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Books from Hardy's Max Gate Library

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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."


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).


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.

marginal markings in this book appeared in the Colby Library Quarterly for January, 1944 (pages 82-83).


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
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.


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.”


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.


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


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For a further account of this book, see the Colby Library Quarterly for August, 1947, page 51.


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, 1908, 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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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).


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).


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.

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**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