ANNE URBANCIC

PLAGIARISM OR FANTASY:
EXAMINING *NAJA TRIPUDIANS* BY ANNIE VIVANTI

It is late December 1920. Elizabeth Robins (1862-1952) has received a rather worrisome letter to which she feels she must react. Elizabeth is at her home in Bath where she is working on a series of pro-feminist comments on the enormously popular World War I memoirs of Colonel Repington. She has also rekindled her interest in a novel she had started in 1919, *Time Is Whispering*. And while the first work would remain unpublished, the second, the novel, will become another fundamental piece of contemporary feminist writing, along with her subsequent book of essays, *Ancilla's Share: An Indictment of Sex Antagonism* (1924). Elizabeth, widow of George Parks, is well known: a poet, actress, playwright, essayist, well-travelled, published in England and the USA, she is almost 60 now; she has been ill through the autumn of 1920, recovering from complications suffered from dental work.

Perhaps she does not remember the sender of the letter.¹ He seems to think that she will not, and thus he reminds her that he had had the pleasure of accompanying her to dinner many years before, at the home of a mutual friend. He identifies himself as Malcolm McIlwraith and he writes not to renew an acquaintance but to warn her that he has recently read an Italian novel which, as he writes in his note, "bears extraordinary resemblance to your own story, *Where Are You Going To...*? published in 1913.² "Indeed", he continues, "the similarity not only with the main situation itself but with many of its incidents is so striking that it seems difficult to believe it can be a mere coincidence." (26 December 1920)

The word 'plagiarism' remains unsaid, although McIlwraith indicates that Elizabeth might wish to read the book for herself. He provides her with all the necessary information. It is an Italian novel of which he speaks, entitled *Naja Tripudians*, published that same year in Florence by Bemporad. It is written by Madame Annie Vivanti (1866-1942),³ who like Elizabeth is also well known: a poet, actress, playwright, essayist, well-travelled, published in England and the USA. She is, at the time of

McIlwraith's letter, also one of the best selling authors in Italy, since she writes also in Italian.⁴

Annie Vivanti had spent the summer of 1920 completing *Naja Tripudians* in Pecetto, near Torino, where she had taken up residence.⁵ Despite their collaboration at the Paris Peace Conference, where she appeared on behalf of the Irish delegates, it seems that by now she and her husband, John Chartres, a London barrister and a Sinn Féiner, regularly spent a great deal of time apart.⁶ She was involved mostly in literary activities; surrounded by numerous friends (as was Elizabeth), she was by now not only the doting mother of the former child violinist Vivien, but also the grandmother of Vivien's children. John, on the other hand, concerned himself deeply in pro-Irish matters, fighting the irredentist cause for Ireland. Certainly, with his wife, he was involved in promoting strongly an anti-British sentiment.⁷

We do not know if Elizabeth accepted or not Malcom McIlwraith's suggestion to lend her his copy of Vivanti's novel. We are unaware whether or not she read Italian. However, by mid January of 1921 she must have gathered enough information to decide that she would like to receive legal advice in the matter of proceeding with litigation for plagiarism. The correspondence regarding this affair is an interesting one and consists of twenty-one letters and their relative enclosures from McIlwraith, from her publisher Heinemann, from Mr. Thring, the legal counsel of the Incorporated Society of Authors, Playwrights and Composers in London, from two independent appraisers, one anonymous and one whose name seems to be Sabatini, and from one of Elizabeth's closest friends, Florence Bell. None of the letters is from Elizabeth herself; nor is there among these files correspondence with Annie Vivanti, either to her or from her.⁸ In these letters we have the story of the plagiarism accusation as it unfolded chronologically between December 1920 and October 1921. This paper will examine the two novels which are at the centre of the legal investigation, as well as describe the circumstances which led to the writing of Robins' work, and propose some reasons for the existence of Vivanti's work. Finally, the study will also describe the outcome of the plagiarism investigation.

Where are You Going To...? is the British title for the novel better known as *My Little Sister*. It is the story of two young women who live in the English countryside with their widowed mother. They are poor but genteel, and their invalid mother aspires to introduce them to upper class friends and acquaintances. Throughout the novel, it is clear that, despite their economic situation, they represent the best of true British society. Most of the novel revolves around the mother's attempts to protect her

daughters from the real world, hoping that they will meet and marry someone of a proper station in life. She herself is a housebound invalid, who uses guilt to keep her daughters as close to home as possible and as far away from a corrupting education as possible. The unnamed older girl, who narrates the story, gives in to the mother. Her acts of rebellion are undertaken in secret. For example, she harbours deep feelings for the young Scottish doctor, Eric Annan, who attends to the mother, and eventually she declares herself to him. She also secretly studies medicine, in the hopes of becoming a woman doctor.⁹ When mother discovers the studies, the young woman is forced to put her books aside. There is a younger sister, Bettina, who is rather immature, an outgoing flirt who openly defies mother, stays out late, kisses strange young men who come to visit, but is generally forgiven all her transgressions because of her vivacious deportment and her beauty. The mother herself half hides a deep secret, never quite revealed, but alluded to often enough in the presence of the older daughter to make the reader aware that she is referring to being sexually abused as a child. The mother lives beyond her means; eventually she decides to turn to a relative of her late husband, Aunt Josephine, in London, to give the girls a season in the city to introduce them to marriageable young men of a desirable class. The family spends its money on providing a proper wardrobe for the two girls; a French seamstress is hired to sew for them. The mother, with her British superiority and clearly delineated xenophobia, makes it evident enough that the seamstress is not desirable company. Bettina, on the other hand, makes the French woman her confidante, showing her Aunt Josephine's picture, and then misplacing it. Soon after, the girls go to London. At the train station they are met by a woman posing as their aunt. She is in fact a procuress for the white slave trade. Unknowingly, they are taken to the house, dressed wonderfully, and offered to the gentlemen who come to dinner. The older girl realizes what has happened and with the help of one of the house clients, a man who has taken pity on her, is allowed to escape into dark, foggy London. But Bettina, who has been enjoying the flirting, the clothes, the food, and the drink is left behind. When the older sister tries to retrace her steps with a policeman to rescue her, she becomes lost and delirious. The real Aunt Josephine, who has been looking for her nieces, takes her in; Dr. Annan arrives to help her. The narrator has a dream in which her sister confirms that she is dead, and that in the sacrifice of her young life, the world was to understand that in immortal evil was also the seed of immortal good.

In Annie Vivanti's novel, the title *Naja Tripudians* refers to a cobra snake whose poisonous bite means sure death for its victims. It is the object

of study of Dr. Francis Harding, a British country doctor whose wife has died in childbirth leaving him with two daughters, Myosotis and Leslie. Their home, Rose Cottage, is rather isolated and the girls are brought up with very little practical education. Lady Randolph Grey takes up summer residence in the nearby village, where she enchants the local inhabitants with her genteel manners, her famous acquaintances and her cultured soirees. She herself takes an interest in the motherless Harding girls, now 19 and 15 respectively, and entreats their father to allow her to give them a proper coming out season in London. The father allows them to go, and after much discussion with their trustworthy nurse and cook, as well as with the advice columnist of a Leeds newspaper, Zia Marianna, (who turns out to be a harassed man who is simultaneously the newspaper editor, and the writer of most of the letters to both the Zia and the editor), the two girls depart. Lady Randolph sends her car to pick them up at the station and takes them to luxurious quarters, where they are shown to well appointed rooms, filled with new clothes. She instructs them how to dress for her guests at lunch. Myosotis begins to suspect that all is not well when she realizes that her dress is sleeveless, and diaphanous. She is also uncomfortable with the instruction that Leslie must appear to be a twelve-year-old girl. Only men are present at the lunch, where there is much to drink. Morphine is given to the addicted cat with horrifying results; cocaine is brought out in honour of the transvestite who had arrived late for the lunch. While Myosotis refuses to drink, Leslie does imbibe. Myosotis, afraid, runs to her room and tries to escape through the windows, but cannot. She returns to the drawing room to find that her sister has already been given cocaine and an injection of morphine, and is hallucinating. Heeding her sister's delirious entreaty that she should try to escape, she runs to the front door where a maid takes pity on her and unlocks it for her. Myosotis runs through the thickening dusk to find a policeman, but is unable to retrace her steps with him. The address that had been given to her as Lady Randolph Grey's house turns out to be a post office. She runs from street to street, from square to square, from one police station to another, but all in vain. The house is never found.

The two stories, separated in publication by almost a decade, show undeniable similarities. Elizabeth's publishing house, Heinemann, is appalled; their representative, Sidney Pawling, writes to her on 21 January 1921 in a confidential letter:

On the face of it, it seems a scandal. You may remember that we published some books by the same author, who wrote both in English and Italian.¹⁰ She was well acquainted with our list and lived a good deal in

London—and was introduced in the first instance, I think, by Magda Heinemann....The lady's husband, Chartres, I knew well. He was a barrister in the Temple, without, I think, much practice and was a pedant. I may say privately, that I have always deprecated the association we had with them. I think that you probably have enough evidence of the robbery, but I am having the two books gone through today by a very competent Italian scholar, well acquainted with literary matters both in England and in continental countries.

So it seems that Vivanti stood accused also because of Pawling's dislike of her husband. In his next letter to her, dated 25 January 1921, Pawling assures Elizabeth that he has "received from a friend of high intelligence (who has read the Italian book)", the report he had solicited, and he encloses it for her to read. The unnamed reviewer begins by declaring that "the theme and plot of the two books are exactly the same. Granted that the theme is not an uncommon one it is almost inconceivable that two brains should have worked out the plot and should have invented such a quantity of parallel incidents quite independently" (enclosure to Pawling's letter, 25 January 1921, p. 1). In hindsight, there are serious problems with this anonymous report. First, the Italian book is consistently identified as *Naja Tripudalian*, discrediting the possibility of a careful reading. Then, later, the author of the report points out that there is clear evidence of plagiarism in the closing chapters of Vivanti's novel because

[t]here is however one rather interesting and ingenious plagiarism still to be mentioned. Quite at the end of Miss Robins' novel (when the elder girl sees the vision of her dead sister) consolation is brought to the living girl by the idea that God has allowed the sacrifice of an innocent victim so that thousands may be saved, —that is by this hideous story becoming known to the world and arousing society to the canker in its midst. (Enclosure to Pawling's letter, 25 January 1921, p. 5)

The conclusion of *My Little Sister*, however, is quite unlike that of *Naja Tripudians*; no similar description, scene, or consolatory moral is found in the latter. Vivanti herself was aware that her readers might expect a moralising or even a conventional conclusion, and already in her preface, she announced that there would be a lack of closure to her novel:

—La fine?—dirà qualcuno.—Ma questo libro non ha fine! Alla notte segue l'alba, e all'alba il giorno... Che accadde poi di Leslie [cioè la sorella rimasta nella casa di tolleranza]. Io rispondo: La vita non finisce soltanto colla morte. La storia di Leslie è finita... <<The rest is silence>>. (Preface)¹¹

Later in the report, the reader quotes as further proof of plagiarism two similar passages. The first he identifies as coming from Vivanti's novel. It is the observation of a minor character, speaking to Dr. Harding:

Whilst you were speaking of the NAJA I was thinking of the human vipers which love to bite into clean flesh and poison innocent souls—the “naie” of our great cities whose joy-dancing (tripualian) [sic: the original Italian reads: *di cui è tripudio*] consists in contaminating [sic] and corrupting all that is sacred and healthy in the world.

The reviewer continues:

The same motif as in Miss Robins' book is somewhat differently expressed in the passage which follows. “We live in the midst of a moral leprousy and do not fear contagion. At every step we knock against human reptiles—and do not destroy them—we do not crush their heads under our feet. We pass them by seeking remedies for all other diseases—physical infirmities—poverty—social revolution etc. But who will find a cure for contamination of the spirit, for cancer of the soul?” (Enclosure to Pawling's letter, 25 January 1921, p. 6)

Once again, while the young Scottish doctor in Robins' novel is a cancer researcher, the passage above does not appear in *My Little Sister* as purported. It does, however, appear, exactly as translated in Vivanti's novel (p. 132). Thus it seems that the reviewer had caused some confusion by apparently offering as proof of Vivanti's plagiarism two quotes from Vivanti's novel. A second reviewer, Sabatini, does not even go into specific examples before pronouncing, on one double-spaced page, his judgement. He writes:

I have now read WHERE ARE YOU GOING TO? and I have skimmed NAJA TRIPUDIANS. This superficial glance alone is sufficient to convince me that the latter would never have come into existence but for the former. The similarity of lay-out is not so striking in the early part of the Italian book, although even here the influence of the English novel is quite perceptible. But in the later part, the situation in NAJA TRIPUDIANS is almost identical with that in WHERE ARE YOU GOING TO? And it is developed by means of characters of quite similar types. Some incidents appear to lifted [sic] bodily from the English book. I can discover no merit or distinction in what kittle [sic] I have examined closely of the Italian book. It seems to be a very crude piece of writing.” (Enclosure to Thring's letter, 17 March 1921).

If the two readers had merely skimmed the Italian book, the first had nevertheless read its *Preface*, in which Annie Vivanti declares that her book is not merely fantasy but has been based on a factual story: “Non ho ideato questa storia: è la Realtà, terribile Romanziera, che la concepì e creò. Fu lei che mi cantò le chiare note del principio; fu lei che mi dettò le nere pagine della fine” (*Preface*). Thus, he ends his report by undermining it with his cautious question:

As I have already stated this seems to me an undoubted case of plagiarism but I am not well enough acquainted with the law to express an opinion as to whether an injunction would be successful. Is it not the case that Miss Robins [sic] story is found on fact? If that is so, could not the Italian author plead that facts are history and therefore anybody's property? (Enclosure to Pawling's letter, 25 January 1921, p. 6)

This will be the precise point of interest for Mr. Thring, legal counsel for the Incorporated Society of Authors, Playwrights and Composers to whom the matter has been referred. His correspondence with Elizabeth asks her to name her source for the novel. His response to her subsequent answer is not unexpected:

Dear Madam,

I am in receipt of your letter the contents of which I am sending on to our Solicitors. I am afraid it rather argues that there may be a common origin, for if the story was told to you by a friend it may have been told to someone else. (10 May 1921)

Angela V. John, in her study of Elizabeth Robins has claimed that the story was originally told to Elizabeth by Maude Pember Reeves in 1907.¹² Mrs. Reeves, a feminist and socialist, was most active in various women's organizations, among them also the Women's Trade Union League, the National Anti-Sweating League, and the Fabian Women's Group. She was an active worker for women's suffrage and had become interested in the numerous stories and articles describing how innocent girls were being captured or enticed into the white slave trade. The stories were legion. As early as 1885 the *Pall Mall Gazette* had published a scandalous and bold plan by journalist W.T. Stead, a friend of Elizabeth's, to procure a thirteen-year old girl just to show how easily it could be done.¹³ In the years following various congresses had been held throughout Europe to discuss the matter. Not surprisingly, numerous cases of kidnapping for procurement, or white slavery, came to light, either to police stations, or to social workers, or by letter through the Letters to Editor pages of various newspapers.

When Elizabeth began her short but intense friendship with poet John Masefield in 1909, he himself was working on a story about white slavery, *Docet Umbra*. Together they planned to write a play about the topic, but never completed it. Elizabeth used the material for the novel instead. Such was the public fascination with the topic that by the time Elizabeth had finished her novel, it was already much whispered about. *McClure's Magazine* asked Heinemann to hold off publication so that the story could appear first in serialized form (in two parts, beginning in December 1912). Angela John notes that when the Elizabeth's book was published, readers clamoured for assurance that it was fiction, but Robins, like Vivanti after her, claimed that it was based on fact. When the suffragette Christabel Pankhurst wanted to know who the family in the story was, Robins refused to reveal more information.¹⁴ Perhaps Elizabeth had forgotten her 1907 correspondence with Maude Pember Reeves regarding the matter. In response to Elizabeth's enquiry for the same information that Pankhurst wished to have, Pember Reeves had written:

Dear Miss Robins—Personally I can see no objection to your using the story about the two girls & the house in London. It was told me by a cousin who did not know the people herself either. She said it had been told her by someone who did. I believe she did not even know their name. It seems to me that a story which has been handed on so many times becomes—as long as the real names are never introduced—a kind of public property. I quite agree with you in thinking this one full of dramatic force. Having been handed on so many times it is likely that the story has been irreversibly altered in detail each time. It, therefore, is anybody's story now. If my memory serves me it occurred at least fifteen years ago. ... Yours affect.ly Maude Reeves. (22 May 1907)

While *My Little Sister*, was enjoying its enormous success, journalist Teresa Billington-Grieg was researching the stories that had been told of the victims of the white slave trade. Carefully documenting the occurrences through police records, social workers, and alleged victims, she published an article entitled "The Truth About White Slavery" in the *English Review* of June 1913. Her detailed research overwhelmingly discounted the existence of an organized white slave trade; most of the stories, she claimed, could not be corroborated. She concluded her article with a diatribe against those who continued to allow the stories to proliferate as truth:

We have achieved nothing for the victims of exploited prostitution by this panic ... Those responsible for it may have obtained ease of mind, the selfish satisfaction of having accomplished something. But that is mere-

ly the measure of their folly. For the rest they have given emphatic justification to those who question the responsibility of women in public affairs; they have provided arms and ammunition for the enemy of women's emancipation. The Fathers of the Old Church made a mess of the world by teaching the Adam story and classing women as unclean; the Mothers of the new Church are threatening the future by white-washing of women and the doctrine of the uncleanness of men.¹⁵

Although they never met, the lives of Elizabeth Robins and Annie Vivanti overlapped in many ways. How similar their career paths were has already been pointed out, as has the fact that they both published with Heinemann, and both were friends of Magda Heinemann. While she lived in London and the USA, it would not be unlikely that Annie would have read the same journalistic material regarding the white slave trade as had Elizabeth. Elizabeth and Annie both published articles in the same popular magazines, magazines in which such melodramatic fare was commonplace. Furthermore, Elizabeth had compiled much of her novel's background in close collaboration with writer and poet laureate John Masefield, and he himself had provided the preface to the British edition of Reginald Wright Kaufmann's popular American novel about the white slave trade in New York.¹⁶ Certainly, his life and Annie's did overlap in the literary sense since both had published in the same family magazine, *Pall Mall Magazine*.¹⁷ Annie was also most interested in the cinema and may also have seen the filmed version of Elizabeth's novel (1919),¹⁸ or even had read the novel itself before undertaking her own Italian version of it.

The preparations for the lawsuit naturally focussed on the similarities between the two works. The differences, however, are much more obvious, and include thematic and stylistic dissimilarities. The most striking division, however, is in the attitude taken by Elizabeth Robins toward men in her novel. Two are her main motives. First, she was deeply disappointed that the promised collaboration with Masefield never took place, and that, indeed, the friendship, despite its original intensity, almost completely waned after this. In fact, she was most hurt that his reaction to receiving the proofs of her novel was a cold one. Secondly, while she wrote, Elizabeth was in contact with members of Salvation Army who worked with London's prostitutes. From them she learned that many young prostitutes were first abused by their fathers, and she used this information in painting the portrait of the mother in her novel. Accordingly, the attitude she emphasized in her novel was that men, generally, were animal-like in their sexual desires, and that men who frequented brothels, particularly, were predators, individuals of great depraved power, promoting prostitution for

economic gain. Vivanti, on the other hand, used her novel to promote two completely different issues: first, her strong anti-British feelings and, secondly, her equally strong opinion that young women should be well educated, because social status would not protect them. Both attitudes can be clearly seen in the following sarcastic passage of *Naja Tripudians*:

E a scuola andarono, ogni giorno, le due biondine, e impararono tutto ciò che ancora mancava alla loro perfetta educazione. Impararono che il mondo è rotondo e appartiene agli inglesi; che gli oceani sono vasti e appartengono agli inglesi; che gli inglesi permettono —generosamente— ad alcune altre nazioni di vivere nel mondo, e ad alcune altre navi —ma poche!— di navigare sui mari. Impararono che bisogna odiare i tedeschi, disprezzare i latini, e aver schifo dei negri. Impararono che il Dio inglese non riceve che la domenica, mentre il plebeo Dio cattolico (che del resto non serve che per gli straccioni, i forastieri e gli Irlandesi) lascia aperte le sue chiese tutti i giorni, ma non bisogna andarci. Impararono che il sentimento è una cosa volgare; che è ridicolo commuoversi, che è indecoroso entusiasinarsi; che la frutta si mangia col coltello e la forchetta, e che le unghie e la coscienza—ma soprattutto le unghie!—vanno tenute pulite.... Così, preparate ed agguerrite alla vita, si affacciarono le due bionde sorelline alla soglia della giovinezza ... (p. 26)

Over and over Vivanti points to their lack of education as being the real downfall of the two sisters.

There is a further difference between the two works. In *Naja*, unlike in Robins' novel, the illicit drug culture is detailed with its lurid and horrific effects. I have mentioned above the focus that Annie gives to the use of cocaine and morphine in her novel. Her descriptions of the lunch where Leslie is injected with morphine for the first time recall an article that Vivanti had written a year earlier for *La Donna*, the women's magazine of *La Stampa*. There she describes the notorious case of a young British actress, Billie Carleton, who had died of an overdose of cocaine in early December 1918. The ensuing court case filled the daily papers well into January of 1919. Annie used that article, too, as a journalistic mouthpiece for her anti-British sentiments.¹⁹

Our question remains, though. Was there any plagiarism on Annie's part or did Robins and Vivanti merely have two coinciding imaginations?

In early June 1921, Elizabeth Robins, now at Henfield, received another letter regarding the alleged plagiarism. It was from the solicitor, Herbert Thring:

Dear Madam,

Many thanks for your letter. I was, as a matter of fact, hoping to write to you today as we have just had a meeting of the Committee (of

Management). The Committee have now considered carefully all the evidence and they have found that the story has been told in a great many places, and one of our members said that he had heard it told as a true story....” (8 June 1921)

Mr. Thring asks Elizabeth if she wishes to withdraw her case. Elizabeth apparently agrees to do so; his subsequent letter assures her that she need not regret the trouble and money expended in the matter (June 11, 1921).

But as with many letters, this affair too, has a post-script. Several months later, in October 1921, Florence Bell is still staunchly defending her friend Elizabeth. She drafts a letter to the French reviewer of *Naja Tripudians*, Maurice Muret,²⁰ informing him of the plagiarism. She first sends a copy of the draft to Elizabeth, asking for her permission to send it on because “[t]his seems to me rather an interesting thing to do. I have not put it insultingly although I thought of some rather effective furiosities as I went on, which I regretfully dismissed!” (10 October 1921)

It is clear that while the solicitors had made a judgement for the coinciding imaginations, Elizabeth’s friends had decided otherwise.

There is no record of any reply.

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NOTES

¹Permission to quote this letter and all others to which I refer has been kindly provided by the Fales Library in the Elmer Holmes Bobst Library, New York University, New York, where the Elizabeth Robins Papers are housed. I also wish to express my sincere gratitude to the Victoria College Research Grants Committee (University of Toronto) whose generous consideration allowed me to study Vivanti’s “New York” material in various libraries in that city.

²Robins, *Where Are You Going To...*; published also as *My Little Sister*. The story was serialized in *McClure’s Magazine* (from December 1912).

³This is a correction to the generally accepted birth date of 1868, with thanks to Prof. Carlo Caporossi who succeeded in finding Vivanti’s birth certificate.

⁴The first printing of *Naja*, as with most of Annie’s books of the period, was of 100,000 copies, in an era when the average first issue in Italy was 3,000-4,000 copies. Cf. Giocondi, *Best seller italiani*.

⁵Allason, “Ricordi di Annie Vivanti.”

⁶Cf. Murphy, *John Chartres*.

⁷Cf. Murphy, *John Chartres*.

⁸The Archive also contains the pencilled version of the story as Elizabeth had heard it. It is entitled “Prostitution”.

⁹In this is a wonderful tribute to Elizabeth's close friend Octavia Wilberforce (1888-1963), a medical student whom Elizabeth had met in 1909.

¹⁰The books are: *The Hunt for Happiness* (1896), *The Devourers* (1910) and *Marie Tarnowska* (1915).

¹¹Although she may not have been considering it at the time, Vivanti's decision allowed her to produce a sequel twelve years later. Cf. Vivanti, *Salvate le nostre anime*.

¹²John, *Elizabeth Robins*.

¹³The resulting articles, "Maiden Tribute of Modern Babylon" were published in Stead's *Pall Mall Gazette* (July 1885). Stead was then charged with unlawfully kidnaping a minor and spent three months in prison. Subsequently, the British parliament passed an act raising the age of consent from 13 to 16 and strengthening the legislation against prostitution.

¹⁴John, *Elizabeth Robins*, p. 191.

¹⁵Billington-Grieg, "The Truth About White Slavery," p. 446.

¹⁶Kaufmann's *House of Bondage* was subsequently published, with Masfield's preface, as *Daughters of Ishmael*. It had a decidedly xenophobic attitude. *House of Bondage* was made into a film in 1914, starring Lottie Pickford (Mary's sister). Apparently there had also been a Broadway adaptation of the book earlier in 1914. Cf. Parish, *Prostitution in Hollywood Films*. Parish lists 20 other prostitution/white slave trade movie titles produced by Hollywood between 1913 and 1920.

¹⁷Cf. *Pall Mall Magazine* 40, No. 173 (Sept. 1907) in which a poem by Masfield and an article by Vivien Chartres, Annie's daughter, with preface by Annie, appear.

¹⁸It appears that the Fox Film Corporation had produced the film without permission from Elizabeth, who first found out about it when she approached her literary agent about movie rights for *My Little Sister* in July 1944.

¹⁹Vivanti, "La corsa all'Estasi e all'Oblio," p. 24.

²⁰Muret, "Un roman de Mme Annie Vivanti", *Journal des débats* (30 Septembre 1921), 3. Muret had mentioned Annie already in his 1906 volume *La Littérature italienne d'aujourd'hui*, saying of her that among contemporary women writers, the reading public "connaît-de réputation, tout au moins-la poésie tourmentée d'Annie Vivanti" (p. 178).

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