ENGLISH LITERATURE IN TRANSITION

1880-1920

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(1957-1972)
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ELT
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ENGLISH FICTION IN TRANSITION / ENGLISH LITERATURE IN TRANSITION

CHECKLIST OF VOLUMES AND ISSUES

Each volume of EFT/ELT is listed below with pertinent data: year, number of issues and inclusive page numbers. Points to be noted are: 1) the change of title from ENGLISH FICTION IN TRANSITION to ENGLISH LITERATURE IN TRANSITION in Volume VI (1963); 2) consecutive pagination is not used in Volumes I through V except for the Moore bibliography in EFT Volume II, Numbers 2, part i and Volume II, Number 2, part ii (1959) and the Kipling bibliography in EFT Volume III, Numbers 3, 4, and 5 (1960); 3) consecutive pagination is used in all volumes of ELT, Volumes VI (1963) to the present; 4) the number of issues per volume varies through Volume IX (1966); Volumes IX to the present each have 4 issues.

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2. Title of review article: K. N. Forster: Romancer or Realist? (rev-art): XII:2, 103-22. [Title, designation as review-article, volume, issue, pages.]


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   In some cases primary and secondary bibliographies occur under a single title. These are designated either as a primary and secondary bibliography with an introduction (intro-pb-sb), or as a primary and secondary bibliography (pb-ab).

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7. ELT author, or other figure, who appears as subject of article, book reviewed, or bibliography. Gissing, George. (art): VI:3, 130-41. (intro): VII:2, 130-41. [Intro-letters]: IX:2, 130-41. etc. (pw):
Since 1957 ELT has been so closely interwoven in my own research ventures, in my teaching, and in my relationships with many people, I can find no way modestly to divorce myself from the journal which often seems like one of my alter egos. I like to think that ELT has over the years continued to be something personal and subjective and near-human. It has a personal autobiography rather than an objective history. The "I" which will too often force itself onto these pages may be taken to be as much the persona of the journal as of the editor.

It did not begin with anything as profound as an insight. It was not calculatingly planned. It came out of late-night musing, out of idle wondering. The early musing and the wondering gradually evolved into a sense that an empty place needed filling. The gap was not so much in my life as in literary history.

For some ten years prior to 1957 I had explored the terrain on two literary mountains, Victorian and Modern Literature. I was as indifferent to the vaguely scruffy terrain between these heights as I suppose my colleagues also were. There was the richness of the Victorian period and the promise of the Modern. The seeming wasteland that lay between was "The Aftermath," or "The Precursors," depending on one's perspective.

I suspect I began to be a little troubled about the neat calendar division of literary periods in the PMLA bibliographies and about the literary historians' easy dismissal of "The Aftermath" or "The Precursors" when I found myself teaching Hardy's novels in a nineteenth-century novel course and his poetry in a twentieth-century literature course. Clearly, W. B. Yeats, G. B. Shaw, Joseph Conrad, and other plainly major and plainly great writers were also going to be troublesome.

Apparently, those great writers who inconveniently bridged the centuries, and often several reigns, had been detached from their cultural contexts and declared superior to mere history. Unfortunately, some modern critical practices, when misapplied, lent themselves to the isolation of great works from cultural contexts. Yet the letters, notebooks, and autobiographies of several of these Olympians led me again and again to Samuel Butler, George Gissing, George Moore, Rudyard Kipling, Oscar Wilde, Walter Pater, and Arthur Symons; and they in their turn led me to other writers often inobtrusively buried in the footnotes or in the parenthetical rollicks of the literary histories.

Indifference to a considerable quantity of what seemed to me important, if not always great, literature was rather superficially justified. Pater was a writer of purple prose (vide the "Gioconda" passage) and he encouraged indiscriminate subjectivity (vide
"What effect does it really produce on me?"; Butler was no novelist at all and at best a middle-headed philanderer among other men's ideas; Wilde was a plagiarist (vide everything he wrote), at best a dandy about literature, and saved from obscurity only by the sensationalism of his life; Moore was Solz's richochet elitist at all and at best a muddle-headed philanderer among other views or shackled by whatever critical practice happens to be modish. Clearly, the alleged wasteland might warrant some exploring.

Some random rumaging through anthologies and literary histories in common use between about 1945 and 1955 and a little thumbing through college catalogues seemed to support some notions I was blundering toward. There apparently was some uncertainty about beginnings and endings of periods. Variously, the Victorian period, when the label was not evaded by simply chopping literary history into centuries, ended in 1902 or 1904 or, more interestingly, between 1870 and 1880. Whatever dates were used to frame the Victorian period, the practice seemed to be to dismiss a large number of writers, including those of sixty years, anything, as being "minor." The obituary columns lent further support as they recorded the deaths of those most clearly identified with the Victorian mind: Arnold (d. 1888), Browning (d. 1889), Carlyle (d. 1881), Darwin (d. 1882), Dickens (d. 1870), Emerson (d. 1882), Landseer (d. 1873), Mill (d. 1873), Morris (d. 1896), Newman (d. 1890), Tennyson (d. 1892), and so on, quite depressingly.

Still further evidence for the last rites of Victorianism between about 1870 and 1880 could be heard in the strident and brash voices of the self-acclaimed new generation with its l'art non-vu. New Hedonism, New Fiction, New Paganism, New Spirit, New Humor, New Realism, New Drama, New Poetry, and New Woman. Many writers who were born in the 1850's and 1860's became productive in the 1880's and rebelled as their fathers had before them, but their accents were less often those of Cambridge and Oxford, their voices were more urgent, they worshipped other gods or none or several.

All this was unsophisticated flirting with literary history, periodizing, and zeitgeisting. But the affair became serious in 1957. During the Spring I wrote to twenty-five people who had written dissertations or, in a few instances, articles on some aspect of the literature published between 1870 and 1920. Would they be interested in petitioning MLA to authorize a conference at the September meeting in Madison? The response, to my surprise, was unanimous. That Summer I found forty-three people. From the East Coast to Purdue University, where Maurice Beebe had recently initiated Modern Fiction Studies and where a lively group of young people were creating a good deal of excitement.

In September, 1957, I went to the MLA meeting in Madison armed with little more than a head full of notions about the literature that was produced between 1870 and 1920. The first of what have become known as the ELT Seminars was attended by about twenty persons. The room in which we met was in as much of a shamble as the segment of literary history that had drawn us together.

Out of this conference several conclusions emerged: (1) there is an hiatus in scholarly studies between about 1870 or 1880 and about 1914 or 1920; (2) existing scholarly journals have no space for articles on a large number of writers who were "too minor," whose works were generally not available in reprints for classroom use, or in whom there appeared to be no significant interest on the part of subscribers; (3) the literature of the period, however "minor" much of it might be, provides an essential context for the few "major" writers who had been elevated above or rescued from the cultural wasteland; and (4) the literature of the period is important in providing significant evidence of the development of twentieth-century thought, innovations in such genres as the short story, modifications of traditional techniques in poetry, the novel and the drama. Perhaps in our initial fervor we all exaggerated a little what we sensed to be the general scholarly indifference to the cultural history of some forty to sixty years. Perhaps we also exaggerated a little the need for reviving the reputations of such writers as Pater, Bennett, Butler, Wilde, Moore, Gissing, Galsworthy, Wells, and, at that time, even Hardy and Conrad.

It is tempting to claim credit for the vastly increased interest in the period since 1957 and it is tempting to assume responsibility for a considerable amount of research that has, since 1957, been published on many individual authors on whom ELT has focused. The temptation is even greater in view of the fact that many of those who have gone on to publish significantly in this period were among the earliest supporters of the MLA conferences and of ELT. But to make such claims would be more than merely immodest. Still, it is not too much to claim that the annual MLA conferences, ELT and its several offshoots provided stimuli and forums when they were needed.

Encouraged by the warm response at the Madison meeting, I agreed to produce a modest mimeographed newsletter of a few pages to
serve as a means of communication with perhaps forty interested scholars. But, as is often the case with me, my pen ran away with a modest idea and my typewriter ran away with my pen. What emerged, with my wife's help, was a forty-three page mimeographed Volume 1, Number 1. We typed stencils and proofread at home, ran off copies on an ancient mimeograph machine in the Purdue English Department office, hand-collated, prepared a mailing list, typed address labels, stapled, stuffed, and mailed. We assembled the contents with the help of James Hepburn, an old friend then at Cornell; Daniel Howard, then at Williams College; Jacob Korg, then at University of Washington; Robert P. Weeks, then at University of Michigan; and many librarians who supplied information on their manuscript holdings of 1880-1920 authors. We called the "newsletter" English Fiction in Transition and spoke of it as EFT, without realizing the Anglo-Saxon derivation of the word "eft."

As the newsletter grew during the month following the Madison meeting from the planned five pages to forty-three pages, so the mailing list for the first number rapidly grew from forty to 175 names. No subscription charge was contemplated for what was then a piggy-bank production. How seriously we had miscalculated interest as well as the labor we had committed ourselves to soon became evident. One month after the first mailing of 175 copies, an additional 100 copies were run off to satisfy specific requests. Shorty thereafter 180 more copies were mailed. As kind notices appeared in various journals, we found ourselves one year and 660 copies later with a shredded stencil for the first number. During the first year (1957-58) we produced two more numbers, the last of these with the help of my colleague Charles Green, now a dean at the University of Texas at Arlington. The cost of production, mailing, and pizza-pie evenings became greater than our piggy-bank could support.

With Volume 2 (1959) we began to charge one dollar a year to cover the essential costs. We appointed Charles Green Assistant Editor, and we received some part-time graduate assistant help. Our paid subscriptions were about 400-500, including a growing number of overseas names. During this year, another Purdue colleague, joined our staff and made our colleting evenings around the Gerbers' dining table an even merrier occasion. In addition, a graduate assistant was regularly assigned to the journal; we found and gradually enlarged our advisory committee; we added a heavier stock colored cover; we occasionally published five and even six numbers in a year instead of the guaranteed minimum of two; and W. Eugene Davis, another Purdue colleague, joined our staff. The annual conferences at the MLA meetings, of which the journal was an offshoot, continued to be a lively forum for the exchange of ideas. Gradually, the journal itself began to produce offshoots of all kinds.

I began to take surveys of courses offered in the literature from 1880 to 1920 and to report on such courses; I surveyed reprints of works that might be taught in such courses and urged publishers to make more titles available; I expanded the scope of EFT in 1963 and renamed the journal English Literature in Transition; in 1964 I initiated the ELT Special Series of previously unpublished manuscript material with H. G. Wells' "Mr. Driver's Holiday" and followed that the next year by Edmund Gosse's America, The Diary of a Visit; in 1967-68, John Munro, Henry Salerno, and I prepared a three-volume series of period texts on the short story, drama, and poetry, published by Pegasus now distributed by Bobbs-Merrill; and in 1965 Edward Lauterbach and W. Eugene Davis, both old friends and then on the staff of ELT, began planning the guide and handbook that has become The Transitional Guide (Troy: Whitston Publishing Co., 1973).

ELT came one of its major crossroads in 1965. Four fundamental decisions were made: The ELT Conference decided to remain a conference and not request group status with its more formal organization and tendency to become a highly structured paper-reading club; we decided to produce ELT by means of photo-offset and thus to eliminate the manual production burden by which a small staff was being overwhelmed; we decided to increase subscription rates; and we decided to contract with Kraus Reprint Corporation to reprint and distribute the out-of-print volumes. Since the decision not to seek group status, the annual ELT Conference or Seminar has continued to thrive. We have organized these seminars a little more coherently without sacrificing the opportunity for lively discussion. Papers, which are not read at the seminar, although they serve as springboards for discussion, have for some years been published in ELT prior to the MLA meetings. ELT has been produced by photo-offset and moderately reduced from an 8½ x 11 to a 6 x 8½ page size since Volume 10 (1967). We continue to prepare our own typescript and we do not justify the right margin in order to cover the cost; our subscription rates have remained at $1.00 a year, even though we were producing between 200 and 250 pages of text in each volume. In 1965 to defray higher costs of production, we upped our rates to a modest $2.50 for U.S. subscribers. We continue, with rare exceptions, to produce 250 to sometimes over 300 pages of text in each volume. The Kraus firm has continued to reprint out-of-print volumes of ELT. Volumes 10-11 (1967-1968) having recently been reprinted.

The development of courses in the period, the production of appropriate texts for such courses, the publication of an introductory guide-handbook for the period, and the establishment of a special series for the publication of short, previously unpublished works paved the way for a publication venture on a very large scale. This offshoot of ELT took form in 1968-1969.

Having moved from Purdue University to Northern Illinois Universi-
In 1968, I found a small young press and an audacious and imaginative Director, Richard Congdon. The university was evolving into a very reputable institution. The press was regarded as a major instrument in emphasizing excellence in all aspects of the university. In this advantageous atmosphere Richard Congdon and I planned the Annotated Secondary Bibliography Series. With the forthcoming volume on E. M. Forster, five volumes will be in print, and nine more volumes, including three on G. B. Shaw have been contracted. This venture has made it possible for ELT to publish more thorough annotated bibliographies on much minor authors as Olive Custance, Ernest Dowson, Edmond Gosse, N. R. James, Sheila Kaye-Smith, Arthur Machen, May Sinclair, J. A. Symonds, Arthur Symons, Israel Zangwill, and others. In several instances (e.g., Symons and Symonds) we have been able to devote an entire issue to a single author.

By Volume 15 (1972), one year after I moved to Arizona State University, ELT with its various kin (the MLA Seminar, the anthologies, the Special Series, and the A.S.B. Series) had settled firmly on a plateau of success. It was a fortunate moment, in the light of increasing economic problems throughout the country and their severe effect on all professions. Although to meet inflationary costs we have had to increase U.S. subscription rates to $3.00 in 1973 and to $4.00 in 1975, we have not been forced to alter our fundamental editorial policies or our basic economic principles. Despite necessary modest increases in subscription rates, the number of regular subscribers has remained stable for the last three years. Our subscribers remain extraordinarily loyal. The total number remains steadily at about 850; our print order remains at about 900 to 950; and individual numbers continue to go out of print about two years after the date of publication. ELT now has subscribers in all fifty states and Washington, D.C., and in thirty-one foreign countries. It clearly has international visibility.

We plan stubbornly to adhere to our basic editorial policies and our old-fashioned economic principles. We will continue to allow space for articles on minor authors and even, insofar as space allows, to encourage the submission of such articles. We will not allow ourselves to be lured into critical or content modishness. We will continue to allow space for annotated secondary bibliographies on relatively minor authors, like those planned for the next few years (Gilbert Cannan, John Freeman, John Gray, Richard Le Gallienne, Hugh Walpole, and others still in progress).

Economically, ELT has been largely independent and self-supporting for eighteen years. We have had no university or private foundation funding. Only the present index, partially supported by an assistanship from the Arizona Commission on the Arts and Humanities, has had such support. Purdue University, Northern Illinois University, and, now, Arizona State University, during my affiliation with them, have provided office space, part-time typing aid, and graduate assistant aid. The cost of miscellaneous supplies, stationery, invoices, mailing envelopes, printing, and postage has been entirely funded by subscription income. We have generally made ends meet. On the two occasions when we did not, the editor's piggybank came to the rescue. We intend to persist in the belief that a journal worth publishing, a journal for which there is an audience, can be self-supporting. This happy condition, however, does necessitate some compromises. We manage by working a little harder and by suppressing the temptation to be more pretentious than is necessary. We still prepare our own photoready copy, we do our own proofreading, we do not justify the right margin, we stuff and stamp and mail each number.

Even though ELT is produced by photo-offset, many hands still are involved in the production process; the personal element still leaves its mark. We still try to send fairly detailed evaluative comments with most rejected papers; we still try to guide authors patiently through revisions whenever we feel such revision might produce a publishable paper; we still write personal responses to all kinds of inquiries, which result in over 500 pieces of mail each year. The journal still retains something of the human touch of an autobiography.

Finally, having looked back over nearly eighteen years and, frankly, having enjoyed the exercise, I happily look ahead to ELT's quarter-century celebration in 1982.

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