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Jude From Obscurity, Via Notoriety, To Fame

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Colby Library Quarterly 209

by the Japanese government for reasons unknown on Mayflower Hill — unknown at least to the Hardy enthusiast who originated the inquiry that led Major General Imai to hunt up the book now in our Treasure Room.



JUDE from OBSCURITY, via NOTORIETY, to FAME

AMONG the complications which surrounded Hardy in December 1895 and which made it difficult for him to make up his mind about the dramatization of *Tess* was the fact that his novel *Jude the Obscure* was just then experiencing a terrible tongue-lashing on both sides of the ocean. On December 8 the New York *World* printed a review written by Jeannette L. Gilder in which she announced: "I am shocked, appalled by this story. *Jude the Obscure* . . . is almost the worst book I have ever read. . . . Aside from its immorality, there is its coarseness which is beyond belief. . . . When I finished the story I opened the window and let in the fresh air." Professor Harry Thurston Peck branded it "one of the most objectionable books he had ever read." In England, the Reverend W. W. How, Bishop of Wakefield, threw the book into the fire, and Smith's Circulating Library in London withdrew *Jude* from its lists. On Christmas Eve, instead of sitting down before a pleasant holiday fire, Hardy went to his desk and addressed a letter to his American publishers: "I write . . . respecting *Jude*. I am much surprised, and I may say distressed, by the nature of the attack on it in the New York *World* It is so much against my wish to offend the tastes of the American public . . . that, if it should be in your own judgment advisable, please withdraw the novel."

But "the tastes of the American public" are curious and unpredictable. Miss Gilder promptly got over being "shocked, appalled." She sailed for England and did her best to gain an interview with Hardy. Her readers forgot

210 Colby Library Quarterly

her hysterical review, and the publishers, instead of withdrawing the novel, soon had to print another edition, and then another; and they have gone on printing it ever since. The notoriety of *Jude* led to a translation into French and to a printing in Germany. Later there were other translations—two different ones into Italian. In 1927 *Jude* was published in the popular format of the Modern Library, and in 1932 Harpers issued the novel in a college textbook edition. When *Jude's* fiftieth anniversary rolled 'round—last November—the Colby College Library was able to exhibit nearly thirty copies of almost as many editions, and the Library Associates in Waterville were invited to a semi-centennial celebration of the very novel which had once been denounced for its “coarseness beyond belief.” *Jude* had passed from obscurity to fame.

At the time of opening the *Jude* exhibition, no check-list or bibliography of the novel could be found in print. The following list of the Colby *Judes* is therefore here printed in the hope that it may prove of more than semicentennial interest, and may be of service to students of Hardy elsewhere, and may continue to serve, now that the fiftieth anniversary has passed. In addition to the copies in the Colby collection, a few *Judes* were borrowed, in order, on the memorial occasion, to fill in at least temporarily some of the very few gaps that remain on the *Jude* shelf at Colby. The Fifty Years of *Jude the Obscure* were represented by the following exhibits, arranged in chronological order:

1894-1895: The original autograph manuscript is now in the Fitzwilliam Museum, Cambridge, England. In the Colby exhibition it was represented by photostatic copies of the first and the last pages. The first page showed Hardy's “Note: Alterations & deletions in blue & green are for serial publication only, & have no authority beyond.” The last page carried the terminal date, March 1895.

1894: *Harper's Magazine* for December, showing the first installment of the novel, published under the title “The Simpletons.”

Colby Library Quarterly 211

1895: *Harper's Magazine*, January to November, showing eleven installments published under the title "Hearts Insurgent." The issue for November was opened to page 897, showing the picture of "Jude at the Mile-stone" which had led Hardy to write to the artist, W. Hatherell, to say: "Allow me to express my sincere admiration for the illustration . . . The picture is a tragedy in itself, and I do not remember ever before having an artist who grasped a situation so thoroughly."

1896: London, Osgood, McIlvaine & Co. First Edition. The date on the verso of the title-page reads 1896, but the book was actually issued during the week of November 2-9, 1895. This novel was published as Vol. VIII of the Uniform Edition of Hardy's Works, bound in green ribbed cloth, top edges gilt, with a frontispiece etching of "Christminster" (Oxford) by H. Macbeth-Raeburn, and a map of Wessex. The book has 516 pages. There are four copies at Colby: 1) the first issue; 2) the second issue of the first edition; 3) Rebekah Owen's copy, which was opened to show Hardy's autograph on the etching: "Yours faithfully, Thomas Hardy"; and 4) a copy rebound in three-quarters calf. This last copy was opened to the page on which Oxford is likened to "the heavenly Jerusalem." Rebekah Owen's copy, presented to the library by Carroll A. Wilson, records her claim to having "said that to Mr. Hardy in 1892"—i.e., about "the heavenly Jerusalem." Also exhibited was a copy of the first edition presented by Hardy to the Duchess of Abercorn; this copy was borrowed from Mr. Carroll A. Wilson.

1896: New York, Harper & Brothers. First American Edition. In outward format, identical with the London edition by Osgood, McIlvaine & Co., but *not* identical inside and not printed from the same plates. This book contains 488 pages. There are twelve illustrations by W. Hatherell (from the magazine), one of them used as a frontispiece. There are two copies of the book at Colby; one was opened to the title-page, the other to the picture of "Jude at the Mile-

212 Colby Library Quarterly

stone" which faces page 466. This copy once belonged to Grace Alexander McElroy, New York friend of Rebekah Owen.

1896: Leipzig, Germany, Tauchnitz. Two volumes, Nos. 3105 and 3106 in the Tauchnitz Series. In English. The Colby copies are undated reprints of 1928.

1896: London, Macmillan & Co. In *July Jude* was issued as No. 294 in Macmillan's Colonial Library "for circulation only in India and the Colonies," in salmon-colored paper covers; no copy at Colby.

1900: New York, Harper & Brothers, "Wessex Edition," red cloth. The copy at Colby purports to be "Vol. 14" of the "Wessex Edition," according to the gilt lettering on the spine. The words "Wessex Edition" also appear at the head of the title-page. The title appears in gilt on the spine, in brown ink on the front cover, and in red ink on the title-page. Has any reader knowledge of other Hardy books in this format? Were there thirteen other volumes in a set? There is no such set at Colby. Is this the first use of the designation "Wessex Edition"? The book has the frontispiece and the eleven other illustrations of the first American edition.

1901: Paris, Paul Ollendorff, paper covers. French translation, *Jude l'obscur*, by Firmin Roz, with a picture on the front cover by Ricardo Flores, showing the boy Jude with his "clacker" for scaring the rooks away from Farmer Troutham's grain (Chapter II). The book was printed at Chartres. *Ex Libris* Clement K. Shorter and (subsequently) Carroll A. Wilson, with their book-plates. Borrowed from Mr. Wilson for the Colby exhibition.

1903: London, Macmillan. With a Preface marked "1895-1902." Reprinted in 1906, 1908, 1911, etc. No copy at Colby.

1904: New York, Harpers. Reprint of the 1896 edition in a cheaper green format. A second copy was also shown, opened to the page on which the discovery of the dead children is reported.

Colby Library Quarterly 213

1905: New York, Harpers, 2 vols., grass-green ribbed cloth, with yellowish-brown floral decorations on the title-page. Pagination continuous throughout the two volumes, which were achieved by dividing the 1896 American edition at pages 232/233. Advertised in 1905 as "Wessex Edition" but without any such designation in the books themselves.

1906: London, Macmillan. Pocket Edition, plum-colored cloth. Reprinted in 1907, 1910, 1912, 1913, 1914, etc. Borrowed for the exhibition from Carl J. Weber.

1910: New York, Harpers. Thin Paper Edition; flexible red leather. Published March 24; printed from the 1896 plates.

1911: New York, A. L. Burt Company, light green cloth, with a wholly irrelevant portrait of a woman on the front cover. Frontispiece. Printed from the 1896 Harper plates.

1912: London, Macmillan, dark red cloth. Vol. III of the London "Wessex Edition," with a "Postscript" (dated April 1912) added to the Preface.

1912: New York, Harpers. Vol. III of the Autograph (or the "Definitive") Edition, gray-green buckram. Frontispiece: "The Brown House Barn"; with three other illustrations and a map of Wessex. This edition was printed from the London 1912 plates supplied by Macmillan.

1920: London, Macmillan, 2 vols., blue buckram with gold medallion. Vols. V and VI of the Mellstock Edition. No illustrations. Printed by R. & R. Clark of Edinburgh. The Colby copies were once Hardy's own; and after his death they were Mrs. Hardy's copies until 1937.

1921: New York, Harpers, red cloth. The Anniversary Edition. [On the fiftieth anniversary of the novel, this copy was missing from the Colby set of the Anniversary Edition of Hardy's Works and hence could not be shown in the exhibition. Can some reader help us to find a replacement copy?]

1925: Tokyo, *Jude in Japanese: Hakumei No Jude*, translated by Seiichi Uchida. Blue cloth and gray boards, boxed.

214 Colby Library Quarterly

Frontispiece: Hardy's birthplace, with a portrait insert.

1926: Copenhagen, Haase, *Jude* in Danish: *Jude Fawley en kamp i det stille*, translated by Aslang Mikkelsen. Orange paper-covers; 413 pages.

1927: New York, The Modern Library (Boni), red flexible cloth. 488 pages.

1927: Prague, Vydavatelstvo Druzstevni, *Jude* in Bohemian: *Neblahy Juda*, translated by Josef Hrusa. Blue, gold, and yellow paper-covers.

1928: New York, Harpers, gray cloth. Modern trade edition.

1929: Rome, Alberto Stock, *Jude* in Italian: *Guida l'oscuro*, translated by Gian Dauli. 2 vols., green paper-covers. This *Jude* is the first title in a Roman series begun in October 1929 entitled "The Anglo-Saxon Spirit."

1930: New York, The Book League of America, dark blue cloth.

1931: Paris, Stock, *Jude* in French: *Jude l'obscur*, translated by F. W. Laparra, with a preface by Edmond Jaloux. Red cloth, 1 vol., 498 pp. No. 62 in the Cabinet Cosmopolite, the first Hardy title in this series. The Colby copy is No. 1672 of 2700 numbered copies. This book was first published by Albin-Michel in 1927.

1932: New York, Harpers, bright green cloth. Harper's Modern Classics edition, published March 9; with an Introduction by Bruce McCullough. Printed from the 1912 plates.

1933: Milan, Italy, Baldini & Castoldi, *Jude* in Italian: *Guida l'oscuro*, translated by M. Ferres, with a "Proemio" signed "E.C." one vol., yellow paper-covers.

1941: New York, Random House, green cloth, with orange and red dust-wrapper. The Modern Library Edition.

There must have been a German translation, and at an early date, but there is no copy of it in the Colby collection. Further information about it or other *Judes* will be welcome.

Colby Library Quarterly 215

Besides copies of the novel itself, the semi-centennial exhibition included a contemporary Hardy letter referring to *Jude*, and — one of the high lights of the exhibit — Hardy's letter to Miss Gilder declining to be interviewed by her. A photostatic copy of her notorious review was also shown, together with a copy of the pamphlet privately printed by Paul Lemperly in 1917 in an edition of 27 copies, in which the correspondence between Hardy and Miss Gilder is given. This pamphlet and the letters were lent by Mr. Carroll A. Wilson.

Also exhibited were several rarely seen discussions of *Jude*, such as Edmund Gosse's article on "Mr. Hardy's New Novel" which helped to launch a new periodical, *The Cosmopolis*, in January 1896, and Havelock Ellis's "Concerning *Jude the Obscure*" in *The Savoy* for October 1896.



DESIDERATA

JACOB ABBOTT is not as widely known to the present generation of readers as he was a century ago. Born in Hallowell, Maine, in 1803, and long a resident in Farmington, Maine, Abbott wrote, before his death in 1879, nearly two hundred books — perhaps more than two hundred — the best know among them being the once-famous Rollo Series. Rollo was obviously a Maine boy; to some readers it is "obvious" that he lived at Farmington, thirty-five miles from the Colby campus. He made his first appearance in a book in or about 1835, and from that date until the outbreak of the Civil War hardly a year went by without the addition of one or two titles to the Rollo Series. Twenty-eight were published in all. Of these the Colby Library possesses copies of only nine. We are indebted for these books to J. R. Melcher, '81, who gave one; to Mr. and Mrs. Arthur Berry, '94 and '96, who gave two; and to Elmer H. Hussey, '13, who gave the other six. Will Library Asso-