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BOOKS FROM HARDY'S MAX GATE LIBRARY

SOME years ago the *New York Times* observed that the "Colby College Library has become a source of information and comment on Hardy in the same way that the Folger Library [in Washington] is a Shakespeare center." We are now in a greatly improved position for demonstrating that this metropolitan praise is merited, for Mr. Benton L. Hatch of the Catalogue Department of the college library has recently completed the long and arduous job of recataloguing the entire Hardy Collection at Colby.

One of the results of his work is found in the fact that all the books which once stood in the novelist's library at Max Gate and which have now arrived at their final haven at Colby College are brought together under one classification, and for the first time it is an easy matter to list these books. It has been *possible* to do so before this, but only with difficulty; Mr. Hatch has now made a simple matter of what has hitherto been complicated and confused.

Students of Hardy's life and work are therefore now offered the following abbreviated transcript of our card-catalogue record of the books which were once in the library of Thomas Hardy at Max Gate:

1. *Aristotle's Treatise on Rhetoric*, literally translated from the Greek by Theodore Buckley. London, Henry G. Bohn, 1850. The title-page is autographed "Thomas Hardy." As William R. Rutland points out (see his *Thomas Hardy*, Oxford, 1938, page 33), "Hardy's [Greek] studies were chiefly carried out, not with the Greek texts, but with the English of Bohn's translations. . . . Hardy owed much to the rapidity which an English version gave him."

2. *A Manual of English Literature*, by Thomas Arnold (Matthew Arnold's brother). London, Longmans, Green & Co., 1867. For a comment on Hardy's copy of this textbook, see *Hardy of Wessex* by Carl J. Weber (Columbia University Press, 1940), page 246.

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3. Raymond Blathwayt: "A Chat with the Author of *Tess*," in *Black and White* for August 27, 1892.

4. Edmund Burke: *Works*, 5 volumes. London, George Bell & Sons, 1876-1877. Autographed "T. Hardy" on the title-page of Volume I. Hardy had studied Burke before acquiring these books and had quoted him in *Far from the Madding Crowd* (1874).

5. Lord Byron: *Poetical Works*, 7 volumes. London, John Murray, 1903-1905. On the fly-leaf of Volume I there is an autograph inscription reading: "Thomas Hardy, from Florence Hardy, July 1917." Hardy's interest in Byron goes back to the very beginning of his career as a novelist (see Weber's *Hardy of Wessex*, page 244).

6. *The Poems of Catullus and Tibullus*, a literal prose translation with notes, by Walter K. Kelly. London, G. Bell & Sons, 1887.

7. *Chambers's Journal*, London, January 1, 1925. Hardy's copy of the issue which contains a reprint of his sketch, "How I Built Myself a House," which had appeared in *Chambers's Journal* sixty years previously—Hardy's first appearance in print.

8. Lee Wilson Dodd: *A Modern Alchemist and Other Poems*. Boston, Richard G. Badger, 1906. "With the compliments of the author."

9. *English Short Stories*. London, J. M. Dent & Sons, [1922?]. Hardy's story, "The Three Strangers," appears on pages 339-359.

10. Eutropius: *Breviarium Historiae Romanae*. Eton, E. P. Williams, 1846. This Latin textbook was used by Hardy during his schooldays at "Mr. Last's Academy for Young Gentlemen" in Dorchester. The book is autographed "T. Hardy, 1854." He was then fourteen.

11. Henry Fielding: *The Adventures of Joseph Andrews*, with illustrations by Phiz. London, Routledge, Warne, & Routledge, 1861. A brief comment on Hardy's various

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marginal markings in this book appeared in the COLBY LIBRARY QUARTERLY for JANUARY, 1944 (pages 82-83).

12. Mary E. Wilkins Freeman: *A New England Nun and Other Stories*. London, James R. Osgood, McIlvaine & Co., 1891. The title-page is autographed "Thomas Hardy."

13. *The Graphic*, London, July 4, 1891. Hardy's copy of the issue in which *Tess of the D'Urbervilles* began its serialized appearance.

14. Emma L. Hardy: *Spaces*. Dorchester, F. G. Longman, 1912. In this book Mrs. Hardy describes the end of the world, "at 4 o'clock A.M. according to western time." An account of this privately-printed book has been given in "The Centenary of Emma Lavinia Gifford," in *The Colby Mercury* (VII: 1-8), November, 1940.

15. THOMAS HARDY: *Works*, 37 volumes. London, Macmillan & Co., 1919-1920. Mellstock Edition: "This edition consists of five hundred copies signed by the author." This set contains marginal comments and markings by the author, and some of the dust-wrappers carry autograph remarks by him. A detailed account of this set has been given in *Thomas Hardy in Maine* by Carl J. Weber (Portland, The Southworth-Anthoensen Press, 1942), pages 18-20.

16. THOMAS HARDY: *The Play of "Saint George" as a fore-time acted by the Dorsetshire Christmas Mummers*. Cambridge University Press, 1921. No. 2 of 25 copies printed for private circulation.

17. THOMAS HARDY: *Some Romano-British Relics Found at Max Gate, Dorchester*. Dorchester, Dorset County Chronicle Printing Works, 1890. This paper was read by Hardy in 1884 at the Dorchester Meeting of the Dorset Natural History and Antiquarian Field Club.

18. THOMAS HARDY: *Tess of the D'Urbervilles*. London, Harper & Brothers, 1900. This six-penny paper-wrapped edition was issued by Harpers in London, during the brief interval (1898-1902) during which they acted as Hardy's

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publishers in England as well as in America. An account of this copy was given in *The Jubilee of Tess* (Colby College Library, 1941), page 24, where it is listed as No. 8.

19. Sir Herbert von Herkomer: *The Herkomers*. London, Wertheimer, Lea & Co., 1910. The title-page is inscribed: "To my friend Thomas Hardy from H. v. H. Feb. 1910." Herkomer (an art teacher) was one of the illustrators of *Tess* during its serial run in *The Graphic*.

20. *The Works of Horace*, translated into English prose by C. Smart, with notes by T. A. Buckley. London, H. G. Bohn, 1859. The title-page is autographed "T. Hardy." According to William R. Rutland (see his *Thomas Hardy*, Oxford, 1938, page 25), "no one who has read *Jude the Obscure* is likely to forget the passage in the fifth chapter in which Jude . . . knelt down on the roadside bank with open book. . . . There are other references to Horace in Hardy's writings, but none so striking as that." Hardy's copy of *Horace* bears the marks of his pencil on dozens of pages. For example, he annotated a passage in the "Epistles" (page 252) in which Smart translated Horace's "concordia discors" as "the jarring harmony of things." This passage is consciously echoed on the last page of *The Dynasts* (1908) where Hardy speaks of "the chordless chime of Things."

21. Ford Madox Hueffer: *A Call*. London, Chatto & Windus, 1910. With the author's signed presentation inscription to Hardy.

22. *Hymnal Companion to the Book of Common Prayer*. London, Sampson Low, Marston & Co., n.d. The title-page is inscribed: "E. L. Hardy, 1905, Max Gate." Hymn No. 509 in this book is the one Hardy made the four children sing "with phlegmatic passivity" in the fifty-first chapter of *Tess*.

23. *Hymns Ancient and Modern*. London, William Clowes & Sons, n.d. The title-page is inscribed "E. L. Hardy, 1894."

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24. *The Independent*, Easter Number, March 26, 1891. This issue contains Hardy's story, "The Doctor's Legend," which he never reclaimed for inclusion among his works. Its only book-publication is in *Revenge is Sweet* (Colby College, 1940), pages 49-61.

25. *Lloyd's Encyclopaedic Dictionary*. London, Edward Lloyd, 1895. Seven volumes.

26. Amy Lowell: *Can Grande's Castle*. New York, Macmillan, 1918. With the author's signed presentation inscription "To Thomas Hardy, Esq., with the profound respect and admiration of Amy Lowell. December 1918." Hardy did not open the leaves of this book beyond page 50. For an account of Miss Lowell and Hardy, see pages 203-209 in *Hardy in America* (Colby College Press, 1946) by Carl J. Weber.

27. *Lucretius On the Nature of Things*, translated into English prose by John S. Watson. London, H. G. Bohn, 1851. According to William R. Rutland (see his *Thomas Hardy*, Oxford, 1938, page 26), "the only direct evidence that Hardy read Lucretius appears to be the quotation . . . on the title-page of *The Hand of Ethelberta*."

28. Alphonse Mariette: *Half-Hours of French Translation*. London, Williams & Norgate, 1863. The fly-leaf is signed "Thomas Hardy, 1865," and the half-title is inscribed "King's College, London." For an account of Hardy's use of this French textbook, see "Thomas Hardy as College Student," in the COLBY LIBRARY QUARTERLY for August, 1948, pages 113-115. It is there pointed out that Hardy marked, among other passages, the statement that "a lively imagination and a sensitive heart only promise a stormy life to those who possess them." This is a translation from Thiers's *Histoire de la Révolution Française*. The student who marked this passage was later on to write a novel (*The Woodlanders*, 1887) in which he spoke of "those sequestered spots outside the gates of the world . . . where

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... dramas ... are enacted in the real, by virtue of the concentrated passions and closely-knit interdependence of the lives therein."

29. *McCall's Magazine*, Dayton, Ohio, December, 1924. This issue contains Hardy's poem "The Midnight Revel" with an illustration by N. C. Wyeth.

30. A. Metcalfe: *A Popular and Illustrated Guide to St. Peter's Church, Dorchester*. Dorchester, F. G. Longman, 1907.

31. Edna St. Vincent Millay: *The King's Henchman*. New York, Harper & Brothers, 1927. No. 5 of a Large Paper edition limited to 158 copies. The author's signed presentation inscription reads: "To Thomas Hardy, with the admiration and love of many years. Edna St. Vincent Millay. Austerlitz, New York, February 1927." An account of this book is given, with a facsimile reproduction of the autograph inscription, on pages 8-9 of Carl J. Weber's *Thomas Hardy in Maine* (Portland, The Southworth-Anthoensen Press, 1942).

32. Edna St. Vincent Millay: *The Lamp and the Bell*. New York, Harper & Brothers, 1923. On the seventh of March, 1923, Hardy wrote to Amy Lowell: "Edna Millay seems the most promising of the younger poets, don't you think?" Miss Lowell responded by sending Hardy this book. See Weber's *Hardy in America* (Colby College Press, 1946), page 132.

33. John Milton: *Prose Works*. 5 volumes. London, H. G. Bohn, 1848; Volume V: George Bell & Sons, 1877. Volume I is autographed "Thomas Hardy." On Hardy's extensive use of Milton, see Weber's *Hardy of Wessex* (Columbia University Press, 1940), pages 241-242.

34. George Edward Moore: *Principia Ethica*. Cambridge University Press, 1903. Inscribed to "Thomas Hardy from Raymond Abbot. Sept. 1906."

35. Gilbert Murray: *The Story of Nefrekepta*. Oxford, Clarendon Press, 1911. "With the author's compliments."

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For a further account of this book, see the COLBY LIBRARY QUARTERLY for August, 1947, page 51.

36. Sir Henry Newbolt: *An English Anthology of Prose and Poetry*. London, J. M. Dent & Sons, 1921. Selections from the work of Thomas Hardy appear on pages 945-962.

37. G. C. Niven: *A Short Guide to St. Peter's Church*. Dorchester, F. G. Longman, 1920.

38. Alexander Petrie: *Poems of South African History*. London, H. Milford, 1919.

39. Alfred Pope: *The Walks and Avenues of Dorchester*. Dorchester, Dorset County Chronicle Printing Works, 1916. With the author's signed presentation inscription to Thomas Hardy.

40. Dante Gabriel Rossetti: *Hand and Soul*. One of 225 copies "sold by William Morris at the Kelmscott Press," Hammersmith, 1895. Presented to Hardy by the actress, Mrs. Patrick Campbell, and inscribed by her: "Thomas Hardy from Beatrice Stella Campbell. In dear remembrance, Jan. 1896." For an explanation of this "remembrance," see "A Most Desirable Association Item" in the COLBY LIBRARY QUARTERLY, January, 1946, pages 201-208 and 240-241.

41. Arthur Schopenhauer: *Two Essays*, translated by Madame Karl Hillebrand. London, G. Bell & Sons, 1889. The title-page is autographed "Thomas Hardy." According to William R. Rutland (see his *Thomas Hardy*, Oxford, 1938, page 96), "there cannot be any doubt that it was Hardy's reading in Schopenhauer after 1884 which determined the final form of the poem on the Napoleonic wars . . . *The Dynasts*."

42. *A Selection of Psalms and Hymns*. London, Bradbury & Evans, 1858. The fly-leaf is autographed "T. Hardy, 1860." When Hardy wrote up an account of himself for the 1916 edition of *Who's Who*, he mentioned among his recreations "old church music."

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43. Dora Sigerson Shorter: *Madge Linsey and Other Poems*. Dublin, Maunsel & Co., 1913.

44. Dora Sigerson Shorter: *New Poems*. Dublin, Maunsel & Co., 1912.

45. Dora Sigerson Shorter: *The Troubadour and Other Poems*. London, Hodder and Stoughton, 1910.

46. *Songs and Sonnets for England in War Time*. London, John Lane, 1914.

47. D. F. Strauss: *The Life of Jesus*, translated by George Eliot. London, Swan, Sonnenschein & Co., 1898. This is the book to which William R. Rutland refers in *Thomas Hardy: A Study of his Writings and their Background* (Oxford, 1938, page 106): "The edition of this book . . . is that of 1892; and he [Hardy] must have studied it extensively if he went to the expense of buying it." There are 784 pages in this book, but the leaves are uncut beyond page 192. Hardy certainly did *not* "study it extensively." The text is "that of 1892" but this edition of it was published in 1898, when Hardy had retired forever from the writing of novels. As to "the expense of buying" this book, there are two price-marks in it: one reads fifteen shillings, the other seven shillings and six pence. In either case, Hardy, at the age of fifty-eight, could easily afford to buy such a book without feeling obligated to "study it extensively." Rutland's further remarks about Hardy's "offensive poem called 'Panthera' in *Time's Laughingstocks*" are equally open to question. For further comment on this book, see page 18 in Weber's *Thomas Hardy in Maine* (Portland, The Southworth-Anthoensen Press, 1942).

48. Jeremy Taylor: *Holy Living and Dying*. London, Henry G. Bohn, 1850. The title-page is autographed "Thomas Hardy." This book is quoted in *Tess* and referred to in *Jude the Obscure*.

49. Alfred Tennyson: *Idylls of the King*. London, Henry S. King & Co., 1874. The half-title is autographed "T.

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Hardy." Tennyson is quoted in at least three of Hardy's novels (see Weber's *Hardy of Wessex*, Columbia University Press, 1940, pages 244-245).

50. Frances Helen Waldy: *Bonnie Editha Coplestone: A Novel*. London, Simpkin, Marshall & Co., 1886. With the author's autograph inscription to "Thomas Hardy Esq." on the title-page.

Hardy acquired his *Eutropius* in 1854 and received *The King's Henchman* from Miss Millay in 1927—a span of seventy-three years. The fifty books now in the Colby Library thus cover Hardy's entire adult career and invite closer examination by those who are interested in the formative influences that helped to shape his mind.

In addition to these books, we have *Bacon's County Map of Dorset* (London, G. W. Bacon & Co., n.d.), the map which Hardy used in his Max Gate study.



ROUSSEAU BICENTENARY

BORN in 1712, Jean-Jacques Rousseau first came into public notice in 1750, when he published a *Discourse on the Influence of Learning and Art*—the first of the works in which he expounded his revolt against the existing social order. No 1750 copy of this famous discourse is found among the treasures in our rare book room—in fact, the name of Jean-Jacques Rousseau does not appear at all (as yet! who will rectify the omission for us?) in the card-catalogue of our Treasure Room.

However, the subject of the influence of learning is certainly one in which the Colby Library Associates can be expected to take a lively interest, and the bicentenary of the publication of Rousseau's first work was accordingly observed at the May meeting of the Associates. Professor