

#### Henry Havelock Ellis papers

**Section 4, Pages 91 - 120** 

Ellis' papers largely consist of handwritten letters from him to others and annotated handwritten or typed manuscripts, often with editing marks. The main correspondents represented include O. Kyllam of Constable & Co. and John F. Kendrick. Topics of both letters and manuscripts include but are not limited to Freud, eugenics, sexuality, racial characterizations of nations, Ellis' own biographical information, publishing and writing/editing (especially Ellis' Art of Life and Sex and Marriage, published posthumously), birth control, Thomas Hardy, John Middleton Murray, Eleanor Marx, and William Morris. Includes both original materials and photocopies, and the bulk of the materials date from the 1920s and 1930s. Ellis' handwriting can be difficult to read.

Creator: Ellis, Havelock, 1859-1939

Date: undated, 1881, 1912-1952 (bulk 1920s-1930s)

Callnumber: Menninger Historic Psychiatry Coll., Ellis, Box 1

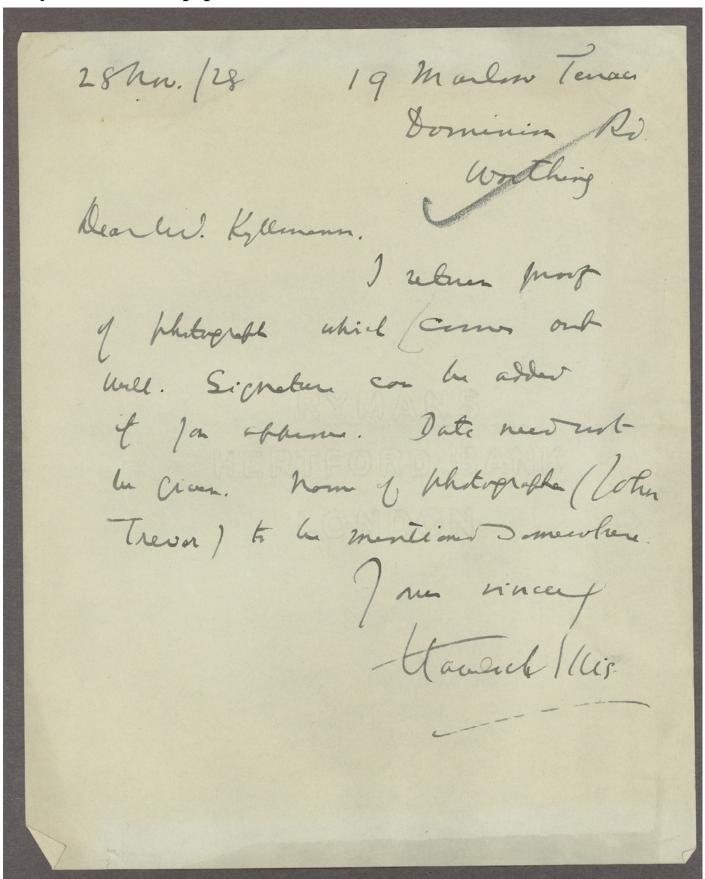
KSHS Identifier: DaRT ID: 223265

Item Identifier: 223265

www.kansasmemory.org/item/223265

# KANSAS HISTORICAL SOCIETY

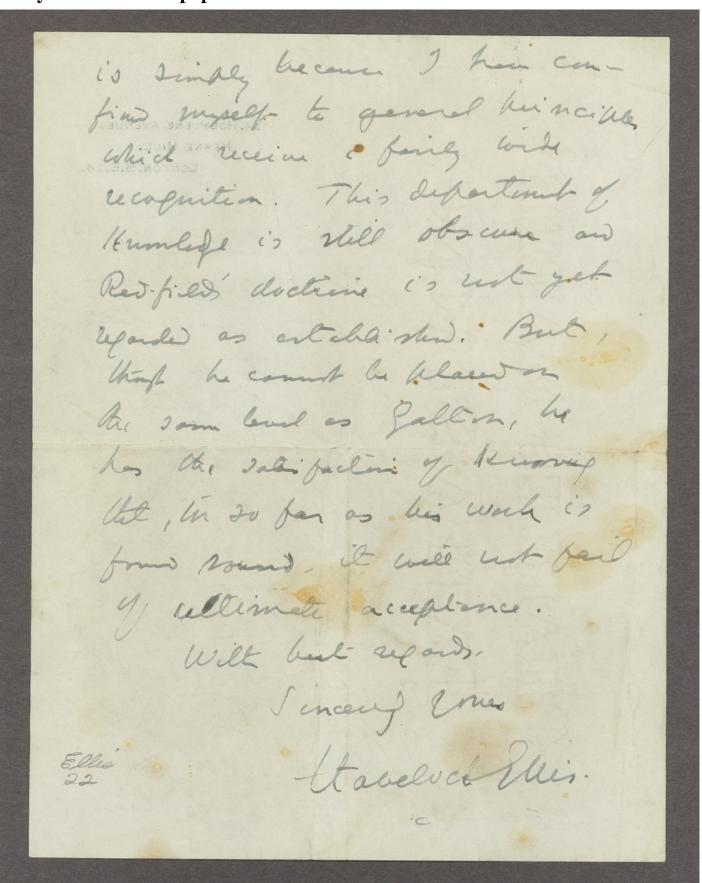






	elock Ellis papel				
31	Jan /32.			Herne Hill,	
				London, S.E.:	24.
	Dear W.	Kendric	h, Than	il con	
	much	In you	Kind &	enember	nac
	of my	hithdy.	- conte	an plantin acter	, .
	m' the	enforme	fre		
	7 mm 1110	ale brook	reves -	Ja send	ip
	h. (1)	Thiers o	sod.	Carre	
	Long the	sphuce:	o- he	at y	
	Jerius	+ orice	nel u	nices -	2
	a great	2 subject	4. 2	f over	11-
	Setul	to her	his w	one ch	2







**Henry Havelock Ellis papers** 

Preface Presse d'Exident's

Le Couple Human Dans

INTRODUCTION

Vers « Resus II (1532) pp 181-189

Marker to Clan (1532 85 - 290

It is common to speak of Thomas Hardy as a "pessimist". It is not a description he himself accepted. One may well go further and say that for anyone who is concerned with the spectacle of life the term "pessimism" is as much out of place as the term "optimism". The person who believes that everything in the world is for the best can only have known one hemisphere of it and only have felt half of what it offers; he is/maimed and defective being who has never in any complete sense lived. And similarly the person who believes that everything in the world is for the worst possesses an equally one-sided vision, and an equal semi-ignorance of the experiences it has to offer. To anyone indeed who has ever really caught a glimpse of the infinitely varied universe of experience in which we live it may well seem stlly even to apply to it such demoded metaphysical terms as "optimism" and pessimism". As a distinguished French critic has lately remarked : "Humanity does not give birth in joy. Even the novelists most optimitic in their philosophy, like André Gide, have written bitter things. The great masterpieces of fiction reach us effaced by time and commentaries, but think of the corrosive acid that poisoned on their first appearance Les Liaisons Dangereuses or Le Rouge et Le Noir. Nothing more atrociously desperate than The Mill on the Floss, or Le Cousin Pons or The Possessed. Jaloux is here referring to the charge of "pessimism" brought against the





2

novels of Julien Green, but he might have been speaking of Hardy or even of Shakespeare, For Shakespeare no more become a pessimist by virtue of Lear than an optimist by virtue of Midsummer Nights Dream. The artist lifts us into a region where these metaphysical distinctions are meaningless, and we may well feel sorry for the simple folk who can turn from the radiant exhibaration of Hardy's art and mutter "Pessimist!"

It is another matter to say that life is a tragedy and a comedy, and, often enough, both together. There is an inescapable logic of sequences in it, and there is a wild absurdity; there is anguish and there is joy; there is, in the end, the serene contemplation of the whole in which all the varied elements fall into place. That is how those who approach life naturally that is to say unobsessed by philosophical dogmas - inevitably feel whether or not they happen to be artists: as a tragedy, and also at time a farce, a source of delight, sometimes of horror, even, sometimes, of irony, in short, as Dante phrased it, a "divine comedy". Life has indeed always been so for the natural man, from whatever Adam and Eve you choose to trace him.

self a little in philosophy, and more in art, and as the years west on he interested himself in fiction as an art, and his own in particular, and even wrote suggestively about it. But, whether or not he was a great artist, he was not a philosopher. He was a natural and simple man as free from the pretentiousness of "high art" as from any other pretence, so modest and human as to feel hurt by the clamour of fools around his Jude the Obscure.





3

Hardy was not a child of culture nor even one sometimes thinks a well-trained workman in literature. He had never been subjected to any discipline, scarcely, in so far as one can see, even in architecture; his education was mainly the outcome of a random, inquisitive, misceplianeous reading, and the love letters he wrote in youth to the dictation of the unschooled peasant girls 1 like Richardson and like Restif de la Bretonne) may well have been as important a part of it as any reading. His stories lapse at times into extravagamess or absurdity. His style, exquisite at moments, is often (though this may be justified by his belief that "a living style lies in not having too much style - being in fact a little careless") weak, feeble, careless. It is genius that carries him through. And it is of his possession he seemed the mostly unconscious.

His modest quiet smiling simplicity was the dominant impression the man made, at all events in earlier days, when one met him. I only knew him slightly - a few meetings, an occasional letter - and my most vivid memery dates from a long afternoon spent alone with him as far away as some forty years, before he had become famous. (I had not long before, in the Westminster Review for April 83, published an article on his novels which was one of the earliest serious appreciations of his work and my own earliest long essay). Yet even so brief a meeting may suffice to furnish a key to a writer's work, and to reveal the quality of the atmosphere in which that work moves.

The tragy-comedy of life, its joy and its pain, most often





have their poignant edge at the point of sex. That is especially so when we are concerned with a highly sensitive, alert, rabber abnormal child of Nature, with the temperament of genius, Juch we in part know, in part divine, that Hardy was, though always reticent about any auto-biographical traits in his novels. Every reader of Mrs Hardy's Early Life of Thomas Hardy has noted the statement that "a clue to much in his character and actions throughout his life is afforded by his lateness of development in virility, while mentally precocious. He himself said humourously in later times that he was a child till he was firteen, a youth till he was five-and-twenty, and a young man till he was nearly fifty." The statement may be vague but it chearly indicates an element of abnormality such as we are apt to find in genius; some such element is indeed an inevitable conconitant of the special sensitiveness and new vision of genius, - the new vision of things seen at an angle slightly, yet significantly, different from that at which the average man is placed. For genius feels the things we all feel but feels them with a virginal freshness of sensation, a new pungency or a new poignancy, even the simplest things, the rustling of the wind in the trees or over the heather

It is in the problems of the relations of men and women that, as we might expect, these qualities of Hardy's special genius reach their full expression. That cannot fail to have been observed by all those who have discussed his work in fiction.

which becomes, since Hardy has revealed them to us, an experience

we had never before known.





63

But I doubt if it has ever been so thoroughly and so frankly discussed as in Le Couple Hu ain dans l'Oeuvre de Thomas Hardy by M. Pierre d'Exideuil recently published in Paris and here presented to the English reader. Nothing of this critic's work had come to my notice before I read Le Couple Humain, and I do not quite understand by what path he reached Hardy. However that may have been, it is clear that M.d'Exideuil has gained a fairly complete mastery of his subject and a considerable acquaintance with the numerous writings of earlier critics in the same field. He is the first writer to investigate Hardy's Art in relation to the Sexual theme at its centre, It is worth noting that this task falls to a fellow country man of Stendarl and of Froust, and so many fine analysts of love. The English critic still always remains rather shy and awkward, a little Puratinical, in front of the problems of sex. There lingers in him a medieval feeling that to deal simply and seriously with sex is unwholesome. He seems to feel an impulse either to moralise or to display an ostantatious playfulness which sadly often becomes coarse and crude. Throughout the whole history of French literature, even from the days of Montaigne and Petit Jehan de Saintre, it has been natural for the Frenchman to deal seriously with a group of problems which certainly, for nearly all of us, are at one time or another, the most serious we encounter in life. (I may note parenthetically that Hardy's characters are largely of the Chistinctly Celtic type of Western England and that Hardy himself who felt in close touch with the great French novelists liked to recall that he was remotely of



Henry Havelock Ellis papers

6

French blood.) M.d'Exideuil is dealing with a foreign writer but he is following a long line of his own countrymen.

He follows them worthily, no doubt, but we are not bound to accept all the arquments set forth in this book. At some points, indeed, one or another may unintentionally mislead the reader. It is the business of the analytic critic to trace out the underlying tendencies, the more or less unconscious ideas, held beneath and within the work of art he is discussing. In so doing he may easily give the impression that the artist himself deliberately built up his work on the foundation of these tendencies, and intentionally used the ideas as the framework of his structure. That is not so; and certainly not so for an artist as syntaneous and wayward as Hardy, who used ideas and theories, by after thought, as illustration or decorations of his stories, but not as their framework. The artist, we must memerically never forget, is simply a man who looks at life through the medium of a personal temperament, and is able to describe what its looks like as seen by him. But the artist himself may not know what its looks like. As Hardy once wrote to me : they (novelists) are much in the position of the man inside the hobby-horse at the Christmas masque and have no consciousness of the absurdity of its trot, at times, in the spectator's eyes." It was not indeed any absurdity in my vision of his work that he was criticaing but rather an appreciativeness which he modestly said: "seems in my case to create the beauties it thinks it perceives". The critic of literature, however, is in the same position as the grammarian of language. The grammarian



Henry Havelock Ellis papers

7

patiently observes language and finds that certain rules hold good, in general, for its use. But the rules he evolves from observation of the common uses of language are not present to the minds of those who invented and used the language; they come after, not before, its creation. And similarly, the rules the critic finds in the novelists art, however justly may define the general methods of that art, were not present to the artist's mind; they come after, not before, the creation of that art.

We must bear that in mind when My d'Exideuil so lucidly expounds to us what he finds in Hardy's novels.

All those who have ever taken a real interest in Hardy's work will enjoy this intimate study of what cannot but be regarded as one of the most significant aspects of that work. But even those readers who take no special interest in Hardy's novels may yet find much that is profitable here. For here we are concerned with the central situations of life, stated in terms of fictional creations but none the less situations which most of us have had to deal with. The men whose Hardy brings before us have sometimes been criticised as rather pale and featureless in character. Hany years ago I remarked that men of the Wilhelm Meister and Daniel Duranda class were his favourite heroes. He wrote in reply:

"I think you are only saying in another way that these men are the modern man - the type to which the great mass of educated modern men of ordinary capacity are assimilating more or less."

Evidently it was not on the same plane that he saw women. The

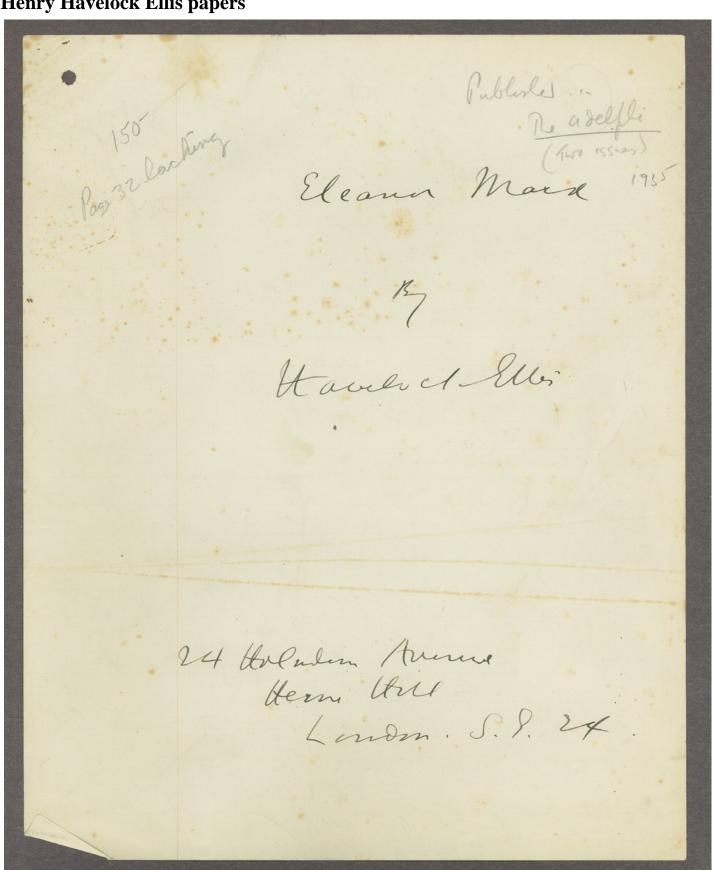


Henry Havelock Ellis papers

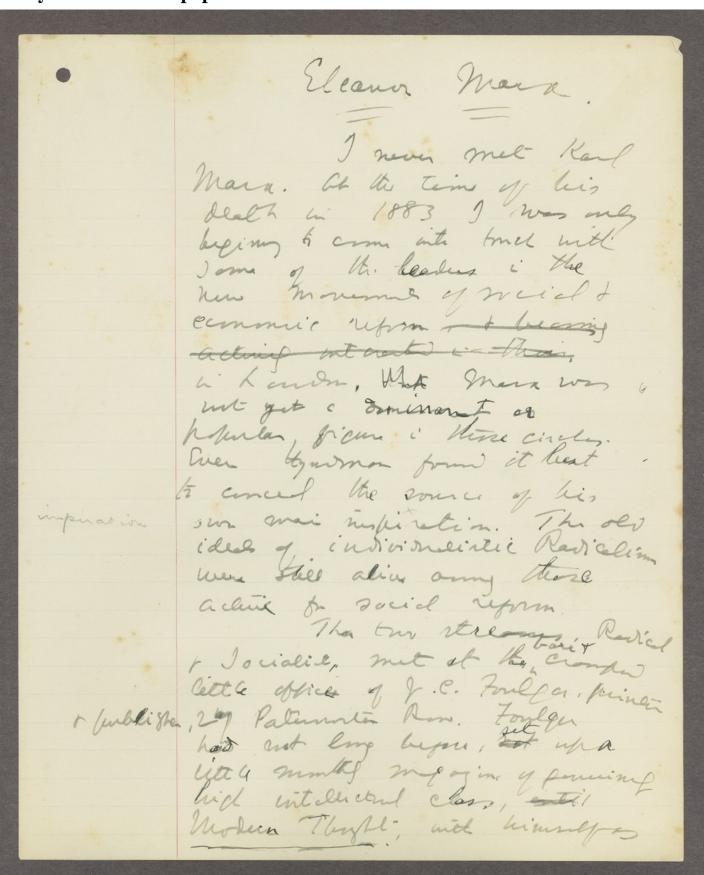
8

of the conflict between the modern man and a mate who retains the incalculable impulse of a more elemental nature. Hardy's statement of these situations is all the more instructive by virtue of his concentration on this primitive feature of human character. in old days Hardy's vision of the primitive and elemental, as manifested in women, was resented by many; feminists were wont to compare Hardy's women, to their disadvantage, with Meredith's. From the ethical primitive standpoint that preference for Meredith's women was then justifiable. To-day, perhaps, when we no longer need to rebel against Victorianism, and are able with him to see beauty in ugliness, we may view the psychological traits of Hardy's women without prejudice, and even recognise in them an element of permanent veracity.

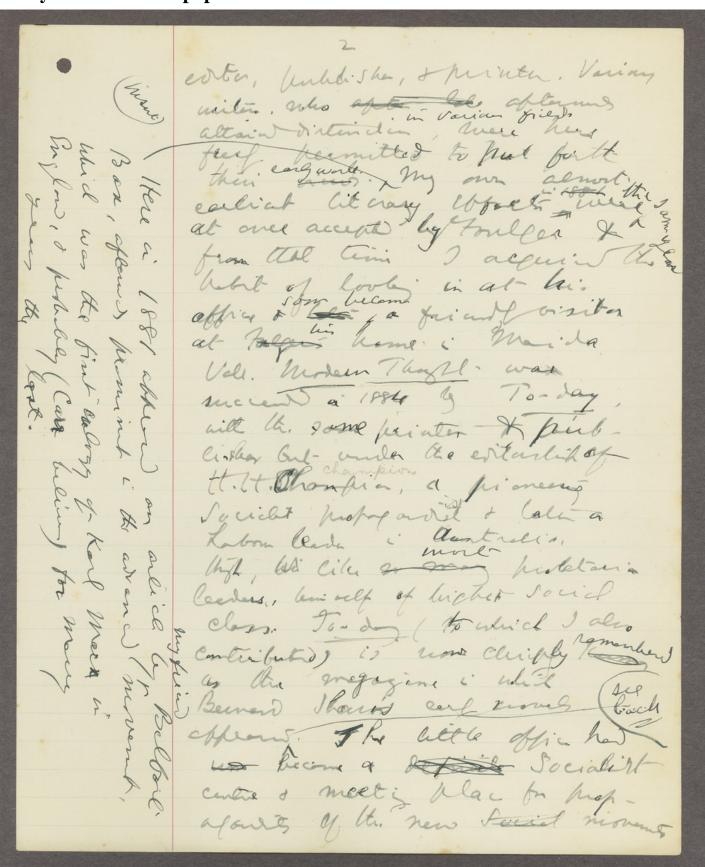




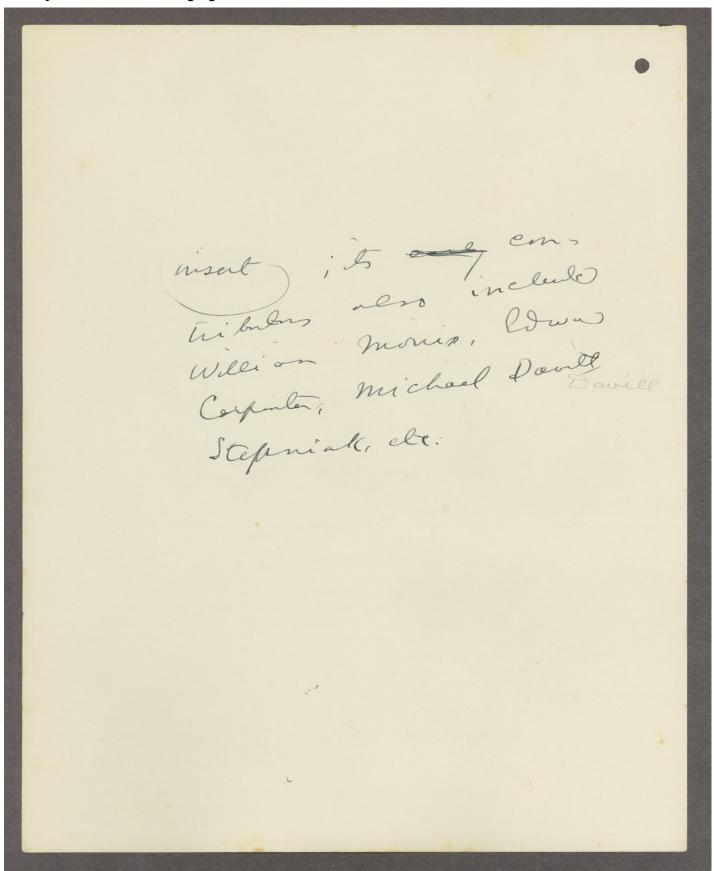




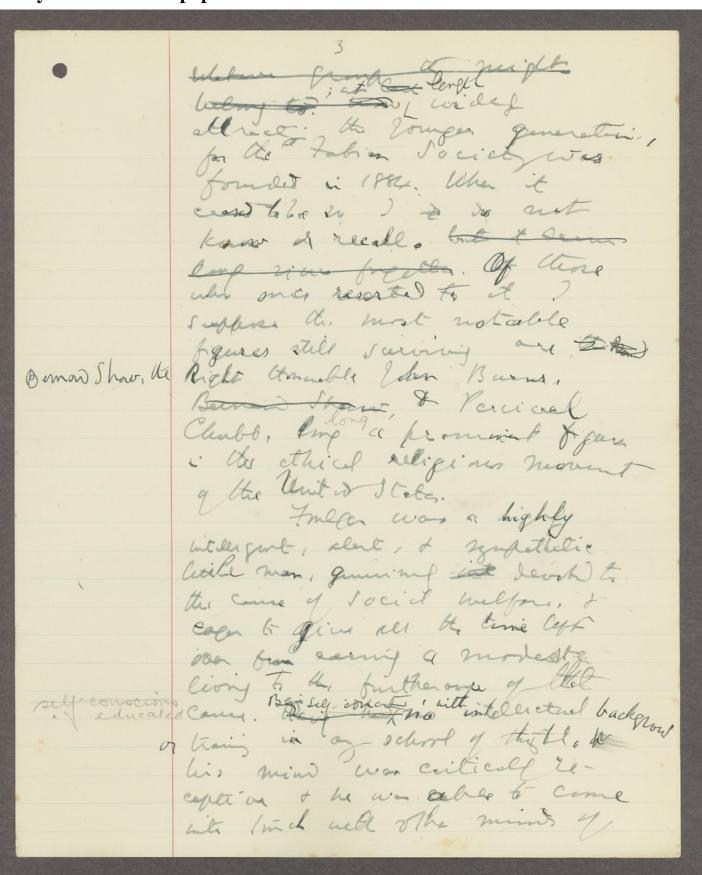




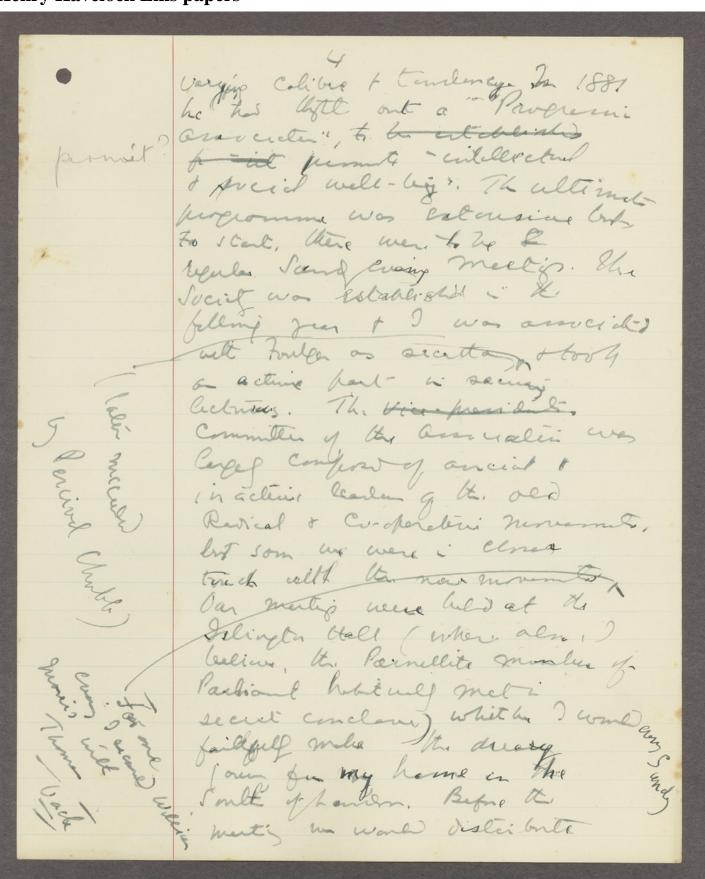




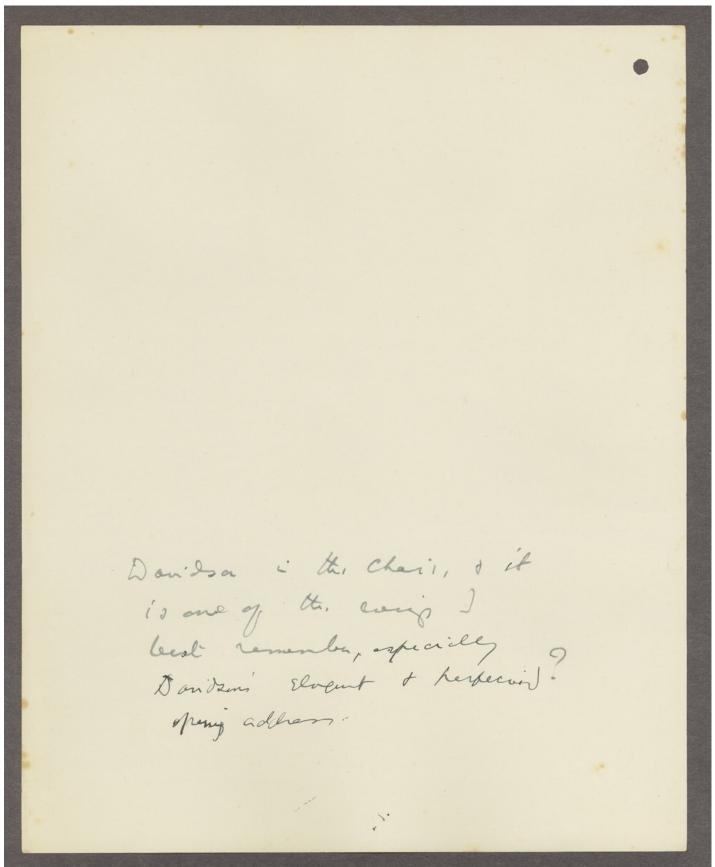




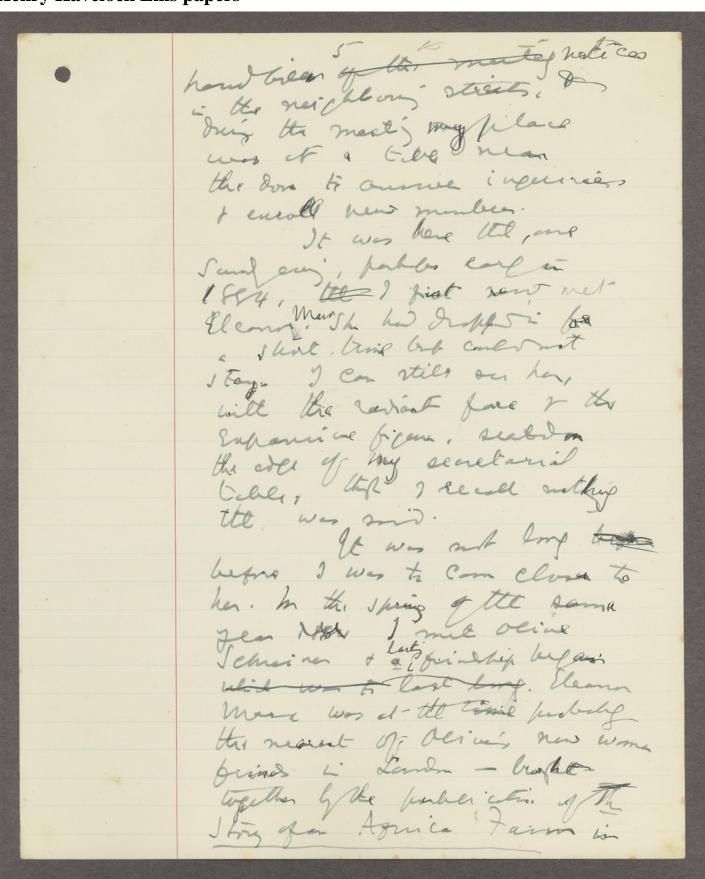














Tenry navelock Em	s papers
•	Wi 1883 - and L mese-
	meet Cleanir to think with her finds meet y work from
	lower of in Fileson 1trace
	form for has a El come when occupied rooms not fan
Cho. 12 a	anywill D3 & Coward.
the Dam Sheet	some bes the king mexinteest
Heine	est a volum of les selectes  ( von westing) The revenly per.
thy	wen present many letter of
originals	gather. I have sometime
See back	the live biographies of teal warm dufy set. futh ) and had
2/	Mara duly set. futh) and had



Henry Havelock Ellis papers

( Insert as new par. on p. 6) It seems clearly to hove been shortly before this meeting the Eleann sent me (though oling the Idet 6 thene. " Dear W. Elles, our mulud dried Miss Schrine is fore to see Claudian - truight with me + D? awing. We have a box I we show he very glad I you will make a fourth in our little harty. We shall also he fla if you will come I ding here will us at 6 o'clock. I know Im already, + I has often spoken of In with miss Schneiner, So I feel I am unity to a dried, your wy rivery, lleans man. I am fing cultar Ut ) was unable to accept; the



Henry Havelock Ems pa	pers
6 th am we been	in London, ct 28 bean Streets  Show where her powers, then
	) out 1
L	i by narun binon cil cur -
	untones, tions that
-	occupied two small toones. Yunto
	abet the of all term,
191	however, Engels, to when Karl
	here new so much, selle
6	manchenter to engage a the
T	ling aim of helping him brien
	wern. The result was the
	nest geather family were
7	noble to move & It tale (
图引光	Por home i c (ord neighborker)
	9 Sipter Tomace, Mai Flow
18 25 8	Park, thavestrok Will, when you compression further with the seminary
	( small legacy left to Main's
lant de	it has so the the Borness
\$ 2 8 6	von Worthalen Elconord rwerkly.  Un with chies she him ifficielt.  to rea it was for only on mich to
3 7 6 3	It sinth chies she here deficials.
2 pm	trea to was far only on mild to
2	five, I mainly on the same or it and.
2 +4 40	Conjapte at the was enter health
	and also plump financesmed as lating
	and the of



main, for all his Immeering tampe to the ontoids world reven to
mary, for all his
mark, or all the
the second contract
and the second
onto a series
griss Disciples, was leasted
. To his family to ever with fent.
He was familiale cum the
the family circle as the Mohr
dark (mon) on account of his dary
hair & Ken; late he was at
ham called - des Nick: Eleanes
for som reason, was alwey
Callad Tussig. She was raid
to be a delightfull of attractive young
guil setite, the idal of her dather, of
the daybor must closely re-
simbej heir, "the image of her
Julher, Dais Bebel. She was
the nearest to his y alg his
Children, Superior i ablier to
energy to the others, those also
more livel + headstrong, not
men leasted personally to he
Jalha but Caking, after his
death, on active part is the
unverner he had instined, the
oney one of the their daughter
the was the acleur. the
coly humand tasted were,

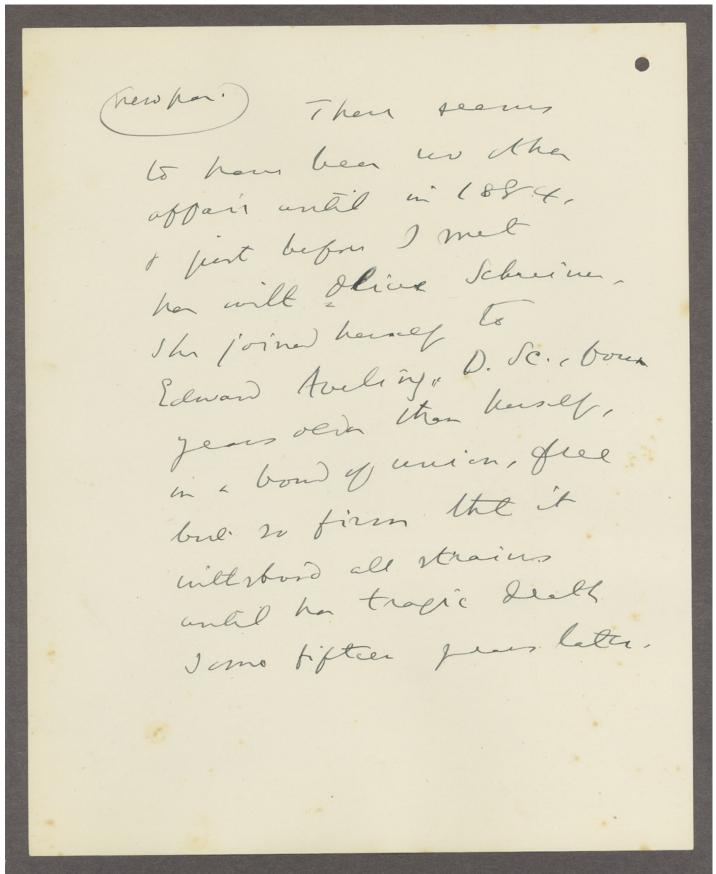


22011 J 224 + 010 011 211115 Pupers
however, in the direction of literature & especially the drama, tooks indeed
the drown , tolles indeed which the alwest retained. The desired to be an actuers
tat on tems she alterned dramalic classes; her
petha thopse her very good.
How her education had
beard, un any letails of
her pielhow at home, only
riping con (haident, (hale)
Ih mention to Oliver Schreiner.
on the sapa at home, elepected
by a prominent freige bollown
The bries when I was a tell
Listagarof Listongaron, the French Communit Heile (historian getter Commune) as an as- hirent to be how, that the way
with to be hand that the are
farmold tolen, but the
man disappend on the

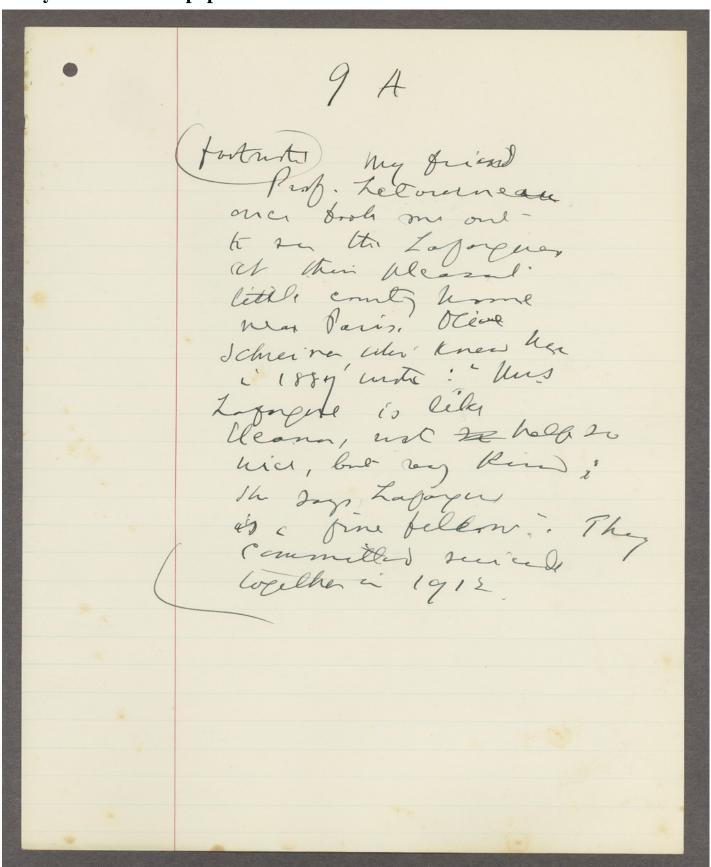


Tiem y Havelock Linis papers
Grown that the was mongers,
and the absain was & inally broken bg. It is not early to below
more since Cleaner was only tisteen at the tems of Lissagaras
much older. Many had a hour
fring of both the headands ghes
Enguel was - this last Prombhan.
Bakunist: Denil take them!
get combine has known her far.
out Darphen Cater Cife? Ileann
seems to how ruffered much during
Lissage , but the press tecon-
Cam ne devoted a compouring
18 + can take un til his death is
I ha absonce. Karl Vorlander, ? ONO Res however, I tates let man had un
wish on har to Civi up an arter's
Carea in order to be d'accifice)
neuse gan ver men . Toutine en
nuise g an both











Unde dat 16 august 1885.  Engels work to Beinstein!  Doelig I was without  the aid of officials, elt, and the  manis, and now orthout  in carbistant is the mountains  of Dorlyshire. Noto beens: about  this then must be no public  report. The fact is the Couling  ahead has a lefol him when he  cannot get fru from le j'une  allhosh he has to years tree  well them I even amy the  litrany Philistines it is painly  will accepted.



tem y maverock ems papers
I do not rucke hering the the
punts by chever morings the
kad contracted fellow by a selections
the time but I have the statements in
the free union as based the fresher.
Eleann them known as there box
Eteans Queling It was as thus Eleanor.  auling let the was use commenty
with women, however, be carryl
clear tous at on conly stage, bolike the comple were still living in the
house to which Olive had brought he
house to which olived had brought me mett tleann mittent us ons
Day how Bradlaugh has arrived in a Cal til morning and de
Besastis Cellers to aveling,
This was sknot after their
Bassition with
Blad longh & Eleanni, with
combanes were con
I rem heard, I doubt



Tem y Havelock Ems papers
of my Bosant's mink intensity of hero while but the hand authorishly the hory a high tailants to be, but toucher, as a teacher, the hint met E. B. Cauling. The year hand met E. B. Cauling. The year a monuting which the teacher of occurring a monuting which, the way ablent, in fact, but I have even met? clean, levid, accurate, anthurisatic in less Com of occurre, he was a lead teacher. In the own year he had began unity in the National Represent the Jecularist of an, he publically faind the helicant Deanles levily, brings to the hallow the their fint lecture at the that of Science is 1999 to some aptimise was all minum from the host of lecture as comparation analong of the Junior Months of the land of the souls