

## XLVII. Monk's House Papers/B.2o. (Sussex)

On August 3, 1924, Woolf was planning "a systematic beginning, I daresay the 80th, upon the Common Reader, who might be finished in a flash I think, did I see the chance to flash & have done with it" (D, II). Several of the entries in this notebook record notes connected with essays for her *Common Reader*—"The Pastons and Chaucer," "On not Knowing Greek," and "Notes on an Elizabethan Play"—and these should be used in conjunction with Volumes XXX, XXXVIII, XLIX, XXV, and XIX. It is unclear exactly when, during the three years Woolf worked on these essays (1922–1924), she made the notes collected here, but given the dates of the other notes in this volume they appear to be rather late. The entries on Sophocles (B.19, 22) may date from November 3, 1923, when Woolf was reading him "(with a crib in one hand) & with pleasure" (D, II); and we know that she read *Romeo and Juliet* (B.23) and *King John* (B.25) in June and August 1924 (D, II, June 21, August 15; see XXV, B.7, for notes on *Richard II* also made in August 1924). The "translated Plato" she was planning to read on August 3, 1924, as part of her work for finishing *The Common Reader*, may well be *The Protagorus* (B.32).

An interesting sidelight on the development of *The Common Reader* occurs in a note headed "Donne" (B.31): "This essay should be . . . put into the mouth of Mary Bickley, an obscure woman 1845. her diary." Although Woolf read and extensively noted Donne's poems while preparing her critical book (see XIX, B.14 and B.40) and was, according to this entry, planning to include him, the essay was never written. Nevertheless, the note illustrates her desire to find a framework for her essays that would place the literature in the context of its readers. "Mary Bickley," however, unlike the Pastons of "The Pastons and Chaucer," appears to be a fiction.

For the most part, the remaining notes in this volume belong to the period between August 1924 and April 1925, and they record the diversity of Woolf's writing at that time. On August 15, 1924, Woolf noted that the death of Conrad broke into her calculations for completing *The Common Reader* and *Mrs. Dalloway*, which she was also revising at that time (see B.28); the result was her leader on Conrad for the *TLS*, August 14, 1924 (Kp. C252), which incorporates the comments on *Some Reminiscences* found in this volume (B.34). Other entries were made for a series of articles published in the *Nation & Athenaeum* between September 27, 1924, and April 25, 1925: "Appreciations," a review of *Figures in Modern Literature* (B.21), September 27, 1924 (Kp. C254); "Restoration Comedy," a review in part of Dobrée's book on *Restoration Comedy* (B.16), October 18, 1924 (Kp. C258); a review of *Richard Hakluyt* (B.15), October 25, 1924 (Kp. C255.3); a review of *Smoke Rings and Roundelays* (B.14), October 25, 1924 (Kp. C255.4); and a review of *A Player under Three Reigns* (B.6), April 25, 1925 (Kp. C262.2). Her article on "Olive Schreiner" (B.12) was published in the *New Republic* on March 18, 1925 (Kp. C260).

The notes on "Scott. Antiquary. 20" listed in the table of contents but missing from the entries are found in XXVI, B.22: five pages, numbered 20–24 by Woolf. Her essay on *The Antiquary*, which incorporates many of these notes, appeared in the *Nation & Athenaeum*, November 22, 1924 (Kp. C256).

The last entry in the notebook, headed "Conclusion," is unnumbered and unlisted in the table of contents. It consists of notes for the final section of *A Room of One's Own* that were probably made some time between November 1928, when she began writing the book, and its publication in November 1929. The notes are a fairly accurate outline of the end of Chapter 6, starting from: "Here, then, Mary Beton ceases to speak. She has told you how she reached the conclusion—the prosaic conclusion—that it is necessary to have five hundred a year and a room with a lock on the door if you are to write fiction or poetry" (*ROO*).

The table of contents, in blue ink, appears on an ordinary sheet of paper that acts as the front cover of the notebook. The lines on either side of the column of page numbers are in blue pencil, as are the page numbers within the volume. Most of the notes are in blue ink, with an occasional gray-blue note. Pages 26–27 are missing.

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1 p., on cover.	

#### B. ENTRIES

1. "Otway. Dryden/Elizabethan Plays—&c./Venice Preserv'd/Otway": 1 p., numbered 1 by VW.  
     Otway, Thomas. *Venice Preserved; or, The Plot Discovered*.
2. "There are obviously people like Cleopatra who/stand for something in human nature, & so/get built up by general consent": 3 pp., numbered 1–3 by VW. The entry begins under the general heading, "Otway. Dryden/Elizabethan Plays—&c.," and then, "~~L~~ove All for

Love/Dryden.” See above, B.1. The entry includes notes on the differences between Elizabethan and eighteenth-century drama: “Is this French, or fiction beginning, or what?”

Dryden, John. *All for Love; or The World Well Lost*.

3. “Antony & Cleopatra. Shakespeare.”: 1 p., numbered 4 by VW. (6 lines only.) General notes, beginning, “Of course, the first thing is the immensely greater richness & subtlety of Cleo. in particular.”

Shakespeare, William. *Antony and Cleopatra*.

4. “Specimens./Chapman./The Gods”: 1 p., numbered 5 by VW. (3 lines only.) The notes consist of a quotation from *Bussy D’Ambois* that appears in “Notes on an Elizabethan Play”: “Man is a tree that hath no top in cares./No root in comforts; all his power to live/Is given to no end, but t’have power to grieve.” More notes on this play appear below, B.8.

Chapman, George. *Bussy D’Ambois*. In *Works*. Ed. Richard Herne Shepherd. Vol. I. Chatto & Windus, 1874.

5. “Sidney. The Defence of Poesie.”: 2 pp., numbered 6–7 by VW.

Sidney, Sir Philip. *Defence of Poesie*. In *The Countess of Pembroke’s Arcadia*. 10th ed; with his Life and Death . . . and som other new Additions. Calvert & Pierrepont, 1655.

6. “A Player under 3 reigns./Forbes Robertson. 21/–”: 1 p., numbered 8 by VW.

Forbes-Robertson, Sir Johnston. *A Player under Three Reigns*. Unwin, 1925.

7. “Tragedy W. MacNeile Dixon”: 6 pp., numbered 9–14 by VW.

Dixon, W. MacNeile. *Tragedy*. Edward Arnold, 1924.

8. “Chapman Bussy D’Ambois”: 2 pp., numbered 15–16 by VW. More notes on this play appear above, B.4.

Chapman, Geroge. *Bussy D’Ambois*. In *Works*. Ed. Richard Herne Shepherd. Vol. I. Chatto & Windus, 1874.

9. ~~“Buckingham The Rehearsal”~~: 1 p., numbered 17 by VW. 2 lines only, both cancelled: “written produced in 1671. Written to ridicule the rhyming mouthing plays of Dryden.”

Buckingham, 2nd Duke of [George Villiers]. *The Rehearsal*.

10. “Johnson. Life of Cowley.”: 1 p., numbered 17 by VW.

Johnson, Samuel. “Cowley.” In *The Lives of the English Poets*. Ed. Arthur Murphy. Longman, etc., 1792. Vol. IX of *Works*. New ed.

11. “Ibsen. Hedda Gabler”: 2 pp., numbered 18–19 by VW. The entry consists almost entirely of general notes, one passage beginning, “But then there is the question of beauty. . . . poetry in the midst of prose.”

Ibsen, Henrik. *Hedda Gabler*. Trans. Edmund Gosse and William Archer. Heinemann, 1907. Vol. X of *The Collected Works*. Copyright Edition.

12. “African Farm. & Letters”: 1 p., numbered 25 by VW. The entry begins with two lines of general notes on *The Story of an African Farm*: “probably has the quality of an autobiography—vivid—the odd exaggerated humour.” The rest of the notes are on the *Letters*.

a) Schreiner, Olive. *The Story of an African Farm*. [1883].

b) Schreiner, Olive. *Letters . . . 1876–1920*. Ed. S. C. Cronwright-Schreiner. Unwin, 1924.

13. "Scotts Biographies/On Novels./Fielding (107)": 1 p., numbered 28 by VW. Quotation, beginning, "The worst evil to be apprehended from the perusal of novels is, that the habit is apt to generate an indisposition to real history & useful literature; . . ."  
 Scott, Sir Walter. "Henry Fielding." In *Biographical Memoirs of Eminent Novelists, and Other Distinguished Persons*. Edinburgh: Cadell, 1834. Vol. III of *The Miscellaneous Prose Works*.
14. "Smoke Rings & Roundelays.": 1 p., numbered 29 by VW. Partington, Wilfred. *Smoke Rings and Roundelays. Blendings from Prose and Verse since Raleigh's Time*. Castle, 1924.
15. "Sheldon Press. Pioneers of Progress./Foster Watson D.Litt./Hakluyt. 2/6.": 2 pp., numbered 30–31 by VW.  
 Watson, Foster. *Richard Hakluyt*. Sheldon Press, 1924. Pioneers of Progress Series.
16. "Dobree. Restoration Comedy": 2 pp., numbered 32–33 by VW.  
 Dobrée, Bonamy. *Restoration Comedy: 1660–1720*. Oxford: Clarendon Press, 1924.
17. "Redgauntlet": 1 p., numbered 34 by VW. 4 lines only, reading, "Vol/I/212 his dialogue in dialect so good," followed by a quotation.  
 Scott, Sir Walter. *Redgauntlet*. Vol. I [of III]. Edinburgh: Constable, 1824.
18. "The Plain Dealer Wycherley": 1 p., numbered 35 by VW. 4 lines only, reading, "a copy to some extent of Misanthrope: but all bursting & over brimming; no subtle points. He refers to the Country Wife, & its indecency, with great good sense."  
 Wycherley, William. *The Plain Dealer*.
19. "Antigone Sophocles/in Greek.": 4 pp., numbered 36–39 and 1–4 by VW. More notes on this work appear below, B.22.  
 Sophocles. *The Antigone*. With Critical Notes, Commentary, and Translation in English Prose by R. C. Jebb. Cambridge: Cambridge Univ. Press, 1888. Vol. III of *Sophocles. The Plays and Fragments*.
20. "Thistleton./Horne./Mitchell": 1 p., numbered 40 by VW. The entry consists of a list of twenty-nine names, unidentified.
21. "Figures in Modern Lit./Priestley": 5 pp., numbered 41–45 by VW, and 1 p., on the reverse of p. 44.  
 Priestley, J. B. *Figures in Modern Literature*. The Bodley Head, 1924.
22. "Antigone.": 1 p., numbered 46 by VW. (3 lines only.) More notes on this play appear above, B.19.  
 Sophocles. *The Antigone*. With Critical Notes, Commentary, and Translation into English Prose by R. C. Jebb. Cambridge: Cambridge Univ. Press, 1888. Vol. III of *Sophocles. The Plays and Fragments*.
23. "Romeo & Juliet.": 1 p., numbered 47 by VW. 3 lines only, reading, "There is of course perfect character drawing in Capulet & the old nurse. Cap. We have a triffling foolish banquet towards." The quotation is from Act I, Scene v.  
 Shakespeare, William. *Romeo and Juliet*.
24. "All Sh<sup>res</sup> work done between 27 & 47": 2 pp., numbered 47–48 by VW. Marginal notation, "Sidney Lee./DNB." The entry consists mainly of a list of Shakespeare's works. The heading on p. 48 is "Sh<sup>re</sup>. Order of Plays."  
 Lee, Sidney. "Shakespeare, William." *DNB* (1897).
25. "King John. Shakespeare.": 2 pp., numbered 49–50 by VW.

Shakespeare, William. *King John*.

26. "Buckinghams Auto.": 1 p., numbered 51 by VW. Quotation, annotated "1.60."  
Buckingham, James Silk. *Autobiography*. Vol. I [of II]. Longman, Brown, Green, & Longmans, 1855.
27. "Shakespeare. Richard 2<sup>nd</sup>": 2 pp., numbered 52–53 by VW. More notes on this play appear in XXV, B.7.  
Shakespeare, William. *Richard II*.
28. "Her passion for places./He hesitates to open her letter because it will break in/upon this imagination of her.": 1 p., numbered 54 by VW. The entry consists of notes for Peter Walsh's musings about Clarissa Dalloway while in his hotel room before dinner: *Mrs. Dalloway* (1925).
29. "Shakespeare. Richard 3<sup>rd</sup>": 3 pp., numbered 55–57 by VW. Shakespeare, William. *Richard III*.
30. "Nun Priest's Tale. Chaucer": 1 p., numbered 58 by VW. The entry includes notes on the "Nun's Priest's Tale" and a quotation, annotated "p. 190," from the "Clerk of Oxford's Tale": "And she set down her water pot anon/Beside the threshfold in an oxe's stalle." For more notes on *The Canterbury Tales*, see XLIX, B.14.  
Chaucer, Geoffrey. "Nun's Priest's Tale" and "Clerk of Oxford's Tale." *The Canterbury Tales*. In *Works*. Ed. Alfred W. Pollard, etc. Macmillan, 1898. The Globe Edition.
31. "Donne": 1 p., numbered 59 by VW. (3 lines only.) The entry consists of notes for an unwritten essay on Donne: "This essay should be ~~in the~~ put into the mouth of Mary Bickley, an obscure woman 1845. her diary."
32. "Plato/Protagorus/(Jowett)": 2 pp., numbered 60–61 by VW. Woolf may well have read the English translation in *Dialogues*, translated by Benjamin Jowett (1871).  
Plato. *The Protagorus*.
33. "Wordsworth. Prelude/Book 7. London": 1 p., numbered 62 by VW. The entry consists of a transcription of lines 458–465, followed by the comment, "Good quotation for one of my books."  
Wordsworth, William. *The Prelude, or Growth of a Poet's Mind. An Autobiographical Poem*. Book VII. "Residence in London." Edward Moxon, 1850.
34. "but C. ~~these~~ loved the Latin, not Saxon side, of English.": 1 p., numbered 63 by VW. Marginal notation, "Rems."  
Conrad, Joseph. *Some Reminiscences*. Eveleigh Nash, 1912.
35. "Memoirs by Pennington. Mrs. Carter.": 5 pp., numbered 64–68 by VW.  
Pennington, Montagu. *Memoirs of the Life of Mrs. Elizabeth Carter*. 2nd ed. Vol. I [of II]. Rivington, 1808.
36. "Nigger of N.": 1 p., numbered 70 by VW.  
Conrad, Joseph. *The Nigger of the Narcissus. A Tale of the Sea*. Heinemann, 1898.
37. "Conclusion": 1 p., not numbered. The entry consists of notes for the final pages of *A Room of One's Own*, beginning, "These are my notes. Add. destroy. Conclusion—money & a room of your own."