

**Writers' Notebooks: Literature, Scholarship, and the Organization of Knowledge,
1800-1900**

Convener: Ruth Abbott (rha23@cam.ac.uk)

Introduction: This course is devoted to the notebooks of 19th century writers. We will be looking at how writers took notes in this period: at what kinds of notes they made, and how they organized them. We will also be looking at how literary works represented note-taking, and the literary, scholarly, and educational processes associated with it. But our focus will be on the relationship between the two. How did scholarly practices shape compositional practices in this period? How did the ways in which writers ordered their notes relate to the ways in which they ordered their literary works? How should we think about the relationship between literature and the acquisition and organization of knowledge? Over the coming term, we will approach these questions from a historical perspective, looking into the pre-Victorian history of note-taking and its development in the 19th century. We will also approach them from an archival perspective, gaining proficiency in some of the techniques and materials that went into the making of 19th century notebooks, including paper-making, book-binding, and quill penmanship as well as models for organizing contents. Having gained these skills, we will turn our attention to the notebooks and literary works of four great 19th century scholar-writers: Thomas Carlyle, George Eliot, Gerard Manley Hopkins, and Thomas Hardy. We will study one notebook and one related literary work by each writer, aiming to develop new models for thinking about the relationship between literature, scholarship, and the organization of knowledge in this period.

Course structure: 5 x 1.5 hour seminars in weeks 2-7 of Michaelmas Term, plus one study weekend, which will be a field trip away from Cambridge.

Study weekend: An integral part of this course is a weekend field trip to the museum and archive managed by the Wordsworth Trust in Grasmere, in the English Lake District, where students will take a short course in manuscript and textual studies co-taught by myself and the archive's curator and head of learning, Jeff Cowton. This will take the place of the second seminar in the course, on the weekend of Week Three: 20th-22nd October. We will travel up by minibus on the evening of Thursday 19th October, and stay in a local guest house; we will return to Cambridge late in the evening of Sunday 22nd. All costs, including transport and accommodation, are covered by the Faculty, but we will each have to pay for our own meals (food in the hostel is pretty cheap though). Waterproof shoes and jackets are advisable for all, and although there will not be much free time in daylight hours, if you're an early morning person it's a good idea to bring walking boots to enjoy the beautiful local area.

Seminar preparation: In advance of each seminar, you should read and make notes on the week's 'core reading', which in seminars 2-6 always comprises two editions, one of a writer's notebook and one of a literary work: you should read the introductions, textual notes, and contents of both. The lists of 'further reading' for each seminar offer some guidance for exploration, including available editions of other works and surviving notebooks by the author that we are studying in a given week, and articles and monographs that might extend your thinking about some of the issues that the week's reading raises.

You are also encouraged to keep a notebook or commonplace book of your own during the term in which you are taking this course, so that you can test out the organisational methods and note-taking practices that we are exploring for yourselves.

Course Administration: Core reading will be uploaded onto the course's Moodle site, made available in e-book form, or held on reserve on the Faculty Library.

Essays: I do not provide lists of essay titles, as I prefer students to propose their own. However, I encourage you to consult with me as you develop your chosen topic. Essays written for this course should have a clear relation to its concerns, but you are more than welcome to move outside its historical scope: you could write on, say, the effects of early modern reference tools or digital archives upon Renaissance or contemporary literary practices, for example. If you have any questions, please do not hesitate to contact me: I will be very happy to help.

Supervision: Anyone who wishes to write a coursework essay for this topic is welcome to come for a 30-minute supervision to discuss a short piece of writing (such as an outline, opening paragraph, or plan, up to 750 words): please email me to arrange this.

Seminar I (Cambridge University Library): A history of notebooks, from antiquity to the 19th century

Aristotle first developed the concept of 'commonplaces' to distinguish between different kinds of argument: *koinoi topoi* (*loci communes* in Latin) were the tools that one used to interrogate the truth of a proposition. Cicero extended this usage to refer to techniques in oratory and persuasion, and added one key tool to the list: the use of quotations or *sententiae* from great authorities. By the time of Quintilian and Seneca, the value of collecting and memorizing *sententiae* had become a commonplace in its own right, and as the practice spread in medieval Europe, the question of how to organize ever-larger collections of quotations became increasingly important. Authors and scribes began to experiment with now familiar tools for finding one's way around miscellaneous information, such as page numbers, tables of contents, indexes, and hierarchized headings distinguished by colour or size. The huge and beautifully illuminated manuscripts thus produced had an important influence upon the reference books and encyclopedias that flourished in the early modern period after the invention of printing. But their legacy was also felt in the development of a rich private manuscript culture. The Renaissance witnessed individual scholars beginning to organize their own private collections of quotations in what were known, for the first time, as 'commonplace books'; treatises advising on the best ways of arranging one's commonplace book became popular, and students began to read with particular commonplace headings in mind. The commonplace book therefore became, not only a record of reading, but also a sculptor of reading: it shaped as often as it reflected the ways in which knowledge was categorized and organized in early modern life.

The story is then usually one of decline: of the commonplace book's disappearance into the huge printed encyclopedias and dictionaries or the more personal journals and diaries of the 18th and 19th centuries. But the archives tell a different story. Not only did ordinary people continue to keep commonplace books of various kinds throughout this period, often in blank books printed for this purpose, literary writers continued to use commonplace books too, experimenting with different modes of organization as they

conducted research for their novels or taught themselves about versification for their poems. Certainly there were changes in structure, the most notable of which is probably the increasing frequency with which people felt free to develop a structure for themselves or even forgo it altogether. But then people always had done this anyway: the great early modern theories of commonplacing were more often quoted than they were comprehensively adhered to in practice. The manuscript notebooks of private individuals have always been as idiosyncratic and various as individuals generally are. For this first seminar, we will investigate the history of this idiosyncrasy by discussing some recent work in the history of scholarship and exploring the collections of the Cambridge University Library. We will work together to collate from these sources a collective narrative about how notebooks were used before our period, which we will test against the Library's collections.

Core reading:

Earle Havens, 'Manuscripts', in *Commonplace Books: A History of Manuscripts and Printed Books from Antiquity to the Twentieth Century* (New Haven: Beinecke Rare Book and Manuscript Library, Yale University, 2001), pp.65-97 (scan)

Ann Blair, 'Note Taking as an Art of Transmission', *Critical Inquiry*, 31.1 (Autumn 2004), pp. 85-107 (online article)

Ann Blair, 'Note-Taking as Information Management', in *Too Much to Know: Managing Scholarly Information before the Modern Age* (New Haven: Yale University Press, 2010), pp.62-116 (scan)

David Allan, 'Part I: Origins', 'Part II: Form and Matter', and 'Envoi' in *Commonplace Books and Reading in Georgian England* (Cambridge: Cambridge University Press, 2010), pp.23-97, pp.253-267 (e-book)

Further reading:

Stephen Colclough, 'Recovering the Reader: Commonplace Books and Diaries as Sources of Reading Experience', *Publishing History*, 44 (1998), 5-37

Frederic L. Holmes, Jurgen Renn, and Hans-Jorg Rheinberger (eds), *Reworking the Bench: Research Notebooks in the History of Science* (Dordrecht: Kluwer, 2003)

Lorraine Daston, 'Taking Note(s)', in *Isis*, 95.3 (September 2004), 443-448

Dirk van Hulle and Wim van Mierlo (eds), *Reading Notes*, special issue of *Variants*, 2/3 (2004)

Lucia Dacome, 'Noting the Mind: Commonplace Books and the Pursuit of the Self in Eighteenth-Century Britain', *Journal of the History of Ideas*, 65.4 (2004), 603-625

Markus Krajewski, *Paper Machines: About Cards and Catalogues, 1548-1929*, trans. Peter Krapp (Cambridge, Mass.: MIT Press, 2011)

Richard Yeo, *Notebooks, English Virtuosi, and Early Modern Science* (Chicago: University of Chicago Press, 2014)

Seminar II (Grasmere study weekend): The making of notebooks in the 19th century

During our study weekend in the museum and archive of the Wordsworth Trust in Grasmere, we will focus on two things. The first is training in practical skills relating to manuscript and textual studies: this will include instruction in archival practices and curation, practical workshops in historical methods of paper-making, book-making, and penmanship, and an introduction to manuscript transcription and digital text encoding (TEI). Our second focus will be on the archive itself, which contains a fascinating variety of 19th century notebooks, and which we will use to begin addressing one of our key questions: what happened to note-taking practices in the 19th century? We will look at notebooks kept by ordinary people as well as the notebooks of writers and artists, and we will look at diverse kinds of notebooks, including albums and autograph books as well as commonplace books and collections of quotations. We will also look at the notebooks of the Wordsworth family. Most of these were used primarily for literary composition, in prose or verse, but many include collated notes and quotations as well, and the archive also contains two important family commonplace books: one kept by the whole family between 1800 and 1808, catalogued as Dove Cottage Manuscript 26, and one kept by Dorothy Wordsworth in the 1820s and 1830s, catalogued as Dove Cottage Manuscript 120. The first half of DC MS. 26 is filled with quotations from old ballads, travel accounts, letters from friends, and poems by contemporaries such as William Blake and William Cowper, often on extra sheets pasted in, while the back was used to record recipes for medicines and ink, household accounts, and Johnny Wordsworth's language acquisition. Dorothy Wordsworth used DC MS. 120 to copy quotations and information from books and periodicals, to write her own poems, and to paste in clippings from newspapers and loose copies of poems. We will explore both in detail, focusing on DC MS. 26, and over the course of the weekend, we will collaborate to develop and mount a mini-exhibition in one of the museum's public display areas on an aspect of our findings.

Core reading:

DC MS. 26 (PDF)

Mary Moorman, 'Wordsworth's Commonplace Book', in *Notes and Queries* (September 1957), pp.400-405

Mark Reed, 'Appendix IX: The Wordsworth Commonplace Book, DC MS 26', in *Wordsworth: The Chronology of the Middle Years, 1800-1815* (Cambridge, Mass.: Harvard University Press, 1975), pp.703-709

Further reading:

DC MS. 120 (PDF)

The Cornell Wordsworth Series, general editor Stephen Parrish, 21 vols (Ithaca: Cornell University Press, 1975-2007)

Peter Beal, *A Dictionary of English Manuscript Terminology, 1450-2000* (Oxford: Oxford University Press, 2007)

Andrew Bennett, *Wordsworth Writing* (Cambridge: Cambridge University Press, 2007)

Pamela Woof, 'The uses of Notebooks: from Journal to Album, from Commonplace to Keepsake', in *The Coleridge Bulletin*, New Series 31 (Summer 2008), pp.1-18

Sally Bushell, *Text as Process: Creative Composition in Wordsworth, Tennyson, and Dickinson* (Charlottesville: University of Virginia Press, 2009)

Susan Levin, 'Appendix: The Collected Poems of Dorothy Wordsworth', in *Dorothy Wordsworth and Romanticism* (rev. ed., Jefferson: MacFarland, 2009), pp.157-214

Seminar III (Cambridge English Faculty): Two Thomas Carlyle notebooks and *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh in Three Books* (1833-34)

In the 1820s, Thomas Carlyle was poor, unknown, and struggling to get his work into print. Having begun his working life as a mathematics teacher, he taught himself German to read new work in geology, and started to publish translations of (and articles on) European mathematical and scientific works. But a passion for German literature grew alongside a disillusionment with science, and his writing changed as a result: he began publishing articles on and translating German authors such as Goethe and Schiller, and in 1830, he began work on the indefinable text eventually published in monthly installments in *Fraser's Magazine* in 1833-34: *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh in Three Books*. It is as much a work about scholarly method as it is a work about German philosophy, contemporary society, or clothes: we witness one scholar, the conservative English editor, try to piece together the autobiography of another scholar, the radical philosopher Diogenes Teufelsdröckh, according to the advice of a third scholar, state councillor Hofrath Heuschrecke, using only six bags of notes on loose sheets and slips of paper. The question of how these slips have been and should be organized permeates the whole work. For this seminar, we will read *Sartor Resartus* with particular attention to questions about the organization of knowledge, in order to chart the relationship between how it represents different scholarly methods, and how it testifies to the methods that were employed in its composition and publication. To this end, we will study it alongside two notebooks that Carlyle filled during the decade leading up to its publication, edited at the end of the 19th century by Charles Eliot Norton. These notebooks contain extensive notes on Carlyle's reading and research, personal reflections and memos, and records of *Sartor's* genesis and development. We will be comparing Carlyle's note-taking practices with those represented and discussed by Teufelsdröckh, Hofrath, and the editor, and working out our first responses to the question that will guide our work for the rest of the term: how did 19th century note-taking practices relate to 19th century literary composition?

Core reading:

Thomas Carlyle, *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh in Three Books*, ed. Rodger L. Tarr and Mark Engel (Berkeley: University of California Press, 2000) (on reserve)

Charles Eliot Norton, *Two Notebooks of Thomas Carlyle* (New York: Grolier Club, 1898) (PDF)

Further reading:

L. C. R. Baker, 'The Open Secret of *Sartor Resartus*: Carlyle's Method of Converting his Reader', *Studies in Philology*, 83 (1986), 218-35

J. Hillis Miller, "'Hieroglyphical Truth'" in *Sartor Resartus*: Carlyle and the Language of Parable', in J. Clubbe and J. Meckier (eds), *Victorian Perspectives* (Newark, 1989)

Vivienne Rundle, "'Devising New Means": *Sartor Resartus* and the Devoted Reader', in *Victorian Newsletter*, 82 (1992), 12-22

The Norman and Charlotte Strouse Edition of the Writings of Thomas Carlyle (Berkeley: University of California Press, 1993-ongoing)

Vanessa L. Ryan, 'The Unreliable Editor: Carlyle's *Sartor Resartus* and the Art of Biography', in *Review of English Studies*, 54.215 (June 2003), 287-307

Richard Salmon, 'Thomas Carlyle and the luminous author', chapter 2 of *The Formation of the Victorian Literary Profession* (Cambridge: Cambridge University Press, 2013), pp.39-66

James Secord, 'The Torch of Science: Thomas Carlyle's *Sartor Resartus*', chapter 7 of *Visions of Science: Books and Readers at the Dawn of the Victorian Age* (Oxford: Oxford University Press, 2014), pp.205-35

Seminar IV (Cambridge English Faculty): A George Eliot commonplace book and *Middlemarch, A Study of Provincial Life* (1871-72)

George Eliot was a formidable researcher, comfortable reading and writing in eight languages and across innumerable disciplines, and she kept notebooks throughout her writing life, often having several on the go at once and copying or moving material from one to another. In these notebooks, Eliot experimented with many ways of ordering, excerpting, and organizing the information that she gleaned from her encyclopedic reading: she quoted, summarized, and indexed, constructed tables, lists, chronologies, maps and sketches, and even turned an alphabetized address book into a homemade encyclopedia. Most scholars have responded to the giddy variety of material in Eliot's notebooks by reading them selectively, looking for individual quotations that can be identified as source material for particular moments in her literary work. But the majority of her notes do not relate to her novels or poems with anything like this kind of directness. For this seminar, we will explore a small blue leather notebook now housed by the Folger Shakespeare Library, in order to develop new models for thinking about the relationship between Eliot's notebooks and her literary work. Eliot used this notebook between 1868, when she published her verse drama *The Spanish Gypsy, A Poem*, and 1871, when she began publishing *Middlemarch, A Study of Provincial Life*. As she did in most of her notebooks, Eliot worked from both ends of the volume, using the front mainly for quotations in prose, and the back mainly for quotations in verse; its contents overlap significantly with the contents

of two other notebooks from this period, although in most cases, the entries in this Folger notebook seem to be earlier, and Eliot also seems to have taken it abroad with her, and made notes as she travelled, often in pencil that she later overwrote in ink. A label pasted on the front of the volume reads 'Miscellaneous Quotations', and the range of works from which Eliot cites in its pages is indeed startling. Most startling, however, is the fact that Eliot's most extensive notes here are not on, say, textile towns or the 1832 reform act, or anything with a clear connection to *Middlemarch* at all. We will explore the scholarly practices and organizational principles of the Folger commonplace book in relation to the scholarly practices and organizational principles embedded in *Middlemarch*: both those that Eliot used in its composition, and those that she modelled in its many readers, writers, scholars, and notebook users. Our focus will again be on developing new ways of thinking about the relationship between 19th century note-taking practices and 19th century literary composition, as we chart the complexly generative process by which Eliot turned her reading into writing, and her writing into reading.

Core reading:

Middlemarch, ed. David Carroll (Oxford: Clarendon Press, 1986) (on reserve)

'Introduction' and 'The Folger Notebook' (including textual notes), in *George Eliot's Middlemarch Notebooks: A Transcription*, ed. John Clark Pratt and Victor A. Neufeldt (Berkeley: University of California Press, 1979), pp.xvii-lii, pp.1-166 (on reserve)

Further reading:

Jerome Beaty, '*Middlemarch*' from Notebook to Novel: A Study of George Eliot's Creative Method (Urbana: University of Illinois Press, 1960)

The George Eliot-George Henry Lewes Library: An Annotated Catalogue of their Books at Dr. Williams's Library, London, ed. William Baker (London: Garland, 1977)

'Appendix A: Selections from the Quarry for *Felix Holt*, in *Felix Holt, The Radical*, ed. Fred C. Thomson (Oxford: Clarendon Press, 1980), pp.400-406

George Eliot's Blotter: A Commonplace Book, ed. Daniel Waley (London: British Library Board, 1980)

Clarendon Edition of the Novels of George Eliot, general editor Gordon S. Haight (Oxford: Clarendon Press, 1980-2001)

George Eliot: A Writer's Notebook, 1854-1879, ed. Joseph Weisenfarth (Charlottesville: University of Virginia Press, 1981)

Some George Eliot Notebooks: An Edition of the Carl H. Pforzheimer Library's George Eliot Holograph Notebooks, ed. William Baker (4 vols, Salzburg: Salzburg University Press, 1984).

Valerie A. Dodd, *George Eliot: An Intellectual Life* (New York: St. Martin's Press, 1990)

George Eliot's Daniel Deronda Notebooks, ed. Jane Irwin (Cambridge: Cambridge University Press, 1996)

Leah Price, 'George Eliot and the Production of Consumers', in *The Anthology and the Rise of the Novel, from Richardson to George Eliot* (Cambridge: Cambridge University Press, 2000), pp.105-56

A George Eliot Holograph Notebook: An Edition, ed. Andrew Thompson, in a special issue of *George Eliot - George Henry Lewes Studies*, 50/51 (September 2006), 1-109

Avrom Fleishman, *George Eliot's Intellectual Life* (Cambridge: Cambridge University Press, 2010)

George Eliot's 'Quarry for Romola': An Edition, ed. Andrew Thompson, in a special issue of *George Eliot-George Henry Lewes Studies*, 66 (September 2014), 3-99

Seminar V (Cambridge English Faculty): Gerard Manley Hopkins's Dublin notebook and 'Spelt from Sibyl's Leaves' (1886)

Hopkins's earliest surviving notebooks relate to his studies at school and university. While he was an undergraduate in Oxford, for example, he would have several notebooks in use at once, each devoted to a particular topic or tutor, and used to draft essays and take lecture notes. These notebooks testify to the influence upon Hopkins of the men who taught him, including Benjamin Jowett, Walter Pater, and T. H. Green. Hopkins continued to use several notebooks simultaneously for much of the rest of his life: he would use separate volumes for writing his journal, drafting sermons, undertaking research, preparing for teaching, and composing music and poetry. The notebook that we will be studying for this seminar is unusual in this respect, since many of these activities overlap in its pages. Hopkins began using what is known as his Dublin notebook when he arrived in Dublin in February 1884 to take up two posts: Professor of Classics at University College and Fellow of the Royal University of Ireland. It is a large notebook, which Hopkins used for teaching notes, examination records, devotional material, poetic and musical composition, memoranda, and research notes, and to copy quotations and poems by other writers. For this seminar, we will be paying particular attention to the relationship between the notebook as a whole and the work that it contains on the late poem 'Spelt from Sibyl's Leaves'. Legend has it that the Cumaean Sibyl wrote her prophecies on leaves, which she left at the mouth of her cave and refused to reorder when the wind scattered them. Hopkins's title therefore registers his interest, not only in the day of judgement that the Sibyl predicted, but also in the collation of her prediction from scattered and miscellaneous writing. We will consider the relationship between this aspect of the poem and other approaches to the collation of miscellaneous writing evident in the Dublin notebook, in Hopkins's research notes and examination marking. We will also be considering the poem in relation to its textual history, and the modes of collating miscellaneous writing adopted by Hopkins's editors. From Robert Bridges on, Hopkins scholars have felt the need to sort and re-order the loose leaves on which he usually wrote his verse, pasting them into albums, or, more recently, turning them into printed editions of various kinds. So we will be studying 'Spelt from Sibyl's Leaves' diachronically as well as synchronically: in its compositional development and mediation in later scholarly practices, as well as in its relationship to the scholarly practices embedded in the notebook in which Hopkins developed it. By focusing closely on the generation of one shorter poem in and out of a single notebook, we will be looking to test the models that we have been developing for

thinking about the relationship between 19th century note-taking practices and 19th century literary composition.

Core Reading:

The Collected Works of Gerard Manley Hopkins: Volume VII: Dublin Notebook, ed. Lesley Higgins and Michael F. Suarez, S.J. (Oxford: Oxford University Press, 2014) (on reserve)

'Introduction' and 'Spelt from Sibyl's Leaves' (including textual notes), in *Poetical Works of Gerard Manley Hopkins*, ed. Norman H. MacKenzie (Oxford: Clarendon Press, 1990), pp.xxv-lxxv, pp.190-91, pp.471-76 (scan)

'Introduction' and facsimiles of manuscripts of 'Spelt from Sibyl's Leaves', in *The Later Poetic Manuscripts of Gerard Manley Hopkins in Facsimile*, ed. Norman H. MacKenzie (New York: Garland Press, 1991), pp. 1-20, pp.298-301 (scan)

Further Reading:

The Note-Books and Papers of Gerard Manley Hopkins, ed. Humphry House (Oxford: Oxford University Press, 1937)

The Journals and Papers of Gerard Manley Hopkins, ed. Humphry House and Graham Storey (Oxford: Oxford University Press, 1959)

The Early Poetic Manuscripts and Note-Books of Gerard Manley Hopkins in Facsimile, ed. Norman H. MacKenzie (New York: Garland Press, 1989)

Eric Griffiths, 'Hopkins: The Perfection of Habit', in *The Printed Voice of Victorian Poetry* (Oxford: Oxford University Press, 1989), pp.261-358

Daniel Brown, *Hopkins' Idealism: Philosophy, Physics, Poetry* (Oxford: Oxford University Press, 1997)

Norman White, *Hopkins in Ireland* (Dublin: University College Dublin Press, 2002)

Gerard Manley Hopkins: The Major Works, ed. Catherine Phillips (revised edition, Oxford: Oxford University Press, 2002)

The Collected Works of Gerard Manley Hopkins: Volume IV: Oxford Essays and Notes, ed. Lesley Higgins (Oxford: Oxford University Press, 2006)

The Collected Works of Gerard Manley Hopkins: Volume III: Journals, Diaries, and Notebooks, ed. Lesley Higgins (Oxford: Oxford University Press, 2015)

Seminar VI (Cambridge English Faculty): Thomas Hardy's 'Studies, Specimens, &c.' notebook and *Jude the Obscure* (1895)

Thomas Hardy used notebooks throughout his adult life, and left many at his death for his executors to use in the preparation of his *Life*. The intention was that they would

then be destroyed. But several survived, and they give fascinating insights into his working practices and reading methods. Hardy clearly went back over these notebooks several times during his life, adding marginal notes and reorganising entries; he also seems to have recopied and moved material between different notebooks, often pasting and reorganizing pages of earlier notes into later volumes. Besides quotation, he used several interesting note-taking techniques, including summary, the use of commonplace headings, and the underlining of key words and phrases; he also often pasted in typed notes and clippings from newspapers. One of the most unusual of his notebooks is headed 'Studies, Specimens, &c.': Hardy used it in the 1860s, before he began publishing literature, while he was working as an architect's assistant, educating himself, and starting to write poetry. It is the notebook of a comprehensive and committed autodidact: it mostly contains lists of individual words and phrases, followed by experiments that Hardy conducted with them, through variation, re-ordering, or inversion, often involving deliberate eroticisation. Almost all of these words and phrases can be traced to particular literary sources – Swinburne being especially important here – or to particular reference tools such as dictionaries and thesauruses. The implication is that Hardy was using this notebook to record, extend, and experiment with the growing poetic vocabulary that he was acquiring through private study: many of the words and phrases collected in this notebook turn up again in the poems that Hardy published much later in his life but began working on in this period. We will study this notebook to piece together Hardy's working methods as a self-taught and aspiring writer, and compare them to the working methods that he attributed, 30 years later, to the similarly self-taught and aspiring scholar Jude Fawley, in *Jude the Obscure*. We will be thinking in both cases about the function of note-taking in 19th century self-education and self-improvement, and we will conclude by organizing our own scholarship, generated individually and collectively over the course of the term, and reflecting on the kinds of writing that we might turn it into.

Core reading:

Thomas Hardy's 'Studies, Specimens &c.' Notebook, ed. Pamela Dalziel and Michael Millgate (Oxford: Oxford Clarendon Press, 1994) (on reserve)

Jude the Obscure, ed. Ralph Pite (3rd edn, London: Norton Critical Editions, 2016) (on reserve)

Further reading:

Thomas Hardy's Notebooks and Some Letters from Julia Augusta Martin, ed. Evelyn Hardy (London: Hogarth Press, 1955)

The Personal Notebooks of Thomas Hardy, ed. Richard H. Taylor (1979)

Lennart A. Bjork, 'Hardy's Reading', in *Thomas Hardy: The Writer and his Background*, ed. Norman Page (London: Bell & Hyman, 1980)

The Literary Notebooks of Thomas Hardy, ed. Lennart A. Bjork (2 vols, Basingstoke: Macmillan, 1985)

Dennis Taylor, *Hardy's Metres and Victorian Prosody: with a metrical appendix of Hardy's stanza forms* (Oxford: Clarendon Press, 1988)

Dennis Taylor, *Hardy's Literary Language and Victorian Philology* (Oxford: Clarendon Press, 1993)

Pamela Dalziel, 'Hardy's Sexual Evasions: The Evidence of the "Studies, Specimens &c." Notebook', in *Victorian Poetry*, 31.2 (1993), pp.143-55

Thomas Hardy's 'Facts' Notebook: A Critical Edition, ed. William Greenslade (Aldershot: Ashgate, 2004)

The Architectural Notebook of Thomas Hardy, ed. C. J. P. Beatty (Dorchester: Dorset Natural History and Archeological Society, 1966, revised edition 2007)

Thomas Hardy's 'Poetical Matter' Notebook, ed. Pamela Dalziel and Michael Millgate (Oxford: Oxford University Press, 2009)

William Greenslade, 'Thomas Hardy's Notebooks', in *A Companion to Thomas Hardy*, ed. Keith Wilson (Blackwell, 2009)

The Complete Poetical Works of Thomas Hardy, ed. Samuel Hynes (Oxford: Clarendon Press)