LADY'S HEADDRESS, 1533

Again the "Ad" and the Novel

Now it is the novel of a distinguished Englishwoman novelist that is being regarded with not unkindly suspicion. "What do I think of it?" replies a gentleman of very sound literary standards. "Plot, Ahem! Characterisations, Hem! Action, So, so! But above all an exceedingly effective advertisement for the Canadian Pacific Railway." A great many persons seem inclined to agree with him in this opinion. That, however, does not necessarily imply that the novelist has in any way prostituted her art. To say that a certain book is an advertisement of a make of automobile, or a breakfast food, or a typewriter, or a brand of razor, is not to charge that the author thereof received money for that reason. Was not the refectory of M. Terré in the New Street of the Little Fields exploited by reason of the immortal lines:

> Green herbs, red peppers, saffron, dace,
> All that you get in Terré's Tavern
> In that one plate of bouillebaisse?

Yet who shall charge that a certain prematurely old gentleman with whitening hair and a broken nose was inspired by any thoughts of immediate recompense or prolonged tick?

We have always had some curiosity as to how far back this association of the "Ad." and the novel goes. Doubtless, in some crude and undeveloped state, it existed in the days of Apuleius. Perhaps it may be suspected in the verse of Pope, the satire of Swift, or the highly flavoured romance of Mademoiselle de Scudery. But it is hard to trace it back positively beyond the first half of the nineteenth century. There are frequent allusions to it in the novels of Balzac. In the year 1851 it made its appearance in a French court of justice in a squabble between two tradesmen. One of the foremost practitioners of the craft at that time was Léon Gozlan, an intimate of Balzac and a well-known dramatic writer of his day. On one occasion Gozlan was commissioned to write the serial story for one of the daily newspapers. He immediately drew up a detailed account of the plot he intended to employ, with descriptions of the principal scenes and incidents. He then charged an advertising agent to carry this document to the leading tradesmen of Paris, and in his name to propose to them (of course for a consideration) to introduce their names and addresses, with puffs on their wares in particular places. His prospectus ran somewhat in this way: Chapter I. Marriage of the hero and heroine. (Here the author can introduce the name and address of the former's tailor and the latter's milliner, with a glowing description of the excellence of the garments.) Chapter XX. The husband, having obtained proof of

LADY'S HEADDRESS, 1541

his wife's guilt, rushes upon her with pistols and poison, and offers her a choice of death. (Names of gunsmiths and apothecary to be introduced here.) Chapter XXI. She dies and is to be buried. (Name of undertaker.) Chapter XXII. Turns out to be only in a trance, and is brought to life by Dr. —— of No. —— Rue ——.

The Lure of the Stage

The Baroness Bettina von Hutten is apparently another novelist who is succumbing to the lure of the footlights. She is writing plays now, and last winter, in order to learn a little about the stage, she took the part acted the year before by Miss Ellen Terry in *Pinkey and the Fairy,* given at His Majesty's Theatre in London. The accompanying photograph shows her dressed for that part. To prove that she was a good actress to a manager who had said that she never could disguise herself, she recently put on a special costume and went to call on him in company with an actor, who introduced her as his aunt from Yorkshire. Despite the fact that the Baroness is normally of unusual appearance, being fully six feet in height, the manager was absolutely deceived. Baroness von Hutten's novel for this autumn, by the way, is entitled *The Green Patch.* It is issued in this country by the Frederick A. Stokes Company.

Some Dickens Memories

Little Dorrit is no more. That is to say, the original of the child of the Marshalsea Prison has just died in England in the person of Mrs. Georgina Margaret Hayman. She was in her eighty-first year, which made her twenty-six at the time that Dickens began the tale. Mrs. Hayman was the daughter of a Mr. Bridges, who was a London solicitor and for many years an intimate friend of Dickens. Her brother, who died while still a lad, is said to have inspired Tiny Tim in *A Christmas Carol,* and also have gone into the making of Paul Dombey. The London *Evening Standard* recently interviewed Alfred Tennyson Dickens, the oldest surviving son of the great novelist. Mr. Dickens has been forty-five years in Australia and has just returned to England. In the course of the interview he said: "The original of the raven in 'Barnaby Rudge' was one we kept at Tavistock House, not its successor, which died at Gad's Hill. The former bird, I remember, was an intelligent, although

BETTINA VON HUTTEN IN ELLEN TERRY'S RÔLE

at the same time a troublesome creature. He was an excellent linguist, and one of his favourite pastimes was to call up the coachman at the most inconvenient hours of the night. 'Tupping,' it would call, 'master wants the horses—master wants the carriage!' Tupping used to think the