

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)

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KANSAS
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SOCIETY



28 Nov. /28

19 Marlow Texas
Dominion Rd.
Worthing

Dear Mr. Kellmann.

I return proof
of photograph which comes out
well. Signature can be added
if you approve. Date need not
be given. Name of photograph (John
Trevor) to be mentioned somewhere.

I am sincerely
Havelock Ellis



31 Jan /32.

24, HOLMDENE AVENUE,
HERNE HILL,
LONDON, S.E. 24.

Dear Mr. Kendrick,
Thank you
much for your kind remembrance
of my birthday. I am glad
to know that you continue active
in the organic field & that
your work progresses.

Thank you also for sending
me Redfield's book. I cannot
say that I am ignorant of it,
and I appreciate him as a
serious & original worker at
a great subject. If I do not
seem to have given much
attention to his work, that



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is simply because I have con-
fined myself to general principles
which receive a fairly wide
recognition. This department of
knowledge is still obscure and
Redfield's doctrine is not yet
regarded as established. But,
though he cannot be placed on
the same level as Galton, he
has the satisfaction of knowing
that, in so far as his work is
found sound, it will not fail
of ultimate acceptance.

With best regards,

Sincerely yours

Havelock Ellis.

Ellis
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Ellis
Box #1

1930

Preface Pierre d'Exideuil's
Le Couple Humain dans
L'oeuvre de Thomas Hardy
Vers. & Revus II (1932) pp 181-189
Maison de l'Est (1932) 285-290

INTRODUCTION

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 ^a 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 silly 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 optimistic 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



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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 exhilaration 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.

It was so that life was for Hardy. He interested himself a little in philosophy, and more in art, and as the years went 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.



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, miscellaneous reading, and the love letters he wrote in youth to the dictation of the unschooled peasant girls (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 extravagance 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 memory 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 tragedy-comedy of life, its joy and its pain, most often



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have their poignant edge at the point of sex. That is especially so when we are concerned with a highly sensitive, alert, rather abnormal child of Nature, with the temperament of genius, such 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 sixteen, a youth till he was five-and-twenty, and a young man till he was nearly fifty." The statement may be vague but it clearly indicates an element of abnormality such as we are apt to find in genius; ~~some~~ such element is indeed an inevitable concomitant 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 which becomes, since Hardy has revealed them to us, an experience we had never before known.

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.



But I doubt if it has ever been so thoroughly and so frankly discussed as in Le Couple Humain 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 Stendahl and of Proust, 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 ostentatious 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 Saintré, 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 distinctly 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



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 arguments 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 spontaneous 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 ~~remember~~ never forget, is simply a man who looks at life through the medium of a personal temperament, and is able to describe what it looks like as seen by him. But the artist himself may not know what it looks like. As Hardy once wrote to me : "they (novelists) are much in the position of the man inside the hobby-horse at ~~the~~ ^a 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 criticizing 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



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 Mr 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. Many 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



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problems of love he presents, therefore, as largely those ~~problems~~ 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 ~~point~~ 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.

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Page 32 lacking

Published in
The Adelphi
(two issues)

Eleanor Marx 1935

By

Havelock Ellis

24 Holmden Avenue
Horn Hill
London. S. E. 24.

Eleanor Marx

I never met Karl Marx. At the time of his death in 1883 I was only beginning to come into touch with some of the leaders of the new movement of social & economic reform ~~and becoming~~ ~~actively interested in them~~. In London, that Marx was not yet a dominant or popular figure in those circles. Even Lyndbom found it hard to conceal the source of his own main inspiration. The old ideas of individualistic Radicalism were still alive among those active for social reform.

inspiration

The two streams, Radical & Socialist, met at the ^{bar} ~~corner~~ little office of J.C. Foulger, printer & publisher, 27 Paternoster Row. Foulger had not long before set up a little monthly magazine of forwarding high intellectual class, ~~entitled~~ Modern Thought, with himself as



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editor, publisher, & printer. Various
writers, who ~~after~~ ^{in various fields} afterwards
attained distinction, were here
first permitted to put forth
their ~~early work~~ ^{early work}. My own almost
earliest literary efforts ^{in 1881} were
at once accepted by Toulson & ^{the same year}
from that time I acquired the
habit of looking in at his
office & ^{soon became} a frequent visitor
at ~~his~~ ^{his} home. Maids
Vol. Modern Thought was
succeeded in 1884 by To-day,
with the same printer & pub-
lisher but under the editorship of
H. H. ^{Champion} ~~Champion~~, a pioneering
Socialist propagandist & later a
Labor Leader in Australia.
Thy, like ~~many~~ ^{most} proletarian
leaders, himself of higher social
class. To-day (to which I also
contributed) is now chiefly ^{remembered}
as the magazine in which
Bernard Shaw's early novels ^(see back)
appeared. The little office had
~~now~~ become a ~~definite~~ Socialist
centre & meeting place for prop-
agandists of the new social movement.

(Miss)

There is (1881 address) an address by Ballant.
Box, appears promising in the advanced movement,
which was the first address of Karl Marx in
England, & probably (last) holding for many
years the last.

insert ; to ~~and~~ com
tributors also include
William Morris, Edward
Carpenter, Michael Davitt
Stepniak, etc. Davitt



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~~belonged from the night~~
~~belong to~~ ^{at least} ~~widely~~
attracting the younger generation,
for the Fabian Society was
founded in 1884. When it
ceased to be so I do not
know & recall, but I seem
~~long since forgotten~~. Of those
who once resorted to it I
suppose the most notable
figures still surviving are ~~Edward~~
Right Honorable John Burns,
~~Bernard Shaw~~, & Percival
Chubb, ^{long} a prominent figure
in the ethical religious movement
of the United States.

Bernard Shaw, the

Emerson was a highly
intelligent, alert, & sympathetic
active man, genuinely devoted to
the cause of social welfare, &
eager to give all the time left
over from earning a moderate
living to the furtherance of that
cause. ^{Basically, indeed} ~~with~~ intellectual background
or training in any school of thought, his
mind was critically re-
ceptive & he was able to come
into touch with the minds of

self-conscious
educated



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permit?

4
 varying Caliber & tendency. In 1881
 he had left out a "Progressive
 Association", to be established
 for the purpose of intellectual
 & social well-being. The ultimate
 programme was extensive but
 to start, there were to be 2
 regular Sunday evening meetings. The
 Society was established in the
 following year & I was associated
 with Fowler as secretary & took
 an active part in securing
 lectures. The Vice-president
 Committee of the Association was
 largely composed of ancient &
 in active leaders of the old
 Radical & Co-operative movements,
 but soon we were in closer
 touch with the new movement.
 Our meetings were held at the
 Islington Hall (where also, I
 believe, the Perinellite members of
 Pankhurst habitually met in
 secret conclaves) which I would
 faithfully make the diary
 from for my home in the
 South of London. Before the
 meetings we would distribute

g
 David
 (Munby)
 (John McCulloch)

to the same
 William
 (John
 (Munby)
 (John
 (Munby)

any Sunday

Davidson is the Chair, & it
is one of the things I
best remember, especially
Davidson's eloquent & perfect
opening address.



hand ⁵ ~~of the meeting~~ notices
in the neighboring streets. &
during the meeting my place
was at a table near
the door to answer inquiries
& enroll new members.

It was here that, one
Sunday, perhaps early in
1884, ~~the~~ I first met met-
Eleonor. ^{Martha} She had dropped in for
a short visit but could not
stay. I can still see her,
with the radiant face & the
euphonic figure, seated on
the edge of my secretarial
table, though I recall nothing
that was said.

It was not long ~~before~~
before I was to come closer to
her. In the spring of the same
year ~~1884~~ I met Olive
Schreiner & ^{last} a friendship began
which was to last long. Eleonor
Martha was at the time probably
the nearest of Olive's new women
friends in London - brought
together by the publication of the
Story of an African Farm in



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 In 1883 - and to meet
 Olive meant soon to
 meet Cleanth. I think
 the first meeting ^{with her} was ^{early} in June
~~the~~ 1884 when Olive had
 room at in Fitzgerald Street,
 which had probably been
 found for her by Cleanth who
 occupied rooms not far
 away with D. J. & Coward
 Avon to whom she had ~~been~~ just
 joined her life. Here Olive
 brought me one day & we
 found Cleanth alone. I well
 remember that, knowing my interest
 in him (I was a little later to
 edit a volume of his selected
 prose writings) he revealed pro-
 duced an album in which
 were preserved many letters of
 the poet addressed to her
 father. I have sometimes
 wondered what eventually became
 of those letters.
 Cleanth Maca (as
 the later biographies of Karl
 Maca only set forth) ~~was~~ had

(No. 12 &
 the same sheet)

Heine
 reverently

the
 originals
 of

See
 back
 2

Insert as new par. on p. 6

It seems clearly to have
been shortly before this meeting
that Eleanor sent me (though Olin) the
first letter I received from her
dated 6th June. "Dear Mr. Ellis, our
mutual friend Miss Schreiner is
going to see "Claudian" - tonight -
with me & D. A. Arling. We have
a box & we should be very glad
if you will make a fourth in
our little party. We shall also be
glad if you will come & dine here
with us at 6 o'clock.

I know you already, & I have
often spoken of you with Miss
Schreiner, so I feel I am
writing to a friend. Yours very
sincerely, Eleanor Marx.
I am ~~very~~ certain that I
was unable to accept; the
notice ~~was~~ ^{was probably} ~~very~~ ^{too} short.



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(4) the 16th
 been born 28th January 1855 (believed
 in London, at 28 Dean Street
 Soho, where her parents, then
 in very narrow financial cir-
 cumstances, lived in two
 occupied two small rooms. Just
 about that time,
 however, Engels, to whom Karl
 Marx owed so much, settled
 in Manchester to engage in
 commerce, apparently with the
 chief aim of helping his friend
 Marx. The result was that
 next year the family were
 enabled to move & to take a
 (or) house in a (or) neighbourhood
 of Dufferin Terrace, Maitland
 Park, Haverstock Hill, where
 conditions ^{have been} further improved by
 a small legacy left to Marx's
 wife by her mother the Baroness
 von Westphalen. Eleanor was
 the sixth child, ^{immature at birth & weakly.} she was difficult
 to rear; ^{at first} she was fed only on milk till
 five, & mainly on the same diet until
 ten; ^{at last} she was eating healthy
 and also plump & increasing so later
 and ^{became} the darling of all.

for it was mainly
 by Engels' efforts
 that Karl & Eleanor
 were
 written.



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dark

girl

8
 Mark, for all his
 dominating temper to the
 outside world even to
 friends & disciples, was devoted
 to his family & even indulgent.
 He was familiarly known in
 the family circle as the Mohr
 (Moor) on account of his dark
 hair & skin; later he was at
 home called "Old Nick". Eleanor,
 for some reason, was always
 called "Tussy". She was said
 to be a delightful & attractive young
 girl, ~~child~~, the idol of her father, &
 the daughter most closely re-
 sembling him, "the image of her
 father," said Bebel. She was
 the nearest to him of all his
 children, superior in ability &
 energy to the others, though also
 more lively & headstrong, not
 only devoted personally to her
 father but taking, after his
 death, on active part in the
 movements he had inspired, the
 only one of the three daughters
 who was thus active. Her
 only personal tastes were,



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S. H.
however, in the direction
of literature & especially
the drama, tastes indeed
which she always retained;
she desired to be an actress
& at one time she attended
dramatic classes; her
father thought her - very good
in the passionate scenes.

How her education had
been carried out I never
heard, nor any details of
her girlhood at home, one
significant incident, (indeed,
she mentioned to Olive Schreiner;
a sudden sexual initiation,
when she happened to be lying
on the sofa at home, effected
by a prominent foreign follower
of her father, though who it was
I have long since forgotten.

The biographer of Mary tells
Lissagaray of Lissagaray, the French
Communist leader (historian
of the Commune) as an as-
pirant to be loved, & that she was
favourable to him, but that
Mary disappeared on the

it. fortunate for the next year



(New Har.) There seems
to have been no other
affair until in 1884,
& just before I met
her with Olive Schreiner,
she joined herself to
Edward Aveling, D. Sc., born
years older than herself,
in a bond of union, free
but so firm that it
withstood all strains
until her tragic death
some fifteen years later.

9 A

(fortunate) My friend
Prof. Letourneau
once took me out
to see the Laforgues
at their pleasant
little country home
near Paris. Olive
Schreiner who knew her
in 1884 wrote: "Mrs
Laforgue is like
Cleopatra, not ~~so~~ bold so
nice, but very kind."
He says Laforgue
is a fine fellow. They
committed suicide
together in 1912.



9. ~~HA~~ B.

Under date of 6 August 1883.
Engels wrote to Bernstein:
"Aveling & Tussy, without
the aid of officials, etc., are
~~now~~ married, and now ~~settled~~ ^{settled}
in ~~an~~ ^{bliss} ~~another~~ in the mountains
of Derbyshire. Note here: about
this there must be no public
report. The fact is that Aveling
already has a legal wife whom he
cannot get free from de jure
although he has for years been
de facto. This is fairly
well known & even among the
literary Philistines it is fairly
well accepted".



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10.

I do not recall hearing ~~that~~ of
 Aveling's ^{previous} marriage ~~to Eleanor~~ ^{as} ab-
 sented by a previous marriage the
 had contracted, followed by a separation;
 the time ~~that~~ I have seen the statements in
 later years. I think we regarded
 the free union as ^{which was then a public} based on
 principle. It was quite open & public.
 Eleanor ^{was henceforth commonly} known as Mrs. ~~Ellis~~
 Eleanor Aveling. It was as Mrs. Eleanor
 Aveling that she was now commonly
 known. Aveling's complications
 with women, however, became
 clear to us at an early stage. While
 the couple were still living in the
 house to which Olive had brought me
~~we~~ ^{and} Eleanor ~~remained~~ ^{lived} to us one
 day how Bradlaugh had arrived in
 a cab the morning and de-
 manded the return of Mrs.
 Besant's letters to Aveling,
 a mission duly accomplished.
 This was hardly after Mrs.
 Besant's association with
 Bradlaugh & Eleanor's with
 Aveling. ~~How~~ ^{then} ~~the~~ ^{circumstances}
~~were connected~~
 I never heard, & I doubt



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10. A

Of Mrs Besant's most intimate
relations with Aveling I know
nothing but ~~that~~ ^{she} has distinguished
the boys & high tribute to
his ~~intellectual~~ abilities as a
teacher. She first met E. B.
Aveling, D.Sc. of London, she ~~has~~
here states, in 1879, "a marvellously
able teacher of scientific
subjects, the very ablest, in fact,
that I have ever met; clear,
lucid, accurate, enthusiastic in
his love of science, - he was an
ideal teacher." In the same year he
had begun writing in the National
Reformer, the Secularist organ, &
publicly joined the National Secular
Society, bringing to its ranks "a man of
rare force & power". She presided
at his first lecture at the Hall of
Science in 1879 & soon after he was
dismissed from the post of lecturer
on Comparative anatomy at the
London Hospital though no fault
was found with ~~his~~ ^{him} in
the discharge of his duties.
He continued to teach with

and much
to him & scientific
work