

Colby



Colby Quarterly

Volume 4
Issue 7 *August*

Article 4

August 1956

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Recommended Citation

Colby Library Quarterly, series 4, no.7, August 1956, p.137-139

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small reproduction of a pen-and-ink drawing of Hardy's birthplace by Mr. L. Patten.

At last, Mr. Bartelot too went the way of all flesh. His *A Laodicean* was sold. It eventually crossed the ocean and in the 1940's came to rest in the hands of Carroll A. Wilson, who pasted his own Williams-College-and-Oxford-University book-plate onto the front fly-leaf. Later, he listed the various items he found pasted into the book and called them "an amazing collocation." Wilson in turn died in 1947 and his library was sold. The catalogue, prepared from Wilson's notes by his wife and by the bookseller, was entitled *Thirteen Author Collections*, and was published in 1950 (in an edition limited to 375 copies). On page 57, Vicar Bartelot's *Laodicean* is described. There are, however, four errors in Wilson's description: one date is wrong, Florence Hardy is confused with Emma, and Emma's notes to the vicar are wrongly ascribed to his wife.

Finally, in December 1955, the book was bought by H. Ridgely Bullock, Jr. (Colby 1955), and was presented by him to the Colby College Library. When the well-stuffed book reached Mayflower Hill, it brought with it the sad and *un-romantic* evidence that the vicar had apparently never read the book at all. *Sic transit gloria mundi!*



HOW "NEW" A WOMAN WAS HARDY'S SUE BRIDEHEAD?

By SAMUEL I. BELLMAN

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SUE BRIDEHEAD in *Jude the Obscure* is sometimes taken as one of the "new women" of the later nineteenth century. There is some justification for this, in view of the fact that Sue refuses to accept the traditional inferior rôle of

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the female in Western civilization and instead is determined to follow her own inclinations in all important matters. But although Sue is remarkable for her self-assertion (to say nothing of her other unusual features) at a time when few women so asserted themselves, she is hardly a pioneer in female emancipation. Hardy must have known this, and it is almost unbelievable that he should have taken seriously what a German reviewer said about Sue:

“After the issue of *Jude the Obscure* as a serial story in Germany, an experienced reviewer of that country informed the writer that Sue Bridehead, the heroine, was the first delineation in fiction of the woman who was coming into notice in her thousands every year—the woman of the feminist movement—the slight, pale ‘bachelor’ girl—the intellectualized, emancipated bundle of nerves that modern conditions were producing, mainly in cities as yet; who does not recognize the necessity for most of her sex to follow marriage as a profession, and boast themselves as superior people because they are licensed to be loved on the premises. The regret of this critic was that the portrait of the newcomer had been left to be drawn by a man, and was not done by one of her own sex, who would never have allowed her to break down at the end. Whether this assurance is borne out by dates I cannot say. . . .”¹

In 1801, almost a century before Sue appeared, the American author Charles Brockden Brown had written a novel about the emancipated woman, *Clara Howard*. In 1859 another American writer, John Neal, who had previously written and lectured on women’s rights, followed up his earlier stories of emancipated and contentedly unmarried women with *True Womanhood*. In this novel the heroine, Julia Parry, somewhat resembles the German reviewer’s description of Sue Bridehead. Julia is inclined to-

¹ Thomas Hardy, “Postscript” to the “Preface to the First Edition” of *Jude the Obscure*.

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ward missionary work, and rejects an ardent suitor because he is not a religious man. "I do not believe," she tells him, "that marriage is a condition absolutely indispensable for the happiness of woman, or for the development of true womanhood; nay, more—I do not believe that I shall ever be married." ² Twenty years after *True Womanhood*, there appeared the classic literary affirmation of woman's right to live as she pleases, Ibsen's *A Doll's House*. In 1881 an English writer, Oliver Schreiner, in *The Story of an African Farm*, attempted to portray the gradually emerging type of modern woman who is not to be subjugated by the male ruling class. As for *Jude the Obscure*, whatever its unique features (if any), it was only one among numerous literary works of the nineteenth century dealing with the "new woman."

It is important to observe that, however unfamiliar the "new woman" in English literature may have seemed to some readers (particularly foreign ones) in the 1890's, her lineage was ancient, antedating by many generations her godmother Mary Wollstonecraft. Ben Jonson's *Epicoene* (1609) gives an interesting picture of emancipated women in early Stuart times. A recent critical study deals with the "new woman" in seventeenth- and early eighteenth-century English drama. Some of the earliest recorded "new women" are to be found in Aristophanes' *Women in Parliament*, written over twenty-three hundred years ago. Sue Bridehead, then, is really not very "new."



SOME RECENT GIFTS

AMONG recent additions to our collection of books produced by The Anthoensen Press of Portland, is a copy of a *Bibliography of Medical Ex Libris Literature* by Samuel X.

² Boston (Ticknor and Fields), p. 462.