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Some Recent Gifts

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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.

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Radbill, M.D., with a Foreword by Carlyle S. Baer (published by the Hilprand Press, Los Angeles, California, in 1951). For our ability to add this to our Anthoensen Collection we are indebted to Mrs. Clare Bill of Los Angeles.

From Mr. Patrick J. Ferry we have received a further contribution to our growing Mosher Collection—Thomas B. Mosher's own copy (with his bookplate) of Fiona Macleod's The Immortal Hour (Edinburgh, Foulis, 1908). Mr. Ferry has also given us a number of autograph letters written to T. B. Mosher, chiefly by authors whose works Mosher had published, with or without their permission, as well as some by would-be authors who coveted Mosher's services. We are still further indebted to Mr. Ferry for a number of items from the Chiswick Press in England and from various "private presses" in America.

To Mrs. Franklin W. Johnson we are indebted for a number of interesting volumes: an English Bible (Authorized Version) with marginal readings of the Polyglot Bible (Boston: Higgins, Bradley, and Dayton, 1857); a copy of Famous Paintings from the World's Great Galleries (London, Cassell & Co., 1926), two volumes; Thomas Craven's Treasury of American Prints (New York, Simon & Schuster, 1939); Peyton Boswell's Modern American Prints (New York, Dodd, Mead & Co., 1940); and various other books, magazines, and papers.

We are indebted to Mr. Walter Beinecke, Jr., of New York, for the rescue of another book from Thomas Hardy's Max Gate Library: a French work sent to Hardy, apparently, by the author, together with a letter from that same author in rather awkward English, yet not too awkward to express the Frenchman's admiration for Hardy as man and as writer of fiction.