toronto, ON, Canada.
4. Bremner, Archie. "Illustrated London." 1897. In *City of London, Ontario, Canada: The Pioneer Period and the London of to-day*. London Print and Lithographing, 1897, Title page.
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9. Fairlie, Tam. *A Fairwood Island History*. (Tam Fairlie, n.d.), 10.
10. Daily Free Press, "Valued Citizen Passes Away: Demise of Mr. R. Shaw-wood After Short Illness." Photograph. 1903. In *Daily Free Press*, April 11, 1903.
11. Darch & Hunter Seed Company. "Darch & Hunter Seeds." Advertisement. Darch & Hunter, London Ontario, 1917, 73.
12. John S. Pearce & Co., "Pearce's seeds, 1898 annual." Advertisement. John S. Pearce & Co, 1898, 23.
13. Daily Free Press, "Group at 'Woodholme,' Hyde Park." *Daily Free Press*, June 21, 1902.
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15. Whyte-Edgar, C.M. *A Wreath of Canadian Song, containing biographical sketches and numerous selections from deceased Canadian Poets*. W. Briggs, 1910, 6.
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18. O'Brien, Jennifer. "Empty castle needs white knight," *Free Press*, February 7, 2005.
19. O'Brien, Jennifer. "Empty castle needs white knight," *Free Press*, February 7, 2005.

Collage 2:

1. Bremner, Archibald. *City of London, Ontario, Canada: The Pioneer Period and the London of to-day*. (London Printing and Lithographing, 1897), 65.
2. Dickens, Charles. *The Haunted Man and the Ghost's Bargain, A Fancy for Christmas-Time*. (Bradbury & Evans, 1848), Frontispiece.
3. Westcott, Frank N. *Hepsey Burke*. (The H.K. Fly Company, 1915). Illustrated by Frederick R. Gruger, 238.
4. S.H. Knox & Co. *Views of London, Ontario: Souvenir of London*. (Valentine & Sons United Publishing Co. Ltd., 1910), 24.
5. Hood, Thomas. *The Haunted House*. (Lawrence and Bullen, 1896). Illustrated by Herbert Railton, 106.
6. Bremner, Archibald. *City of London, Ontario, Canada: The Pioneer Period and the London of to-day*. (London Printing and Lithographing, 1897), 10.
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15. Irving, Washington. *The Legend of Sleepy Hollow*. (G.P. Putnam's Sons, 1899) Illustrated by Frederick Simpson Coburn, Frontispiece.
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19. Advertiser Job Printing Company, *London and its Men of Affairs*. (Advertiser Job Printing Company, 1915), 148.
20. John S. Pearce & Co., "Pearce's seeds, 1898 annual." Advertisement. John S. Pearce & Co, 1898, 64.
21. Shakespeare, William. *Shakespeare's Sämmtliche Werke*. 6th ed. Translated by August Wilhelm von Schlegel. Illustrated by John Gilbert. (Deutsche Verlags-Anstalt, 1890), 343.

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Collage 3:

1. Portion of Elizabeth Simcoe's Diary, pages 6-7. 1795-1796. F 47-1, Simcoe Family Fonds, Archives of Ontario, Toronto, ON, Canada.
2. Forsstrand, Carl. *Bland Oleandrar och lijor. Minnen från en sommar på Bermuda eller Somers öar, etc.* (Åhlén & Åkerlund, 1927), 89.
3. Heck, Johann Georg. "Plate 27. Crowns and Shields." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
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7. Heck, Johann Georg. "Plate 62. Botany: Plants." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
8. Heck, Johann Georg. "Plate 27. Crowns and Shields." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
9. Heck, Johann Georg. "Plate 104. Zoology: Animals including Birds." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
10. Portion of Elizabeth Simcoe's Diary, pages 6-7. 1795-1796. F 47-1, Simcoe Family Fonds, Archives of Ontario, Toronto, ON, Canada.
11. Heck, Johann Georg. "Plate 29. Farming Technology." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
12. Heck, Johann Georg. "Plate 19. Illustrations of the Art of Drawing." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
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33. Heck, Johann Georg. "Plate 28. Inclination Charts, Isodynamic Charts, Magnetic Declination." *Bilder Atlas Zum Conversations Lexicon*. (Brockhaus, 1850).
34. Bird's Eye View of the Site of the Forks- with a project for a Town taken from /a/ Mrs. Simcoe's Intended villa, 1793. F 47-1-2-8, Simcoe Family Fonds, Archives of Ontario, Toronto, ON, Canada.
35. The images used in the Woodholme collage are:
 - a. "Queenston Cement" Advertisement, Queenston Cement Work, 1904, 16.

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