

THE GISSING JOURNAL

“More than most men am I dependent on sympathy to bring out the best that is in me.”  
– George Gissing’s *Commonplace Book*.

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Somatopsychic distress in the life and novels  
of George Gissing

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**Summary**

It is well-established that people who tend to have frequent negative emotions also report excess bodily symptoms. This article discusses George Gissing’s tendency to low mood states (depression and anxiety) and his regular diary recordings of somatic symptoms that were probably not caused by organic illness. It is known that Gissing used many aspects of his experience in his fiction, and it is shown here – using the novel *Thyrza* in particular – that Gissing makes use of the somatic symptoms of anxiety and medically unexplained symptoms to convey aspects of his characters’ emotional reactions. One reason for believing that Gissing was drawing on his own experience to record these symptoms is that his fictional accounts have a close congruence with present-day operational criteria for ‘panic disorder’ and lists of

‘medically unexplained symptoms.’

### **Gissing, neuroticism and low mood states**

George Gissing’s novels contain much autobiographical material. John Halperin (1982), in his biography of Gissing, asserted that “no English novelist put more of himself into his novels than George Gissing. To read his books without a detailed knowledge of his biography is to read blindfolded.” (p. 6) In support of his thesis Halperin subsequently recorded aspects of Gissing’s characters that reflect aspects of the author. Often, these deal with the great Gissing themes of relations between the sexes, money and social class. The present article discusses another aspect of Gissing’s experience that found its way into his novels: his experience of bodily symptoms of anxiety and ‘medically unexplained symptoms.’

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Halperin referred to Gissing as “a very nervous man” (p. 3), “the great neurotic” (p. 7), “A terrific hypochondriac” (p. 7), “manic-depressive” (p. 7), and as having “neurasthenia” (p. 67). Gissing’s sister Ellen, in her character sketch of Gissing written after his death, remarked that “There was no doubt that Gissing was born with a strong tendency to depression.” To validate these opinions, we find that Gissing’s diary (Coustillas, 1978) is replete with reports of misery, wretchedness, loneliness and complaints about his state of health. Though Gissing’s bouts of profound low mood and their correlation with his work behaviours are of interest, they will be the subject of a later article. For the present piece, it is necessary merely to record that Gissing’s own diary and letters and the accounts of his biographers are unanimous in agreeing that he was prone to low moods – depression and anxiety states – and that he would clearly be a high scorer on the personality trait of neuroticism (Matthews and Deary, 1998).

Did these emotional and personality aspects of Gissing appear in his art? Some writers think so. H. G. Wells referred to Gissing’s novels as being in “the genre of nervous exhaustion.” Halperin (1982) diagnosed neurasthenia in the following Gissing characters: Bernard Kingcote in *Isabel Clarendon* (p. 67), Emily Hood in *A Life’s Morning* (p. 68), Gilbert Grail in *Thyrza*, and Hugh Carnaby in *The Whirlpool* (p. 247). Godwin Peak in *Born in Exile* was diagnosed by Halperin as suffering from “the modern affliction of nerves” (p. 161), in the *Private Papers of Henry Ryecroft* the eponymous hero mentioned his own “nervous instability” (p. 311), and Gissing (1905/1985) described the eponymous hero of *Will Warburton* as suffering “nervousness.”

People with a tendency to emotional distress tend to have an excess of bodily distress too. Thus they may suffer the bodily symptoms that accompany anxiety and they tend to report an excess of medical symptoms that are not attributable to organic disease. These bodily concomitants of emotional distress will now be examined as they occur in Gissing and in his fiction.

### **Medically unexplained symptoms in Gissing’s diary**

Of the two related phenomena discussed here – bodily expressions of anxiety and medically unexplained symptoms – only the former are likely to be recorded in a diary. Bouts of anxiety are typically fleeting and unlikely to become the subject matter for a life’s record. On the other hand, medical symptoms may well persist longer, intrude into normal life patterns

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significantly and, therefore, be recorded as significant items in a day’s record. Therefore, in

scrutinising Gissing's diary record we shall look merely for evidence of medically unexplained symptoms.

George Gissing kept a diary between 1887 and 1902. Excepting the last few years, the record he kept was regular, with an entry for most days. He made regular mention of the weather, his reading, his income, his work-rate and his success in publishing. He also made regular entries about his health. Like most people he had colds and minor ailments that were self-limiting. There are mentions of the lung infection (tuberculosis) that was to kill him at age 46 in 1903. For a time, too, toward the beginning of the diary, he was repeatedly troubled by constipation.

There is another group of bodily complaints or symptoms in the diary, those that might, in today's medical parlance, be termed 'functional somatic symptoms' (FSS) or 'medically unexplained symptoms' (MUS). These are physical complaints for which no organic cause can be found by medical examination or investigation (Mayou, Sharpe and Bass, 1995). People who experience such symptoms have greater levels of psychological distress than those who do not. MUS are common and have been recorded in the medical literature since before classical Greek times (Veith, 1965). It is not easy to make the diagnosis of MUS merely by examining a diary record. Instances of possible MUS in Gissing's diary were mooted by me when the record of a symptom was not associated with any other evidence likely to explain it in physical terms; for example, a headache associated with a cold is normal, but a headache severe and/or persistent enough to be recorded in a diary and not associated with a recorded syndrome – such as a cold or influenza – was taken to be an example of a possible MUS. No symptoms are labelled as MUS after 1901, when he was more ill with lung disease, and only one is taken from the year 1901 (an attack of 'rheumatism' on April 10).

From 1888 to 1901 the diary records the following symptoms that today might be suspected as MUS:

Headache - 37 times  
Back pain ("lumbago" or "rheumatism") - 10  
Digestive problems (including nausea and "liver") - 7  
"Rheumatism" in shoulder - 6  
General malaise - 6

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Bilious or sick headache - 4  
"Neuralgia" - 2  
Choking - 1  
Visual problems - 1.

Table 1 shows that these symptoms are congruent with the most common MUS recorded in the general population today.

In summary, there is broad agreement that Gissing was of a nervous disposition, he records much emotional distress (depression, loneliness and anxiety) in his diary, and he records many bodily symptoms that might have been 'medically unexplained symptoms.' Therefore, his emotional and bodily turmoil during his adult life accords with the general phenomenon known as 'somatopsychic distress' (Watson and Pennebaker, 1989), which recognises that "It is now well established that people who are neurotic – often anxious, occasionally depressed, regularly disgruntled – are more likely to report feeling lousy and to seek medical care." (Friedman, 1990)

In the following sections I shall provide examples of Gissing's use of bodily symptoms related to somatopsychic distress in his novels.

## **Somatic anxiety symptoms and medically unexplained symptoms in *Thyrza* and *The Crown of Life***

Michel Ballard, in his introduction to *The Crown of Life* (1889/1978), referred to the heroine's, Irene Derwent's "psychosomatic disorders which bring her to listen to her real self" (p. xiv). However, Gissing's most concentrated use of such disorders appeared, arguably, in *Thyrza: A Tale* (1887/1974). George Gissing's heroine Thyrza makes a good example of his use of bodily complaints that are related to emotions. A contemporaneous reviewer of the novel described Thyrza as a "weak-bodied and weak-minded working girl" (Anonymous, 1887a/1972).

When Thyrza's emotions are strongly aroused Gissing often emphasised the somatic accompaniments. Early in the novel, when Thyrza sang for the first time in public at a "friendly lead," she reacted with an episode of syncope (fainting):

She left her place, and as quickly as possible made her way through the crowd. Just at the door she saw a face that she recognised, but a feeling of faintness was creeping upon her, and she could think of nothing but the desire to breathe fresh air. Already she was on the stairs, but her strength suddenly failed; she felt herself falling, felt herself strongly seized, then lost consciousness.

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She came to herself in a few minutes in the bar-parlour. (p. 45)

The stress of anticipating the attendance of a concert with her fiancé Gilbert Grail, after her meeting and falling in love with Walter Egremont, was associated with a headache, as she told her sister: "I don't think I can go to-night, Lyddy. My head's bad" (p. 223). She did go to the concert with Grail and her sister. Egremont attended too, and Thyrza's body reacted in parallel with the emotional turmoil:

The concert began. Thyrza's eyes had again fixed themselves on that point down below, and during the first piece they did not once move. Her breathing was quick. The heart in her bosom seemed to swell, as always when some great emotion possessed her, and with difficulty she kept her vision unclouded. (p. 225)

On returning home from the concert, having glimpsed Egremont in the exiting crowd, Thyrza's emotions and her symptoms continued:

As she passed the threshold of the house, a sudden chill fell upon her, and she shook [...] Voices seemed strange; when Mrs. Grail welcomed her in the parlour, she did not recognise the sound.

She could not be persuaded to get to bed immediately. Neither could she sit still, but walked restlessly about the floor.

'How hot it is!' she complained to Lydia. (p. 226)

In a later scene Thyrza has been to see her friend Totty Nancarrow. Coincidentally, as she left, Egremont arrived in the same building to convey a message to Bunce. Thyrza listened to their conversation from behind a door.

Her throat was so dry that she felt choking; her heart – poor heart! could it bear this incessant throbbing pain? She swallowed tears, and had some little bodily solace. (p. 256)

Thyrza reached a point where she could no longer contemplate marrying Grail, and Egremont offered her no sign of reciprocating her feelings for him. She left home in a heightened emotional state, and became ill at the home of Mrs. Gandle in whose eating-house she had been working. Mrs. Gandle wrote to Mrs. Ormonde (a philanthropist who met Thyrza when the latter accompanied a child on a respite visit to Mrs. Ormonde's house), "And now she's had fainting fits, and lies very bad" (p. 318). Mrs. Ormonde undertook financial responsibility for Thyrza, and moved her to lodgings where she was educated and had her voice trained. Thyrza waited out the two years that Egremont is to spend in the USA.

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When the spring came, Thyrza knew a falling off in her health. The pain at her heart gave her more trouble, and she had days of such physical weakness that she could do little work. With the reviving year her passion became a yearning of such intensity that it seemed to exhaust her frame. For all her endeavours it was seldom during these weeks that she could give attention to her books, even her voice failed for a time, and when she resumed the suspended lessons, she terrified her teacher by fainting just as he was taking leave of her. Mrs. Ormonde came, and there was a very grave conversation between her and Dr. Lambe, who was again attending Thyrza. It was declared that the latter had been over-exerting herself; work of all kind was prohibited for a season. (p. 401)

Egremont failed to come for Thyrza after his two years away. Thyrza visited Mrs. Ormonde and was told that the latter did not advise Egremont against seeing Thyrza. Thus, her wait for her lover had come to nothing.

There was a change in the listener's face. Mrs. Ormonde sprang to her, and saved her from falling. Nature had been tried at last beyond its powers.

Mrs. Ormonde could not leave the unconscious form; her voice would not be heard if she called for help. But the fainting fit lasted a long time. Thyrza lay as one who is dead; her features calm, all the disfiguring anguish passed from her beauty. Her companion had a moment of terror. She was on the point of hastening to the house, when a sign of revival checked her. She supported Thyrza in her arms.

'Thank you, Mrs. Ormonde,' was the latter's first whisper – the tone as gentle and grateful as it was always wont to be.

'Can you sit alone for a minute, dear, while I fetch something?'

'I am well, quite well again, thank you.' (p. 452)

Thyrza's next fainting fit comes when her sister Lydia tells her that she is engaged to be married to Mr. Ackroyd.

Then she fell back. Her sister was bending over in an instant, was loosening her dress, doing all that may restore one who has fainted. But for Thyrza there was no awaking. (p. 473)

Two male characters in *Thyrza* – Egremont and Grail, into whom Gissing has included recognisable characteristics of his own – also had somatic responses to stressful situations. Here is the description of Egremont after his two meetings with Thyrza in the library and seeing her at the concert:

Sympathy was essential to Egremont as often as he suffered from the caprices of his temperament, and in grave trouble it was a danger for him to

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be left companionless. He was highly nervous, and the tumult of his imagination affected his bodily state in a degree uncommon in men, though often seen in delicately organised women. When Mrs. Ormonde left him he felt relieved in mind, but physically so brought down that he stretched himself upon the sofa. He remained there for more than an hour. (p. 250)

The three characters involved in the love triangle in *Thyrza* all suffered physical symptoms of emotion. Though the quote above suggests that such symptoms are relatively uncommon in men, Gissing's heroes often suffered from them, perhaps because they reflect this aspect of Gissing. In *The Crown of Life* Piers Otway, as a parallel to his emotions, suffered headaches, dizziness, fatigue, insomnia, loss of appetite, as follows:

When Piers Otway got back to Ewell, about four o'clock, he felt the beginning of a headache. The day of excitement might have accounted for it, but in the last few weeks it had been too common an experience with him, a warning, naturally, against his mode of life, and of course unheeded. (p. 23)

Now and then he rose from study with a troublesome dizziness, and of a morning his head generally ached a little. (p. 57)

He over-taxed his energy, and in any case there must have come reaction. (p. 163)

He lost his sleep, turned from food, and for a moment feared collapse such as he had suffered soon after his first going to Odessa. (p. 164)

His health was not good; he suffered much from headaches; he fell into languors, lassitude of body and soul. (p. 266)

Irene Derwent, the heroine of *The Crown of Life* suffered common physical symptoms of anxiety as she discussed ending her engagement to Arnold Jacks: "Her headache had grown fierce; her mouth was dry; shudders of hot and cold ran through her." (p. 237) Characters in other novels by Gissing suffered the physical sequelae of anxiety. Thus, in describing Godwin Peak's emotional turmoil on realising his love for Sidwell Warricombe in *Born in Exile*, Gissing (1892/1985) wrote: "What? He had believed himself incapable of erotic madness? And he pressed his forehead against the stones of the wall to relieve his sick dizziness." (p. 274)

The degree to which these emotional and bodily experiences of Gissing's characters 'work' in the novels – viewed from the perspective of modern-day, scientific psychiatry and clinical psychology – is the extent to which the phenomena have verisimilitude and correlate

with recognised syndromes found in life. This is a similar criterion of success in fiction writing to that articulated by Virginia Woolf (1912) when she said of Gissing:

A good novelist, it seems, goes about the world seeing squares and circles where the ordinary person sees mere storm-drift. The wildest extravagance of life in the moon can be complete, or the most shattered fragment. When a book has this quality it seems to us to possess both these essential qualities – life and completeness – and for these reasons we cannot imagine that they will perish. There will always be one or two people to exclaim, ‘This man understood!’ (p. 534)

### **Thyrza and the symptoms of anxiety and panic**

To examine the accuracy of Gissing’s portrayal of somatic symptoms at emotional junctures we can use a scientific frame of reference. Psychiatric syndromes and their constituent symptoms are defined in the *Diagnostic and Statistical Manual* (Edition IV; *DSM-IV*) of the American Psychiatric Association (1994). Within *DSM-IV* the most relevant chapters for our purposes are those on anxiety disorders and somatoform disorders.

In the anxiety disorders the symptoms of the syndromes called ‘panic disorder’ and ‘generalised anxiety disorder’ are a mixture of mental and somatic disturbances; thus, modern medicine recognises that the experience of anxiety involves bodily and mental changes. Thyrza’s physical symptoms at the concert and afterwards include: rapid breathing, chest discomfort, disturbances of temperature sensation, trembling, and the feelings of her surroundings being strange and restlessness. These, arguably, are all found in the *DSM* criteria for panic disorder. Table 1 suggests the congruence between Thyrza’s sensations and the formal criteria for a panic attack found in *DSM-IV*. Gissing’s accuracy is remarkable, even with the less well known symptom of derealization. The ‘concert’ episode has yet greater verisimilitude with respect to panic because it occurs in a public place, where escape may be difficult because of the unwanted attention it may bring the sufferer. This type of situation is often associated with the onset of a panic attack. Table 1 shows that, in two other emotionally charged episodes, Thyrza has symptoms that are congruent with somatic anxiety and perhaps panic. Nausea and dizziness – as experienced by such Gissing heroes as Godwin Peak and Piers Otway – are also listed in *DSM-IV* as symptoms of panic disorder.

A person must experience at least four of *DSM-IV*’s panic symptoms before the episode qualifies as a panic attack. The concert symptoms meet this criterion. Thyrza’s fainting and

difficulty breathing at the ‘friendly lead’ seem congruent with panic, as does her choking sensation and chest discomfort as she hears Egremont at Totty’s. It is not reasonable to expect Gissing’s descriptions of Thyrza’s emotional discomfort to meet the criterion of four *DSM-IV* symptoms in every scene. She may well have been experiencing other symptoms, but the demands of the narrative pace and propriety allow Gissing to document just enough to let the trained eye note the accuracy of his account. Indeed, there is no special reason to demonstrate a full-blown panic attack in any of the novel’s situations; the main point is that panic disorder—as defined in *DSM-IV*—provides us with a recognised list of bodily and mental symptoms of intense anxiety, and we may use this as a template to compare Gissing’s fictional account of emotional distress.

At the friendly lead Thyrza has sung in public for the first time and, when Egremont visits

Bunce, Thyrsa is forced to stay hidden behind a door lest she be seen by Egremont. Both of these episodes take place in situations where she is under scrutiny and from which escape would be difficult without unwanted attention. This is suggestive of a degree of agoraphobia, a frequent accompaniment of panic disorder. Agoraphobia is a fear of crowded places, and frequently is exhibited in situations where escape is difficult and where loss of face is feared if one exhibits disturbance or has to leave.

### **Thyrza and medically unexplained symptoms**

Moving on to compare Gissing's handling of what appear to be MUS in his characters, the DSM-IV chapter on somatoform disorders provides a scientific template and the syndrome of prime interest is that of 'somatisation disorder.' This syndrome describes the person who suffers from large numbers of different unexplained physical disorders. Many more people suffer from single or smaller numbers of medically unexplained bodily symptoms in recognised syndromes (Mayou, Bass and Sharpe, 1995; see Table 1). One older term for this phenomenon was hysteria, a word coined to reflect the ancient and incorrect idea that otherwise inexplicable bodily symptoms arose because the womb moved out of the pelvis and lodged in different parts of the body, causing bodily symptoms (Veith, 1965). Another relevant nineteenth century diagnosis was neurasthenia which, although it is an archaic term, has been likened to what is now called 'chronic fatigue syndrome' (formerly called M.E.; Wessely, 1990). Given this terminological

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metamorphosis from neurasthenia through M.E. to chronic fatigue syndrome we must note how often Halperin (1982) diagnoses neurasthenia in Gissing's characters and, bringing them up to date, how many of them respond to emotional crises or mental effort with profound bodily fatigue (see Table 1). Again, we note the verisimilitude in Gissing's portrayal of bodily and emotional distress.

Gissing's portrayal of MUS in Thyrsa is strikingly accurate from the vantage point of 1990's psychiatry. The phenomena that occur in his fiction are all recognisable as currently-diagnosed MUS syndromes. During the time that Thyrsa waits for Egremont's return from the USA she seems to have suffered from – here I shall render the list of her symptoms in modern terminology – non-cardiac chest pain, chronic fatigue syndrome (formerly ME, myalgic encephalomyelitis), dysphonia, and syncope. The list becomes more impressive once one adds headache, a common symptom of Gissing, and of his characters such as Thyrsa, Gilbert Grail and Piers Otway. All of these are common MUS in today's medicine (Mayou, Bass and Sharpe, 1995); all are mysterious with respect to aetiology, yet they are often reported more commonly in women. Gissing got this correct too, though his manner of stating this sex difference was of its time, as we saw above in his comment about Egremont's personality and his tendency to fatigue at times of distress.

### **Comment**

The listing of formally defined symptoms into syndromes in psychiatry is a recent phenomenon. Such operational criteria were not available for many decades after Gissing's death. Therefore, it is likely that he used his own experiences of anxiety and its bodily changes to inform the details of the emotional reactions he wrote for his heroes and heroines. This certainly would be in accord with what is recorded about Gissing's personality predispositions. It seems likely in addition that Gissing used his experience of medically unexplained symptoms to enrich the accounts of the emotional lives of his characters. In these respects we can echo Virginia Woolf's evaluation of Gissing in stating that "This man understood!" The



verisimilitude of Gissing's accounts of bodily distress has a modern parallel in the cognitive aspects of anxiety in many of Woody Allen's films. With Allen, too, we see that the accuracy of his portrayal of high neuroticism comes from its drawing upon aspects of his own personality.

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It is interesting to note that the male Gissing heroes who have somatic symptoms of anxiety – such as Otway, Kingcote, Grail, Egremont and Peak – are those in whom Halperin (1982) noted many correlations with other – social and intellectual – aspects of Gissing. Though female, Thyrza was close to Gissing also. Many of the symptoms suffered by Thyrza would have led to her being called 'hysterical' and/or 'neurasthenic,' terms nowadays seen in a largely pejorative light. But Gissing often bestowed somatic anxiety and medically unexplained symptoms on his most sympathetic characters. He wrote to his sister Ellen about Thyrza on January 16, 1887 (Mattheisen, Young and Coustillas, 1992):

“Thyrza” was finished yesterday morning. Thyrza herself is one of the most beautiful dreams I ever had or shall have. I value the book really more than anything I have yet done. The last chapters drew many tears. I shall be glad when you know Thyrza & her sister. The vulgar will not care for them, I expect.

An anonymous (1887b) reviewer of the book agreed: “Thyrza is a beautiful creation; the pathos of her character, and the description of her pure, passionate nature concentrating itself in love for Egremont is admirably done.”

The sensitive body in tune with a sensitive mind was gifted by Thomas Hardy (1874/1985) to Bathsheba Everdene in *Far from the Madding Crowd*. In an argument during which Bathsheba's husband has revealed that he has a lock of a former fiancée's hair in his watch we read: “her heart was big in her throat, and the ducts to her eyes were painfully full. [...] Trembling now, she put her hand upon his arm” (p. 332). When the servant Liddy whispers that the dead Fanny was rumoured to be a former paramour of Sergeant Troy we are told that “Bathsheba trembled from head to foot” (p. 353). Later, having put herself through the ordeal of preparing her husband's corpse for burial she collapses, and then progresses through a series of fainting fits. Hardy had an explicit theory about individual differences in people's emotional responses to life's situations. Bathsheba was one of the sensitives; thus:

Capacity for intense feeling is proportionate to the general intensity of the nature, and perhaps in all Fanny's sufferings, much greater relatively to her strength, there never was a time when she suffered in an absolute sense what Bathsheba suffered now. (p. 360)

The evidence from Gissing and Hardy is that they saw a volatile body as a sign of greater emotional sensitivity. Interestingly, both authors were writing these ideas at a time when Sir

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Francis Galton's (1883) explanation for higher levels of human intelligence was based on an ability to make finer sensory discriminations. Gissing held similar views about the origins of cognitive ability, as we see from the following entry in his *Commonplace Book*: “The untaught vulgar are very defective in the senses; they hear, feel, see, taste, smell, very imperfectly. Especially I have noticed this in hearing.” (Korg, 1962, p. 52)

Freud's earliest writings (with Joseph Breuer) were on the topic of hysteria and appeared

in the early to mid-1890's (Freud and Breuer, 1974). That is, Freud's first foray into psychiatric writing was an attempt to explain otherwise mysterious physical symptoms. Despite this, and the fact that Gissing could read German, there is no record of Gissing's reading Freud. Freud invented a 'psychodynamic' account of the origins and meanings of physical symptoms without known organic bases. No scientific evidence in the century since has confirmed Freud's hypotheses, and modern psychiatry and psychology proceed with almost no reference to Freudian ideas. However, perhaps because the general ideas were popularly held, Gissing's portrayal of mind and body interactions have similarities with those of Freud. One of the cornerstones of Freud's account of mind was a mental equivalent of the physical law of conservation of energy. Thus, mental energy could be changed from one type to another, but could not disappear. This led to a hydraulic view of mental life and allowed Freud to hypothesise that, for example, if an unacceptable emotion was repressed from consciousness its energy would be diverted along another route and it might 'appear' as an otherwise inexplicable bodily symptom. Some aspects of this mind-body energy transfer is seen in Gissing's writing, as in his apparent belief that mental effort can drain the body. Thus, Gilbert Grail in *Thyrza* is forced to titrate his reading against the reaction incurred by his body:

At five and twenty he had a grave illness. Insufficient rest and ceaseless trouble of spirit brought him to death's door. For a long time it seemed as if he must content himself with earning his bread. He had no right to call upon others to bear the burden of his needs. His brother, a steady hard-headed mechanic, who was doing well in the Midlands and had just married, spoke to him with uncompromising common sense; if he chose to incapacitate himself, he must not look to his relatives to support him. Silently Gilbert acquiesced; silently he went back to the factory, and, when he came home of nights, sat with eyes gazing blankly before him. [...] Nearly a year went by, during which Gilbert did not open a book. It was easier for him, he said, not

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to read at all than to measure his reading by the demands of his bodily weakness. [...] But he could not live so. There was now a danger that the shadow of misery would darken into madness. Little by little he resumed his studious habits, yet with prudence. At thirty his bodily strength seemed to have consolidated itself; if he now and then exceeded the allotted hours at night, he did not feel the same evil results as formerly. (pp. 68-69)

From the point of view of modern medical knowledge, there is nothing in what Gissing tells us about Grail's complaints that would make us fear for his life. However, his combination of mental and physical fatigue and the alluded-to low mood are congruent with chronic fatigue syndrome, a common example of MUS. Piers Otway in *The Crown of Life* suffers in a similar fashion from too much intellectual effort. Gissing's apparent belief in the person having a limited amount of energy that may be devoted either to physical or intellectual work reflects the content of a letter from his brother William on March 14th, 1879 (Mattheisen, Young & Coustillas, 1990):

The waste of nerve force, now going on in your body, from hard work [he was referring to intellectual work], is in excess of the food supplied to renew it, but not sufficiently so to cause you present inconvenience. Before long the results will be terribly disastrous, for the weakness, gradually induced, will prostrate both body & mind. Now, for you, it is most important that your

thinking powers should be active, clear & strong, which cannot be with an empty stomach, for the mental & physical forces are indissolubly connected.

Gissing's beliefs about the necessary trade off between mental and physical energy, the mechanisms of such a process, and how these beliefs affect the destiny of his characters must become the subject for a future discussion. The characters affected by such beliefs include Thyrsa, Walter Egremont and Gilbert Grail in *Thyrza*, Piers Otway in *The Crown of Life* and Alma Rolfe in *The Whirlpool* (James, 1997).

Lastly, not all aspects of Gissing's use of MUS have verisimilitude. Gilbert Grail's life-threatening predicament from over-reading is not convincing. Thyrsa's last episode of collapse ends in her death. This is unconvincing also, since it seems to indicate Gissing's thinking that MUS are indicative of poor physical health. We now know that those symptoms such as Thyrsa suffered would have little threat on her lifespan. These comments notwithstanding, Gissing's introduction of emotion- and bodily-based autobiographical material to his novels for the most part enriches the accounts of his characters and their emotional transactions.

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**Table 1**

Common functional somatic symptoms: their occurrence in the population and in Gissing's life and novels.

Kroenke and Mangelsdorff, 1989	Lifetime prevalence in the general population	Number of entries in Gissing's diary	Gissing's novels
Joint Pains	37	6	
Back pain	32	10	
Headache	25	37 + 4	Piers Otway
Fatigue	25	? <sup>a</sup>	Thyrza Piers Otway Egremont Gilbert Grail
Chest pain	25		Thyrza
Arm and leg pain	24		
Abdominal pain	24	? <sup>b</sup>	
Dizziness	23		Piers Otway Thyrza Godwin Peak
Gastrointestinal symptoms <sup>c</sup>		11	
Pseudoneurological symptoms <sup>c</sup>		2	Thyrza

<sup>a</sup>Gissing's many diary entries that record days of no work and wretchedness might signal that he suffered this, though it is not recorded explicitly.

<sup>b</sup>His gastrointestinal symptoms might involve pain, but the problem tends to have been recorded in other ways.

<sup>c</sup>These are major categories of somatisation disorder symptoms from DSM.IV (American Psychological Association, 1994).

**Table 2**

Thyrza's symptoms compared with criteria for a Panic Attack as defined in DSM-IV.

<i>DSM-IV criterion</i>	'Concert' episode	Other episodes
	Thyrza's sensation	Thyrza's sensation
Palpitations, pounding heart, or accelerated heart rate	-	"poor heart! could it bear this incessant throbbing pain" <sup>b</sup>
Sweating	-	-
Trembling or shaking	"she shook"	-
Sensations of shortness of breath or smothering	"Her breathing was quick"	"she could think of nothing but the desire to breathe fresh air" <sup>a</sup>
Feeling of choking	-	"Her throat was so dry that she felt choking" <sup>b</sup>
Chest pain or discomfort	"The heart in her bosom seemed to swell"	"poor heart! could it bear this incessant throbbing pain" <sup>b</sup>
Nausea or abdominal distress	-	-
Feeling dizzy, unsteady, lightheaded or faint	-	"a feeling of faintness was creeping upon her"; she felt herself falling... then lost consciousness" <sup>a</sup>
Derealization (feelings of unreality) or depersonalization (being detached from oneself)	"Voices seemed strange; when Mrs. Grail welcomed her in the parlour, she did not recognise the sound"	-
Feeling of losing control or going crazy	-	-
Fear of dying	-	-
Paresthesias (numbness or tingling sensations)	-	-
Chills or hot flushes	"a sudden chill fell upon her," "How hot it is! she complained to Lydia"	-

<sup>a</sup>friendly lead episode; <sup>b</sup> Egremont's visit to Bunce

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\* \* \*

New Grub Street East

RICHARD COLLINS  
Xavier University of Louisiana

When I was asked by the Romanian PEN Center to deliver a paper at the International PEN Conference at the Black Sea in September 1995, it did not take me long to come up with a title. Having spent two years as a Fulbright lecturer at the Universities of Bucharest and Timisoara, and a third as a freelance writer and translator in Bucharest, I was familiar with the economic realities and aesthetic ideals of post-Revolution Romania. And having recently taught

Gissing's most famous novel, both to graduate students in America and to undergraduates in Bulgaria, I was struck by the similarities between the rapid changes in the literary marketplace in Eastern Europe at the end of this century, and those in England at the end of the nineteenth. The title of my talk would be "New Grub Street East, or The Powers-That-Be, The Market-That-Is, and the Writers-Who-Will-Be."

I could have simplified my task if my subtitle had been simply "Changes in the Literary Marketplace in Romania." As it was, I felt I had committed myself not only to sketching a history of the modern literary marketplace from its beginnings in the eighteenth century to the

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present, and to identifying the various literary character types in Gissing's novel with parallels to writers more or less identifiable in Romania, but also to acting as prophet in telling what the writers of the future would be. Needless to say, I declined to tell those writers that they were obsolete, or to commit to who or what the coming generation of writers would look like, except to say that market influences sometimes act as benevolent stimuli, just as the limitations of language and culture can be seen as either a hindrance or an advantage.

I won't reproduce the text of my talk here, except to say that I tried to provide a context for the original Grub Street in the eighteenth century and Gissing's analysis of literary London in the 1880s, which can be applied, almost point by point, to literary Romania in the 1990s. With the lifting of overt forms of censorship, serious Romanian writers have felt the paradox of a theoretical freedom of expression without the necessary accompaniment of economic empowerment. Romania too has its Milvains who thrive, and the others who manage to survive, the reviewers, academics, article hacks, plagiarizing journalists, and how-to-write writers, as well as those like Reardon and Biffen, who fall or plunge headfirst through the cracks. Democracy has ensured them the freedom to speak freely, while capitalism has ensured that no one is paying any attention. A public that once hungered for substance, so that Wittgenstein, Faulkner and Dostoevsky sold out on their first days of publication, are now inundated with pulp fiction that supplies a never-sated hunger for bodice-ripping and kitsch.

I was not telling these poets and publishers – each of whom was more politically and economically savvy than I – anything they didn't already know. My intent was simply to let them know that we in the West know what they are now going through, even if we have no way of knowing what they went through in the bad old days of Communism. Serious authors have been dealing with the problem of the economic strangulation of aesthetic principles for as long as capital has ruled the publishing business. Grub Street is nothing new, which is why Gissing had to mark the 1880s version as New. Likewise, the only thing new about the Grub Street in Romania is that it is located in the East. No one in the audience had any trouble understanding the reviewer who responded to *New Grub Street* in these words in 1891: "The book is almost terrible in its realism, and gives a picture, cruelly precise in every detail, of this commercial age. The degradation of art by the very necessity of its 'paying its way' is put forward with merciless plainness. The bitter uselessness of attempting a literary career unless you are prepared to

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consult the market, and supply only that for which there is a demand, forms a sort of text for the book. Art for Art's sake is foredoomed to financial failure" (*Saturday Review*, 9 May 1891, p. 572).

After my talk, I was approached by the editor of Editura Univers, the premier publisher of literary translations, who asked if I'd like to write the introduction to a new Romanian edition of *New Grub Street*, "if economic considerations do not forbid." That proviso has so far proved prophetic. While Sandra Brown and Danielle Steele continue to sell books by the bushel on the

stalls in the streets of Bucharest, the new *New Grub Street*, ripe for Romania, is still on hold.

[After consulting with Professor Collins, it was decided, despite his modest statement to the contrary in the above article, to print the text of his talk. Consequently, the few repetitions involved are self-explanatory. - Ed.]

### **New Grub Street East, or The Powers-That-Be, The Market-That-Is, and The Writers-Who-Will-Be<sup>1</sup>**

In the three years I've been living in this part of the world, I've witnessed a transformation in the writers, editors and publishers I know. In 1992 there was a kind of despair in the wake of the euphoria of 1989. Now I see a new energy, based on realistic expectations and hope for the future. I suppose there was good reason for despair, although I, as an outsider, was (and am) unaware of the dark labyrinths of intrigue – mostly political intrigue – that ruled the complex relationship of the writer with the government in power, the cultural ministries, the publishing establishment, the Writers Unions, the academic institutions, the reviews, and the eternal bohemian background. I can't comment on these with any authority. I can teach you nothing about all that. About that, I am here to learn from you, the experts.

My background is that of a scholar of British literature, especially the late nineteenth century, and so I thought it might be useful to compare the situation of here and now, to that of there and then. In many ways, the 1990s is not so very different from the 1890s, and England in the century after the Industrial Revolution not so very different from Central and Eastern Europe in these few years after the revolutions of 1989. Society is in transition, and the writer is trying to define himself in relation to the Power. But what is this Power? When I heard the topic for this conference, I assumed that most of you would associate Power with political power, and the

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Writer with the eternal opposition. And so you have. That has been your heritage, for better or worse, and your strength.

My own perspective – and here I speak as a writer rather than as a literary historian – is only slightly different. I too see the writer in eternal opposition to the Powers-That-Be, but for me, and for many writers in the West, that Power is identical with the Market-That-Is. For the English and American writer, the Power has always been more economic than political. (I exclude the Irish writer for obvious reasons.) Ever since the Industrial Revolution, but even before that, the Market has been more threatening to the writer's survival than any Government. That's why, in looking for parallels between the 1890s and the 1990s, I pass over the jingoist writers of the sinking British Empire, the Kiplings and Henleys, and bypass the aesthetes of the decadent movement, the Wildes and Symonses, and settle on George Gissing, whose novel *New Grub Street* was published in 1891.

The term Grub Street, coined in the eighteenth century, still signifies a community of hack writers trying to make a living from their work in a free market and in a relatively free press. Grub Street was a direct result of the rise in capitalism which was for writers, as Henry Fielding said, a "fatal revolution" – fatal not to writers, since more of them were thus able to live from their work, but fatal to literature, or more accurately to the literary economy as it had existed from the Renaissance to that time, when writers ceased to depend on their rich and educated patrons, and had now to depend on booksellers for their livelihood. And since the booksellers had to depend on a less affluent and significantly less educated book-buying public, the quality and type of literature being produced had to match their income and education.

As Ian Watt describes it in "The Reading Public and the Rise of the Novel," in *The Rise of the Novel* (1957), "Grub Street was but another name for this 'fatal revolution.'" This fatality

was, in a sense, a myth, since “booksellers actually supported more authors more generously than ever patronage had. But in another sense Grub Street did exist, and for the first time: what Pope and his friends were really alarmed about was the subjection of literature to the economic forces of laissez-faire, a subjection which meant that the booksellers, whatever their own tastes, were forced [...] to procure from the Grub Street Dunces whatever the public might wish to buy.”<sup>2</sup>

Does this sound familiar? Does this sound like an eighteenth-century English problem? Or does it sound eerily like a contemporary Eastern European problem? Like the rich patrons of the

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eighteenth century, your former governments supported you in return for a certain kind of literature more or less politically eviscerated. But the “fatal revolution” has occurred. Since 1989 the Government has become the plaything of the Market, and so have you. The Market has usurped the power once held by Government, and the Market is now in power. The Market is the real Power the writer has to confront.

Almost invisible, the Market is far more insidious than political power. The Market resides in no political figure, platform or ideology. Unlike the “People” of any so-called “People’s Republic,” however, the Market is not a myth. It has real power to rule, with people exercising their buying power. The Market cannot be campaigned against, voted out of office, forced to resign, or assassinated. The Market resides in the masses; it has a mass psychology. The mass market, the popular taste of people who buy books – or, more to our point, those who do not buy books – is as cantankerous, as whimsical, as unpredictable as any dictator and his nomenclatura.

Here is the primary conflict of all serious publishers and writers today: to what extent shall we be ruled by the powerful Market censor, which asks not ‘What Is Ideologically Safe?’ but only ‘What Sells?’ When we speak of a free press, this is what we mean: the government does not meddle in the marketplace of ideas; you are free to publish anything you like, so long as you can survive. In America this means that large publishers and literary agents are moved more and more by the bottom line, and only small press publishers take chances on what they believe in. We might be tempted to take political action against the Market, trying to convince the Government to intervene by supporting (or subsidising) the arts, in effect continuing its patronage. In America, the government is cutting back on such subsidies, attacking the National Endowment for the Arts because of its independence from the Market. Some would have the NEA abolished entirely, and let the Market rule absolutely, relegating writers back to their poverty and banishing them to their romantic garrets.

I am of two minds about this trend. On the one hand, I tend to think that writers who are supported by the Government are like any other artist whose work is deformed by the spoken or unspoken demands of the patron. On the other hand, the Market makes demands of its own. I don’t see much difference between these two powerful patrons. As a writer who has to pay rent and feed his family and his computer, I am in favor of increasing the number of patrons and the amount of patronage whatever the source. It is not an either/or proposition. Let’s have both Government *and* Market patronage.

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Patronage, however, is a false issue. The real problem is aesthetic adaptation to the political and economic environment. It is only natural that we adapt to our geographical and linguistic limitations. We likewise adapt to our psychological and intellectual limitations. We even adapt to the limitations imposed by literary tradition and fashion. These are all formidable Powers. I might even argue that they are more formidable than political or economic powers. But all of these constitute the conditions in which our aesthetic creation, our aesthetic survival,



our aesthetic adaptation occurs. The problem for any serious writer or publisher today is not so much what political stance to take, but what aesthetic stance to take in regard to the all-powerful Market.

At the moment you're lucky. Publishing houses in the former Communist countries are staffed largely by people who are still interested in serious literature. But as government subsidies diminish and as market forces take over, your editors and publishers may become men of numbers instead of men of letters. Their favorite reading will be their accounting sheets. They will try to become prophets able to predict what will sell based on what has sold. Luckily, marketing is not an exact science, especially not the marketing of art. If it were, publishers in the West would publish only best-sellers. Not even the most experienced publisher can guess what will be a blockbuster. There is still such a thing as instinct in publishing, and good literature still finds its way into the marketplace, even if it is sometimes masked as popular literature. We know which poets stooped in the past to flatter the dictators of the masses; we know which novelists stoop to flatter the Market now.

This is not a new situation and neither are the strategies for dealing with it. The writer is a rhetorical beast and has many strategies of survival. As a beast of language, the writer adapts to the structures that hem him in, developing strategies to say what he has to say through symbolism, euphemism, circumlocution, satire, irony, humour, etc. All the tropes of deception are his. But language is only the first of many limiting structures. Literary structures, for example, are limiting but can also be liberating. To Wordsworth the sonnet was a narrow cell in which he found the freedom to meditate. To Shakespeare the theatre was a microcosm of society in which he reflected the audience's taste and respected their ticket-purchasing power; he played to their applause, appreciation, and economic power. Structures are never wholly destructive, whether they are the structures of political or market power. Somehow the poet always manages

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to say what he has to say, and sometimes even makes an honest living at it. Great work can come out of great social and economic upheaval, although sometimes a new genre must be invented to do it.

By the time George Gissing wrote *New Grub Street*, conditions had changed in favor of the publishers. A few years later, Gissing published his book on Charles Dickens, whose books in bi-weekly installments, those *Twin Peaks* and *Dallases* of the Victorian age, had readers of all classes talking and looking forward to the next episode. Devoted student that he was of Dickens, Gissing appreciated Dickens's popularity but did not quite know how to bend his talent to appeal to the mass market himself. That inability, in fact, is the autobiographical story of *New Grub Street*, which has been called "the most complete and honest treatment of the writer's life in English fiction" and "probably the only novel wholly dedicated to the theme of authorship. It is a unique exploration of the writer's problem of survival in a commercial age."<sup>3</sup> An early reviewer recognized its realism in exposing the literary business in a free market at the end of the century:

The book is almost terrible in its realism, and gives a picture, cruelly precise in every detail, of this commercial age. The degradation of art by the very necessity of its 'paying its way' is put forward with merciless plainness. The bitter uselessness of attempting a literary career unless you are prepared to consult the market, and supply only that for which there is a demand, forms a sort of text for the book. Art for Art's sake is foredoomed to financial failure."<sup>4</sup>

*New Grub Street* should be required reading for anyone thinking about embarking on a

literary career in the 1990s. All the disturbing elements of “the literary biz” at the end of the twentieth century are in that novel: the dwindling market for serious literature; the growing market for cheap romance novels; the squelching of creativity in even the brightest writers; the marginalizing of genuine scholarship; the importance of connections with reviewers, editors and publishers; the rise of the ambitious, opportunistic writers who care more for their “careers” than their art; and above all the personal and financial destruction of any artist who clings to the notion that if only he describes with honesty and integrity his vision of the world, the world will eventually come around and vindicate him and shower him with honors, awards, acclaim and cash.

Gissing offers no solution to this problem. All I’m doing is describing the function of a sort of Literary Darwinism. Survival of the fittest in the “free” marketplace of ideas. Writers able to adapt to new political and economic conditions will survive, just as they have survived

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literary fashions in the past – not without undergoing some evolutionary mutation in their work, such as a change of style or a change of genre. But that’s the challenge of living in times of transition. Few species get to undergo an evolutionary mutation in their own lifetime; it usually takes generations. Writers, however, must prove their protean power to mutate repeatedly in their own lifetime in order to survive the slings and arrows of outrageous systems, political, economic and aesthetic.

Am I saying that poets should turn into Harlequin novelists? Some poets should; poetry would be better off. Should serious writers write detective fiction or pornography? Why not? Gore Vidal, Julian Barnes, Apollinaire, Henry Miller and Anais Nin have done it as a sideline, and no one was the worse for it. Such so-called sub-genres have been made into art forms by Dashiell Hammet, Raymond Chandler, Pierre Klossowski and Georges Bataille.

Writers are eloquent at complaint. They complain about the politicians in Power and their own lack of power. They complain about the Market and their own lack of a market. But the complaint is a well-established genre, and an aesthetic choice. One can choose to beat the dying horse of political power, or one can turn to art for art’s sake. These seem to have ever been the choices. Or one can, like Gissing in *New Grub Street*, anatomize the effects of the Market on the literary biz itself. The *New New Grub Street* has still to be written. Just remember not to sell your copyright outright, as Gissing did, or your next novel, perhaps entitled *New Grub Street East*, will not pay for the paper it’s written on.

<sup>1</sup>This paper was delivered at the PEN International Conference held at the Romanian Writers Union Villa on the Black Sea coast, Neptun, Romania, 20-25 September 1995. Conference participants included PEN members from England, France, Hungary, Moldova, Poland, Romania, the former Yugoslavia, and the United States.

<sup>2</sup>Ian Watt, *The Rise of the Novel* (Berkeley & Los Angeles: University of California Press, 1957), p. 54. See especially “The Reading Public and the Rise of the Novel,” pp. 35-59.

<sup>3</sup>Jacob Korg, *George Gissing: A Critical Biography* (Seattle: University of Washington Press, 1963), p. 166.

<sup>4</sup>*Saturday Review*, 71: 1854 (9 May 1891), p. 572.

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**Gissing Observed: Letters from William Rothenstein,  
A. H. Bullen and Mrs. Louise Chandler Moulton about him**

PIERRE COUSTILLAS

It is commonly agreed that a letter about a writer may prove of greater biographical, critical or even bibliographical importance than a letter he wrote or received. Letters about a deceased writer may be of greater significance than some he would have been inspired to write in his lifetime, but unless their authors enjoyed some degree of recognition in their own right they are not likely to seem of great interest to autograph dealers, collectors and librarians. They are not prominently classified in card indexes and are often overlooked by budding scholars who go straight to the essential; at best, when located and turned to some account, they are quoted or paraphrased. On another plane, they may help the reader to test the correspondent's faithfulness to a friend's memory, offer evidence of unsuspected attachment or admiration, throw retrospective light on some obscure disagreement. But the range of possible interest is unbounded, and quite simply such a letter may establish or confirm a fact or give substance to a rumour.

None of the three letters printed below can claim to be of more than minor importance, but each tells something that may engage the attention of a certain kind of reader. The first one authoritatively accounts for the scarcity of a Gissing portrait in its original published form, the second shows a friend and publisher of Gissing praising his talent as a cultured conversationalist. Both Rothenstein and Bullen knew him personally and liked him. The third letter is totally unexpected. The American poet Louise Chandler Moulton was not known to be one of Gissing's admirers, nor is there the slightest sign in his correspondence and private papers that he was aware of her literary achievements.

The recipient of Letters I and II was an American who was not known either for his appreciation of Gissing's work. Philip Darrell Sherman (1881-1957) was an Oberlin College academic whose name does not appear in the standard biographical dictionaries published since his death, but his publications are duly listed in the *National Union Catalogue of Pre-1956 Imprints*. He did not make his mark—probably did not care to. His writings consist of a few very minor pieces such as *Outlines for the Study of Shakespeare's Comedies* (1915), a paper on Greek drama which was printed in the *Drama League Monthly*, Vol. 2, no. 2 (1917), pp. 527-52,

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and a preface to Frederick Locker-Lampson's *Patchwork. Second Series* for the Cleveland Rowfant Club (1927), but he was a Gissing collector in a small way and the few autograph letters he acquired ultimately found their way to the Koopman Collection in the Brown University Library, where research in the accession register led straight to the Gissing letter given by Bullen to Sherman as the one dated 9 September 1900. (The others in Sherman's collection were the letters to McIlvaine of 1 November 1895 and to E. L. Allhusen of 7 February 1898.) Sherman appears to have been anxious to obtain a copy of the drawing of Gissing in *English Portraits*. According to some sources, only 500 copies were printed, but Rothenstein said 750; at all events as the twelve parts (the portraits of Gissing and Henry Irving making up Part XI) were sold separately, complete sets must have been nearly impossible to procure after about half were accidentally destroyed by fire at Leightons', the binders.

The circumstances under which the drawing was made are recorded in Gissing's diary as well as in Rothenstein's *Men and Memories* (London: Faber & Faber, 2 volumes, 1932). It was on Thomas Hardy's advice that Rothenstein had approached Gissing after hearing of him from Frederic Harrison: "I liked him very much – a wistful, sensitive nature, a little saddened, I

thought, and perhaps a little lacking in vitality, but with a tender sense of beauty. [...] Gissing, much more than Hardy, seemed obsessed by the melancholy side of life. He was naturally a man of fastidious tastes, but had never had enough material success to satisfy them. I met him again while I was staying with Sickert at a hotel in Newhaven. Gissing came in looking lonely and depressed. Sickert and I were in our usual outrageous spirits; and I like to think that we enlivened Gissing for one long evening, and sent him off next day in a more cheerful mood.” The first meeting between novelist and artist occurred in Glebe Place, Chelsea, on 7 June 1897, the second again in Rothenstein’s studio after he got from Grant Richards a copy of Part XI of *English Portraits* on 22 April 1898, and the third on 5 May 1899 in the hotel where Gissing was awaiting Gabrielle’s message about his crossing over to France next day.

That Rothenstein was fond of Gissing is obvious from the way he wrote about him in his *Recollections*. In his second volume he quotes feelingly from a letter he received from their common friend W. H. Hudson a few days after Gissing’s death. “Later Wells told me about Gissing’s sad end,” he commented; “he died just as he had found happiness with the woman who understood and loved him.” Rothenstein had an opportunity of doing Gissing a good turn

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about two years later when he gave Constable permission to reproduce his sketch of Gissing as a frontispiece to the pocket edition of *The Private Papers of Henry Ryecroft*. His disinterestedness was ill repaid by the publishers at first, and Algernon Gissing, who had served as a go-between and had met Rothenstein before the project materialized, had to write to him apologetically about the publishers’ discourtesy. Two letters, now held by the Harvard University Library, enlighten us on the subject. The first impression of the pocket edition had appeared in September 1905, and Algernon’s letters are dated 23 and 28 November from his Northumberland retreat, Brandon Cottage, Glanton: “I noticed an alteration in character but in my ignorance feared this was the result of the reduction merely.” It happened that the caption “From a Lithograph by Will Rothenstein,” which can be read in most pocket editions of the book as well as in the special reset new edition published in 1912, reprinted in 1915, had been left out of the picture. Since a facsimile of Gissing’s signature had been printed below the drawing, some readers might have thought it was a self-portrait. From October 1906 Dutton’s editions, like Constable’s, duly acknowledged the authorship of the lithographed portrait – a portrait which Sherman might easily have found in current editions of *The Private Papers of Henry Ryecroft*.

Far Oakridge  
Stroud, Gloucestershire  
Oct 1st 16

My dear sir, in reply to your letter, the lithographed drawing of George Gissing was made in 1897, & published in a book of portrait drawings entitled “English Portraits” by myself, which M<sup>r</sup> Grant Richards published in 12 parts. A great number of these were unfortunately burned in a fire at the binders & the book is now, I believe, very rare. I have I think a proof of the portrait, & the remaining copies of the book, which I repurchased. Believe me faithfully yours

W. Rothenstein  
P. D. Sherman Esq M. A.

Bullen’s letter to Sherman is a valuable item of correspondence between two lovers of good literature who had obviously known each other for some time, as the mode of address and

the friendly contents indicate. The second paragraph confirms that Bullen, a generous and disinterested man, never tried to make money by selling his friend's letters. He gave them away piecemeal, and the consequence to scholars and collectors of a later age is that Gissing's letters

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to him that have found a permanent home in institutional libraries are now scattered – in the Berg Collection, the Pierpont Morgan Library, the Brown University Library, the Lilly Library and a private collection. Considering the bulk of correspondence they exchanged from 1891 to 1903 and the relatively small number of items known to us, it is reasonable to expect that others will sooner or later turn up in auction rooms. Bullen's keen appreciation of his friend's novels, expressed for instance in a letter to him received on 7 February 1893 – “We count it a privilege to publish your books. If we lose money in issuing popular editions of your earlier novels it won't trouble us. The pleasure of seeing your books collected would atone for any loss” – has been on record since 1978, and so have their classical affinities since the publication of Bullen's posthumous collection of poems *Weeping-Cross and Other Rimes* (1921). But his admiration for the talent displayed by Gissing when recounting his journey to the shores of the Ionian Sea is refreshingly new. The circumstances under which the conversations took place can be reconstructed thanks to Gissing's diary and to the highly personal article, “Some Recollections of George Gissing,” which appeared in the *Gentleman's Magazine* for February 1906, pp. 11-18. This anonymous article has been proved (*Gissing Newsletter*, April 1978, pp. 25-27) to be the work of Bullen's cousin, Edith Lister, with whom, together with her sister Alys, Bullen had settled temporarily at or near Holmwood, Surrey, in the summer of 1898. The words she used foreshadow Bullen's in his letter to Sherman:

Those sketches [*By the Ionian Sea*] he told in wonderful fashion, sitting in a little hedged-in Surrey garden on windless starbright nights, and holding a small audience of three spell-bound with the charm of his voice. I know they made a good book, but have preferred to keep the memory of them as something distinct and apart, and so have never read it. As a conversationalist, Gissing was a delightful surprise to those who only knew him from his books. Given the right setting and the right audience, he would astonish by his brilliancy and the absence of the note of reasoned despair that makes itself heard in all his serious writing.” (p. 17)

A later passage in Edith Lister's article also prefigures the end of the third paragraph of Bullen's letter: “He was still a young man when he died, but his life had been over-full of cruel experiences, and his constitution was weakened by those early privations that are supposed, by comfortable arm-chair philosophers, to make such excellent training for budding talent.” And, not unlike Bullen, she counted *The Nether World* and *New Grub Street* among his best works.

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Shakespeare Head Press,  
Stratford-on-Avon.  
8 November 1917

My dear Sherman,

A prolonged cold must be my excuse for not replying earlier to your letter.

I wish I had known earlier that you are interested in George Gissing, for I have given to one friend and another most of the letters that I had from him –

and the few left are of no particular interest. Still I enclose one brief note (better than nothing) for your acceptance.

I published several of Gissing's books and, in the middle and late nineties, saw a good deal of him. He was, I think, the best talker that I have known, particularly on the subject of his travels in southern Italy. His "By the Ionian Sea" makes good reading, but far better and more vivid than the written narrative was the account that he gave in the course of conversation. Yes, his "Henry Ryecroft" is largely autobiographical. In his early years he had suffered desperate privations; had starved in garrets and cellars; and those dreadful days had understandably undermined his health.

We will talk about him when you come to Stratford-on-Avon. Are we to see you here this winter or has America's participation in the war interfered with your plans?

Russia has been a sad disappointment. Unless some strong military dictator rises her case would seem to be hopeless. Kerenski is a well-meaning but incompetent visionary (who will probably be assassinated), and the man who has most power is that traitor in German pay, the scoundrelly Lenin who ought to have been shot long ago. Russia's defection was a terrible blow for Italy.

As England has pledged herself to the restitution of Alsace and Lorraine, I fear this war cannot possibly come to an early end.

With best regards,

Yours sincerely

A. H. Bullen

*The Papers of Henry Ryecroft* was the first book of Gissing's that had a wide success. It is not by any means as important as "The Nether World" or "New Grub Street" or "The Year of Jubilee," which merely achieved a *succès d'estime*; but it was peculiarly hard that Gissing should die just when he was beginning to get decent prices for his work.

The writer of Letter III, Louise Chandler Moulton (1835-1908), whom *Notable American Women 1607-1950: A Biographical Dictionary* (1974) commemorates as "author and literary hostess" and the *Dictionary of American Biography* (1934) calls a "writer of verse and juvenile stories," was a literary figure of some repute at the time she corresponded with W. H. Hudson

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about Gissing. Because from 1876 onwards she spent summers and autumns in London, she had many friends there, and indeed the second reference work just mentioned lists among these such prominent persons as Monckton Milnes (Lord Houghton), Browning, Carlyle, Holman Hunt, Madox Brown, Burne-Jones, the Rossettis, William Morris, Swinburne, Watts-Dunton, the Meynells, Pater, Hardy and Meredith. So her name appears in the correspondence, collected or not, of these writers and artists. Born of wealthy and rigidly Calvinistic parents, she received a good education and showed a marked talent for verse, breaking into print at the age of fifteen. In 1854 her first volume, modestly entitled *This, That, and the Other*, is said to have sold twenty thousand copies. Her poems found acceptance in periodicals, and in the following year Louise Chandler married one of her editors, William Upham Moulton, ten years her senior, publisher. The young wife quickly became an influential figure in Boston, where she settled with her husband. "Her Friday salon," one of her biographers wrote, "was frequented by artists, musicians, and writers, among them Lowell, Whitman, Longfellow, and Holmes." Is it

outrageously fanciful to imagine that Gissing, when he lived in or near Boston, that is in late 1876 and early 1877, may have met her in the home of his friends Marie E. Zakrzewska and Julia A. Sprague? Mrs. Moulton was not a member of the New England Women's Club, with which the names of these two women were associated, but the history of the Club, compiled and published by Miss Sprague in 1894, mentions Louise Chandler Moulton as having read one unspecified story at an equally unspecified date. If the idea of a meeting with Gissing must evidently remain highly hypothetical, it is at least quite safe to say that Mrs. Moulton knew Miss Zakrzewska and Miss Sprague, who knew Gissing quite well in his American year and renewed their acquaintance with him when they visited London in 1896.

How Mrs. Moulton came to correspond with W. H. Hudson, a friend of Gissing's from 1889 onwards, still has to be discovered, and so have the circumstances under which she became familiar with Gissing's works. But the latter question, if not the former, may some day be answered by a scholar whom the copious bibliographical references that follow the biographical entries cited above would not frighten. Among other sources worth consulting would be Mrs. Moulton's fifty volumes of correspondence in the Manuscript Division of the Library of Congress and the weekly book reviews she contributed to the *Boston Sunday Herald* from 1886 to 1892. Several of Gissing's novels were published in America during that period –

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*Demos* (1886), *A Life's Morning* (1888), *The Nether World* (1889) and *Denzil Quarrier* (1892) – and she may have come across his work during her labours as a reviewer. We read of her having “found her happiness in writing and in friends whose pursuits were similar to her own.” Her subjective verse, “often melancholy, and burdened with a sense of the fleeting quality of all happiness,” we also read, “reveals an unfulfilled longing for the ideal in life and love.” Perhaps she found similar characteristics in Gissing's fiction and sensed they had strong affinities.

Did Hudson, who was fully aware, through their common friend Morley Roberts, one imagines, of the “tragedy which lay behind” Gissing's life, enlighten his transatlantic correspondent? Is the answer to this question awaiting to be exhumed from the fifty volumes of correspondence in the Library of Congress? Hudson, a reticent man, is sure to have been embarrassed by her request for an account of Gissing's tragic past which, as C. F. G. Masterman's remarkable assessment of his life's work suggests, was known to many more literary men and journalists than one would imagine. “This is not the time to tell of the details of that storm-tossed life,” Masterman wrote, “of the tragedy which lay behind that arduous literary toil and coloured all the outlook upon life with such a haunting greyness and desolation. Some day for the edification or the warning of the children of the future the full story will be told” (“George Gissing,” *Daily News*, 30 December 1903, p. 5). A revised version of this poignant obituary was to appear in Masterman's collection of essays, *In Peril of Change* (1905, pp. 68-73). It is more easily accessible in *Gissing: The Critical Heritage* (1972, reprinted 1985 and 1995, pp. 448-92).

28, Rutland Square,  
Boston, Mass., U. S. A.  
Jan. 19 - 1904 -

Dear Mr. Hudson,

Perhaps you have quite forgotten me. It seems probable that you have, when I remember that the last two times I have sent you my card, when I was in London, you have not been to see me.

But I remember *you*, and have thought of you often since Mr. Gissing's death, for I know what a friend of his you were. If it is not troubling you too

much, could you tell me something about his last days, and years?

Doubtless you saw the article by F. G. Masterman in the London Daily News? Masterman speaks of the "tragedy which lay behind" his daily life – &c. &c. – And says that some day in the future "the full story will be told." I wonder if I may not know it *now* – not to go any farther – but to satisfy the

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strong interest *I* feel about Gissing, both because of my admiration for his work, and because of his friendship with you.

How *much* I would like a good long *talk* with you – and the second best thing would be a good, long letter.

Yours most cordially,

Louise Chandler Moulton.

May other similar confessions, testimonies and reminiscences, currently hidden away in institutional or private libraries, emerge from oblivion, in particular the thirty letters about Gissing which were sold at Sotheby's on 13 December 1950 and have not been traced beyond the lucky bidder, the bookdealer Stonehill of New Haven, Connecticut. A writer's portrait, if it is to be truthful at all, depends not only on his writings, correspondence and private papers, but also to a certain extent on the mental image his contemporaries formed of him.

[For kind permission to publish William Rothenstein's and A. H. Bullen's letters, thanks are due to the Brown University Library, Providence, Rhode Island and its Curator of Manuscripts, Mark N. Brown; thanks are also due to the Royal Society for the Protection of Birds, which holds Louise Chandler Moulton's letter to W. H. Hudson, and to its Librarian, Ian Dawson. I also wish to express my gratitude to Lieutenant-Colonel D. C. H. Shrubsall, who drew my notice to Mrs. Moulton's letter.]

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### **A Gissing Collection For Sale**

The Boston Book Company & Book Annex (705 Centre Street, Boston, Mass. 02130) have published an updated version of the catalogue of the Gissing Collection they have had for sale for some years. The collection comprises 176 items divided into four sections: works by Gissing (138), works containing material by Gissing, including contributions to periodicals and auction catalogues with extracts from Gissing correspondence, a selection of works about him, and some Gissing autograph material. The lot is for sale at \$30,000. As one would expect, it contains a number of items about the scarcity of which no collector will disagree. The pick of the bunch may well be the first American edition of *The Unclassed*, issued in wrappers simultaneously with the hardcover edition, which is also in the catalogue, with the fantastically rare dust-jacket. As one of the good points of this catalogue is that it contains four pages of illustrations, librarians and collectors will at least see the front covers or the dust-jackets before

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they decide to invest a substantial sum of money in Gissing. The paper-bound American editions of *A Life's Morning* and *In the Year of Jubilee* are about as scarce. They are also to be found in the illustrations, together with the jacket of the 1901 Chapman & Hall edition of *By the Ionian Sea*, a group of six three-deckers, the title page of *Workers* (and the page facing it) in its



remained state (three volumes in one) and some familiar dust-jackets of the interwar period. The last page of illustrations gives p. 1 of Gissing's letter to Walter Raleigh (written in Cosenza on 19 November 1897) and the dedication to E. L. Price (not Vrice) of a copy of *Charles Dickens* that the author had received in Rome. The six three-deckers to be seen side by side are *Thyrza*, *A Life's Morning*, *The Emancipated*, the first two editions of *New Grub Street* and *In the Year of Jubilee*.

As usual in important collections, a few surprises are in store for the attentive reader. The most startling is a variant binding of C. A. Brewster's 1904 edition of *New Grub Street* in brown-green cloth. One knew of copies in brown cloth and of several variants not present in the collection for sale, but of no copy like no. 33. To some collectors the existence of variant bindings for the five Dutton reprints of 1928-29 (the titles originally published by Smith, Elder) that are the American counterpart of the Nash & Grayson series with introductions by Morley Roberts, will come as a surprise, doubtless because copies in grained cloth with black titling on the spine are much more common than copies in smooth cloth with gilt titling, the smooth cloth being invariably of a colour different from the grained one. Two statements, one based on a bibliographer's error, the other simply due to a mistaken assumption, should have been corrected at proof stage. No. 46, a copy of the first American edition of *The Odd Women* (Macmillan, 1893) is correctly described, but the book's value or interest cannot be affected by the statement that the 1893 edition "precedes the 1894 issue by Macmillan which Collie cites as first American issue," for the simple reason that Macmillan did neither publish nor reprint the book in 1894! As for the 1910 edition of *The Private Papers of Henry Ryecroft* published by Constable, it cannot be described as "First thus, this format. 12mo." The frontispiece from the lithograph of Gissing by William Rothenstein was first used in the pocket edition of September 1905, which was reprinted twice in 1906, and again in 1907 and 1908, with the portrait and available both in cloth and leather.

Tantalizing to the few collectors who are accumulating copies of the variants of the Modern Library editions of *The Private Papers of Henry Ryecroft* (1918) and *New Grub Street*

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(1926) will be the three copies of the former title and the two of the latter in the collection. The compiler has obviously been helped by George M. Andes's study of the Modern Library published by the Boston Book Annex in 1989. When we read that item 97 is a copy of *Ryecroft* published by "Boni and Liveright, Inc. (1918). First Modern Library edition. Limp leatherette-covered boards, marbled endpapers," we can easily imagine what the volume is like, except for the colour – and there were several variants. Or when, apropos of another Modern Library copy, we are told that this Boni and Liveright edition with limp leatherette boards and pictorial endpapers was published "c. 1919," we expect the endpapers to be of the Brodsky type and the copy to have a plain spine, but again, we hear nothing about the colour of the leatherette.

Translations are very few. The German one of *New Grub Street* may perhaps still be obtained from the successors of Franz Greno as publishers of "Die andere Bibliothek," but "1/999 copies" does not apply to the copy described in the catalogue, which is one of the ordinary edition, in "grey embossed paper-covered boards," not one of the 999 numbered copies published in pictorial card covers with leather-covered slipcases. But what collector would not pounce on the German translation of *Demos* published by Ottmann in 1892 if it were available separately at a reasonable price, even though the three original volumes in red cloth have been (re)bound in one? Just as remarkable as the extreme desirability of the scarcest items in the collection – mainly early American editions as is rightly said in the prefatory note – is the absence of copies of *Born in Exile*. "When the collection began, it was not an uncommon book," the compiler's apology reads; "it now seems painfully rare." The 1910 Nelson edition of the

book, of which there exist half a dozen variants, is not that scarce, definitely less so than such later privately printed small volumes as *An Heiress on Condition* (48 copies) or *A Yorkshire Lass* (93 copies), both listed as nos. 119 and 127 in the catalogue.

Sections B, C, and D, respectively 15, 20 and 3 items, also deserve some attention. Here we find desirable volumes like *The Lady's Realm* containing "The Peace-Bringer," *The Anglo-Saxon Review* carrying "Humblebee," the Rochester edition of *Barnaby Rudge* in two volumes (1901), the 1907 edition of Forster's *Life of Dickens* revised by Gissing (with gilt or black titling?), some uncommon auction catalogues, Part 18 of *The Colophon* with an eight-page tipped-in facsimile of the writer's "Account of Books Etc.," as well as some less scarce Enitharmon titles. Even here one comes across an occasional surprise. Not all collectors will have on their shelves a copy of *The Private Life of Henry Maitland* corresponding to this

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description: "Eveleigh Nash, 1912. Second edition. Orange cloth stamped in black." Neither the second *impression* of the first edition nor the orange cloth are much more than freaks; they are about as untypical as Lawrence & Bullen's third edition of *The Whirlpool* (1897) in blue cloth with black titling.

Will the Boston Book Annex find a customer or an institution willing to meet the price announced at the bottom of p. 1? The Gissingites who cannot contemplate such an investment may search the backlist of the firm by e-mail. The reference is  
search@rarebook.com

with "help" in the subject line.

Pierre Coustillas

\* \* \*

### **Douglas James Hallam, 1917-1998**

It is with the deepest regret that I announce the death on 29 November 1998 of Douglas Hallam, Chairman of the Gissing Trust. He became seriously ill in September and had to be admitted to hospital. He was later transferred to a nursing home where he died peacefully in his sleep.

Born in Croydon in 1917 of Yorkshire parents, he was educated at Trinity School of John Whitgift and Croydon Technical College, trained as an engineer and started his career with Trojan Motors Ltd in 1933. He later joined the London County Council as a Technical Assistant. In 1939 Douglas was mobilised with the Territorial Army; he served ten years in the army, achieving the rank of Major in the Royal Electrical and Mechanical Engineers.

After the war he worked for the London-based firm of Inbucon Ltd as a Management Consultant to firms over a wide range of industries. In 1962 he joined James Chesterman Ltd, tool makers, as General Works Manager and later as Works Director at the Sheffield factory of Rathbone Chesterman Ltd. When he retired from full-time employment in 1983, he was appointed part-time Vice Chairman of Suregrip Ltd. In 1984 Douglas published a history of Rathbone Chesterman Ltd. During his career he had been a member of many professional organisations, often serving on their committees.

A tireless worker for many voluntary organisations, especially in the Wakefield area, Douglas was among other things a member of the committee of the Wakefield Historical

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Society for over twenty years, holding the posts of President and Excursion Secretary. He was

very interested in public speaking and was a mainstay of the Speakers Club. He gave many lectures locally, often on the subject of George Gissing.

Douglas was present at the inaugural meeting of the Gissing Trust in October 1978, and in March 1979 he was elected Chairman, a position he was to hold with distinction until his death. He was a valuable member of the Gissing Trust, never missing an opportunity to promote the cause of George Gissing and his connections with Wakefield, and he was particularly proud that he had been Chairman of the Trust when the Gissing Centre was opened in 1990.

In politics he was a Liberal. For the past eight years he had served as Chairman of the Wakefield and District Liberal Democrats and was a representative on the party's Yorkshire Regional Council.

Douglas leaves a widow, Dorothy, a daughter, a stepdaughter and two grandchildren. He was a kind and friendly man and will be greatly missed by all who knew him.

Anthony Petyt, Hon. Secretary of the Gissing Trust  
December 1998.

\* \* \*

### Notes and News

In 1889 Gissing struck the keynote of *The Nether World* by having Michael Snowdon stop in front of the Middlesex House of Detention and stare at the hideous effigy carved above the entrance. The all too famous prison would have been earlier a suitable subject for Gustave Doré, but in the following year the prison above ground was demolished to make way for a school, the basement being left undisturbed. Over a hundred years have elapsed and some entrepreneur, whose name does not appear on the rather macabre literature that has reached us, has had a "clever" idea. He has turned the underground prison into premises described as "the ideal venue for all type of events for all kinds of Companies," parties, banquets, themed evenings and the like. The dramatised lives of selected prisoners are available for tape escorted tours lasting fifteen minutes. We are in the world of Peter Ackroyd's heroine, Elizabeth Cree.

Annarita del Nobile, of Manfredonia, Italy, reports that she is adapting *The Paying Guest* for the stage and that she hopes to have her play performed for a local audience. Ms. Ayaka

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Okada, who is currently a graduate student at the University of Leicester, tells us that in the new premises of the British Library, near the entrance to the Reader Admissions Office, a portrait of Gissing and a photograph of the first edition of *Workers in the Dawn* are posted on a wall.

\* \* \* \* \*

Mr. Mitsuharu Matsuoka, of the Faculty of Language and Culture, Nagoya University, Furo-cho, Chikusa-Ku, Nagoya 464-01, Japan, by now well-known for all his Gissing work on the Internet, would like to hear from anyone who could help him to read over and correct the texts he scanned in. He has digitized the majority of Gissing's novels and short stories, but before his project of making a perfect CD-ROM of all the works can materialize, whatever mistakes have been accidentally introduced must be corrected.

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The availability on the Internet, thanks to Mitsuharu Matsuoka, of *The Private Papers of*

Henry Ryecroft has enabled Bouwe Postmus to find the answer to the question we asked in our last number (p. 35). "Principles always become a matter of vehement discussion when practice is at ebb" is a quotation from Spring XX.

The Paparazzo/paparazzi chronicle bids fair to be endless. A nicely produced album, *Tazio Secchiaroli: Le photographe de la Dolce Vita*, was published last year in France by Actes Sud, the texts being translated from Diego Mormorio's Italian original by Marguerite Pozzoli. By and large the author gives a reliable version of the birth of the word paparazzo, correcting the errors made by many journalists in various countries, notably about the spelling of Gissing's name. However, as the quest for perfection is seldom entirely successful, Mormorio adds his name to the long list of blunderers who have tried to explain the origin of the word in the last three decades. According to him Gissing wrote *By the Ionian Sea* in 1909, some six years after his death! Our attention was drawn to Diego Mormorio's volume by a review in the Paris left-wing daily, *Libération* (Brigitte Ollier, "Le paparazzo de Fellini, c'était lui," 7 December 1998, p. 44). Of the reviewer's concern for truth we get a fine example when she tells us, with Mormorio's book open in front of her (see pp. 35-37), that Coriolano Paparazzo is a character in Gissing's novel, *By the Ionian Sea*!

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Martha S. Vogeler, author of "People Gissing Knew: Dr. Jane Walker," in this journal, vol. XXIX, no. 2, April 1991, pp. 1-10, reports that there is a portrait of Gissing's physician in the Common Room of the Royal Society of Medicine, Number 1 Wimpole Street. The portrait, oil on canvas, measuring 36" x 26" is signed "De Glehn," and according to Dr. Richard Lansdown (husband of the Gissing biographer Gillian Tindall), the RSM attributes the painting to Wilfred Gabriel De Glehn, R.A. (1870-1951). *The Dictionary of British Artists, 1880-1940*, compiled by J. Johnson and A. Greutzner (Suffolk: Antique Collectors' Club, c. 1976), identifies De Glehn as an American-born portrait painter who studied at the Ecole des Beaux-Arts, Paris, and was Sociétaire of the Société Nationale des Beaux-Arts, and a member of the Royal Society of Portrait Painters in England. The same reference book contains an entry for Jane, De Glehn's wife, who was also a portrait painter, exhibiting from 1905 to 1940. Together they turn up in a letter of the poet and novelist Margaret L. Woods, whom Gissing much admired (see references to her in *The Collected Letters of George Gissing*, vols. III and IX). Writing to the prolific author and traveller Douglas Sladen around 1903 she speaks of them as "very pleasant people and very intimate friends of the Richmonds for many years," a reference to William Blake Richmond, R.A. and his wife. (MLW to Douglas Sladen, Feb. [1903], Richmond Borough Library MSS).

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The editor of the quarterly journal *Calabria Sconosciuta* (Via Brancati 8, 89121 Reggio Calabria), Giuseppe Polimeni, published an index to its contents since its foundation twenty years ago in the number for July-September 1998. The index can be used as a guide to all the articles that have been published about Gissing and the other English travellers in Calabria as well as about the places mentioned in *By the Ionian Sea*.

An original hand-printed card of season's greetings has recently circulated among the friends of Henk van Otterloo, the book lover and bookdealer (P.O. Box 13, 3990 DA Houten, The Netherlands). On the left-hand side is a well-known quotation from the Ryecroft Papers: "In this Tibullus I found pencilled on the last page: 'Perlegi, Oct. 4, 1792.'" Mr. van Otterloo's special wish is that there will be many a charming book for you to pencil in: "Perlegi, 1999."

### Recent Publications

Articles, reviews, etc.

Sergio Dragone, *Catanzaro, i luoghi, le persone, la storia*, Catanzaro: Cinesud due Editore, 1994-95. An important four-volume history of the town of which Gissing wrote so pleasantly. In Vol. 2, the author devotes a few pages to the Farmacia Leone, with illustrations, and quotes from *By the Ionian Sea* at length, pp. 256-58.

Penny Kane, *Victorian Families in Fact and Fiction*, London: Macmillan; New York: St. Martin's Press, 1995. Contains a number of references to Gissing.

Lauren D. McKinney, "Literature, English," *Dissertation Abstracts International*, Vol. 56, no. 9, March 1996, p. 3595A. Abstract of dissertation entitled "From new money to new woman: Social change and melodrama in three British novels of the 1890s." [*Jude the Obscure*, Mona Caird's *The Daughters of Danaus*, and *The Whirlpool*.]

Karen Volland Waters, *The Perfect Gentleman: Masculine Control in Victorian Men's Fiction 1870-1901*, New York, Bern and Paris: Peter Lang, 1997. Chapter 3 is devoted to Kipling's *Kim* and to *Demos*.

Elizabeth Deeds Ermarth, *The English Novel in History 1840-1895*, London and New York: Routledge, 1997. Contains several passages on Gissing's works, *The Odd Women* in particular.

Luisa Villa, *Figure del risentimento*, Pisa: Edizioni Ets, 1997. Part II (pp. 85- 148) is devoted to Gissing, and focuses on *Born in Exile*.

Saverio Tomaiuolo, "Recensioni," *Rivista di Studi Vittoriani*, Vol. 3, no. 1, January 1998, pp. 170-71. Review of Marroni's *Spettri senza nome* with some comment on the chapter devoted to *Thyrza*.

Jill Martyn, "Book Reviews," *English Literature in Transition*, Vol. 41 (1998), no. 1, p. 125. Reviews of the Everyman editions of *The Whirlpool* and *New Grub Street*.

L. C. Mugglestone, "Reviews," *Review of English Studies*, May 1998, pp. 238-39. Review of Patricia Ingham's *The Language of Gender and Class*, with a passage on *The Unclassed*.

Antonella Cosentino, "Studiose francese ripercorre i luoghi descritti in 'By the Ionian Sea': Sulle orme di Gissing," *Il Crotonese* (Edizione del martedì), 13-15 October 1998, pp. 1 and 7. With photographs of P. and H. Coustillas. Three Catanzaro newspapers also devoted articles to their trip in Gissing's footsteps on 15 October 1998: *Il Quotidiano della Calabria*, "In città sulle orme di George Gissing," by r. c., p. 16; *Il Domani della Calabria*, "In cantiere un simposio internazionale di studio sub scrittore inglese. – Sulle orme di

Gissing turista in Calabria,” by Felice Pagano, p. 17; and *La Gazzetta del Sud*, “Sulle tracce di Gissing,” anon., p. 22.

Geerten Meijsing, “Het slot van de sleutelroman,” *Standaard der Letteren* (supplement to the *Standaard*, the Brussels daily), 15 October 1998, pp. 9-12. This essay is an abridged version of a lecture that the novelist gave in Amsterdam on 6 October. With portraits of Meijsing and Gissing.

Marilyn B. Saveson, “Reviews,” *Studies in the Novel*, Vol. 30, no. 3, Fall 1998, pp. 462-66. Review of the nine volumes of Gissing’s *Collected Letters*.

Sylvère Monod, “Comptes rendus,” *Etudes Anglaises*, October-December 1998, pp. 482-83. Review of the French translation of *By the Ionian Sea*.

Rick Allen, *The Morning Pageant: A Literary Sourcebook on London Street-Life, 1700-1914*, London and New York: Routledge, 1998. Passages from *Thyrza* and *The Nether World* are reproduced.

John Pemble, *La passione del sud: Viaggi mediterranei nell’ Ottocento*, Bologna: Il Mulino, 1998. Italian translation of *The Mediterranean Passion* (1988), in which Gissing frequently appears.

Peter Davison (ed.), *The Complete Works of George Orwell*, 20 Vols., London: Secker & Warburg, 1986, 1987 and 1998. The index in Vol. 20 lists Gissing’s presence in Vols. 12, 15, 17, 18, 19 and 20.

Ayaka Okada, “Classical References in Gissing’s *Born in Exile* (1892),” *Geibun Kenkyu* (journal of the Faculty of Arts, Keio University), Vol. 74 (1998), pp. 120-34.

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### Subscriptions

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The Gissing Journal  
7 Town Lane, Idle, Bradford BD10 8PR, England.

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Information for Contributors

*The Gissing Journal* publishes essays and notes on Gissing and his circle. Contributions may deal with biographical, critical, bibliographical and topographical subjects. They should be addressed to the editor, Pierre Coustillas, 10 rue Gay-Lussac, 59110 La Madeleine, France.

This journal is indexed in the *MLA Annual Bibliography*, in the Summer number of *Victorian Studies* and *The Year's Work in English Studies*.

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