

THE GISSING NEWSLETTER

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

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George Orwell and His Favorite Novelist

Jacob Korg
University of Washington

During his last illness in April, 1948, at a time when he had been forced to abandon work on *1984* and enter the hospital, Orwell turned to a near-forgotten Victorian novelist he had long admired, George Gissing. In replying to a letter from Julian Symons, he wrote: “It’s funny you should have mentioned Gissing. I am a great fan of his ... and was just in the act of rereading two reprints, which I promised to review for *Politics and Letters*. I think I shall do a long article on him, for them or someone else.”¹ The article, not published until many years after Orwell’s death, said: “There are several of Gissing’s books that I have never read. ... But merely on the strength of *New*

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Editorial correspondence should be sent to the Editor:
10, rue Gay-Lussac, 59110-La Madeleine, France,
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Grub Street, *Demos* and *The Odd Women*, I am ready to maintain that England has produced very few better novelists.”² Orwell went even further in one of his short *Tribune* pieces, saying, “When I suggest that Gissing is the best novelist we have produced, I am not speaking frivolously ... Gissing is a ‘pure’ novelist, a thing few gifted writers have been.”³

While he did not focus his attention on Gissing until just before his death, there is no doubt that Orwell had found him to be a congenial spirit early in his career. The heroine of *A Clergyman’s*

Daughter leaves the miserable school where she teaches to eat a lonely Christmas dinner of hard-boiled eggs, cheese sandwiches and lemonade under a tree in the woods. As she eats, she reads Gissing's novel, *The Odd Women*, in which isolated women like herself live on exactly such cheerless meals. In his letter to Symons, Orwell said, "I think *The Odd Women* is one of the best novels in English."⁴ He was asked to write a biography of Gissing – "a job," he said, "that is crying out to be done,"⁵ but was not able to produce more than the posthumous essay which places Gissing among the best English novelists.

In championing Gissing in this way, Orwell was exhibiting characteristic originality of taste and characteristic tolerance. Gissing's reputation, never very high during his lifetime, had been very nearly extinguished by the '30s and '40s, though he had had isolated supporters ranging from Henry James and Virginia Woolf to Christopher Morley. Orwell complained that his novels were hard to find; he had never been able to locate some of the important ones, and had been forced to read others "in soup-stained copies borrowed from public lending libraries."⁶ There were many aspects of Gissing's life and work Orwell could not approve. He was critical of working-class people, and expressed narrow and inflexible views about social problems: his style, as Orwell noted, was often painfully awkward, and unlike Orwell, who fought in Spain and was an active journalist, he was thoroughly apolitical for most of his life, and responded to social evils by seeking seclusion.

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Orwell admired Gissing, not because he fully agreed with him, but because his social vision was independent of received opinion, based on his own observation and convictions. The two men share a general psychological pattern. Both were of middle-class origin, and were motivated by feelings of personal guilt to immerse themselves in poverty and advocate the cause of the poor. Henry Ryecroft, Gissing's autobiographical figure, admits that he identified himself with the poor as a way of disguising his own "starved passions." Orwell, in *The Road to Wigan Pier*, explains his venture into the slums by saying, "I was conscious of an immense weight of guilt that I had got to expiate."⁷ Too independent to join other reformers or to accept practical solutions, both writers remained baffled by the social problems they faced, and excelled as reporters and annotators rather than constructive thinkers. Both felt that the evils of their times – and they were, to a considerable extent, the same evils – could not go unrecorded and unchallenged. They responded to this prompting in remarkably similar ways feeling it as a torment and a spiritual discipline as much as a creative motivation.

Orwell's resemblance to Gissing is clearest in his pre-1936 period, when, like Gissing, he employed social realism to produce honest, sensitive, and doctrinally uncommitted reports on such aspects of industrial civilization as poverty, the moral dilemmas of the middle class, the degradation of verbal communication, and the problems of the writer. We need turn to only one of Gissing's novels, *The Unclassed*, to find counterparts of Orwell's early themes. The rebelliousness and anxiety of Gordon Comstock in *Keep the Aspidistra Flying*, his hand-to-mouth existence and his hatred of the complacencies of modern industrial civilization are accurately anticipated in the character of Gissing's protagonist, Osmond Waymark, who is also an aspiring writer. Waymark and his friends are exploited as teachers in a deplorable private school, as is Dorothy Hare in *A*

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Clergyman's Daughter. And the account of the Brookers' lodging-house in *The Road to Wigan Pier* is matched, both in squalor and circumstantiality by Gissing's descriptions of the slums where

Waymark works as a rent collector for a time. Like Orwell, Gissing is especially sensitive to the sufferings of the genteel poor. He emphasizes the emotional hardships of the socially displaced, or, as Gissing called them, “the unclassed.” Orwell noted and endorsed Gissing’s perception that middle-class people suffer more from economic hardship than those from the working class. “Gissing’s novels,” he said, “are a protest against the form of self-torture that goes by the name of respectability.”⁸

Orwell’s enthusiasm for Gissing can be explained, not only by their general resemblance to each other, but also by the similarity of the details they selected to convey their views of society. The terrifying monotony that industrialization has imposed on the houses and domestic life of Victorian London, effectively described in Gissing’s *The Nether World*, reappears in the middle-class suburb of *Coming Up For Air*: “Just a prison with the cells all in a row. A line of semi-detached torture-chambers.” The speaker at the Left Book Club in the same novel, recognizable as a forerunner of the “duckspeak” orators in *1984*, recalls Gissing’s reports of insincere political speeches in his novel *Demos*. Gissing gathered material for these scenes by attending meetings of William Morris’ Socialist League in Hammersmith in 1886, and his descriptions, like Orwell’s, exhibit a profound suspicion of organized political activity. Gordon Comstock’s lodging house in *Keep the Aspidistra Flying*, with its despotic landlady, resembles the ordinary environment of Gissing’s poor but respectable characters. Orwell’s tone and method of description can be nearly indistinguishable from Gissing’s. Here is Orwell describing Dorothy Hare’s room in a hotel for derelicts:

Dorothy found her way to room number 29 and opened the door. A cold, evil

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smell met her. The room measured about eight feet each way, and was very dark. The furniture was simple. In the middle of the room, a narrow iron bedstead with a ragged coverlet and greyish sheets; against the wall, a packing case with a tin basin and an empty whisky bottle intended for water; tacked over the bed, a photograph of Bebe Daniels torn out of *Film Fun*.⁹

And here is Gissing’s description of a similar room, one inhabited by an unemployed workman and his family in *The Nether World*:

... a room which was not disorderly or unclean, but presented the chill discomfort of poverty. The principal, almost the only, articles of furniture were a large bed, a washhand stand, a kitchen table, and two or three chairs, of which the cane seats were bulged and torn. A few meaningless pictures hung here and there, and on the mantelpiece, which sloped forward somewhat, stood some paltry ornaments, secured in their places by a piece of string stretched in front of them.¹⁰

Both descriptions seem objective, but we should not miss the disciplined attention to significant trifles and the notation of pathetic efforts at decoration, which the narrator takes to be evidence of some trace of civilized sensibility. Above all, the tacit implication that things should be otherwise establishes a clear distance between the middle-class narrator and his subject.

As middle-class explorers of that unknown continent called poverty, Gissing and Orwell discovered, not only the facts of an alien style of life, but also unexpected regions of feeling within

themselves and people of their own class. Their best work appears when they exploit their own experiences of crossing class lines, when two worlds meet and clash as their characters rise or fall

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in social position, or struggle against changes of this kind. These episodes open the minds of the characters to new sufferings, but also to new insights about themselves and their world, and both authors use these perceptions to pursue a radical criticism of their societies.

In Gissing's last novel of poverty, *The Nether World*, as in his other novels, poor characters are given opportunities to rise through devices that have led Fredric Jameson to call them "experimental."¹¹ But the experiments invariably fail because their environment has transformed the poor into subnormal beings beyond redemption. As Orwell put it, "Having been obliged to live among them, he regarded the working class as savages, and in saying so he was merely being intellectually honest; he did not see that they were capable of becoming civilized if given slightly better opportunities."¹² In fact, these novels provide such opportunities in order to show that it is not in the capacity of working people to overcome the traits instilled in them by unemployment, alcoholism, squalid housing and the barbarity of their neighbors. *The Nether World* is typical of Gissing's social realism, and reflects motivations that he shared with Orwell: to put the facts of working-class life before the reading public, and to express a sense of amazement that such things could exist within the same social system that generated the wealth and comfort of others.

Many of Gissing's novels focus on the intelligent, sensitive young man or woman who is trapped in poverty. The heroine of *The Nether World* is the daughter of an unemployed and destitute workman whose large family lives in a single room, yet she is presented as "a child of the nether world whom fate has endowed with intellect." "Natures such as hers," says Gissing, "are as little to be judged by that which is conventionally the highest standard as by that which is the lowest." Her motivations are "merely directions of a native force which was at all times in revolt against

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circumstances." This revolt, he adds, expresses itself in ways that seem self-destructive. Several of Gissing's protagonists belong to this pattern, and Orwell's have the same independent, but impotent, natures; Orwell eliminates Gissing's romanticism, though not the sense that there is something just in the complaints such people lodge against society.

Demos, one of the novels on which Orwell was willing to base his case for Gissing, would have engaged another range of sympathies. It is the story of an intelligent workingman who inherits a fortune and takes over a factory which he tries to operate on socialist principles. But both experiments – that of the workingman raised to middle-class status, and that of the factory – are failures, and the socialist reform ends in violence. Gissing was himself a socialist in his youth. He called himself "a mouthpiece of the advanced Radical party" when he wrote his first novel, *Workers in the Dawn*, but soon turned against political creeds. In 1885, when William Morris was arrested for taking part in a socialist demonstration, he was extremely critical of Morris' political activities, and wrote to his brother: "He will inevitably coarsen himself in the company of ruffians. Keep apart, keep apart, and preserve one's soul alive – that is the teaching for the day...."¹³ Orwell, on the other hand, said that his best writing was politically motivated, and he was an active participant in the political scene. But he found it difficult to compromise his independence by working with groups (as Gissing would have, if he had ever tried it), and his retreat to Jura in the last years of his life corresponds with the seclusion Gissing always recommended as an ideal for men of intellectual or scholarly tastes.

Nevertheless, *Demos* is clearly a political (or, perhaps, an anti-political) novel that explores the contradictions and paradoxes involved in pursuing a course of political commitment, even if it concludes that satisfaction can be found only in private life. Orwell would not have agreed with that, but he might well have approved Gissing's criticism of those who deceive themselves into political

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idealism. Among the novel's minor characters is an esthetic socialist apparently modelled on William Morris, and Gissing's scornful treatment of him recalls Orwell's contempt for middle-class activists like the Fabians. Unlike Gissing, Orwell did not abandon socialism; but he was aware of the perversions it might undergo when it was put into practice.

Orwell devoted a good part of his essay on Gissing to *New Grub Street*, pointing out that Gissing connects his hero's inability to write with the social conditions that affect literature, such as commercialization and the need to please mass audiences. We can be sure that Orwell, who once compared the writing of a book to having a long, painful disease, recognized the authenticity of Gissing's account of his hero's struggles. Gissing's depiction of the commercialized publishing scene in this novel, as well as some satire about advertising and publicity in his later *In the Year of Jubilee*, exhibits a sensitivity to embryonic forms of the perversions of verbal communication that Orwell was to treat in *1984* and "Politics and the English Language."

In his discussion of *New Grub Street*, Orwell pays special attention to the hero's wife, who is socially ambitious, has no understanding of literature, and counsels her husband to treat his art as a trade. Orwell feels that Gissing has made it necessary to blame her for her husband's failure, saying, "In his heart Gissing seems to feel that women are natural inferiors."¹⁴ Yet, Gissing has earned something of a reputation as an early feminist. He took the "woman problem" as one of his themes, favored better education and self-determination for women in economic and sexual life, and treated with complete respect their intellectual capacities and the economic problems they confronted. In *A Clergyman's Daughter*, the Orwell novel in which *The Odd Women* is mentioned, both Dorothy and the minor character, Miss Beaver, the older teacher who lives in a bed-sitter and earns four pounds a week after twenty years of work, recall the impoverished women who illustrate Gissing's treatment

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of this theme. Miss Beaver is much like the two older Madden sisters in *The Odd Women*, a creature who has been crushed into nonentity by a society that has no place for her. Gissing perhaps lacked the imagination to contemplate a situation in which women would be fully independent; but he was far ahead of his contemporaries in his judgment of the nature of women and their place in society.

Orwell admired Gissing, in spite of his limitations, because his writing was essentially an act of conscience. Although he himself transcended Gissing and social realism by finding other ways of expressing the moral indignation they shared, he recognized that Gissing's observation of the human scene created by modern social conditions was honest and sensitive. His judgment that the imperfect Gissing was "the best novelist we have produced" tells us much about Orwell himself and the literary qualities he valued.

1. Letter to Julian Symons, 20 April, 1948, *The Collected Essays, Journalism and Letters of George Orwell*, ed. Sonia Orwell and Ian Angus (New York, 1968), Vol. IV, p. 416.
2. "George Gissing," *Collected Essays*, IV, p. 433. This article was first published in the *London Magazine*, June 1960, pp. 36-43. It has been reprinted in *Collected Articles on George Gissing*,

ed. Pierre Coustillas, London, 1968.

3. "Not Enough Money," *Tribune*, 2 April 1943, p. 15.
4. Letter to Symons, 20 April 1948, *Collected Essays*, IV, p. 416.
5. Letter to Symons, 10 July 1948, *Collected Essays*, IV, p. 438.
6. "George Gissing," *Collected Essays*, IV, p. 429.
7. *The Road to Wigan Pier*, New York, 1958, p. 180.
8. *Collected Essays*, IV, p. 429. For parallels between Orwell's *Keep the Aspidistra Flying* and Gissing's *New Grub Street*, see "L'Intellettuale Tardo-Vittoriano di Allo Sviluppo dell'Industria

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Culturale" by Maria Teresa Chialant, *Annali dell'Istituto Universitario Orientale di Napoli*, Sezione Germanica, Vol. XVII, No. 1, pp. 23-30.

9. *A Clergyman's Daughter*, New York, n.d., p. 160.
10. *The Nether World*, New York, 1929, p. 15.
11. Fredric Jameson, *The Political Unconscious*, Chapter 4, "Authentic *Ressentiment*: Generic Discontinuities and Ideologemes in the 'Experimental' Novels of George Gissing," pp. 196-97.
12. *Collected Essays*, Vol. IV, p. 434.
13. Letter to his brother, 22 September 1885. *Letters of George Gissing*, ed. Algernon and Ellen Gissing, London, 1927, p. 169.
14. *Collected Essays*, IV, p. 433.

Archaisms in *Veranilda*

P. F. Kropholler.
Paris.

Veranilda is unique among Gissing's novels. Apart from being unfinished, it is a historical novel. Consequently the author had to face the problem of what type of English would be the best suited to his purpose. Some present-day novelists solve the problem by simply using a modern, colloquial style. Like his contemporaries generally Gissing chose a loftier style than he normally used. As a result *Veranilda* contains far more archaisms than any other work of Gissing's. Indeed the historical introductions to Chs. I, VII and XVI contain some Gibbonian overtones.

To create a Roman atmosphere Gissing freely introduced Latin and Greek words which may

have puzzled some of his readers. Thus on p. 46 (page references are to the Constable 1904 edition)

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we find *Invicta Roma* and on the next page *micare digitis*, for which the author used the English equivalent (*playing at flash-finger*) on p. 198. *Carpetum* for a kind of carriage occurs on p. 143. On p. 125 the author refers to *lues inguinaria*, a kind of plague, and on p. 205 he mentions *oneirocritic* and *genethliac*, respectively an interpreter of dreams and one who calculates nativities.

As is to be expected there are more or less direct allusions to Latin literature. On p. 290 reference is made to *shipwrecking Scylacium*, that is Virgil's *navifregum Scylacium*. In this case Gissing stated the source but he did not always do so. The "south-west wind, driver of clouds" (32) is Ovid's "nubifer Notus." The same notus or auster is meant on p. 320 ("unwholesome breathing of the south"). P. 46 contains a reference to "sub tegmine fagi," a quotation from Virgil's *Eclogues*. *Alcyonum medicamen* (65) was Pliny the Elder's name for meerschaum. *Vita umbratilis* (156) was Cicero's name for a life of reflection. The *tawny Tiber* (211) is the *flavus Tiber* of the poets.

The late Roman Empire was characterized by its wealth of grandiloquent titles and forms of address. We find a considerable number in *Veranilda*:

Your Amiability (32)
Your Clemency (52)
Your valorous magnificence (99)
Your Illustrious Discretion (101) and many others.

Such titles may be intentionally ironic, as when the otherwise bluff Captain Venantius uses them in his conversation with the base Hun Chorsoman. He addresses Basil in a more business-like tone: "you, Basil" (95) or "my good Basil" (270). The Deacon Leander, who has reason to flatter Petronilla, calls her "noble and pious lady" (25). He is more direct in his dealings with Marcian: "Lord Marcian" (200).

The Latin vocative is usually rendered in English by "O" followed by the name. Gissing follows

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O Basil (63)
O chaste Galla (177)
O King (312)

For the Latin *domine* Gissing uses the Elizabethan *dear my lord* (7) and *good my lord* (68).

As Christianity had become firmly established in 6th century Rome the characters use Christian oaths and invocations:

By the holy Peter and Paul (69)
By the Holy Mother (87)
By the Holy Cross (270)

Venantius, however, mixes pagan and Christian oaths in one speech: "Holy Peter and Paul" (95) and a little later: "By Castor."

On the whole Gissing did not distinguish between the singular and plural forms of address

(*thou* and *you*). Normally the characters use *you*. The few cases of *thou* are of interest, apart of course from religious language where *thou* is almost inevitable.

In an emotionally charged atmosphere the characters tend to resort to *thou*. When Basil is at last left alone with Veranilda he begins with "Let me but touch your hand" and proceeds with "O thou with heaven in thine eyes." A little later he returns to the normal form: "pain has come to you." (63)

When Pope Vigilius abandons his Roman flock, people begin to curse him and express their feelings with: "Evil go with thee, O Vigilius! ... May'st thou perish eternally, O Vigilius!" (157)

The astrologer sounds prophetically impressive in his advice to Heliadora: "Do that which thou hast in mind". (197)

A moment of great drama occurs when Basil has killed his friend Marcian. The gentle priest Gaudiosus can only gasp: "Man! What hast thou done?" (260)

In Latin questions often have no special word order. The frequent use of questions in the form of statements contributes to the Latin flavouring. It should, however, be added that even in his modern novels Gissing showed a certain preference for questions with affirmative word order. Here

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are a few examples from *Veranilda*:

You are returning thither? (41)

This man of God has sent you to me? (79)

You will not write to me? (141)

One of the commonest ways of giving an archaic colouring to an English text is of course the non-use of *do* in interrogative and negative sentences. Gissing makes full use of this device in *Veranilda*, especially with short verbs:

Delay not in coming to see me (116)

He scrupled not (189)

What whisper the Argus-eyed bondswomen? (266)

And how tends your inclination as regards the things of this world? (312)

We should not expect complete consistency:

How do you know that? (170)

You do not think (235)

On account of its elevated style *Veranilda* contains few verbal contractions. The instances which do occur mark a specific attitude of the speaker.

On p. 141 Heliadora shows her suppressed rage when she addresses Basil contemptuously by the Greek diminutive "Basilidion" and her reference to Veranilda as "this little Hun." Her passionate tone comes out in the contraction: "making pretence of what we don't feel."

At Heliadora's social gathering (177) Galla can no longer contain her pent up rage and blurts out: "You made friends with Muscula. Why you did, I'm sure I don't know."

In Venantius the use of the contraction is characteristic of his outspoken nature: "The slaves all look scared, and can't or won't answer a plain question." (269)

'Tis for *it is* is a more literary contraction and is used in Marcian's formal speech: "'Tis a long

road to Constantinople.” (171)

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Third person singular verb forms in *th*, popular with some 19th-century historical novelists, occur only in religious discourse.

Subjunctive forms are naturally frequent in this type of style, especially after *if* (if he have). The following use in conditional clauses appears more unusual, especially the first:

Wore I the purple (188)
Were she traitorous (203)

The use of an auxiliary followed by an indication of direction is not unusual in older writers, as in Shakespeare's *Richard II*: “I must to Coventry.” This explains:

I must after her (97)

A change in word order, even a slight one, may affect the style. In particular Gissing liked to place the adjective after the noun. According to Poutsma (*A Grammar of Late Modern English*, part I, Ch. VIII, 91) this position “adds to the intended solemnity of the utterance.” Here are a few examples out of many:

to walk in darkness eternal (90)
speaking in a voice strong and clear (90)
he had loved women numberless (190)
passions perilous and vehement (211)

Far is often placed after the comparative:

This was sweeter far than he could have imagined (218).

The order in
[Bessas] had since regarded him with somewhat a sullen eye (202) is distinctly peculiar.

A favourite adverb in *Veranilda* is *scarce*, which according to the *Shorter Oxford English Dictionary* is now literary:

Scarce touched by decay (107)

Scarcely is occasionally used:

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Counting scarcely on Heliodora's passions. (189)

According to Poutsma (*loc .cit.* Part II, Ch. LIX, 16) the addition of adverbial *ly* to a present participle is “confined to the higher literary language.” There are numerous examples in *Veranilda*:

Mutteringly the woman went apart (40)
[O Aurelia] came from him stammeringly (60)
He gazed musingly at the questioner (145)

The vocabulary used in *Veranilda* contributes to the dignified tone of this historical romance. The heroine is generally referred to as “the Gothic maiden” or “damsel” and once as “the Amal-descended maid.” (255)

For “to marry” Gissing uses chiefly “to wed,” in one case somewhat unidiomatically:

He was about to wed with Veranilda (99)

The more current transitive use occurs on p. 164:

one ... whom you cannot wed without putting yourself in great peril.

Numerous literary words form part of the stock-in-trade of the 19th-century historical novelist, such as *Forsooth* (53), *watchet eyes* (54), *quoth he* (169), *hark you* (231), *the morn* (233), *yestereve* (281) etc. *Aye* (*yea*) and *nay* are usually preferred to *yes* and *no*.

Veranilda contains a remarkable selection of literary expressions meaning “conversation”:

he held colloquy (96)
the communing we had (290)
he held conference with [them] (222)
he held converse with his cousin (51)
[Marcian] held speech with Heliodora (197)
he sought speech with the deacon (207)
[had] held long talk with him (202)

The following sentence represents not so much archaism as carelessness:

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when interrogated as to her life at the villa, he affected an affectation of doubt (249)

Some of the literary turns of speech in *Veranilda* reflect Gissing’s wide reading in older writers:

- p. 32 When were you so dashed in a maid’s presence?
 dashed is *dispirited*, as in “a foolish mild man; an honest man, look you, and soon dashed!” (Shakespeare: *Love’s Labour’s Lost*, V.II.582)
- p. 60 mysteries which men much wiser than I declare to pass all human understanding.
 Echoing a well-known phrase from *Philippians* 4:7 (the peace of God, which passeth all understanding).
- p. 81 she foredreamt the greatest [thing] of all.
 According to the *Oxford English Dictionary* this prefix *fore* is “archaic or affected.” Shakespeare’s vocabulary includes *fore-advised*, *fore-betrayed*, *fore-knowing* and

fore-past.

- p. 89 overshimmered by a wasted moon
overshimmered seems an unusual word. Cf. we ... should join our lights together | And over-shine the earth (Shakespeare: *Henry VI*, Part 3, II.I.37)
- p. 117 [the boy] did but smatter the Roman tongue
Cf. Shakespeare: *Romeo and Juliet*, III.V.172: Smatter with your gossips, go.
Gissing's use is closer to that quoted in the *Shorter Oxford English Dictionary* from Ben Johnson: The barber smatters Latin, I remember.
- p. 141 you began to peck and pine for this little Hun.
This is a misprint as the editor of this journal tells me the manuscript read "peak and pine," the form used by Shakespeare in *Macbeth*, I.III.23.
- p. 178 in suing to a woman of whom you are weary
The *Shorter Oxford English Dictionary* calls this use of *suing to* "archaic." It occurs in Shakespeare: *Two Gentlemen of Verona*, II.I.147: My master sues to her.
- p. 183 dietet and physicked by the victor
Cf. Shakespeare: *The Winter's Tale*, I.I.42 (One that indeed physics the subject). Also

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Cymbeline, III.II.34 (it doth physic love).

- p. 202 to think less brain-sickly
A Shakespearean echo. *Macbeth*, II.II.47 (to think so brainsickly of things).
- p. 209 The travel is now planned in every detail.
Travel for a single journey occurs in Shakespeare: *Richard II*, I.III.262 (Call it a travel that thou tak'st for pleasure).
- p. 211 the maiden herself had faded into nothingness
Cf. Keats: *Endymion*, Bk. I, 3 (it will never pass into nothingness).
- p. 255 jealousy being more instant with him than fleshly impulse
Gissing uses *instant* in the sense of *urgent* or *pressing*, which the *Shorter Oxford English Dictionary* calls obsolete or archaic. We find it in St. Luke, 23:23 (And they were instant with loud voices).
- p. 283 he is a brave worker
Brave is a common Elizabethan epithet for *excellent*, e.g. in Shakespeare: *As you Like It*, III.IV.41 (O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely).
- p. 283 a cunning craftsman
For *cunning* in the older sense of *skilful*, cf. Shakespeare: *Much Ado About Nothing*,

II.II.53 (Be cunning in the working this).

- p. 284 you lack but a cowl to be a very monk.
For *very* in the old sense of *real* or *veritable*, cf. Shakespeare: *Twelfth Night*, I.III.26 (he's a very fool).
- p. 323 Here I have no gust for food
Cf. Shakespeare: *Twelfth Night*, I.III.34 (the gust he hath in quarrelling).
- p. 345 coward fear
This collocation occurs in Spenser, *The Faerie Queen*, Book V, Canto X, XV (Hastily bent their enterprize to heare, | Nor undertake the same for cowheard feare).

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The Presentation Copies
of Gissing's Works in the Dartmouth
College Library

Pierre Coustillas
and
Dick Hoefnagel.

No checklist has ever been published of Gissing's presentation copies of his own works and no attempt, however thoroughly documented, could claim to be complete. Although many copies of the books he gave and signed are mentioned in Gissing's diary and correspondence, some presentation copies in public and private hands seem not to have been referred to anywhere by the author. An example of this is the copy of the first American edition of *The Crown of Life* (Dodd, Mead, 1899) inscribed to Madame Martin-Zédé, a relative of Gabrielle Fleury. It must have been given to the recipient on the occasion of a visit to or from her when Gissing was living at no. 13 Rue de Siam in Paris. Gissing had for a time ceased recording his daily activities in his diary and no reference to this particular copy can be traced anywhere in his correspondence.

Despite difficulties of this and other kinds it can safely be asserted that the total number of Gissing presentation copies scattered about the world must considerably exceed 100 and even possibly approximate 200. This estimate will not seem unreasonable if we bear in mind that he published 25 titles in his lifetime, from *Workers in the Dawn* in 1880 to *The Private Papers of Henry Ryecroft* in 1903. (This figure leaves out the six Dickens titles in the Rochester edition, of which he certainly sent some presentation copies from France.) As a rule he received six author's copies of each book he published, but a variety of factors should be taken into account for a fairly accurate calculation to be made. Of some books most presentation copies were sent either straight from the publishers (*Born in Exile* and *Ryecroft*) or by the author's sisters (*A Life's Morning*), but

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of others (*The Emancipated*, *The Odd Women* and *In the Year of Jubilee*) Gissing signed copies of

both the three-volume and the first one-volume editions. Besides there were Continental and Colonial and American editions of which he sent signed copies as presents. So, all in all, a total figure of 150 to 200 copies should be correct. Among the main recipients were Algernon Gissing and his mother and sisters in Wakefield, Morley Roberts, Eduard Bertz, Edward Clodd, W. H. Hudson, Clara Collet, A. J. Smith, H. G. Wells and the Hicks, and among the finest collections of presentation copies are those in the Berg Collection (22) and the Dartmouth College Library (9).

The sale catalogues (mainly those of the New York sale rooms) and the catalogues of some major English and American booksellers of the interwar period have much information to offer anyone who is patient enough to go through hundredweights of material. However, consultation with the main institutional libraries, if rather less rewarding, is less time-consuming, and this is the method which has been adopted with the Dartmouth College Library. Its Gissing resources are important and seven of the twenty-seven copies of Gissing's books which Bertz received as presents from him found a home in it.¹

It is hardly possible to trace all the movements of these seven titles, but their provenance is clearly established. Some time after Bertz's death, a German writing from Berlin-Friedenau sent a letter to the editor of *The Clique* (26 May 1934), the well-known book trade weekly, saying that he had "discovered and secured by accident a most unique collection of first editions of George Gissing, all dedication copies by the author, to one of his most intimate friends." This correspondent must have consulted the *Dictionary of National Biography*, which is about the most unreliable short biography of Gissing still on the market, for he went on to observe that Gissing had made Bertz's acquaintance while staying at Jena in the late seventies, an extraordinary statement first made by

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Austin Harrison in his 1906 article and repeated for decades by uninformed journalists and literary critics. "From first to last," the writer of the letter went on, more accurately, "Gissing gave one of his six copies he received as author to Eduard Bertz with a dedication in his hand," whereupon he transcribed the inscription in *Workers in the Dawn*. All the volumes, nearly fifty in number, were in perfect condition.²

The story told by the happy owner of the books did not leave the English book trade indifferent. In its next number (2 June 1934) the *Clique* reported that H. M. Fletcher, of Enfield, had gone to Germany and purchased the books. Their full story we shall perhaps tell some day, but this at least can be said at present. Of the 25 titles plus the 1893 edition of *The Emancipated*, and the 1895 edition of *The Unclassed*, six are in the Berg Collection, *Eve's Ransom*, *The Whirlpool*, *Charles Dickens: A Critical Study*, *The Crown of Life*, *The Private Papers of Henry Ryecroft* and *Born in Exile*, this last title being signed by Bertz, who had received it straight from A. & C. Black: "Eduard Bertz: From the Author, May 2nd 1892." The most desirable copy of all, that of *Workers in the Dawn*, is in the Lilly Library, University of Indiana; *A Life's Morning* (also signed by Bertz, as Gissing had his sister Ellen send the volume while he was in Italy) is in the collection of Earl Daniels; *The Emancipated* is in private hands in England, and *New Grub Street* at Columbia University. Of nine titles – *Isabel Clarendon*, *The Unclassed* (1895 edition), *Denzil Quarrier*, *Sleeping Fires*, *Human Odds and Ends*, *The Town Traveller*, *Our Friend the Charlatan*, *By the Ionian Sea* and *Forster's Life of Dickens* – no trace has been found, but *The Paying Guest*, which appears as item 64 in Walter M. Hill's Catalogue 168 (dated 1940), is probably in America.

It is the Dartmouth College Library which holds the seven titles still unmentioned. Most of them contain annotations of some interest by Bertz, and with one exception the seven titles have

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numerous vertical lines in the margin, doubtless passages which Bertz turned to some account in his articles on his friend's works. The exception is *In the Year of Jubilee*; not only does it carry no pencillings, but it has the "feel" of never having been used. Still, Bertz undoubtedly read the book, and read it from cover to cover. Gissing's reply to his comments may be read in his letter of 30 December 1894. Except for *The Emancipated* all the books are first editions.

1. *The Unclassed*, London: Chapman & Hall, 1884.

Inscription: Eduard Bertz. | With his friend's best greetings. June 17th. 1884.

Bertz corrected a misprint in ink in Vol. II, p. 42, line 7, "began" for "begun." Strangely enough, this misprint was not corrected in the one-volume edition published by Lawrence & Bullen in 1895. In Vol. III, p. 169, lines 3-4, Bertz queries the phrase "the sinews of the brain."

2. *Demos*, London: Smith, Elder & Co., 1886.

Inscription: "Eduard Bertz, | from his friend the Author. | April 1886."

As the date implicitly indicates, the book was not sent until after Gissing had returned from his trip to Paris. In Vol. I, p. 69, line 5 from bottom, Bertz corrected "she" to "he." All the one-volume English editions of the novel have retained "she," but it must be remembered that Gissing had sold the copyright of his book and that he was given no opportunity to read the proofs of the one-volume edition which Smith, Elder published in the autumn of 1886. All the editions that followed until World War II were printed from the same plates. Still the printers of the six-shilling edition did correct *but* to *by* in Vol. I, p. 221, line 18, a misprint which Bertz had noticed. Also in Vol. I, on p. 271 he queried the phrase "Mrs. Waltham's suggestion," preferring "hesitation," while on p. 285 he noted a discrepancy between the sentence in the middle of the page ("His former visit ... to Agworth") and a statement on Vol. II, p. 9. It would seem that Gissing changed his mind about a

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minor event and forgot to make the necessary adjustment. Similar cases had occurred in *Workers in the Dawn*. The last marginal note to be found in Vol. I testifies to Bertz's very careful reading of the book. At the top of page 288, he wrote in the reference in the *Phaedrus* as well as the beginning of the quotation in the original Greek.

In Vol. II Bertz spotted two mistakes which have survived in all editions to this day: p. 16, line 9, *Wanley* for *Agworth*, and p. 153, last line, *Dick* for *Dabbs*. The three misprints he noted in Vol. III were duly corrected in the one-volume editions: p. 36, line 2, *luck* for *jack*; p.45, last line, *her* for *his*; p. 271, line 20, *thy* for *they*.

3. *Thyrza*, London: Smith, Elder & Co., 1887.

Inscription: "To my old friend | Eduard Bertz | G.G. | Ap. 26th. 1887."

Bertz found only two misprints in this title and both were corrected in subsequent editions. The first one-volume edition, issued by Smith, Elder in 1891, was a revised edition, the proofs of which were corrected by Gissing, as he had not sold the copyright. Vol. I, p. 156, line 8: *what* for *when*; Vol. I, p. 275, line 5: *other* for *others*.

4. *The Nether World*, London: Smith, Elder & Co., 1889.

Inscription: "Eduard Bertz. | From G. G. | Ap. 1889."

In this book are to be found the only marginal comments by Bertz on Gissing's ideas as expressed in his narrative. In Vol. I, p. 265, Bertz wrote the words "theory of anarchism" besides

Gissing's authorial remark: "For, work as you will, there is no chance of a new and better world until the old be utterly destroyed." It is surely somewhat strange, though quite appropriate, that the paragraph from which this sentence is quoted – it deals with the beneficent effect of music – should have been reprinted in the *Revolutionary Almanac* for 1913.

In the next page, Bertz again noted his impressions ("subjective prejudice and jealousy of a

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woman-worshipper") beside the last sentence of the first paragraph: "They are pretty, so many of these girls, delicate of feature, graceful did but their slavery allow them natural development; and the heart sinks as one sees them side by side with the men who are to be their husbands".

A discrepancy between a statement on p. 246 of Vol. II and another on p. 135 of Vol. III did not fail to catch his eye: it concerns rooms which are first said to be on the same floor, then on two different floors.

The last underlines, accompanied by a question mark in the margin ("Mrs. Hewett ... She's never spoke," on p. 147, lines 13-44 of Vol. III) are the only ones which have failed to make sense to us.

5. *The Odd Women*, London: Lawrence & Bullen, 1893.

Inscription: "Eduard Bertz | from his friend George Gissing. | April 1893. Exeter."

In addition to various significant vertical lines like that facing the passage on the wife-proprietor on p. 260 of Vol. II, there is a characteristic question mark on p. 180 of the same volume, and it is an index to Bertz's lack of sympathy for the feminist cause, a subject which Gissing tackled in his letter to him of 2 June 1893. The queried passage in the novel is in harmony with his comments in the letter. It reads: "The marvellous thought of equality between man and wife, that gospel in far-off days will refashion the world, for one instant smote his imagination and exalted him above his native level."

6. *The Emancipated*, London: Lawrence & Bullen, 1893 (this was the second edition).

Inscription: "Eduard Bertz | with Christmas greetings from | his friend G.G. | 1893."

No corrections in Bertz's hand appear in this book, only occasional vertical lines in the margin.

7. *In the Year of Jubilee*, London: Lawrence & Bullen, 1894.

Inscription: "Eduard Bertz | From his old friend | George Gissing | Dec. 1. 1894."

The two other Gissing presentation copies in the Dartmouth College Library are inscribed to

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his old school friend Henry Hick whom he met again in 1895 after a lapse of nearly twenty years. The history of their relationship has been told in *Henry Hick's Recollections of George Gissing, together with Gissing's letters to Hick* (Enitharmon Press, 1973), but the editor of the volume had not then seen or even heard of the location of the following copies:

1. *In the Year of Jubilee*, London: Lawrence & Bullen, 1895. New Edition.

Inscription: "To Henry Hick | from | George Gissing | Sept. 1895."

2. *Sleeping Fires*, London: T. Fisher Unwin, 1895.

Inscription: "Henry Hick | from G. G. | Dec. '95."

These are but a few of the valuable Gissing items held by the Dartmouth College Library. Other aspects of its resources will shortly be commented upon by the two authors of the present note.³

1. 25 first editions and at least two reprints, *The Emancipated* (1893) and *The Unclassed* (1895).
2. There should in fact have been no less than 50 volumes – 33 for the 11 three-deckers, 2 for *Isabel Clarendon*, 13 for the other first editions and 2 of the Lawrence & Bullen one-volume editions of *The Emancipated* and *The Unclassed*.
3. For making available the material studied in the present article, the authors wish to express their grateful thanks to the staff of the Special Collections, Dartmouth College Library, Hanover, New Hampshire.

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Review

George Gissing, *Workers in the Dawn*, ed. Pierre Coustillas, Brighton: The Harvester Press, 1985.

The new Harvester volume of *Workers in the Dawn*, edited by Pierre Coustillas, deserves attention not only because it makes available a novel never previously reissued in England, and only rarely in America, but also because of its unusually large amount of fresh editorial apparatus. No student of Gissing could fail to profit from the notes, introduction and textual variants, and the section on the manuscript (held by the University of Texas at Austin) is the first thorough study of its kind.

Artistically it must be admitted, *Workers in the Dawn* is a flawed production, powerful, passionate and teeming with invention, but heavy with the characteristic failings which Gissing later tried so hard to purge – padded phrasing and raucous satire, sentimentality and intrusive sourness, a tendency to cliché in both character and plot. In the context of Gissing's whole *oeuvre*, however, the novel retains considerable value. As Pierre Coustillas rightly notes, it anticipates many of his most recurrent themes: "the place and function of the artist in society, the destructiveness of jealousy, the necessity of woman's social, intellectual and spiritual emancipation, the horrors of unharmonious conjugal life consequent upon an imprudent marriage, the struggle for self-education in an uncongenial environment." Taken by itself, *Workers in the Dawn* would perhaps win few new converts to Gissing. But for those already familiar with his fiction it lays open a seam of precious raw material. Such readers will find especial interest in the new editorial matter.

The Harvester text is a photo reprint (the two volumes conveniently bound in one) of Robert Shafer's Doubleday Doran edition of 1935. It has the merits of Shafer's edition and more. While

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Shafer corrected obvious misprints in the first edition (though also introducing a few of his own), Coustillas, by collating both texts with the manuscript, has discovered many errors unknown to

Shafer and unnoticed even by Gissing. These misreadings (over 200) are listed in a “Note on the Text.” Though many are trivial, some are substantial. Helen Norman’s bizarre warning in the printed text that Lucy “might come back a Russian Catholic” if allowed to accompany Helen abroad (II, 411, l. 11) should read, more comprehensibly, “Roman Catholic.” The oddity that a comic opera described as “one of those thrice-warmed French *ragoûts*, slightly unspiced to suit the less discriminating English palate” should nevertheless be filled with “lovely English faces” disappears when the manuscript reveals that the second “English” should be “girlish” (II, 208, l. 21). One or two of the misprints listed would be deducible from the text itself – “superiority” for “inferiority” (II, 27, l. 25), “venal” for “venial” (II, 97, l. 18) – but many are quite plausible misreadings, such as “to one panting in the desert” where “panting” should be ‘fainting’ (II, 196, l. 5).

Shafer’s edition also contained, in footnotes, details of the textual revision of the novel which Gissing undertook in the mid-1890s but abandoned at the end of Volume I. Reproduced in the Harvester reprint, these deletions are discussed by the editor in a section on “The Author’s Unfinished Revisions.” Many of the proposed deletions were stylistic, but some were structural, the most notable being the complete elimination of the character Lizzie Clinkscapes, whose presence creates aesthetic disproportion, since in the published novel she is steadily built up as a crucial figure in Arthur’s life, only to be abruptly dropped.

Of even greater interest than the textual revisions and variants is the lengthy appendix on “The Manuscript,” which discusses 68 passages deleted by Gissing before publication, reproducing several of them in full. This appendix – the only accurate and comprehensive account of its subject

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in print – provides a wealth of new information of both biographical and artistic significance. It emerges, for instance, that originally the novel was much franker in its sexual implications. Among the passages that Gissing cancelled were sections on the later corruption of Lizzie into a wistful demi-mondaine; on Helen’s feelings for Mr. Heatherly; and on Arthur’s drunken sexual debauchery (including his spending the night with a street-walker). In addition, swear-words and strong language in the chapter “A Priestess of Venus” were bowdlerized, and several sections on the tortures of jealousy removed. No doubt Gissing feared, with good reason, that the passages in question might offend contemporary publishers. In terms of biographical significance, there are two outstanding areas where the manuscript is illuminating. One is a prolonged discussion by Helen of the philosophy of Schopenhauer, more openly critical of his “perverted theory” than anything in the published text. Though Gissing’s fictional treatment of ideas is always (as he said of *Our Friend the Charlatan*) “toned by the conditions of the story,” this cancelled passage makes it harder to maintain that Gissing was ever wholly convinced by Schopenhauer’s central doctrine. The second area of autobiographical interest concerns Mr. Tollady’s father. As Coustillas points out, Mr. Tollady’s reminiscences of his father appear to be largely a vehicle for Gissing’s emotions about his own father, Thomas Waller Gissing. Tollady’s father, like Gissing’s, was a Radical with a zeal for education, an idealist active in public affairs, a lover of poetry and botany, and “a man who, under happier circumstances must have made his mark in the world.” In one passage of extraordinary intensity Mr. Tollady describes how, in his teens, he learnt “in Christmas week” of his father’s death from bronchitis. Everything about this passage – its circumstantial detail, its emotional exactness, the fact that Gissing chose to suppress it – is stamped with the hallmark of authorial

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confession. It confirms what biographers have already suspected – that Gissing regarded the death

of his father as his earliest calamity.

It remains to remark on the introduction and notes to this excellent new edition. In the notes all quotations and allusions in the text are concisely and precisely identified (a solitary slip is the assertion that Gissing refers to Flaubert only in *Workers* and *Henry Ryecroft*: in fact he also refers to him in *Charles Dickens: A Critical Study*). A surprisingly large number of the references are biblical: at least seventeen refer to the Old Testament, and thirteen to the New. Perhaps the most significant thing, however, about Gissing's allusions in this first published novel is that, compared to those in later novels, they are usually more decorative than functional. Unlike those in, say, *Born in Exile*, they are seldom ironic, symbolic or proleptic, but represent rather the ingenuous overflow of Gissing's promiscuous reading. Both Golding in this book and Peak in *Born in Exile* attend a performance of *Romeo and Juliet*, but whereas in *Workers* the play is chosen simply to harmonise with Golding's mood, in *Born in Exile* its essential theme – lovers doomed by conflicting backgrounds – relates to the outcome of the plot.

In his critical introduction Coustillas outlines the genesis and reception of the novel and demonstrates both its uniqueness and its dependence on earlier fiction. He points out that *Workers in the Dawn* is more of a *Bildungsroman* than any other novel by Gissing, yet a *Bildungsroman* with a curious ending, the hero being ultimately broken down rather than triumphantly built up. A traditional form is modified by Gissing, and this is rather similar to the reliance on Dickens, which Coustillas also notices. Arthur Golding, as Coustillas says, "has affinities with *Oliver Twist*, *David Copperfield* and *Pip*," and other Dickensian echoes are the "stylization of the uncongenial upper-class characters," the knowledgeability about London low-life, and much of the facetious

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mock-heroic phrasing (a nose "slightly celestial in tendency," etc.). On the other hand, Gissing's treatment of the working class is distinctly unDickensian. He refuses either to idealise or to satirise. His chapter "Christmas In-Doors and Out," describing the brutalised ferocity of the Pettindunds, is as far removed as possible from "A Christmas Carol." Yet his respectful treatment of "A Working-Man's Club" contrasts soberingly with, for example, Dickens's cheerfully derisive account of Sim Tappertit's apprentices' club in chapter 8 of *Barnaby Rudge*.

The new Harvester edition of *Workers in the Dawn* at last makes available to the general reader what has hitherto been a fairly rare book. It deserves to be commended not only for this, but also for the interest and quality of its editing, which could scarcely be better done. –

David Grylls.

Notes and News

Those readers who, familiar with the Gissing-Wells correspondence published in 1961, wish to know what the English publisher thought of the book may consult with profit *The Lytton Hart-Davis Letters*, edited and introduced by Rupert Hart-Davis, Vols. IV, V and VI (1982, 1983, 1984). Hart-Davis's remarks about Gissing's personality and achievement reflect the tritest prejudices against him still current in the late 1950s.

Martha Vogeler, whose book on Frederic Harrison (O.U.P.) was reviewed by Anthony Curtis in the *Financial Times* on 10 August together with the Harvester edition of *Workers in the Dawn*, draws our attention to the following passage in Hallam Tennyson's *The Haunted Mind* (André

Deutsch, 1984), p. 204: "Age is a strangely elusive factor. George Gissing, who died in 1903 and who was the author of *New Grub Street* and *The Nether World*, – two of the most remarkable books published in Victorian England – would have been sixty-two in 1920, the year I was born. This is the same age as I am today. Yet I cannot believe that my world will ever seem as remote from my first grandchild, due to be born this year, as does Gissing's world from me. There is a sense in which, to ourselves, we are never more than seventeen."

The Library, a British Library quarterly, published a well-researched, thought-provoking article by Simon Eliot in its March 1985 number. It discusses "The Three-Decker Novel and its First Cheap Reprint, 1862-94" and is devoted to those first one-volume editions of three-volume novels, usually published at six shillings. He gives the example of *New Grub Street* but overlooks the more interesting cases of *The Unclassed* and *Thyrza*.

The recently revived quarterly *Keynotes*, published by the Eighteen Nineties Society, carried three queries from the editor of the *Newsletter* in its June 1985 number. They concerned the Fisher Unwin ledgers and letter-books, the review of *Forster's Life of Dickens*, revised and abridged by Gissing, which W. L. Courtney is supposed to have published (not in the *Daily Telegraph*) and Gissing's own review of G. W. Stevens's *Glimpses of Three Nations*. The silence of the readers of *Keynotes* may mean that the information requested is too valuable to be communicated; it may also mean, as was the case for Gissing's "missing stories," that the questions are of such a nature that only the inquirer is likely to supply authoritative replies!

In his article on "Smith and the Museum," that is the British Library (*TLS*, 9 August 1985,

p. 876 and 888), S. Schoenbaum devoted a paragraph to *New Grub Street*. It is becoming increasingly obvious that this novel is *the* novel about the ex-British Museum Reading Room. An enterprising publisher might do worse than to set up a stall displaying Gissing's book outside the railings in Great Russell Street! Edwin Reardon also managed to express his views in the *TLS* recently (30 August 1985, p. 949). His opinions on publishers and the reading public, are, by and large, as relevant as ever.

A number of books entirely or partly about Gissing are in the press; also new editions are being prepared. That of *Veranilda* (Harvester) will appear next year; it will include, among the editorial material, a study of the manuscript and of Gissing's abundant notes in preparation for his novel. Should any reader happen to know the whereabouts of the charts for *Veranilda* which were sold at the Parke-Bernet Galleries on 12 December 1961 and so very nearly reached the University of Rochester Library that the *Index of English Literary Manuscripts* lists them as actually being there, the editor of the *Newsletter* would be glad to hear from him or her.

Recent Publications

In practically all numbers of the *Newsletter* thanks should be offered to several friends and correspondents who have sent references and/or photocopies of material, usually published within the last few months, about the various aspects of Gissing's life and work. Only occasionally, for obvious reasons, are such acknowledgements of assistance made, and the present number is one

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such occasion. Warm thanks are due to Mr. Alan M. Cohn, who has generously sent photocopies of articles and reviews, which, though listed in one or two serial bibliographies, could not be found on this side of the Atlantic. The oldest item is indeed no "recent publication" since it is an article by Fernand Baldensperger, "English Artistic Prose and its Debt to French Critics" (*Modern Language Forum*, XXIX, December 1944, pp. 139-50), which shows that the author was acquainted personally with Gabrielle Fleury. In the batch of photocopies sent by Mr. Cohn are also to be found old reviews of *The Letters of George Gissing to Gabrielle Fleury* and of *Gissing: The Critical Heritage* in *Choice* (respectively Vol. II, November 1965, p. 579, and Vol. X, July-August 1973, p. 773), a review of Gissing's *Diary* in *College Literature* (Vol. VII, Winter, 1980, pp. 79-80), notices of fairly recent editions of the novels in *Reprint Bulletin: Book Reviews (The Emancipated)* in Vol. XXIII, no. 4, 1978, p. 20; *The Whirlpool* in Vol. XXIV, no. 2, 1979, p. 21; and *Eve's Ransom*, in Vol. XXVI, no. 3, 1981, p. 16). Three reviews of Gillian Tindall's *George Gissing: The Born Exile* have also been rescued from oblivion. They appeared in *Book World* (Washington Post), 8 December 1974, p. 5; *The New York Times Book Review*, 1 December 1974, p. 59; and *New Leader*, Vol. XXVII, 16 September 1974, p. 17. Mr. Cohn has also been able to trace in the elusive American periodical *Current Literature* for August 1896, p. 98, an article entitled "George Gissing, the Novelist of the Masses," by Joseph Anderson, the brother of the famous actress, which Gissing read in typescript form or at proof stage.

Thanks are also due to Ros Stinton for photocopies of material in *Criticism* and the *Times Educational Supplement* listed below and to Francesco Badolato for a copy of the important article on *Born in Exile*, which Charles Swann, of Keele University, published in *Literature and History* (Autumn 1984).

Last but not least, the chairman of the Harvester Press has sent a copy of *The Socialist Novel in*

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Britain, edited by H. Gustave Klaus (1982). Occasional references to *Demos*, *The Nether World* and *New Grub Street* are to be found in the nine absorbing essays contributed, among other critics, by Martha Vicinus, John Goode and Raymond Williams on a number of English novels from the Chartist period to the present day.

Volumes

José Antonio Hoyas Solís, *Estandar y dialecto en la narrativa de George Gissing*, Cáceres: Servicio de Publicaciones, Universidad de Extremadura, 1985, p.123. Paperbound.

Rachel Bowlby, *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*, London and New York: Methuen, 1985, p. 188. Paperbound. Chapters 3 and 7 are devoted respectively to *Eve's Ransom*, and *New Grub Street*.

George Gissing, *The Odd Women*, London: Virago, 1984. This is the third impression under the Virago imprint.

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Articles, reviews, etc.

Anon. "New in Paperback: Fiction," *Book World* (Washington Post), 1 August 1982, p. 12. Notice of *In the Year of Jubilee* (Dover).

D.C.D., "Fiction," *Kliatt Paperback Book Guide*, Vol. 16, Winter 1986, p. 8. Review of *Eve's Ransom* (Dover).

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Barbara Hardy, *Particularities: Readings in George Eliot*, London: Peter Owen, 1982. Contains the familiar essay in which the author comments on *The Emancipated*.

Clotilde de Stasio, *Lo Scrittore et le due nazioni: Saggi sui vittoriani*, Bari: Adriatica Editrice, 1982. This volume, which is part of the same series as the book by Carlo Pagetti on the revolution in publishing in late Victorian England, *La nuova battaglia dei libri* (1977), contains a substantial chapter on Gissing which consists in a discussion of him as a *fin de siècle* intellectual (pp. 101-41). Mrs. de Stasio stresses the major factors of Gissing's pessimism and places it in context.

Neil Philip, "Paperbacks: Mixed Models," *Times Educational Supplement*, 12 August 1983, p. 19. Notice of *The Unclassed* (Harvester).

Michael Slater, *Dickens and Women*, London: Dent & Sons, 1983. Quotes from *Charles Dickens: A Critical Study* on various occasions.

David Grylls, "Determinism and Determination in Gissing," *Modern Language Quarterly*, Vol. 45, no. 1, March 1984, pp. 61-84. A thoughtful essay which will repay careful study.

Harriet Waugh, "Recent Fiction," *Illustrated London News*, Vol. 272, April 1984, p. 84. Notice of *The Whirlpool* (Hogarth Press).

Anon., "Shorter Reviews," *Contemporary Review*, Vol. 244, April 1984, pp. 223-24. Review of *The Whirlpool* (Hogarth Press).

Neil Philip, "Paperback Choice: Men, Wives and Human Beings," *British Book News*, May 1984,

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pp. 261-62. Notice of *The Whirlpool* (Harvester).

Karen Chase, "The Literal Heroine: A Study of George Gissing's *The Odd Women*," *Criticism*

(Wayne State University Press, Detroit), Vol. 26, no. 3, Summer 1984, pp. 231-44.

Joan Tamburrini, "Lives and Times," *Times Educational Supplement*, 12 October 1984, p. 29. Review of *Thyrza* (Harvester Paperback).

Charles Swann, "Sincerity and Authenticity: The Problem of Identity in *Born in Exile*," *Literature and History*, Vol. 10, no. 2, Autumn 1984, pp. 165-88. This is an important article which breaks new ground and should be read in conjunction with the introduction to *Né en Exil* by Emile Henriot (1932).

Terence Lucas, "Paperbacks," *Times Educational Supplement*, 2 November 1984, p. 24. Notice of *The Whirlpool* (Hogarth Press).

Neil Philip, "Paperback Choice: Angels and Devils," *British Book News*, November 1984, pp. 645-46. Review of *Thyrza* (Harvester, paperback).