

The Gissing Journal

Volume XLI, Number 3, July 2005

“More than most men am I dependent on sympathy to bring out the best that is in me.”
Commonplace Book

The Text of *Eve’s Ransom*: Insights from the *Illustrated London News* Serialization

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Eve’s Ransom has had the misfortune not to receive the attention of a scholarly editor. Unavailable for inclusion among the Harvester Press editions of Gissing’s novels, it is known to most modern readers through the 1980 Dover Press edition, which is itself now out of print. The Dover edition reproduces the first English edition of 1895, which was printed off the plates of the American first edition published by D. Appleton. Yet this was clearly not a satisfactory version of the novel as far as its author was concerned. He had had no direct input into the production process of the first edition because of the distant location of the compositors. As Gissing noted in his diary for 6 February 1895, “to secure American copyright, [it] will have to be printed (alas) from American plates” (p. 363). He complained about the resulting product in a letter to Clara Collet of 16 April 1895: “I see that the unspeakable Americans cannot even be trusted to set up from English type; there are several gross errors in the book” (*Letters*, p. 317).¹

Under these circumstances, it seems potentially useful to examine the last version of the novel over which Gissing exercised control: the serialization that appeared in the *Illustrated London News* from 5 January 1895 to 30 March 1895. Gissing did read proofs for this version from 13 July 1894, when he received those for the first two chapters (*Diary*, p. 341), to sometime before 4 December 1894, when he wrote to Clara Collet that “the last proofs of *Eve’s Ransom* are now corrected” (*Letters*, p. 261).² A comparison of the serialization with the first edition reveals moderately interesting differences that offer some refinements to the picture of *Eve’s Ransom* that we have. But it also reveals the somewhat complicated textual history of the first edition, which should be taken into account in any future edition of the novel.

The first twelve chapters of the novel in serialization present a fairly simple picture. There is only modest evidence for Gissing's conclusion that the American compositors were untrustworthy readers of English type. I count thirty-four differences between the *ILN* and the first edition. All can be explained as accidental misreadings of the serial version or understandable emendations. For example, the Americans had a preference for hyphenating compound subjects that is evident throughout the text. In this section that preference is visible in the change of "mechanical draughtsman" (*ILN*, p. 42) to "mechanical-draughtsman" (p. 44) and "Sunday school" (*ILN*, p. 43) to "Sunday-school" (53). In other cases, the first edition makes minor mistakes in punctuation, omitting commas that are in fact useful, heedlessly changing semicolons to colons or vice versa, and adding two inappropriate question marks. On the other hand, the first edition corrects minor typographic errors of the serialization on three occasions. Overall, the comparison is of very limited interest: only the most dedicated enthusiasts of pointing practice will be intrigued.

The discrepancies between the editions become more common beginning with Chapter 13: by my count there are 123 of them in the last fifteen chapters. In many cases these seem again to represent misreadings or understandable emendations. But new sorts of differences begin to appear: small but substantive changes in language, and the use of euphemisms or softened language in the *ILN* where the first edition uses mild oaths or sexually suggestive language. And a comparison of these printed versions with the holograph manuscript, now in the Huntington Library, reveals that in most of these cases of divergence it is the first edition that follows the manuscript reading. In contrast, there are no such cases in the first twelve chapters in which the editions vary in language use and the first edition has the greater fidelity to the manuscript.

Some of the more noteworthy differences show this effect in operation. Twice in Chapter 14 the first edition identifies Paris place-names with less formality than does the *ILN*. In the former, Hilliard takes a tram "to the Bastille" (p. 196), while in the latter he takes it "to the Place de la Bastille" (p. 203). More quirkily, a carriage ride brings Hilliard and Eve "to the Fields Elysian" (p. 200) in the first edition, whereas they ride "to the Champs Elysées" (p. 203) in the serialization. In both instances, it is the first edition that preserves the manuscript reading. This is also true of the first edition's use of mild profanity that the *ILN* eliminates or euphemizes.³ A few examples will sufficiently make the point. Referring to the Birchings, Narramore observes in the first edition that "There's a damnable

self-conceit in that family” (p. 276), while he refers in the *ILN* to “a confounded self-conceit” (p. 290). The serialization omits the expletives that appear in each of the following first edition sentences: “[T]here seems to be a sort of lurking danger that I may make a damned fool of myself” (p. 278); “What the devil does this mean, Hilliard?” (p. 362); “It’s devilish underhand behaviour!” (p. 364).⁴ Sometimes slight differences in word choice between the editions appear where the first edition proves to be identical with the manuscript. For example, whereas in the manuscript and in Chapter 27 of the first edition Hilliard “revived his memories of Gower Place” (p. 374), in the *ILN* he “mentally reviewed” those memories (p. 378). In the same chapter, the first edition like the manuscript characterizes the Birching residence as “newly acquired” (p. 371) rather than “recently built” (*ILN*, p. 378).

The first edition’s surprising retention of some manuscript readings is worthy of exploration. If the first edition were indeed, as Gissing’s comments suggest, simply an inept American setting of authoritative English type, then the Americans would have had no way of recovering manuscript readings that had been changed for the *ILN*.⁵ Therefore, it seems that the first edition has a partial basis in something other than the final form of the *ILN* serialization. As we know that the Americans were sent *ILN* proofs, it seems that there would be no call for sending them the original manuscript. And internal evidence suggests in fact that the last fifteen chapters of the first edition are based on an intermediate state of text between the manuscript and the final *ILN* copy.

On a few occasions, the first edition seems to reflect a compositor’s understandable misreading of Gissing’s small but usually clear handwriting. The first edition’s “ah” (p. 198), “dropped” (p. 258), and “need” (p. 323) are all quite reasonable readings of the manuscript; but the *ILN* corrects each of them in turn to the equally plausible “oh” (p. 203), “drooped” (p. 259), and “used” (p. 353). The most interesting example of this phenomenon comes at the end of the novel in one of the mistakes that Gissing found sufficiently annoying to merit inclusion in his list of errata. The next-to-last paragraph of the novel contains an evocative description of the natural vista that Hilliard peacefully contemplates. One element of the scene is the sound of rain “softly pattering from beech or maple” in both the *ILN* (p. 379) and Gissing’s erratum. The first edition has the rain illogically “pattering from beech to maple” (p. 378). But this reading is perfectly explicable if one examines the manuscript, in which Gissing has written “beech & maple” (p. 67), using his characteristic ampersand, which

on this occasion looks a great deal like the word “to.” Here Gissing moved beyond his original phrasing of the sentence (from “and” to “or”) in response to a compositor’s initial misreading that is retained in the first edition. The evidence suggests that these mistakes in the first edition arise from a compositor’s direct contact with the manuscript rather than his careless errors in setting type. It is therefore plausible to see an early proof state as the underlying text for the first edition.

But it cannot be that the Americans were sent the first uncorrected proofs, for there are instances in which the first edition shows evidence of authorial changes to the original manuscript that eventually found their way into the serial version. In a few of these instances it is particularly clear how the text evolved. At the beginning of Chapter 17, we learn of Hilliard’s physical reaction to Eve as he begins to feel that she returns some of his affection. The following table indicates how each extant state of the text depicts this moment.

Manuscript	First Edition	<i>ILN</i>
Askance, he observed her figure, its graceful, rather languid, movement; to-night she had a new power over him; he trembled with a passion which made his earlier desires seem spiritless. (p. 42)	Askance he observed her figure, its graceful, rather languid, move-ment; to-night she had a new power over him, and excited with a passion which made his earlier desires seem spiritless. (p. 233)	Askance he observed her figure, its graceful, rather languid, move-ment; to-night she had a new power over him, and excited a passion which made his earlier desires seem spiritless. (p. 257)

It seems likely that, in correcting early proofs for this chapter, Gissing decided to recast the final clause of his sentence to create greater grammatical unity—instead of shifting subjects twice in the sentence (from “he” to “she” to “he”), he would change only once. Whether by his or the *ILN* compositor’s mistake, however, the next proof state retained the now-extraneous preposition “with.” But by the final serial form, this mistake is gone and the sentence reads smoothly. The first edition, relying on an inferior text, perhaps a set of the second proofs, retains the error.

There is external evidence that fits the scenario that I am proposing. First of all, it is interesting to note that Gissing corrected proofs for *Eve’s Ransom* over the course of many months. Having sent off the manuscript on 30 June 1894, he found “to my surprise” proofs of the first two chapters waiting when he returned to his temporary home on 12 July after eight days

away from Clevedon (*Diary*, p. 341). Evidently the *ILN* did its typesetting expeditiously enough to surprise even an experienced writer. His diary notes much work on proofs throughout the summer and fall, but it is often impossible to determine when these were *Eve's Ransom* proofs and when they were proofs for short stories or *In the Year of Jubilee*. We can say with considerable assurance that he was working on proofs for the novella on 14 July,⁶ 10 August, 10 September, 15 September, 6 October, and 17 October, and in very late November or early December.⁷ Certainly the timetable is consistent with more than one stage of proofs. Allan Dooley has provided an account of the elaborate production process for Victorian novels. In his description of proof stages, in which he admittedly refers to the process of book publication rather than serial publication, he observes that it was typical for an author to see at least two proof stages (pp. 26-28).

Moreover, the timing of the book publication contract can help explain the peculiar nature of the textual differences between the first edition and the serialization. We know that Gissing's publishers, Lawrence and Bullen, received proofs from the *ILN* to expedite the setting of the first edition. In a letter to Clement Shorter of 8 April 1895, Gissing uses this fact to justify his belief that Shorter had known and approved of the speedy publication of the novel after its serial run was over: "I even understood from [my publishers] that they had corresponded with you about 'Eve's Ransom,' & that with much kindness you had sent them advance proofs of the story that no time might be lost" (*Letters*, p. 315). Gissing noted in his 6 February 1895 diary entry that he had just received Lawrence and Bullen's publication agreement, and it therefore seems logical that they would not have contacted the *ILN* before that date. By the end of that week, with the publication of the 9 February edition of the journal, Chapters 1-12 would have appeared in print. The *ILN* would have been in a position simply to send on the final published versions of those chapters.⁸ But Chapters 13-27 were presumably not yet in their final form. Perhaps the *ILN* made a mistake in sending a copy of the second uncorrected proofs for these chapters, or perhaps the printers had not yet produced the next stage of text that would incorporate Gissing's alterations (and perhaps the editor's bowdlerizations). For whatever reason, it seems that Lawrence and Bullen received an un-finalized version of those chapters that had not yet appeared in the *ILN*.

If my speculations are correct, then the *ILN* serialization contains readings that represent Gissing's final preferences. Paying attention to the language of the serial version makes for slight refinements to our understanding of *Eve's Ransom*. For instance, an interaction between Hilliard

and Eve in Chapter 18 becomes more delicate in the *ILN*. After Hilliard observes of Patty that she “Wants a strong man to take her in hand—like a good many other girls,” we learn that “Eve paid no attention to the simile” (p. 259) rather than “the smile” (p. 255) that in the first edition exaggerates Hilliard’s patronizing attitude. When in Chapter 21 Hilliard finds himself on a train with “half-a-dozen beer-muddled lads,” Gissing observes in the *ILN* that they “roared hymns and cosiers’ catches impartially” (p. 322), rather than “costers’ catches” (first edition p. 308). It is pleasant to recover the allusion to Malvolio’s reproach to Sir Toby Belch and company in *Twelfth Night*: “Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady’s house, that ye squeak out your coziers’ catches without any mitigation or remorse of voice?” (II. iii. 87-90). Whereas the final chapter⁹ of the first edition describes Eve Narramore’s admirable social adeptness by observing that “her talk invited to an avoidance of the hackneyed” (p. 374), the serial version underscores the conventionality of that smoothness: “her manner graced the approved subjects” (p. 378). On the other hand, there is a slight softening of Eve’s personality a few paragraphs later. The first edition has her speak more quietly as she begins a reference to Hilliard about their shared past: “Then her voice subdued again” (p. 376). The serialization makes clear that the impulse behind her speaking softly is not merely a secretive one: “Then her voice subdued itself again, saying gently” (p. 379). In some cases the language is simply more felicitous, as in the next-to-last paragraph of the novel. The first edition concludes a rather long sentence of description with an independent clause: “everywhere the frost had left the adornment of its subtle artistry” (p. 378). The *ILN* has this clause as a separate sentence with cleaner lines: “Everywhere the frost had been at work with subtle artistry” (p. 379).

But the bowdlerization of the serial *Eve’s Ransom* undermines any claim that it might have to being an authoritative text. Gissing would surely not have been surprised to discover that a magazine had altered a story to make it more suitable for a family audience: the practice was all too common. The *ILN* itself had recently engaged in a particularly blatant example of censorship in its 1892 serialization of Robert Louis Stevenson’s *The Beach of Falesá*. Without consulting the author, the editor eliminated a “marriage certificate” that authorized the heroine to sleep with a man for one night (Menikoff, pp. 22, 86-87). But there is no evidence that Gissing would have welcomed the blue-penciling of his work. Surely the retention of the expletives to which I refer above is desirable in any modern edition.

On one occasion the first edition also preserves some valuable information about Hilliard's mental state that the *ILN* saw fit to excise. As Hilliard grows increasingly infatuated with Eve in Chapter 20, the first edition, but not the serial version, notes that "at times he was all but frenzied with the violence of his sensual impulses" (p. 290). It may be surprising that Appleton should have sanctioned this passage, however brief it may be, for Christina Sjöholm has shown that the same publisher made some brutal excisions of sexually suggestive passages from its edition of *In the Year of Jubilee* (1895). Or this failure to censor may be of a piece with the failure to eliminate the profanity that the *ILN* ultimately removed—perhaps it is simply a sign of carelessness. I have come across one instance in which both the first edition and the *ILN* omit sexualized language that is present in the manuscript. When Hilliard recollects, at the beginning of Chapter 5, his early time in London, both published versions indicate that he could remember nothing but "a succession of extravagances, beneath a sunless sky" (first edition, p. 62; *ILN*, p. 73). The manuscript contains an additional word; it specifies "a succession of extravagances & debaucheries" (p. 11). Without having conducted a thoroughgoing examination of the manuscript, I cannot speculate on whether this is an isolated example, or whether there were other words so strikingly improper that even an otherwise *laissez-faire* initial compositor would leave them out.

Eve's Ransom, then, presents an interesting example of Victorian publishing practice and of Gissing's own work habits. Although Gissing may not have read the first edition closely enough to find all of its textual problems, his judgment of its ineptitude (if not his blanket condemnation of American printers) was surely accurate. If the text that most scholars know has its weaknesses, it is at least in part a testimony to the hurried nature of the publishing process rather than the insufficiency of Appleton's compositors. That Gissing did not find more of the inadequacies of the first edition may provide unconscious evidence of his own ambivalence about this novel. Upon completing it, after all, he wrote to Clara Collet on 7 July 1894 that it was "unutterable rubbish" (*Letters*, p. 214). Time for reflection led him on 4 December to offer her a softer but still mixed assessment: "It isn't bad, I think, but too short. I want much elbow-room in fiction" (*Letters*, p. 261). It was an appropriately dismissive note for the beginning of the unlucky history of this brief but significant example of Gissing's fiction.

¹In his own copy of the book, he noted only six corrections, two of which do indeed justify the characterization of "gross": the unwarranted addition of the word "not" to a sentence

in Chapter 25 (p. 359), and the inexplicable substitution of “ain’t” for “isn’t” in Chapter 12 (p. 173). All six are entered under the heading “Errata” facing the title page. Two of the other four corrections seem to represent second thoughts on Gissing’s part rather than printing errors: he changes words in the first edition that are also present in both the *ILN* and the manuscript. I thank Pierre Coustillas for providing me with the information from Gissing’s copy, which is now in his possession.

²As there is an extant letter to her dated 23 November 1894, and as the information about the last proofs is presented as news on 4 December, it seems likely that Gissing completed them sometime between those two dates.

³Curiously enough, there are several instances of profanity uncensored by the *ILN* earlier in the novel. (They are present in the first edition as well.) In Chapter 3, during Hilliard’s first conversation with Narramore, Hilliard likens himself to a “damned grinding mechanism” (p. 41) and describes his job as “drawing damned machines” (p. 42). Narramore for his part observes that “marriage, you know, is devilish expensive” (p. 42). These very same offensive words are excised from the serialization in later chapters.

⁴The relevant *ILN* page references are 290, 378, and 378.

⁵Of course the Americans could have returned to an original reading by accident, but the examples that I provide above and other similar examples make this possibility seem quite unlikely.

⁶While Gissing does not specifically identify *Eve’s Ransom* by name on 14 July, in the context of his entry on the previous day it seems extremely likely that these are the “batch of proofs” to which he refers (p. 341). He had not yet completed his revision of *Jubilee*, so they were certainly not proofs for that novel.

⁷See note 2 above.

⁸There is a possibility that the *ILN* did not send copies of Chapters 1-12 in their final page layout form. In a speech by Hilliard in Chapter 10, the *ILN* inappropriately truncates a sentence fragment with a period: “And when a man’s absolutely sure that he will never have an income of more than a hundred and fifty pounds” (p. 138). As Eve finishes Hilliard’s sentence for him in the next line, the manuscript and the first edition are quite right to conclude Hilliard’s line with a long dash to indicate that it is incomplete. The *ILN*’s truncation is manifestly present only because the column of text at this point is interrupted by an illustration: it is for the convenience of the page layout that a compact period replaces a dash for which there is no physical room. While it is possible that the American printers were canny enough to reinsert the dash for the first edition, they are not usually given to such sensitivity. Admittedly the evidence is inconclusive, and the point relatively trivial, but it is possible that Lawrence and Bullen received final proofs without illustrations for Chapters 1-12.

⁹There is a particularly large number of differences between the two versions in the last two chapters of the novel, fully thirty out of the 123 in Chapters 13-27. While some of these changes reflect the Americans’ typical mistakes and emendations, there are many more stylistic changes here than usual. One explanation is that Gissing took particular pains with this section because he understood its crucial importance to the overall effect of his story.

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For flag and fortune? The Colonial Edition, 1843-1972: A Gissing perspective

A critical consideration of Graeme Johanson, *Colonial Editions in Australia, 1843-1972*, Wellington: Elibank Press, 'Sources for the History of the Book in Australia, No. 2,' 2000, 346pp, paperbound, A\$ 62.50.

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There were 23 Gissing colonial editions. These were commonly marked as "for circulation in the colonies and India only, and must not be sold or imported into the United Kingdom." However, Gissing neither followed the flag nor harvested the fortune. Indeed, save for Kipling and a few others, these editions directly meant more financially to publishers than to authors. Yet the innovative format of the colonial edition did much to help Gissing's works reach a contemporary global audience. Any income (of up to £25 a title), too, was an unexpected additional bonus for Gissing. Few authors

earned a lot more. Yet many colonists would have come across his work in these editions for the first time. The books reached every part of the Empire – notably, India and Canada – although Australia was the major market. So a major study which increases our understanding of their production and distribution is of great interest to the student of Gissing, and of how his works reached their audiences. By 1884 there were 800 booksellers in Australia alone, reaching out to a growing market on a vast continent embodying several different colonies. Notably, the colonial edition liberated fiction from the three-volume format before the cheaper one-volume novel became the norm in Britain in the late 1890s. And it secured the handsomely profitable and essential export market to British publishers. In 1900, as Dr. Johanson shows, of all books exported from Britain, 60 per cent were sold to “British possessions,” and 27 per cent of this total went to Australia, the largest single overseas market.

Gissing was a very successful author in the colonial edition in that most of his works achieved this form, even if print runs were modest. The study of Gissing abroad, of author-publisher relations, of the publishing history of a novel and of its production and reception must include the continental editions of Bernhard Tauchnitz (in his *Collection of British Authors*, which included *Demos* and *New Grub Street*), Heinemann & Balestier (who published *Denzil Quarrier*), serialisations, translations and North American editions. It also embraces the presentation of his novels in colonial editions. The “colonial” was itself the form of a historical moment, but one which lasted a surprisingly long time. In various formats it endured as a successful and staple production for more than a century, and it continues to influence book publishing today.

Johanson’s study proceeds at four levels: concerning the book as a physical object and cultural artefact; in relation to the contents (“the text and its implicit and explicit messages from the author and publisher to the distributor and reader, individually and collectively”); in relation to book trade structures; and in relation to symbolic meanings attached to the colonial edition. Johanson carefully identifies and examines the main colonial series, and their cultural context – identifying the key issues, the British and American publishers involved, the series on offer, the number of titles for sale, print runs, sales and profitability, total export sales, production, marketing and distribution techniques, and complex international relationships.

So often in history, comes the need, comes the enquiring voice. And so often, too, the grammar it discovers and the language in which it speaks uncovers complexity where there was thought to be simplicity, indepen-

dence where there was thought to be dependence, discontinuity where there was thought to be constancy. This remarkable book questions the “known” and identifies the unknown. The unthinkingly traditional view of Imperial agent and dependent colony is a less simple tale than we have thought. Indeed, it tells us much about the complex evolution of both British and Australian print history, the culture and book trades of both countries, and, incidentally, about Anglo-American and Anglo-Canadian book relations, the intricate trading of rights, sheets, and plates, and the many disguises adopted for colonial editions. It is, too, an important story in terms of wider cultural and historical questions, and of the necessity to relate colonized and colonizer together. This fine study – which uses both imperial and local empirical data – offers much new knowledge, and many surprises. It adds an important dimension to the context of Gissing’s writing life.

Austere as some of these books look now in this psychedelic age, the colonial edition was a popular art form. Unsurprisingly, perhaps, with little continuing financial interest in most of his books whose copyright he had sold outright, Gissing, as Pierre Coustillas notes in his definitive bibliography, regarded the colonial market placidly. He earned some small royalty income – the standard colonial library royalty was 4d a copy – but only from some titles. Neither the Diary nor his letters offer more than skeletal details, and little or no personal responses are recorded. Indeed, Gissing wrote in January 1896 that “I have hardly thought of a possible public on the other side of the world, for my readers here are few enough.” However, his books enjoyed a positive fate in Australia, and in other colonial markets.

The editors of his letters note that “Gissing was imperfectly informed about the Colonial editions that had been published by this date” [January 1896]. In fact, his colonial editions were consistently issued by several firms, and those titles which were not published as colonials were, it seems, well distributed in Australia. Notably, Smith, Elder kept their five titles in print (including those sold as run-on sheets to other colonial edition publishers). And by being published in many colonial editions, Gissing’s life touched those of some of the most remarkable colonial publishers and booksellers of his time, although he knew none of them personally. These editions – of which Coustillas has noted print numbers, as do the Diary and some letters – helped his publishers recover their costs. We know little of the individual profitability of the colonial editions. But clearly they widened readerships. They also contradicted, too, the common contempo-

rary assumption that cheap editions were always of low content. Thus, 9 Gissing titles appeared in Bell & Sons' Indian & Colonial Library: *The Emancipated* (1894; 1895), *Denzil Quarrier* (1894), *In the Year of Jubilee* (1894), *The Unclassed* (1895), *Born in Exile* (1895), *Eve's Ransom* (1895), *The Whirlpool* (1897), *Human Odds and Ends* (1897), and *Our Friend the Charlatan* (1901); four in Petherick's Collection of Favourite and Approved Authors: *The Nether World* (1890; 1891), *Thyrza* (1891), *New Grub Street* (1891), *Born in Exile* (1892); one from George Robertson and Co.: *Denzil Quarrier* (1892); one from William Heinemann, *The Odd Women* (1893); two from Methuen: *The Town Traveller* (1898) and *The Crown of Life* (1899); four from Constable: *The Private Papers of Henry Ryecroft* (1903), *Veranilda* (1904), *Will Warburton* (1905), and *The House of Cobwebs* (1906); one from Unwin: *By the Ionian Sea* (1905); and, finally, one from the Indian branch of Blackie and Son which issued *Charles Dickens, A Critical Study* in 1928. He was never published by Macmillan, however, the most active colonial edition publisher of them all – they are estimated to have issued 1,738 titles.

The colonial edition was originally a British book produced for the colonies – although American publishers soon joined in, and I have seen an example of a book in French marked “Australian edition,” issued by the Glasgow-born individualist bookseller-wholesaler-publisher George Robertson (1825-1898) in Melbourne. The books were usually issued in series either in cloth or paper-covers, and as “yellow backs” by Sampson, Low from 1887 and by George Robertson. As Johanson notes, cheapness alone did not set these editions apart. There had been many earlier cheap series – for example, Simms & M'Intyre's “Parlour Library” (1846-7), which included original fiction. Colonial editions were mainly new British novels rather than reprints – although Macmillan began with re-issues of Lady Barker's *Station Life in New Zealand* and *A Year's Housekeeping in South Africa*. The aspiration was to publish fresh new titles simultaneously with the home edition. The books were intended for a mass audience. Some 90 per cent of all colonial editions were fiction, and fiction made up some 20 per cent of all Australian book imports. Australia became, from 1889, the biggest importer of British books.

The Colonial edition began with what turned out to be a false-start in 1843, and was re-launched with Macmillan's Colonial Library from 1 March 1886. The firm became the dominant force. The “colonial” survived, in changing forms, until 1972 and was one of the corner-stones of British-Australian control over production, distribution and the sale of

books in Australia. The books circulated widely, too, in other British colonies. They were often viewed as a necessary aspect of imperial influence, of the powerful emotional fidelity which indeed led many Australians (and other colonials) to serve the British colours in both world wars. This book form enabled mass production, wide distribution, and low prices – all essential to the colonial market. Thus, books came out quickly enough, cheaply enough, and frequently enough to satisfy colonial demand. As this important book demonstrates, with no market for the costly three-decker or even the 6s “cheap” edition, a special form for the colonies was essential. It also enabled the British publisher to maintain economic control, and to resist American encroachment – often combining the production of several editions for different markets.

Gissing was published by eight firms with colonial libraries. Johanson does not feature Gissing, but he tells of the most interesting and creative of these publishers, Edward Augustus Petherick (1847-1917). This inimitable, tirelessly energetic bookseller, publisher, reviewer, Australasian bibliographer and book collector – coolly introduced by Simon Nowell-Smith in his study of international copyright as “a Mr. Petherick” – led an extraordinary and creative publishing life. Petherick was the original innovator for the idea of the continuous release in a colonial library of new British novels. He was the first colonial edition publisher to buy up sheets from other houses and bind them up in his distinctive covers, in 1889. This approach became the basis for Macmillan’s own successful venture, and was copied (with run on sheets or stereotype plates) by Bell, Unwin, and Hodder & Stoughton. Petherick’s Gissing editions were the result of an innovative intelligence. Petherick made the most of the inter-connections of the trade, and especially of his links to the great wholesaling bookseller and publisher George Robertson of Melbourne (1825-1898), who in his first 20 years in business claimed to have sold more than £1m worth of books (more than £55m in today’s money).

We know from Johanson and other sources that Petherick was born in Burnham, Somerset, son of the village post-master, bookseller and stationer, and, for a short time, manager of a circulating library. He later wrote, “Born in a library, I do not remember the time when I was unable to read or books had no interest for me.” He arrived in Melbourne in March 1853, with his parents (who were carrying 400 books). In August 1862 age 15 he joined the bookselling and stationery firm of George Robertson which published *Denzil Quarrier* in 1892 – perhaps due to Petherick’s interest? In 1870 Petherick – trained in bookselling, and a self-educated autodidact –

was sent to London where he transformed Robertson's London office. He acted for Robertson in negotiations with Richard Bentley, for such initiatives as reprinting up to 50,000 copies of Mrs. Henry Wood's novels for Australia, selling them at 1s each. Macmillan used this office as the main Australian distribution point for its Colonial Library from 1886. Petherick was a man of ideas. In 1880, for example, he had suggested to Richard Bentley that colonial editions could be manufactured in Australia from exported stereotypes – a plan never adopted.

In 1887 Petherick set up on his own export business on a capital of £800 as the Colonial Booksellers' Agency at 33 Paternoster Row – and opened offices in Melbourne, Sydney, and Adelaide. He also began his own publishing operation, starting a new kind of colonial enterprise by buying sheets to bind-up. One investor was Richard Bentley. Petherick's editions – and they included binding up sheets of Macmillan colonial editions – had, like many colonial series, a distinctive design. Johanson describes copies showing on the back covers, within a central, horizontal oval, Mercury illustrated flying through a library window waving a book to a sailing ship. Near the four corners of the cover Petherick impressed similar circles containing characteristic animals of the countries to which he shipped his books: a kangaroo for Australia, an elephant for India, a lion for Africa, and a beaver for Canada. His scarlet cloth-bound "Collection of Popular European Authors. For Circulation in the Colonies Only" had a similar design. His now very scarce soft-cover editions varied the design – as we can see from the Petherick edition of W. Carlton Dawe's *The Golden Lake, Or The Marvellous History of a Journey Through The Great Lone Land of Australia* (1891), issued both in standard green cloth and in a limp linen-covered edition as number 62 in the series, which is in my collection. This soft-cover edition has iconic landscape vignettes: for Australia, a squatter shooting a kangaroo; for India, a family under palm trees with a domed temple in the background; for Canada, an American Indian beside a tepee; for Africa, three tribesmen with spears and shields. The front cover has two illustrative panels: first, an apparently middle-class family seated in their living-room with crowded bookshelves, and second, three squatters in a rougher hut, one of them reading. It seems more than probable that Gissing's elusive soft-cover editions were put up in this style, binding, and in this illustrative form.

Wider economic circumstances ultimately ruined Petherick, even though, as the *Australian Dictionary of Biography* notes, "By 1894 he had immensely influenced the content of reading in Australia." The Australian

depression of the 1890s proved too much, even though he distributed his books throughout the colonies. However, by then he had published the quarterly British-Australian *Colonial Book Circular and Bibliographical Record* (later the *Torch*), and in 1889 launched his “Collection of Favourite and Approved Authors For Circulation in The Colonies Only,” where he published Gissing. The end of the “long boom” from the 1860s was a deep crisis, alas. Petherick was unusual in that he only published colonial editions, and this proved an insufficient basis for his business – although he had launched his earlier Agency as “a lover of books” and “a man of business.” Bigger, wealthier British firms with broad-based businesses held on, and several expanded their colonial libraries, as they shifted from the three-decker to the single volume novel, often running on sheets for the colonies. Macmillan continued to buy colonial rights for books originated by other houses – as they had done in 1886 with Hardy’s *Mayor of Casterbridge* (paying Smith, Elder £25). Cheap colonial editions out-lived disasters, but the crisis meant that in July 1894 Petherick went bankrupt with debts of some £50,000 (today, £2,750,000) to the London publishers and the Australian bank which had backed him. He claimed to have paid £180,000 to those London publishers during his seven meteoric years, as Nowell-Smith reported. He then made a living as a cataloguer for Francis Edwards in London, and later he became the first archivist to the Australian federal government. In 1916 he was awarded the CMG. His first colonial edition was Hardy’s *Desperate Remedies*. He was unlucky, for, as Johanson shows, the first release of new novels in the UK at 6s offered greater homogeneity in new editions, and materially assisted the surviving colonial libraries. His book stocks were sold to the colourful bookselling entrepreneur E. W. Cole (1832-1918), who converted his outlets into branches of his own “Cole’s Book Arcade.”

Petherick’s colonial editions were taken over by George Bell & Sons – who were already distributing their Bohn libraries through Petherick. They thus became the publisher of more Gissing colonials than any other house. Bell was the second largest of all colonial publishers. He had adopted Petherick’s approach of binding other people’s sheets, issuing 1,386 titles between 1894 and 1918 (at an estimated average sale of 902 copies). He took into his business Petherick’s manager, J. H. Isaacs (later known to bibliography as Temple Scott), and sold his books through an extensive network of colonial agents.

All of Gissing’s colonial editions are marked by the common characteristics of the form. These were issued in series, and marked with appro-

priate “colonial” words on covers and title-pages, and produced only in conjunction with other editions. Books in colonial libraries were usually issued in Britain, but also by American firms like Harper’s, and by firms like Robertson and Petherick. They were never issued on their own, and were cheaply bound and priced. Few, if any – and in Gissing’s case, none – showed textual differences to the original edition. Yet they were part of the wider and often confusing structure of copyright protection, imperial trading, and colonial inter-action.

Johanson’s book is an impressive and most informative intervention in the burgeoning field of book history. It offers close analysis of the cultural and economic development of the publishing trade in the 19th and 20th centuries; of copyright; of the attitude of Australian authors to British and to local publishers; of price, discount, and distribution; of how the wholesale and retail trade functioned; and of the cultural issues seen when we look at the book as an agent of change – a talisman both of profit and of patriotism, of entrepreneurship and of Empire, an exemplar of successful, adaptive change, of trial and error, of making it up as you go along, of learning by innovation. The book is informed by close statistical analysis, examining publishers’ archives, book trade sources, public library systems, and the surviving archives of major booksellers and agents. It shows, too, that book trade influence between Britain and the colonies was not a one-way traffic. There was Imperial cultural hegemony, of course, but there was also good old Aussie “hustle.” The Australian bookseller was fenced in, but this protected him rather than punished him. It enabled him to evolve a very profitable structure.

Johanson shows that, surprisingly, “It is hard to see in the device of the colonial edition any evidence of submitting to imperial pressure. The colonial tail wagged the imperial lion.” Australian dealers suggested titles for inclusion. More than 300 novels of Australian life were issued in London in the last years of the 19th century, from some 100 authors – many appearing, too, in the colonial libraries. Some, like Rolf Boldrewood [T. A. Browne], enjoyed spectacular sales after his first novels, serialised in Australian newspapers, were reprinted in London. The books were initially sold at 2s 6d in paperback, and 3s 6d in hardback (invoiced to London wholesalers at 1s 6d and 2s), by contrast with the one volume 6s UK edition. There was one ex-London price for every colony, so costs were predictable too. The local trade – led by clever booksellers like Robertson, or Melville, Mullen & Slade, or the idiosyncratic genius and publicist E. W. Cole – took advantage of the deals that were there to be done. The canny Australian and

other overseas booksellers did not necessarily suffer from what Geoffrey Blainey has called “the tyranny of distance.”

Indeed, whilst the British publisher enjoyed a run-on at marginal cost Australian booksellers influenced what was published, leveraged (and sustained for a century) 50% discounts, secured 6 months credit, published where possible on the same day as the original edition, and fixed their own prices beyond the reach of the Net Book Agreement of 1899. They held onto these arrangements long after the physical and cultural condition of the colonial edition had entirely changed, and long after many intended markets ceased to be colonies. Trade outlived politics: even when the Australian government banned resale price maintenance in 1972 local booksellers held onto high discounts. The final curtain came down on the residual colonial edition when Australia came to be taken seriously as a large and special market in its own right. The landmarks of change were the closing of the Australian market in the 1960s, the advent of full publishing house branches there, the ending both of Resale Price Maintenance (and thus of colonial terms and discounts) in Australia in 1972 and, the outlawing of the British Traditional Market Agreement. The rise of Australian publishing, the greater penetration of American books, and the final break-up of the protectionist British Traditional Market Agreement in 1976 saw the highly adaptable overseas edition finally slip away into history.

As we look at the physical books they act as a mirror, both of the colonies and of the Mother Country as she then was. This study is an important and systematic analysis of some of the key factors which shaped and expressed national identity and which structured book history. It has brilliantly exploited the collection of some 4,200 colonial editions gathered by Monash University Library in Melbourne. Using other collections too, the author examined about 7,000 titles in all. The ultimate decline of the colonial edition offers important insights into the emergence of the new Australia as a Pacific continent, with an influential place on the world scene in its own right. This is a landmark study, and a model for all historians of the book.

***** Coming back into fashion *****

In “NB,” his weekly article in the *TLS* of 17 June, J. C. reviewed the current exhibition at the Charles Dickens Museum (48 Doughty St., WC1), noting that the display assembles some sixty journals besides the *Dickensian*. “There are magazines devoted to those who are out of fashion and to those coming back into fashion such as Arthur Machen and George Gissing.” Well done, J. C.!

Gissing Returns to Manchester

The relationship between Gissing and the University of Manchester is a subject which has never been dealt with extensively. A number of articles have discussed this or that aspect, but what has just happened was simply unpredictable until recent months. A curious example of mobility in death, he now heads North after being commemorated on two occasions in his land of romance, the deep Italian South, and in the French Pyrenees, where his perpetual terrestrial exile came to an end.

This return to Manchester, the scene of the most dramatic event in his life, is a TRIUMPHANT return which transcends all the contradictory human feelings traceable not only in himself but in the persons who were instrumental in shaping his physical and mental existence, then his slow posthumous ascension to the modest yet solid pinnacle on which his effigy stands.

The press release, dated 15 June, from C. C. Kohler (01306-886407, cornflwr@cornflwr.demon.co.uk) and The Idle Booksellers (01274-613737, idlebooks@bd108pr.freeserve.co.uk) sums up the human background and wind-up of this, the latest, episode of the George Gissing saga.

From Surrey to Lancashire and Yorkshire:

Gissing heads North

Antiquarian bookseller Chris Kohler of Dorking in Surrey started collecting George Gissing (1857-1903) in 1964 inspired by Pierre Coustillas, the doyen of Gissing scholars, whose magisterial *George Gissing: The Definitive Bibliography* has just been published. Kohler started to deal in Gissing in 1965 when he published a 2-page listing of 46 “George Gissing” items and for the next 25 years supplied private readers, collectors, academics and libraries with secondhand and new Gissing books.

By the late 1980s Kohler’s business was increasingly devoted to the assembling and selling of large collections to institutional libraries throughout the world. In 1990 Ros Stinton, already familiar to many in the Gissing world as one of the founder members of the Gissing Trust in 1978, agreed to take over the Gissing side of Kohler’s business. Ros published her first Gissing list of 159 items in 1991 which was followed by a second catalogue in 1994 and a third of 500 items in 1999 (by which time she was trading, with Michael Compton, as The Idle Booksellers).

Kohler has recently sold his own Gissing collection including manuscripts, autograph letters, presentation copies, books from Gissing’s library and Gissing family autograph material to the John Rylands University Li-

brary of Manchester. Gissing was a student at Owens College, the forerunner of the University of Manchester, in the 1870s.

Chris and Michèle Kohler set off from Dorking in May and drove north with a Saab full of books. First stop: Manchester to deliver *The Kohler Collection of George Gissing* to Bill Simpson, the University Librarian, and Dr. Stella Butler, the head of Special Collections. Manchester plan a Gissing exhibition as soon as the major refurbishments to the John Rylands Library in Deansgate are completed and the Friends of the Library plan a lecture on Gissing.

Second stop: Burnsall in the Yorkshire Dales where the Kohlers handed over most of the balance of the collection (comprising printed materials already held by Manchester) to Ros Stinton and Michael Compton who will include this material in their forthcoming Gissing Catalogue 4 which promises to be the largest Gissing catalogue ever put out by a bookseller. Chris, Ros and Michael celebrated the handover by running part of The Dalesway long-distance footpath wearing handsome Gissing Booksellers Past and Present T-shirts.

Chris Kohler (left) hands over to Bill Simpson (right) a volume of Virgil which was originally presented to Gissing by Owens College in 1874 (Photo by Jocelyn Richardson)

Michael Compton (left), Chris Kohler (centre) and Ros Stinton (right), Gissing Booksellers Past and Present, running in Yorkshire (Photo by Michèle Kohler)

The event was announced in BBC News as well as in two Manchester newspapers (see under “Recent Publications”).

Here are a few examples of particularly valuable material included in the collection: an unpublished essay on “Poetry,” perhaps written at Owens College, discarded pages from “A Vanquished Roman” and the last two leaves of the MS of *Veranilda*, the long letter to Halpérine-Kaminsky of 28 August 1898, and the presentation copy of *Isabel Clarendon* to his mother and sisters. Also a letter from Frederic Harrison dated 10 November 1895, two manuscript eye-witness accounts of Gissing, and the copy of *The Poetical Works of James Russell Lowell* (1852), which belonged to Thomas Waller Gissing, and was ultimately given by Gabrielle Fleury to a friend of hers, Mary Constance Lloyd.

Bibliographical query

A strange copy of the Nelson edition of *The Odd Women*, undated but originally published in November 1907, has turned up recently on a book-

seller's shelves. It is bound in red leather, with decoration and titling in gilt and, in the opinion of the seller and of the Gissing collector who snapped it up, the volume cannot possibly be a rebound copy. It would seem that a similar copy, bound in green decorated leather, was offered for sale by the same bookseller a few years ago. Could anyone who happens to own a leatherbound copy of the Nelson edition of *The Odd Women* or of *Born in Exile* (undated, but originally published in February 1910) please share his knowledge with the editor of the *Journal*?

Three Companions in One:

In turn Daniele Cristofaro takes the plunge and fully identifies
Coriolano Paparazzo

PIERRE COUSTILLAS

In a rarely quoted *Commonplace Book* entry Gissing expressed his astonishment that Marlowe's words "infinite riches in a little room" in *The Jew of Malta* should have become a common quotation. One may similarly be surprised that Daniele Cristofaro's small volume on Gissing and Calabria, *George Gissing: Il viaggio desiderato (Calabria 1897)*, only just published, should offer such a wealth of material on the subject after so much research had been conducted on the spot and from afar. In an article which appeared in this journal in October 1999, "Revisiting the Shores of the Ionian Sea," much evidence was given that *By the Ionian Sea* is a travel narrative lovingly admired by Italian southerners, and this new study of Gissing's engaging book issued by a Calabrian publisher confirms the cultural attachment of the modern inhabitants of what used to be Magna Græcia to those English travellers who were brave and curious enough to ignore malaria and other risks related to the deep South. Signor Cristofaro is one of the best qualified men in his country to enquire into the sources, historical and geographical, general and local, which inspired Gissing, first before his journey, then on the spot, while he travelled from Naples to Taranto on to Reggio and back to Naples. He is a native of Squillace, the hometown of the famous monk and statesman Cassiodorus, he was recently for several years deputy mayor of the place, his knowledge of local life, past and present, is an enviable asset, and he has published many articles in local and regional periodicals as well as two books on Squillace. His ex-

perience of research in local records is considerable and it has enabled him to solve scholarly problems connected with Gissing's travel book which had defeated his predecessors, Italian or foreign. The volume under review is unquestionably a study which breaks new ground and all future editors of *By the Ionian Sea* will have to take his work into account if they are to penetrate deeper into Gissing's Calabrian world and make progress into the very few areas where shadows still have to be dispelled.

Signor Cristofaro's *volumetto*, as he modestly calls his book, is attractively produced in brownish orange card covers ornamented with what visitors to Catanzaro will recognize as a stylized version of the griffin which clings to the front of the Farmacia Leone. The black griffin, with the name of the series in brownish orange – "Viaggi" – arrestingly contrasts with the white titling on the covers and spine. The publisher, Luigi Pellegrini Editore, is fully identified on the copyright page by his postal address: Via De Rada, 67/c, 87100 Cosenza, his website: www.pellegrinieditore.it and his e-mail address: info@pellegrinieditore.it. The table of contents at once defines and circumscribes the aim and nature of the book: preface by the present writer; introduction; biography of Gissing followed by a four-page bibliography of his works up to the 1990s; itinerary of the journey from 16 November to 12 December 1897; a study of the journey subtitled "The Quest for a Lost World"; extracts from Gissing's diary; 16 letters from Gissing to Walter Raleigh, Walter Gissing (3), Margaret Gissing, A. H. Bullen (3), Edward Clodd, Eduard Bertz (2), Ellen Gissing, H. G. Wells, Algernon Gissing and William Morris Colles (2), covering the period 19 November-12 December; extracts from the diary kept by the present writer and his wife during their Calabrian journey in the summer of 1965; an 8-page selected bibliography; an index to names and places.

I

A major aspect of the book, which is primarily a guide to Gissing's journey in Calabria, consists in the variety of its illustrations, which enable one to imagine the places and sometimes the persons he came across from the moment when, after his short, preparatory stay in Naples, he embarked for Paola, to his taking the train back to Rome at Reggio Calabria. Signor Cristofaro has been very diligent in his search for widely scattered pictorial material, a crucial side of biographical re-creation which, until some fifty years ago, apparently interested neither Gissing's biographers nor his publishers. Only a complete list can do justice to the book and its author who,

with remarkable discretion, has chosen to exclude himself from the abundant photographic material which gives the book much of its interest and value. For convenience' sake we shall number them and add some comment likely to be of use to future biographers of Gissing and editors of *By the Ionian Sea*.

1. Portrait of Gissing taken by Elliott & Fry on 7 May 1895 (see his diary). Mainly known through its reproduction in Edward Clodd's *Memoires* (Chapman & Hall, 1916).

2. Facsimile of the title page of the first edition of *By the Ionian Sea* (Chapman & Hall, 1901).

3. Portrait of Gissing taken by Mendelssohn on 5 November 1895 and very rarely reproduced. Used by Cassell & Co. in their catalogue announcing *The Paying Guest*, which appeared in early January 1896.

4. Photograph of Gissing taken by a Paris photographer, M. Laperrière, in Switzerland in August 1899. First reproduced in Vol. 7 of the *Collected Letters*.

5. Map of Naples and Southern Italy dated 1900.

6. Old photograph of the Fontana sette canali at Paola taken from about the same place as the more recent one reproduced on p. 10 of the Signal Books edition of *By the Ionian Sea* (2004).

7. Old photograph of San Fili, the mountain village mentioned in chapter 2 of *By the Ionian Sea*. It shows a woman leading a heavily laden donkey into the village. From an illustration in Edward Hutton's *Naples and Southern Italy* (Methuen, 1915).

8. View of Cosenza in the late nineteenth century.

9. Peasant girl of the valley of the Crati in traditional costume. Drawing made from a postcard reproduced in the first two editions of *By the Ionian Sea* (1901 and 1905).

10. Crotona as seen from the hills. From Leo de Littrow's oil sketch in the first edition of *By the Ionian Sea*.

11. Crotona, the Albergo Concordia, where Gissing was seriously ill for a few days, in the Corso Vittoria c. 1900. From a postcard.

12. Dr. Riccardo Sculco (1855-1931), who attended Gissing at the Concordia. From the original in the possession of Dott. Badolato.

13. Ruins of the Temple of Hera Lacinia. From an old postcard in the Pasquale Attianese Photographic Archive.

14. Giulio Marino (1842-1901), the gardener of the Crotona cemetery. From the original in the collection of his great-grandson Domenico Marino.

15. Catanzaro. The Corso Vittorio Emanuele. From a photograph taken c. 1900.
16. Don Pasquale Cricelli (1863-1905), the English Vice-Consul at Catanzaro. Reproduced from a photograph of him in the Cricelli chapel in the Catanzaro cemetery.
17. Catanzaro, the Albergo Centrale, where Gissing read the famous notice signed by Coriolano Paparazzo (diary, 7 December 1897). From a photograph of the hotel in the Corso Vittorio Emanuele taken in 1905.
18. Title page of a copy of the *Memorie dell'Accademia di Scienze e Lettere di Catanzaro*, Vol. II, given to Gissing by Cricelli. As Gissing noted, it contains a long article on Cassiodorus. The extent to which it was used in *By the Ionian Sea* still has to be determined. The 38-page article by Ippolito de Riso is entitled “Della vita e delle opere di Magno Aurelio Cassiodoro, soprannominato Senatore, da Squillace.” From the copy held by the Municipal Library.
19. Photograph of the street now called Via Damiano Assanti in which Gissing found the Albergo Nazionale. The photograph, with a motorcar in middle ground, would seem to have been taken in the early twentieth century.
20. Panoramic view of Squillace. Detail from a 1905 photograph.
21. Photograph of the ruins of the Norman castle as it was in the early twentieth century.
22. Oil sketch of Squillace seen from afar, by Leo de Littrow. It was reproduced on the dust jacket of the pocket edition of *By the Ionian Sea* published by Chapman & Hall in 1917.
23. Photograph of the inn, near the Squillace railway station, in which Gissing had a decent meal (diary, 10 December, and *By the Ionian Sea*, ch. 17).
24. View of the Reggio cathedral before the 1908 earthquake, still as Gissing saw it.
25. Panoramic view of Reggio at the end of the nineteenth century.
26. Photograph of the Albergo Vittoria at Reggio, c. 1900.
27. Facsimile of the entry, dated 12 December 1897, in the Visitors' book of the Reggio Museum, with Gissing's name, followed by “Londra.”
28. The well-known lithograph drawing of Gissing by William Rothenstein (diary entry for 7 June 1897), first published in 1898.
29. Cosenza. The entrance to the notorious albergo “I due Lionetti,” recommended by Baedeker and described in ch. 3 of *By the Ionian Sea*. An undated photograph with no vehicle in sight.

30. Two examples of oil jugs which Gissing saw on the market at Cosenza. Reproduced from the first and second editions of *By the Ionian Sea*.

31. Peasant girl in traditional costume carrying a basket on her head. Drawing also reproduced from the first and second editions of *By the Ionian Sea*.

32. Cosenza. The commemorative tablet the text of which Gissing transcribed in the third chapter of his book.

33. Crotona as seen from the south. From the oil sketch by Leo de Littrow, in the first edition of *By the Ionian Sea*.

34. Oil sketch of the Lacinian Promontory by Leo de Littrow reproduced from the same source.

35. Commemorative postcard of Crotona dating back to the early twentieth century. From the Pasquale Attianese Photographic Archive.

36. Catanzaro. The inside of the Farmacia Leone with the two Leone brothers, Nicola and Alfonso, standing on each side of the entrance door (1897). Reproduced from Sergio Dragone's *Catanzaro: I luoghi, le persone, la storia* (Catanzaro: Cinesud due Editore, 4 volumes, 1996).

37. Catanzaro. An example of painting of Virgin and Child such as can still be seen to-day on the walls of some old houses in the historic centre of the town. See ch. 13 of *By the Ionian Sea*.

38. Catanzaro. Photograph of the Villa Margherita (now Villa Trieste) as it was in the early twentieth century.

39 and 40. Drawings of a peasant girl beautifully dressed for the festival of the Immaculate Conception and of a Calabrian lady in elaborate traditional costume, both reproduced from the first two editions of *By the Ionian Sea*.

41. Squillace. Old photograph of the ruins of the monastery of San Domenico briefly mentioned by Gissing in his chapter 15, "Misericordia."

42. Cassiodorus in a twelfth-century miniature, a variant of that on p. 112 of the Signal Books edition of *By the Ionian Sea*.

43. Drawing of a peasant girl busy spinning, reproduced from the first two editions of the book.

44. Oil sketch of Reggio by Leo de Littrow reproduced from the original edition of *By the Ionian Sea*.

45 and 46. Reproductions of the two paintings by Giuseppe Benassai (1835-78), "La quiete" and "Aspromonte," cryptically mentioned by Gissing in his chapter on Reggio when he relates his visit to the municipal

museum, now – in compliance with the wishes of the curator who guided Gissing through it – renamed Museo Nazionale.

47. Drawing of a local man smoking his pipe standing against a wall and of a country woman carrying a barrel of water on her head.

48. Portrait of Gissing taken by Russell and Son on 16 January 1895 and reproduced on the dust-jacket of the edition of his diary.

49. Drawing of an old oil lamp reproduced from the first two editions of *By the Ionian Sea*.

50. Portrait of Pierre Coustillas in 1995.

51. Tablet commemorating Gissing's stay in the Albergo Centrale, Catanzaro, unveiled on 23 October 1999.

52. The Squillace postman, Agazio Mungo, who met Pierre and Hélène Coustillas during their visit to the old town in August 1965.

53. Dott. Francesco Badolato together with Hélène and Pierre Coustillas during their visit to Squillace in 1998 [not 1999].

54. Crotona. Tablet commemorating Gissing's stay at the Albergo Concordia in Crotona, unveiled on 22 June 2002.

Now if all these illustrations, carefully chosen and pleasantly varied, are a feast for the eyes of readers who have never visited the shores of the Ionian sea, the learned footnotes on the number of hitherto only partly identified or totally obscure personages met by Gissing during his eventful journey will prove a source of intellectual delight for fellow annotators.

II

To some scholars and lexicographers, *By the Ionian Sea* is essentially the book from which, thanks to Federico Fellini's film, sprang the word *paparazzo/paparazzi*, which so many modern dictionaries, following the Italian example, have had to integrate into their ever bigger respective corpuses. And since 1997, when it became a spontaneously accepted neologism following the tragic death of a popular princess, many attempts have been made, notably in Catanzaro, where the authentic Paparazzo was Gissing's host for a few days, to identify this singular *albergatore* who could hardly have imagined that he would ever enjoy the slightest posthumous fame. In the last few years, a break-through was made when it was discovered that Coriolano Paparazzo was buried in the Catanzaro cemetery, though not in a grave of his own, but in the mortuary chapel of a family named Figliolo, where his name was not followed by his life dates (see the Signal Books edition of *By the Ionian Sea*, pp. 145-46). This was a strange

situation on which nobody in Catanzaro or elsewhere could throw more light. But now, thanks to his experience as a local historian, Daniele Cristofaro has succeeded in clearing all the hurdles in his way. He has established that Coriolano Papparazzo, who had other given names, Stefano and Achille, was the son of Fabio Papparazzo and Rocca Costanza, and that he was born in Catanzaro on 9 September 1849. He died in the same town in his forty-ninth year on 3 February 1899, only about some thirteen months after Gissing's short sojourn. Previous research had revealed that the grandly named Coriolano had been a widower for a quarter of a century when the astounding and slightly self-conscious notice he had put up in the rooms of his *albergo* was transcribed and, in the last analysis, publicized by his English guest. His wife, it was also discovered, had died in childbirth in 1872. Signor Cristofaro now tells us that Coriolano married again, his second wife being one Rachele Giordano. Of their marriage two daughters were born: Annita, born in Catanzaro on 4 April 1885, who in turn married Alberto Figliolo and died in Rome on 21 June 1934, and Ida, who was also born in Catanzaro on 18 June 1888 and became the wife of Achille Figliolo on 11 November 1909—an uncommon case of two sisters marrying two brothers. Ida was to die in Catanzaro on 26 May 1940. As for the Albergo Centrale, it remained operational until 1928, in which year the Guide Book of the Touring Club Italiano gave some factual information indicative of the importance of the establishment, with its 40 bedrooms and 60 beds, the prices ranging from 12 to 21 lire. Just as in Gissing's time, guests could have their meals in the establishment, which by then boasted bathrooms and a garage.

As we accompany Gissing again from Naples, where the Labriola couple still await more detailed identification, to Reggio Calabria, we are more and more grateful to Daniele Cristofaro for his thorough editorial work, which practically meets the exigencies and achievements of variorum editions of verse. It also enables one to realise the considerable amount of comment that Italian scholars have produced in connection with *By the Ionian Sea* since the 1950s. Among the lesser known ground-breaking references is one to Rosario Manes, whose article "Un inglese a Paola" (*Calabria Sconosciuta*, April-June 1990, pp. 69-70) appeared years after the casual yet significant allusion to the Albergo Leone by Edward Hutton in his 1915 travel book, *Naples and Southern Italy*. In his description of the house Manes deprived us of all hope we might still have of seeing the *agrumi* or the garden admired by Gissing, the garden having been destroyed when the Via del Cannone was opened.

Like the Leone at Paola, the Due Lionetti at Cosenza, Gissing's next stopping place, was still open in 1928, together with the Vetere, which he regretted not having put up at in preference to the other hotel, so unsparingly described in several of Gissing's letters of the period. The extent of Signor Cristofaro's research becomes impressive when he quotes from a volume published in Cosenza in 1874, *La Calabria illustrata*, by E. Arnoni, apropos of two wooden crosses, mentioned by Gissing in his second chapter, that meant atrocious murders of wayfarers in remote times; or when he quotes from *Visioni e voci della vecchia Cosenza* (1966), by Luigi Rodotà, who quite plausibly asserted that the exact name of the albergo should be, as one has suspected for years, *I due Leonetti*. Similarly the newspaper articles on Gissing, Lenormant, Norman Douglas and others which appeared notably in the last ten years are brought to the reader's attention in well-chosen places.

On reaching Crotona we feel bound to salute fresh discoveries, enjoying in passing the deservedly severe judgment passed upon its uncongenial mayor, Marquis Anselmo Berlingieri (1852-1911), whose words "senza nulla toccare" have remained famous. Further research about the gardener of the local cemetery has revealed a few additional facts about his life, in particular the date of his birth which his great-grandson, the archeologist Domenico Marino, had so far failed to trace. It is now established that the "delightful" gardener, Giulio Marino, was born in Catanzaro, not in 1843 or 1844, but on 11 November 1842. Besides it would seem more appropriate to call him the gardener than the guardian of the cemetery. Daniele Cristofaro's opinion is based on the minutes of the Municipal Council of Crotona.

Some contacts made by Gissing in Catanzaro have also benefited from the author's research. If nothing absolutely new has been exhumed from the Communal Records of the town, Baron Pasquale Cricelli, this is confirmed, was born on 20 February 1863 and died on 20 October 1905; the full inscription on his tomb has now been accurately transcribed. The author of the poorly informed article on Gissing in *La Giostra* for 29 October 1900, we are told, was almost certainly Fausto Squillace, to whom Augusto Placanica refers in his book *L'intellettualità catanzarese nella crisi di fine secolo (1896-1899)*, published in 1975. (An English translation, with critical comment, of the article, in which Gissing is obtusely described as an English journalist, was published in the July 2000 number of the *Gissing Journal*.) Whether Oreste Dito, the curator of the Catanzaro Museum (1866-1934), was still in office at the time of Gissing's visit Daniele Cristofaro doubts,

referring us to a recent book which is unlikely to have found readers except locally, *Storia del Museo Provinciale di Catanzaro* (Catanzaro: Grafiche Abramo, 2001). No such doubt persists regarding a local publication mentioned by Gissing in his diary entry for 9 December. True, his translation by “Transactions” of the Italian title, *Memorie dell’Accademia di Scienze e Lettere*, was above criticism, but it nonetheless defeated the ingenuity of scholars and librarians for years. The article on Cassiodorus will be found in Volume II (Catanzaro: Tipografia Pitagora, 1869, pp. 132-68). Despite its imposing title, “Della vita e delle opere di Magno Aurelio Cassiodoro, soprannominato Senatore, da Squillace. Memorie del socio ordinario Sig. Ippolito De Riso,” it may have added little to Gissing’s knowledge of the subject as reflected in chapter 16 of his book. The copy he gratefully acknowledged is not known to have been preserved.

On the next stage of the traveller’s peregrinations some interesting side-lights are also given by the new book. The civic pride of a few inhabitants of Squillace may understandably have suffered on reading Gissing’s angry account of his experiences in Squillace. Even nowadays one or two local persons who have read the Italian translation of his volume have a grudge against what they call his unfairness to their historically interesting town, and the image of the *padrone* of the variously named Osteria Centrale and Albergo Nazionale—names which raise an indulgent smile—looms large in their recollections. English readers, contrastingly, need not be persuaded that Gissing was abruptly confronted with a case of very ugly rascality and it is with a feeling approaching jubilation that one reads Signor Cristofaro’s discoveries about the dishonest innkeeper. He himself obviously enjoyed conducting the complex research which eventuated in the unmasking of this shady character. The man’s name was Salvatore Maida. The son of Gregorio Maida and Emanuela Magna, he was born in Squillace on 31 December 1835 and died also in Squillace on 4 August 1912. On his death certificate his occupation is duly given as “bettoliere,” that is “innkeeper,” “publican.” His wife, whom Gissing mentions only in his book, not in his diary, was Rosa Aceto. They had been living there since 1876 and Maida was given as proprietor in the *Registro degli Esercenti, Osterie, Caffè, Alberghi ecc., soggetti alla sorveglianza della pubblica sicurezza, per gli anni dal 1892 al 1906*. Throughout those years it would seem that the real commercial status of the house was a good deal more modest than was suggested by such epithets as “centrale” and “nazionale.” The innkeeper’s pretentiousness was at one with the slovenliness of his establishment. The bad reputation of the place had been in evidence and duly denounced in 1879 in a printed report

signed by A. Spinola of the Club Alpino Italiano. About one year later the Comandante dei Carabinieri of Squillace, after inspecting the so-called *albergo*, ordered its temporary closing.

The anonymous *facchino*, whose home stood near Squillace railway station and who greatly helped Gissing to recover his good humour, has not escaped Daniele Cristofaro's notice. In chapter 17 of his book, Gissing related how, on his return to the station after visiting la Grotta, he was exhausted by the hunger that the detestable innkeeper of the Albergo Nazionale had failed to appease. "There was no buffet, and seemingly no place in the neighbourhood where food could be purchased, but on my appealing to the porter I learnt that he was accustomed to entertain stray travellers in his house hard-by, whither he at once led me." The whole passage is brimful of gratitude. "I had bread, salame, cheese, and, heaven be thanked, wine that I could swallow—nay, for here sounds the note of thanklessness, it was honest wine, of which I drank freely. Honest, too, the charge that was made; I should have felt cheap at ten times the price that sudden accession of bodily and mental vigour. Luck be with him, serviceable *facchino* of Squillace!" The photograph on p. 68 of Signor Cristofaro's book offers a glimpse of the railway station and of the porter's home. Horse-drawn vehicles had been superseded by motorcars when this photo was taken by one of the porter's relatives, it would seem. The genial man to whom Gissing pays unqualified homage was Vincenzo Anania (1851-1926), who was born at Gasperina and died in Squillace. He was indeed not essentially a porter and is identified in the *Registro dei Morti del Comune di Squillace* as "possidente" (proprietor) of a very small property. His wife, whom Gissing also met, was Caterina Cosentino (1850-1926), and they died within a fortnight of each other. Present-day visitors to Squillace Lido will find that a restaurant stands on the spot where Gissing had a modest but greatly relished meal. It is attractively named "La Cena di Afrodite."

To Daniele Cristofaro is also due a discovery that had been shared with us years ago and turned to useful account in the notes to the French translation and to the Signal Books edition of *By the Ionian Sea*. The parish priest of San Nicolò a Badolato whom Gissing met on the train to Reggio was Don Giuseppe Minniti, who had been ordained by the bishop of Squillace in 1864 at the age of twenty-two or twenty-three and who died in 1924. One wishes that the bright schoolboy of San Sostene who gave his card to Gissing in the same train, Fedele De Luca, had yielded some secrets of his later life, but census returns have not proved the researcher's friends. However, Daniele Cristofaro does not end on a note which would be tanta-

mount to an acknowledgment of defeat for himself. His ultimate editorial intervention is a correction—a confusion was made by Gissing between the Caffè del Genio and the Vittoria.

May this long enumeration suffice to prove that *George Gissing: Il viaggio desiderato* breaks new ground, especially concerning areas of possible research where there was little hope of exhuming information which Gissing, out of discretion (why did he spontaneously name Pasquale Cricelli, his genial cicerone in Catanzaro, the wealthy landowner, but not the museum curator?), did not wish or care to give. As is common with travel books when annotation is much more than perfunctory, the material details collected by the investigator often tell the reader a good deal more than the traveller could hope to know. For instance the innkeeper of the Albergo Nazionale in Squillace cannot be imagined identifying himself at any moment of Gissing's stay in his shabby *albergo*.

Other volumes in the *Viaggi* series are announced by the enterprising publisher Pellegrini, H. V. Morton's *Viaggio nel Sud Italia* and Edward Hutton's *Viaggio in Calabria*, two books which deserve to be better known in the deep South than they have been so far. Meanwhile Daniele Cristofaro's book will repay careful study. Not only is it a scholarly, innovative discussion of a fascinating subject, it is also a precious companion to an important section of Gissing's diary, to Volumes 6 and 7 of his *Collected Letters* and, still more obviously, to what Mark Holloway, in his biography of Norman Douglas, called his "limpid and immaculate" travel narrative, *By the Ionian Sea*.

Book Review

Collected Works of George Gissing on Charles Dickens, Volume 3: Forster's Life of Dickens Abridged and Revised by George Gissing, edited and introduced by Christine DeVine, with an Afterword by James A. Davies, Grayswood, Surrey: Grayswood Press, 2005. xi + 291 pp. Hardback ISBN 0-9546247-4-2 £30 (\$55), paperback ISBN 0-9546247-5-0 £15 (\$28).

When in the autumn of 1901 Gissing, after some initial haggling through his agent James Pinker with Chapman & Hall, agreed to undertake an abridged edition of John Forster's *Life of Charles Dickens*, he thought of it

as “easy work,” well suited to the rather shaky condition of his health. Though he had undeniably benefited from his cure at the East Anglian Sanatorium at Nayland in Suffolk in the summer of 1901, he found on his return to France—where he joined Gabrielle at Autun—that he could only work for two hours per day, which by his own admission was no more than a “wretched stint.” His first priority was to get “An Author at Grass” into its final shape and once that was out of the way, he turned his attention in November 1901 to the bread-and-butter job of cutting down Forster’s “good solid” biography. Forster’s *Life* runs to 367,901 words, and the extent of Gissing’s cuts will become clear from the estimated number of words he retained in his edition, viz. about 92,000 words, thus reducing the original biography by three quarters. Again one is struck by Gissing’s capacity for hard, concentrated work: on 16 January 1902 he wrote from Arcachon to Gabrielle Fleury that he had “finished my Dickens (Forster),” having completed the abridgment in the space of only two months.

In her perceptive and comprehensive introduction to this new edition of the *Abridged Life* Christine DeVine argues that Gissing’s focus on Dickens the writer invites the reader to examine closely the writing process and to empathize with Dickens’s difficulties and successes as a writer. In the new portrait of Dickens that emerges we encounter the very writer who had inspired Gissing from his earliest years. It would be impossible to prove conclusively that Gissing modelled his own writing life on that of Dickens, but the latter’s prodigious energy, his methodical and dedicated approach to the art of fiction were to remain a delight and inspiration to the younger writer to the end of his days.

However, when rereading this abridgment one is greatly struck by the number of parallels between the life experiences of Dickens and Gissing respectively. Did Gissing know when he moved into a room in Gower Place in 1878, that a good fifty years previously young Charles Dickens had lived just around the corner from him in 4 Gower Street? Unlikely it is not, since from the days he first settled in London he had been “going about in London’s immensity seeking for places which had been made known to [him] by Dickens ... and making real to [his] vision what hitherto had been but names and insubstantial shapes.” When we learn that in 1839 Dickens bought a cottage for his parents in Devonshire, in the village of Alphington, exactly a mile beyond the city of Exeter, the description of its exterior and its surroundings (“I took a little house for them this morning ... The paint and paper throughout are new and fresh and cheerful-looking, the place is clean beyond all description, and the neighbourhood I suppose the most

beautiful in this most beautiful of English counties”) are magically anticipatory of Gissing’s discovery of Devon’s enchanting beauties after his move to 24 Prospect Park, Exeter in 1891. One is tempted to imagine Henry Ryecroft coming upon Dickens senior in the streets of Alphington. It is through details like these that a striking kinship between the two writers is revealed. We read of Dickens’s brisk walks at all hours of the day and at night and are reminded of Gissing’s prowls about London. That their attitudes to life were fundamentally similar too, may be illustrated by Dickens’s scathing remarks about “society”: “I declare I never go into what is called ‘society’ that I am not weary of it, despise it, hate it, and reject it. The more I see of its extraordinary conceit and its stupendous ignorance ... the more certain I am ... that it will have to submit to be reformed by others off the face of the earth.” A sentiment echoed in one of Gissing’s entries into his “Scrapbook”: “Give a clear representation of the fact that the stupidest and most insignificant people are the firmest props of society.” If we learn that Dickens visited North Wales, we are no longer surprised by Gissing’s visit to Nefyn in search of material for *The Whirlpool* in 1896. Morley Roberts in chapter IX of *The Private Life of Henry Maitland* rightly claims that “in several things there is a singular likeness between Dickens and Gissing,” and he continues by giving a few intriguing instances of Gissing ostensibly commenting on Dickens, while as a matter of fact he is thinking of his own experiences.

Christine DeVine’s emphasis is the right one, though. First and foremost the *Abridged Life* is to be read as a writer’s writer’s life. She makes much of Gissing’s comparison between Forster’s original version and Boswell’s *Life of Johnson*. The latter work had been praised by Carlyle as “the best possible resemblance of a Reality” and it had been the yardstick for biography for almost a century when Forster began to write the life of his friend soon after his death in 1870. Both biographers used first-person narration and Forster was as close to Dickens as Boswell had been to Johnson. Some of the authenticity of Forster’s narrative voice is sacrificed in the abridged version, but what is gained, DeVine claims, is an increased objectivity “because the status of Gissing’s own image is not at stake in the [abridged] narrative.” It was obvious that by the beginning of the twentieth century Edwardian readers were no longer prepared to read the lengthy original, burdened with such detail. In the words of Gissing: “Many who would like to make acquaintance with Forster’s work are deterred by its length.” In this context it might have been fruitful to compare the history of another great Victorian biography, viz. John Gibson Lockhart’s *Memoirs of the Life*

of *Sir Walter Scott, Bart.* The monumental original was published in seven volumes in 1837-38, but in 1848 Lockhart himself grudgingly undertook to produce an abridged version, which at first met with limited success. When A. & C. Black brought out a new edition of the abridged *Life of Scott* in 1871 it was prefaced by a letter of James R. Hope Scott, in which he stated: "An abridgment by the author himself must necessarily be the best, indeed the only true abridgment of what he has intended in his larger work." We know Gissing bought a copy of Lockhart's *Life of Scott* in July 1879 and he may well have regarded its tone and approach as a major influence upon Forster. However, when he turned to abridging the latter's Dickens biography and bringing the content into line with a more modern style of biography he was confident enough to ignore James Scott's claim that the only true abridgment must be by an author himself. We can only conclude that he fully vindicated himself and produced a work that is as informative and readable today as it was in 1902.

In a first Appendix the editor has selected three unsigned reviews that articulate the largely positive ["Mr Gissing has carried out his work of abridgment and revision with excellent judgment."] welcome accorded to the book by Gissing's contemporaries. Appendix Two contains Chesterton's review of Dent's 1927 edition of Forster's *Life of Dickens*, praising Forster for his "air of amplitude and largesse," which Gissing had needed to curtail in his abridgment. Finally, we have James A. Davies' evaluation of Forster's achievement in Appendix Three: "Striving for Honesty: An Approach to Forster's Life." The article was first published in the *Dickens Studies Annual*, vol. 7, in 1978. Davies stresses Forster's candour and compassion in dealing with Dickens's developing unhappiness and his inability properly to consider others. The conclusion Davies arrives at is that Forster "falls short of modern scholarly practice. But his approach has been misunderstood, his achievement underrated." With the publication of the third volume of the *Collected Works of George Gissing on Charles Dickens*, the publisher has created a welcome opportunity for (r)evaluating the contributions of Forster and Gissing alike to our understanding of the life and times of Charles Dickens.— Bouwe Postmus, University of Amsterdam

Notes and News

Professor John Spiers, who has been a supporter and enthusiast for Gissing's work since the 1960s and whose Harvester Press re-published

many of his novels in modern editions, has established The Gissing Foundation as a private charity in England. He will serve as President.

The Foundation will develop a programme of supporting work on Gissing. It will establish a small publishing programme, especially intended to encourage reading Gissing's works. Initially, it plans to issue a series of reprints of "first chapters," beginning with *Workers in the Dawn*, to encourage readers to go to the complete novels. It hopes to assist with other publications, and especially to support the work of younger scholars. In addition, there will be an annual non-stipendiary award of one or more Senior Research Fellowships of the Gissing Foundation, to offer recognition of outstanding work in the field of Gissing studies.

The Foundation is at Gissing.foundation@btinternet.com

Jarndyce, the London antiquarian booksellers (46 Great Russell Street), have recently issued a catalogue of XIXth Century Fiction in which three Gissing titles are listed. No. 137 is a first edition in 3 vols. of *The Emancipated* (Bentley, 1890), £850; no. 138 is a second edition in 3 vols. of *New Grub Street* (Smith, Elder, 1891), £450; no. 139, is a first edition in 3 vols. of *Workers in the Dawn* (Remington, 1880), £8,500 (we are told that this last title has been sold). The catalogue contains a colour photograph of the set of *Workers*; the title page of Vol. I is also reproduced.

The Hermitage Bookshop announce Vol. VIII of their series of Victorian bibliographies, *Victorian Yellowbacks and Paperbacks, 1849-1905*, by Dr. Chester W. Topp. The publishers whose books are concerned are Simpkin & Co., J. W. Arrowsmith, Richard Bentley, Ward & Downey and James Blackwood. Gissing was present in Vol. I (George Routledge), Vol. III (Chapman & Hall) and Vol. V (Smith, Elder). The firm's address is 290 Fillmore Street, Denver, Colorado 80206-5020; e-mail address:

hermitagebooks@qwest.net

We have received from Liguori Editore, the Naples publishers (Via Posillipo, 394—80123 Napoli), a splendidly illustrated volume by Luigi P. Finizio entitled *Moderno Antimoderno: L'arte dei preraffaelliti nella cultura vittoriana*. It is Vol. 14 of a history of art and art criticism edited by Alfredo De Paz, entirely printed on thick glossy paper, and might serve as a companion to some aspects of Gissing's works and correspondence. Gissing's interest in the Pre-Raphaelites and more generally in aestheticism was mainly apparent in the mid-1880s, in the days of *Isabel Clarendon* and

A Life's Morning, when he frequented art galleries with great artistic curiosity and profit. He would have leafed through, then read and pondered over its contents with obvious aesthetic satisfaction, perhaps before turning to some other book on English landscape painters, about whom he wrote eloquently in *The Private Papers of Henry Ryecroft*.

Rubbettino Editore, the Calabrian publishers of Soveria Mannelli, who published Francesco Badolato's edition of Gissing's letters from Italy and Greece in 1999, and many books of Calabrian interest, will publish this summer the previously announced selection of articles on Gissing which Dr. Badolato wrote in the last few decades.

Exceptional Gissing Catalogue

The Idle Booksellers will have a new catalogue ready in the next few weeks. Over 700 items ranging from first English editions to the latest publications will be for sale in what is sure to be the largest Gissing catalogue there has ever been.

Cyril Wyatt, a discriminating Gissing collector, recently discovered two interesting items which have apparently escaped the notice of fellow collectors. The first item is a "design from Will Bradley's 1898 cover for *The Whirlpool*. Small folio broadside, measuring 13" x 9," brown lettering on yellow stock (printed on both sides). One of 125 copies printed for the members of the Roxburghe-Zamorano Clubs." The second item is a "meeting card for the Oxford University Society of Bibliophiles. Michaelmas Term 1978. Publisher: Francetown, N.H.: R. T. Risk, Typographeum, 1978. Bifolium (152 x 102 mm), [4] p. The front carrying a lengthy quote from George Gissing." The passage concerned will be found in *The Private Papers of Henry Ryecroft* ("Many a time I have stood ... I gloated over the pages," Spring XII).

Edwin Reardon was resuscitated on BBC Radio 4 in a serial which ran from 24 March to 28 April. On bbc.co.uk listeners were welcomed as follows: "Welcome to the world of Ed Reardon. Each episode tracks Ed's flawed attempts to escape poverty and gain the literary success he strongly

feels is due.” In the adventures of this latest avatar of Gissing’s anti-hero, borrowings from the novel originally published in 1891 are easy to trace, but unsurprisingly the remake is not a patch on the original.

Recent Publications

Volumes

Daniele Cristofaro, *George Gissing: Il viaggio desiderato*, Cosenza: Luigi Pellegrini Editore, 2005. Pp. 168. An illustrated study of Gissing’s journey to Calabria in 1897. Pictorial card covers. See the review article in the present number. Price: €20.00. ISBN 88-8101-257-X

George Gissing, *The Nether World*, ed. Stephen Gill, Oxford: Oxford World’s Classics, [2005]. Fifth impression, but no copy of the fourth has been seen. £7.99.

George Gissing, *New Grub Street*, ed. John Goode, Oxford: Oxford World’s Classics, [2005]. Sixth impression. £7.99.

George Gissing, *The Odd Women*, ed. Patricia Ingham, Oxford: Oxford World’s Classics, [2005]. Third impression. £7.99.

George Gissing, *The Odd Women*, with an introduction by Elaine Showalter, Penguin Classics [2004 or 2005]. Eleventh impression [*sic*]. £8.99. The numbering of impressions of Gissing’s two novels, *New Grub Street* and *The Odd Women*, in Penguin Classics, is no longer reliable.

Articles, reviews, etc

Catherine Donzel, Marc Walter and Sabine Arqué, *Voyages en Italie*, Paris : Editions du Chêne, 2004. A splendid album, also published in Germany, in which Gissing is mentioned and/or quoted on pp. 98, 132, 302 and 319, and where the editors, however, erroneously say that *Da Venezia allo Stretto di Messina* is a translation of *By the Ionian Sea*.

Francesco Misitano, “Gerhard vom Rath a Reggio,” *Calabria Sconosciuta*, January-March 2005, pp. 49-51. This German traveller was one of

Gissing's predecessors on the shores of the Ionian Sea. Misitani begins his article by quoting Gissing and some other German travellers.

Anon., "RSVP Bibliography 2001-2003," *Victorian Periodicals Review*, Spring 2005; entries 97, 327 and 381 are about Gissing and his father.

Alan Oestreich, *Modern Library Collector*, no. 49, April 2005, p. 1. Detailed announcement of *George Gissing: The Definitive Bibliography*. On the same page is reproduced a letter of Horace Liveright, dated 18 July 1924, to Burton Rascoe of the *New York Herald Tribune* in which he says that *The Private Papers of Henry Ryecroft* "almost got in the first ten" best sellers in the Modern Library for 1923.

Nigel Messenger, "The Dung Heap and the Flower: Gissing's *Nether World*," *Cahiers Victoriens et Edouardiens*, No. 61, April 2005, pp. 303-15. In the same number Christine Huguet reviewed the first two volumes of the Grayswood Press edition of *The Collected Works of George Gissing on Charles Dickens*, pp. 335-40.

Anon., "University buys Gissing material," *BBC News*, 12 May 2005, p. 1. About the sale of C. C. Kohler's collection to the University of Manchester Library.

Anon., "Commentary [on the London Library]," *Guardian*, 14 May 2005, p. 7. The article begins with a long sentence on Gissing and *New Grub Street*.

Paul R. Taylor, "What a Lotto books," *Manchester Evening News*, 20 May 2005, p. 22. A short article on the acquisition by the Manchester University Library of a part of C. C. Kohler's Gissing collection. Another article by Paul R. Taylor with an objectionable title appeared in *Manchester Metro News* on the same day.

D. J. Taylor, "The book man's books," *Times Literary Supplement*, 27 May 2005, p. 29. Review of *George Gissing: The Definitive Bibliography*.

D. J. Taylor, "Bugger Bank Holidays," *Independent on Sunday*, 29 May 2005, page unknown. "We inhabit a landscape constrained by leisure, to the point where it is sometimes seen as the purpose of life, hedged about with EU directives," Taylor writes. He first goes back to Victorian holi-

days and takes as an illustration the classic passage from “Io Saturnalia” in *The Nether World*, with Mrs. Candy never getting over a bank holiday. Taylor candidly asserts that he always takes the Gissing line, noting that in an English novel bank holidays mean trouble. In 1885 Gissing exclaimed in a famous letter “Keep apart! Keep apart!” His most faithful admirer among present-day English novelists, confronted with the prospect of having to work on a bank holiday, writes: “There is, after all, no pleasure on earth like that of working while the rest of the world idles.”

Thomas Powers, “The Fate of the Nation,” *New York Times Book Review*, 29 May 2005, p. 7. The author of this review of *A Matter of Opinion*, a novel by Victor S. Navasky, writes that the book deserves shelf space beside *New Grub Street* “for its account of the lives of the inky wretches who fill the columns of little magazines with big thoughts.”

Mihoko Takeda, “The City and Gender in *The Odd Women*,” *Eigo Seinen (The Rising Generation)*, May 2005, pp. 80-81.

Brian Lake, “Book Reviews,” *Bookdealer*, 2 June 2005, pp. 86-87. Review of *George Gissing: The Definitive Bibliography*.

Tailpiece

Let us once more salute a man who so finely cared for the finest sort of knowledge. Not often have the nobler appetites of the mind found so eloquent a voice.

The most original thing Gissing did in fiction was not the representation of shabby gentility and poverty, but the upsetting of the agreed order of precedence among the passions treated in English fiction. He was the first of our novelists to be closely concerned with the passion for knowledge, the first to give it prominence among the motives of life. There, and not in his “realism,” was his distinction as a novelist. The realism was largely mere recoil, by a man unalive to how beer and a ribald joke can carry the common man through bibulation; but the hunger of the mind was a very positive thing, active in him and in many of his most remarkable characters.

T. Earle Welby (“STET”), *Second Impressions*, London: Methuen, 1933.

