

Colby



Colby Quarterly

Volume 1
Issue 12 *October*

Article 10

October 1945

Another Hardy Facet

Miriam Beede

Follow this and additional works at: <http://digitalcommons.colby.edu/cq>

Recommended Citation

Colby Library Quarterly, series 1, no.12, October 1945, p.193-194

This Article is brought to you for free and open access by Digital Commons @ Colby. It has been accepted for inclusion in Colby Quarterly by an authorized administrator of Digital Commons @ Colby. For more information, please contact mfkelly@colby.edu.

Colby Library Quarterly 193

made by Carroll A. Wilson, compiler of Colby College Monograph No. 9. This gift consists of two books once owned by Julia Marlowe. Born in 1870, Miss Marlowe made her debut in the theater when she was seventeen. She began to play Shakespearean rôles in 1888, but her activity and success in the theater did not prevent her finding time for other literary interests. Hardy's *Tess* in 1891 and 1892 made his name known to Americans everywhere, and in February 1893 Miss Marlowe bought a copy of Hardy's *A Pair of Blue Eyes*. On the title-page she autographed her name and the date, boldly writing across the novelist's printed name. Although she thus seemingly obliterated his authorship, she was obviously impressed enough with his work to talk about it. One of the results was her receipt, a few months later, of a copy of Hardy's *Two on a Tower* in the same Hovendon Company format as the *Pair of Blue Eyes*. The *Tower* volume is inscribed on the title-page: "Julia from Mildred. 1893, June 19." Can any one tell us who Mildred is?



ANOTHER HARDY FACET

BY MIRIAM BEEDE

THE power of music has been proven many times in many ways—by Orpheus and the Pied Piper in legend, as therapy or stimulus in our own day. Another aspect of it is brought out in the latest monograph published by the Colby College Library, *Hardy Music at Colby* by Carl J. Weber.

Thomas Hardy was, so far as we know, no composer, though he did transcribe a number of traditional airs; nor is there any record of his showing great ability as a performer. But he did own and play both violin and cello, and there can be no question that he had a keen sensitivity and deep affection for music. The result has been that in the

194 Colby Library Quarterly

last forty years nearly as many composers have chosen one or more of his poems as lyrics for which they created a setting. Poems set to music are not unusual, but neither is it difficult to think of any number of poems which would never make any appeal or offer inspiration to a composer. Thomas Hardy's feeling for the musical effect and value must have been especially pervasive in his poetry.

The Colby Library has collected and Professor Weber has here listed for the reader copies, in one form or another, of all available songs which have been written for Hardy's poems, prefacing the list with detailed references to music in Hardy's life and works. It would be interesting to know how many other poets have found comparable favor with composers.

This book, a companion-piece to twelve earlier monographs of Colby College, has been produced by the Southworth-Anthoensen Press with characteristic fineness.



"This little book on Hardy music is charming. I had no idea Hardy was responsible for so much, nor had our excellent Music Department."

—JULIAN PARK, *Acting Librarian*, The Grosvenor Library.

"Colby Monograph No. 13 is a lovely little book and I am proud to add it to my collection."

—H. BACON COLLAMORE.

"*Hardy Music at Colby* is delightful, both for to read and for to look at.

—JOHN T. WINTERICH.

"Charmingly printed; dignified; and of course most informative."

—CARROLL A. WILSON.

