

## V. 13. HENRIK IBSEN BY E. GOOSE ; WITH ESSAYS ON IBSEN BY E. DOWDEN AND J. HUNEKER. pdf

### 1: Henrik Ibsen, Ina Ten Eyck Firkins

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Grundgedanken zu einer neuen Aesthetik. Ueber Lesen und Bildung. Geschichte der Skandinavischen Litteratur im 19 Jahrhundert. In Geschichte der Weltlitteratur in Einzeldarstellungen. Zum problem Henrik Ibsen. Henrik Ibsen og K. Knudsen; det sproglige gjennembrud hos Ibsen. Ibsen as an artist. Fruen fra Havet og personene deri. Ibsen; con un cenno su Scipio Slataper di Arturo Farinelli. Interpreter of American life. Ibsen, Emerson and Nietzsche, the individualists. Minnesteckningar och andra uppsatser. Ibsen and his translators. Personal recollections of Ibsen, Bookman N. Little Eyolf; a plea for reticence. Henrik Ibsen und die dramatische Gesellschaftskritik. Das werden des neuen dramas. Neuere Dichter im Lichte des Christentums. Studien zur Litteratur der Gegenwart. New light on Brand. Browsing about the Ibsen country. Society for the Advancement of Scandinavian study. Revue des deux mondes Figures of several centuries. Ibsen et la femme Scandinave. Henrik Ibsen set under en ny synsvinkel. When we dead awaken. Symbolism in Peer Gynt. Henrik Ibsen and B. A winter jaunt to Norway. Types of tragic drama. Paa reise med Henrik Ibsen. Ibsens Drama "Nordische Heerfahrt" und die altnordische Sagen. Medical aspects of Ibsen. Uber die letzten Dinge. Ibsen and the Norwegians. Leaders in Norway, and other essays Die abnormen Charaktere bei Ibsen. Abnormen Charaktere in der dramatischen Literatur. Work and influence of Ibsen. Four lectures on Henrik Ibsen dealing chiefly with his metrical works. Hebbel und Ibsen in ihren anschauungen Vergleichen. Little Eyolf, an estimate. Shadows of the stage. Sardou, Ibsen und die Zukunft des deutschen Dramas. Fruit of the Tree and Rosmersholm. Fiske "On Ibsen the unpopular. Fiske "On Ibsen the unpopular". Ibsens "Nora" vor dem Strafrichter und Psychiater Halle. Studien zur modernen dramaturgie. Zur modernen dramaturgie, v. Henrik Ibsen and the drama. See Colleville, Vicomte de Ziegler, G. See also Technique of Ibsen. Henrik Ibsen und Leo Tolstoi. Henrik Ibsen the artist moralist. Hated artist and his work. Eine yachtfahrt nach Norwegen. See On the heights. Speeches and new letters. Aspects of modern drama, p. Modern drama and opera. See Seventieth birthday Heiberg, G. Scandinavia and the Scandinavians. Ibsen en zijn werk. Commentary on the works of Henrik Ibsen. Der Grundgedanke in Ibsens Dichtung. Ibsen als Idealist, p. Henrik Ibsens episke Brand. Brand; et dramatisk digt. Scandinavian studies and notes. Om udviklingsgangen i Ibsens digtning. Ibsen als Prophet, p. Poet Lore 17, no 3: Four lectures on Henrik Ibsen. Utvalg af norsk literatur.

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Criticism, Feminism, and Ibsen Author s: JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. Its theme is the need of every individual to find out the kind of person he or she is and to strive to become that person. True enough, it is desirable to solve the woman problem, along with all the others; but that has not been the whole purpose. My task has been the description of humanity. Adams explains, "A Doll House represents a woman imbued with the idea of becoming a person, but it proposes nothing categorical about women becoming people; in fact, its real theme has nothing to do with the sexes" She embodies the comedy as well as the tragedy of modern life" vii. Ibsen, it is now de rigueur to explain, did not stoop to "issues. Ibsen, explains Robert Brustein, "was completely indifferent to [the woman question] except as a metaphor for individual freedom" Discussing the relation of A Doll House to feminism, Halvdan Koht, author of the definitive Norwegian Ibsen life, says in summary, "Little by little the topical controversy died away; what remained was the work of art, with its demand for truth in every human relation" Adams, dismissing feminist claims for the play Like angels, Nora has no sex. Ibsen meant her to be Everyman. But for over a hundred years, Nora has been under direct siege as exhibiting the most perfidious characteristics of her sex; the original outcry of the s is swollen now to a mighty chorus of blame. She is denounced as an irrational and frivolous narcissist; an "abnormal" woman, a "hysteric"; a vain, unloving egoist who abandons her family in a paroxysm of selfishness. The proponents of the last view would seem to think Ibsen had in mind a housewife Medea, whose cruelty to husband and children he tailored down to fit the framed, domestic world of realist drama. The first attacks were launched against Nora on moral grounds and against Ibsen, ostensibly, on "literary" ones. This reasoning provided an ideal way to dismiss Nora altogether; nothing she said needed to be taken seriously, and her door slamming could be written off as silly theatrics Marker and Marker At the beginning, Weigand confesses, he was, like all men, momentarily shaken by the play: Now I have changed my dress. For there is only one explanation for the revolt of "this winsome little woman" 52 and her childish door slamming: Ibsen meant A Doll House as comedy. After all, since Nora is an irresistibly bewitching piece of femininity, an extravagant poet and romancer, utterly lacking in sense of fact, and endowed with a natural gift for play-acting which makes her instinctively dramatize her experiences: Oswald Crawford, writing in the Fortnightly Review in , scolded that while Nora may be "charming as doll-women may be charming," she is "unprincipled" A half century later, after Freudianism had produced a widely accepted "clinical" language of disapproval, Nora could be called "abnormal. For Maurice Valency, Nora is a case study of female hysteria, a willful, unwomanly woman: More recent assaults on Nora have argued that her forgery to obtain the money to save her husband This content downloaded from Nora is revealed as la belle dame sans merci when she "suggestively queries Rank whether a pair of silk stockings will fit her" Schlueter 65 ; she "flirts cruelly with [him] and toys with his affection for her, drawing him on to find out how strong her hold over him actually is" Sprinchorn In an argument that claims to rescue Nora and Torvald from "the campaign for the liberation of women" so that they "become vivid and disturbingly real. He loves beautiful things, and not least his pretty wife" Nora is incapable of appreciating her husband because she "is not a normal woman. She is compulsive, highly imaginative, and very much inclined to go to extremes. In another defense, John Chamberlain argues that Torvald deserves our sympathy because he is no "mere common or garden chauvinist. All female, or no woman at all, Nora loses either way. Frivolous, deceitful, or unwomanly, she qualifies neither as a heroine nor as a spokeswoman for feminism. We are back to the high condescension of the Victorians and Edward Dowden: The demon in the house, the mod- This content downloaded from The High Claims of Art and Tautology: Det tror jeg ikke lenger pa. Faced with a text in which the protagonist

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rejects the nonself she describes as a doll, the plaything of her father and husband, we must take care not to let feminism, the proper concern of pamphlets or, perhaps, thesis plays, get in the way of art: The first point to make here is that the argument in itself is a fine example of "begging the question": The "state" of being a feminist is viewed as an uninteresting given, something a woman is, not something she becomes, a condition suitable to flat characters in flat-heeled shoes and outside the realm of art, which treats universal questions of human life, whose nature is complex and evolutionary. Second, implicit in the argument that would rescue *A Doll House* from feminist "ideology" is an emphatic gender-determined ideology whose base is startlingly tautological. Now, if this is so, the explanation can only be that men, who already possess the rights women seek, are excluded from the female struggle, which is, precisely, a struggle for equality with them. Whatever is universal is male. This means that Nora Helmer and such other famous nineteenth-century heroines as Emma Bovary, Anna Karenina, Hester Prynne, and Dorothea Brooke could just as well be men—except for their sex, of course. And, as Dorothy Sayers reminds us in her essay "The Human-Not-Quite-Human," women are, after all, "more like men than anything else in the world" But to say that Nora Helmer stands for the individual in search of his or her self, besides being a singularly unhelpful and platitudinous generalization, is wrong, if not absurd. Yet both Nora and *A Doll House* are unimaginable otherwise. Meyer, see Adams and Le Gallienne xxiv. We will remove from *Ghosts* the dated disease that penicillin has made merely topical at least in the medical sense and assign Captain Alving and his son, Oswald, another fatal malady—say, tuberculosis. Now let us remove the "woman problem" from *A Doll House*; let us give Nora Helmer the same rights as Torvald Helmer, and let him consider her his equal. What is left of the play? The only honest response is nothing, for if we emancipate Nora, free her from the dollhouse, there is no play; or, rather, there is the resolution of the play, the confrontation between husband and wife and the exit that follows, the only crisis and denouement that could properly conclude the action. As Ibsen explained, "I might honestly say that it was for the sake of the last scene that the whole play was written" Letters And finally, when Nora discovers that she has duties higher than those of a "wife and mother" ; "hustru og mor" , obligations she names as "duties to myself" ; "pliktene imot meg selv" , she is voicing the most basic of feminist principles: In Europe and America, from the 1830s on, the articles poured forth: The great wave of emancipation which is now sweeping across the civilized world means nominally nothing more than that women should have the right to education, freedom to work, and political enfranchisement—nothing in short but the bare ordinary rights of an adult human creature in a civilized state. You stay right here and give me a reckoning. *A Doll House* Torvald: Her blir du og star meg til regnskap. Forstar du hva du har gjort? Torvald would have died if Nora had not forged. Phobic about borrowing, the gravely ill husband refuses to take out a loan and so must be saved in spite of himself. Jeg kjenner ikke lovene sa noye.. Jeg gjorde det jo av kjoerlighet" As for the secret macaroon eating, it hardly seems a moral issue, and in any case this household convention dramatizes the modus vivendi of the Helmer marriage, in which Nora is expected to practice cookie-jar trickeries in the game between the strong, wise, put-upon husband and the weak, childlike wife. Nora, without reflecting on the significance of her feeling, quite naturally prefers the company of the understanding and amusing doctor to that of her husband: It is Rank who will be her real audience at the dancing of the tarantella: This is pure madness! It would not be too speculative, I think, to guess that Rank, unlike Torvald, would not need to fantasize that Nora is a virgin before making love to her. Through the silk-stocking scene, Ibsen shows the sexual side of the Helmer mesalliance, a side Nora scarcely sees herself. And its ending proves, indisputably, not her dishonesty, but her essential honorableness. When Rank confronts her with his moving confession of love as she is about to ask him for the money she desperately needs, she refuses to make use of his feelings and categorically rejects his help: Ingenting kan De fa vite nu" Nora falls short according to unnamed, "self-evident" criteria for a feminist heroine, among which would seem to be one, some, or all of the following: For *A Doll House* to be feminist, it would, apparently, have to be a kind of fourth-wall morality play with a saintly Everyfeminist as heroine, not this ignorant, excitable, confused, and desperate—in short, human—Nora Helmer. But while Nora is too flawed to represent women, the argument stops short and the case

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is curiously altered in the claim that she represents human beings. This strange and illogical stance has its parallel for nonsense in a knotty critical conundrum: Criticism, Feminism, and Ibsen then *A Doll House* is melodrama, with Nora as villain and Torvald as victim, and act 3 is either an incomprehensible bore or the most ponderously unsuccessful instance of dramatic irony in the history of the theater. Applauding it as a fine drama, they engage in side attacks on its protagonist, sniping at Nora to discredit her arguments and ignoring the implications of their own. The incompleteness of this attack, while never acknowledged, is easily explained. They would have to examine what Nora says in act 3 about her husband, her marriage, and her life and demonstrate that her unequivocal statements are contested by the text. It is not a matter of absolving Torvald of villainy, as some of his defenders seem to think it is; Ibsen was not interested in the conflict of melodrama, and in any case poor Torvald is obviously not "evil. But mine is" ; "Din far var ingen uangripelig embedsmann. Du er forst og fremst hustru og mor" J. Pillars of Society 57 Bernick: Menneskene b0r da ikke i f0rste rekke tenke pa seg selv, og aller minst kvinnene. Samfundets St0tten 32 Anyone who claims that Ibsen thought of Nora as a silly, hysterical, or selfish woman is either ignoring or misrepresenting the plain truth, present from the earliest to the most recent biographies, that Ibsen admired, even adored, Nora Helmer. Among all his characters, she was the one he liked best and found most real. She came right over to me and put her hand on my shoulder. This content downloaded from Ibsen was inspired to write *A Doll House* by the terrible events in the life of his protege Laura Petersen Kieler, a Norwegian journalist of whom he was extremely fond. She worked frantically to reimburse the loan, exhausting herself in turning out hackwork, and when her earnings proved insufficient, in desperation she forged a check. On discovering the crime, her husband demanded a legal separation on the grounds that she was an unfit mother and had her placed in an asylum, where she was put in the insane ward. Having done all for love, Laura Kieler was treated monstrously for her efforts by a husband obsessed with his standing in the eyes of the world. She has committed forgery, and is proud of it; for she has done it out of love for her husband, to save his life. But this husband of hers takes his standpoint, conventionally honorable, on the side of the law, and sees the situation with male eyes.

## V. 13. HENRIK IBSEN BY E. GOOSE ; WITH ESSAYS ON IBSEN BY E. DOWDEN AND J. HUNEKER. pdf

### 3: in poetry | Revolv

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Achilles living a day-to-day life in a city, but they are equally glorifiers of battle. Defensive warfare is no more an ideal for most of us than is aggression, but in the Iliad both are very near to the highest good, which is victory. What other ultimate value is imaginable in a world where the ordinary reality is battle? It is true that the narrator, and his personages, are haunted by similes of peace, but, as James M. This helps explain why the Iliad need not bother to praise war, since reality is a constant contest anyway, in which nothing of value can be attained without despoiling or ruining someone or something else. To compete for the foremost place was the Homeric ideal, which is not exactly the biblical ideal of honoring your father and your mother. Hector is stripped of tragic dignity, indeed very nearly of all dignity, before he dies. The epic is the tragedy of Achilles, ironically enough, because he retains the foremost place, yet cannot overcome the bitterness of his sense of his own mortality. But this is not tragedy in the biblical sense, where the dilemma of Abraham arguing with Yahweh on the road to Sodom, or of Jacob wrestling with the angel of death, is the need to act as if one were everything in oneself while knowing also that, compared to Yahweh, one is nothing in oneself. Achilles can neither act as if he were everything in himself, nor can he believe that, compared even to Zeus, he is nothing in himself. Abraham and Jacob therefore, and not Achilles, are the cultural ancestors of Hamlet and the other Shakespearean heroes. It is certainly not to be the most complete man among them. That, as James Joyce rightly concluded, is certainly Odysseus. The best of the Achaeans is the one who can kill Hector, which is to say that Achilles, in an American heroic context, would have been the fastest gun in the West. Perhaps David would have been that also, and certainly David mourns Jonathan as Achilles mourns Patroklos, which reminds us that David and Achilles both are poets. But Achilles, sulking in his tent, is palpably a child, with a wavering vision of himself, Introduction 5 inevitable since his vitality, his perception, and his affective life are all divided from one another, as Bruno Snell demonstrated. Jesus, contra Simone Weil, can only be the descendant of David, and not of Achilles. Or to put it most simply, Achilles is the son of a goddess, but David is a Son of God. Rachel Bernaloff, in her essay *On the Iliad* rightly commended by the superb Homeric translator, Robert Fitzgerald, as conveying how distant, how refined the art of Homer was seems to have fallen into the error of believing that the Bible and Homer, since both resemble Tolstoy, must also resemble one another. Homer and Tolstoy share the extraordinary balance between the individual in action and groups in action that alone permits the epic accurately to represent battle. The Yahwist and Tolstoy share an uncanny mode of irony that turns upon the incongruities of incommensurable entities, Yahweh or universal history, and man, meeting in violent confrontation or juxtaposition. But the Yahwist has little interest in groups; he turns away in some disdain when the blessing, on Sinai, is transferred from an elite to the mass of the people. And the clash of gods and men, or of fate and the hero, remains in Homer a conflict between forces not wholly incommensurable, though the hero must die, whether in or beyond the poem. The crucial difference between the Yahwist and Homer, aside from their representations of the self, necessarily is the indescribable difference between Yahweh and Zeus. Both are personalities, but such an assertion becomes an absurdity directly they are juxtaposed. Surely the most striking contrast between the Iliad and the J text is that between the mourning of Priam and the grief of Jacob when he believes Joseph to be dead. Old men in Homer are good mostly for grieving, but in the Yahwist they represent the wisdom and the virtue of the fathers. A people whose ideal is the agon for the foremost place must fall behind in honoring their parents, while a people who exalt fatherhood and motherhood will transfer the agon to the temporal realm, to struggle there not for being the best at one time, but rather for inheriting the blessing, which promises more life in a time without boundaries. Yahweh is the source of the blessing, and Yahweh, though frequently enigmatic in J, is never an indifferent onlooker. No Hebrew writer could conceive of a Yahweh who is essentially an audience, whether indifferent or engrossed. It can be argued that the spectatorship of the gods gives Homer an immense aesthetic advantage over the writers of the Hebrew Bible. Yahweh frequently hides Himself, and will not be there when you cry out for Him, or He may call out your name unexpectedly, to which you can only respond: Yahweh surprises you, and has no limitation. He will not lend you dignity by serving as your audience, and yet He is anything but indifferent to you. He fashioned you out of the moistened red clay, and Introduction 7 then blew his own

## V. 13. HENRIK IBSEN BY E. GOOSE ; WITH ESSAYS ON IBSEN BY E. DOWDEN AND J. HUNEKER. pdf

breath into your nostrils, so as to make you a living being. You grieve Him or you please Him, but fundamentally He is your longing for the father, as Freud insisted. Zeus is not your longing for anyone, and he will not save you even if you are Heracles, his own son. IV In Homer, you fight to be the best, to take away the women of the enemy, and to survive as long as possible, short of aging into ignoble decrepitude. That is not why you fight in the Hebrew Bible. There you fight the wars of Yahweh, which so appalled that harsh saint, Simone Weil. I want to close this introduction by comparing two great battle odes, the war song of Deborah and Barak, in Judges 5, and the astonishing passage in book 18 of the Iliad when Achilles reenters the scene of battle, in order to recover his arms, his armor, and the body of Patroklos: At this, Iris left him, running downwind. Akhilleus, whom Zeus loved, now rose. Around his shoulders Athena hung her shield, like a thunderhead with trailing fringe. Goddess of goddesses, she bound his head with golden cloud, and made his very body blaze with fiery light. Moving from parapet to moat, without a nod for the Akhaians, keeping clear, in deference to his mother, he halted and gave tongue. Not far from him Athena shrieked. The hearts of men quailed, hearing that brazen voice. Harold Bloom<sup>8</sup> Teams, foreknowing danger, turned their cars and charioteers blanched, seeing unearthly fire, kindled by the grey-eyed goddess Athena, brilliant over Akhilleus. Three great cries he gave above the moat. Three times they shuddered, whirling backward, Trojans and allies, and twelve good men took mortal hurt from cars and weapons in the rank behind. They placed it on his bed, and old companions there with brimming eyes surrounded him. Into their midst Akhilleus came then, and he wept hot tears to see his faithful friend, torn by the sharp spearhead, lying cold upon his cot. Alas, the man he sent to war with team and chariot he could not welcome back alive. It is his angry shouts that panic the Trojans, yet the answering shout of the goddess adds to their panic, since they realize that they face preternatural powers. Isaiah would not have had the king and Yahweh exchanging battle shouts in mutual support, because of the shocking incommensurateness which does not apply to Achilles and Athena. But that is not the memory exalted in the Hebrew Bible. Deborah, with a bitter irony, laughs triumphantly at the tribes of Israel that did not assemble for the battle against Sisera, and most of all at Reuben, with its scruples, doubts, hesitations: The high places are both descriptive and honorific; they are where the terms of the covenant were kept. Everyone in Homer knows better than to trust in Zeus. The aesthetic supremacy of the Iliad again must be granted.

## V. 13. HENRIK IBSEN BY E. GOOSE ; WITH ESSAYS ON IBSEN BY E. DOWDEN AND J. HUNEKER. pdf

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First, read Part I: Next, go through this list with each book that seems promising. Scott, Tender is the Night, New York: Dust jackets, dust jackets, and more dust jackets! If there is one single thing that is a make or break for book value, it would be the dust jacket. The value of a first edition copy of F. Without a dust jacket! If you have one on a good book, treasure it and be sure to protect it with a plastic sleeve. A book is more likely to appeal to collectors, and therefore be worth more, if you have actually heard of the book or its author. Additionally, some books by famous authors are better than others. Where was it published? The location of publication is an often overlooked but important detail in a list of information about a collection of books. Many titles were published virtually simultaneously in two places, for example, London, and New York. Location is very important. To err is Human. And it will make your book more valuable! Thrifty printers will not throw out a batch of sheets simply because there was a mistake on the page. They will correct it and move on. Leave no page behind! Completeness in a book is critical. Even simple pages that have no printing on them, called blanks, are critical to the value of the book. Make certain that there are no loose pages or gatherings of leaves that have come out or are in danger of falling out. Please return to! Look for ownership inscriptions on books. With luck, they will not be on the title-page, as this diminishes value; they should ideally be located on blank pages before the title page. An owner inscription or signature from a member of your own family is always interesting to find, and if he or she was a well-known person, could add to value. An author signature by a significant and recognized writer can mean an increase in value of ten times or more the ordinary value of the book in most cases. For example, as stated above, an unsigned copy of F. Skinner sold a copy that was signed and presented to the famous poet Archibald MacLeish. A beautifully leather bound book or one with a pictorial gold leaf cover can form the basis for a really eye-catching shelf; these antique books are usually quite collectible. Did you find something intriguing on your shelves? Thank you for your interest in Skinner. This post was originally published in September and has been completely revamped and updated for accuracy and comprehensiveness.

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### 6: Homer (Bloom's Modern Critical Views), Updated Edition - [PDF Document]

3 INTRODUCTION. *The following bibliography has been compiled to meet a general rather than a scholarly need. It is for this reason that the subject index has been expanded beyond the limits required by the Ibsen specialist.*

Although true readers retain knowledge of the literary tradition, with maturity they move adventurously from past to contemporary writers, and thus from secondhand bookstores to shops that stock new publications E2. When Virginia Woolf considers reading in libraries, however, she adds gender to her distinction between types of readers. Institutional libraries, like those of the great English universities, are traditional, protected places designed mainly for the sedentary specialists of her description. She may need not only her own private space and sufficient income, but also her own library Miletic-Vejzovic Pursuing her research, she is thwarted not by library rules or officials, but by a paucity of information on women and literature. Women might read in the British Library, but its catalogue, available books, and architecture remind them constantly that they live in, and read about, a patriarchy. Virginia Woolf also worked at the London Library, a private subscription collection founded in by Thomas Carlyle. She continued to use it even after when she was infuriated by E. Woolf used the Fawcett library resources herself when she was doing research for *Three Guineas*. Both she and Leonard sent letters to a number of women asking for their support Snaith. Responding to some of the replies, Virginia Woolf continues the discussion of libraries suitable for women readers, especially curious and open-minded lovers of reading. These kinds of avid, unspecialized readers not only need a library, but they also need a comfortable one in which they feel welcome. It is a combined collection of many decades, with a wide variety of volumes added by numerous people at many different times. They define institutional, intellectual, and emotional networks of relationships among contemporaries as well as among people of different generations. Virginia Stephen was born in into a prominent intellectual family of evangelical philanthropists, imperialists, academics, and judges. Her father Leslie Stephen owned, before his daughter inherited them, books written and inscribed to him by his father, Sir James Stephen, among them *Essays in Ecclesiastical Biography*. Leslie, in turn, inscribed books to his young daughter Virginia, like J. Upon his death in , she inherited his books, more than 1, volumes of which remain in the library today Daugherty Through her father, Virginia Stephen also inherited books her mother Julia Stephen had owned. Although Julia also published *Notes From Sick Rooms* Smith Elder, , she exists among the books Virginia inherited primarily through the volumes she owned. After their marriage, Leslie and Julia Stephen had four more children, each of whom began receiving and then giving books. Early gifts to Virginia herself, inscribed to her not only by her father but also by other family members and friends like Vanessa and Thoby Stephen, Violet Dickinson, and Madge Vaughan, are also among the books remaining in the Leonard and Virginia Woolf Library. He died at age forty-seven, leaving his widow with nine children and a much-reduced income, which she managed with considerable common sense. Shilleto , is signed by Leonard. Because of his seven years as a colonial administrator in Ceylon now Sri Lanka , the combined library contains many books belonging both to Leonard and to his sister Bella Sidney Woolf on that country. The , seventy-volume edition of the complete works of Voltaire which Leonard had taken with him to Ceylon Woolf, L. According to his, her, and their joint interests and writing or research commitments, the Woolfs continued to add numerous books after their marriage. These included ones they authored, as they were published; review and signed copies of books published by their acquaintances and friends; as well as gift copies given to Leonard or Virginia by various people. Philosophical, psychoanalytical, and aesthetic studies are represented along with practical books on cooking and, predictably, on book printing and production Miletic-Vejzovic Some books came with fascinating inserts. Wherefore do I, Drawing a little near, prophetically, Send you a book. She explains, however, that the essay was printed in a basement by uninstructed amateurs for whom such activity is a hobby. WSU, however, founded in the late nineteenth century, is no 3,year-old Oxbridge. Since students in other fields actually outnumbered those in agriculture, the college changed its name in to the State College of

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Washington, although it retained its agricultural research and teaching mission. By the s, the Faculty Executive Committee persuaded state legislators that the institution deserved to be called a university. The combination of an egalitarian tradition and an identity as a research institution makes WSU an appropriate institutional venue for the Leonard and Virginia Woolf Library. Nor is the new addition to Holland Library like the British Museum Reading Room with the names of famous men ranged around the dome, or its U. The dome over the central atrium in the new addition added in to the Holland Library building is conical and made entirely of glass. Ian Trekkie Parsons, his executor, gave copies of books Virginia Woolf herself had written, including some translations into foreign languages from her room at Monks House, to Sussex University Library, along with copies of many books Leonard had written, manuscript materials belonging to both Woolfs, and considerable correspondence. Spater Most of the first lot, largely signed presentation copies by twentieth-century writers, was bought by the Henry Ransom Humanities Research Center at the University of Texas, Austin. According to Elwood, however, this transaction followed a much larger initial purchase. A casual communication from Nancy Lucas to the Elwoods in indicated that Fred Lucas was looking for a buyer for the Monks House books 1. WSU bought these through a London bookseller, Wm. A conversation between John Elwood and G. Donald Smith, director of Libraries at the time, authorized WSU to bid on what may have been both lots of books owned, directly or through the Bow Windows subsidiary, by Wm. These include most of the actual Hogarth Press publications, only a few of which came with the initial library purchases. Although the books were noncirculating, scholars visiting the collection could get a sense of the Woolf library as a whole. In , however, when the Humanities and Special Collections division was combined with Manuscripts-Archives under one administration, the Woolf library was dispersed and catalogued, according to the Library of Congress system, among the other books in what is now Manuscripts, Archives and Special Collections. Meanwhile, the knowledgeable staff continues to be helpful in answering mail, e-mail, and telephone inquiries as well as pulling many books and other materials for on-site reader use. This short-title catalogue facilitates some of the preliminary browsing currently difficult to do on-site. The printed short-title catalogue in combination with the online version also makes the Woolf library more accessible to those reluctant to travel to this noncirculating collection without surveying, in a preliminary way, what they might find there. There is no substitute, however, for handling the books themselves. As the appreciative, published user accounts indicate, the Library of Leonard and Virginia Woolf is available not only to sedentary, specialized readers whom Virginia Woolf would have associated with Oxbridge academic institutions, but also to interested students and general lovers of reading. Although the Woolfs were book users rather than book collectors, their books meant a lot to them. Leonard, on the other hand, kept indices in the back or marked passages in many books he read Wilson 6, Miletic-Vajzovic The Woolf library also gives readers access to many difficult-to-find, out-of-print works Lee, L. Small press publishers and printers identify instantly with the production of Hogarth Press first editions Bissinger 8. There are some letters and papers of other writers and artists as well. MASC owns, in addition, a number of striking etchings, lithographs, and book illustrations by Duncan Grant and other Bloomsbury artists, as well as art exhibition catalogues ranging from the post-Impressionist exhibitions to more recent ones of Bloomsbury art. Most of us have books in our libraries that we have read only in part or not at all. The Woolfs were no exception. Gift books and review copies were, no doubt, sometimes unwelcome or uninteresting. Indeed, now and then one finds a volume with uncut pages. Other books are obviously well used, although one cannot always be certain by which generation of readers. Drawing conclusions from a list of books the Woolfs owned, therefore, requires caution and often a look at the book itself. On the other hand, as increasing numbers of lovers of learning and lovers of reading are discovering, the Woolf library is a rich resource, a legacy worth using and preserving from two of the most prolific and influential writers and thinkers of the twentieth century. Works Cited Barber, Emma-Rose. Selected Letters of Vanessa Bell. Tenth Annual Conference on Virginia Woolf. University of Maryland, Baltimore County. Of Leslie, Libraries, and Letters. Jeanette McVicker and Laura Davis. Pace University Press, Ohio University Press, Washington State University, Washington State University Press, Stories for

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Children, Essays for Adults. Gillespie and Elizabeth Steele. Syracuse University Press, Virginia Woolf, The Uncommon Bookbinder. The Library of Leonard and Virginia Woolf. Princeton University Press, Going to Washington State: A Century of Student Life. The Spectacle of Women: Imagery of the Suffrage Campaign University of Chicago Press, An Autobiography of the Years to Harcourt Brace Jovanovich, first published Letters of Leonard Woolf. Harcourt Brace Jovanovich, The Diary of Virginia Woolf. The Essays of Virginia Woolf. The Letters of Virginia Woolf. Nigel Nicolson and Joanne Trautmann. Siniyam sahita jinarajamsaya Sacan Gotamabuda caritaya. Extra title page in English. Abbott, Evelyn, and Lewis Campbell. Life and Letters of Benjamin Jowett, M.

### 7: Essay Lit from Google Books

*The Ibsen secret; a key to the prose dramas of Henrik Ibsen, (New York and London, G. P. Putnam's sons, ), by Jennette Barbour Perry Lee (page images at Hathitrust; US access only) Ibsen in England / (Boston: The Four Seas Company, ), by Miriam Alice Franc (page images at Hathitrust).*

### 8: Full text of "Henrik Ibsen; the man and his plays"

*The Project Gutenberg eBook, Henrik Ibsen, by Ina Ten Eyck Firkins. This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever.*

### 9: Henrik Ibsen - University of Manitoba Libraries

*Adams ex. Ibsen's bi- many that far exceed the confines of her small ographer Michael Meyerurges all reviewersof Doll House revivals to learn Ibsen's speech by heart world. insisted that "Ibsen's Nora is not just a [Nora is] a daughter of Eve.*

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