

“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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Charles Lamb and *Born in Exile*

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I have pointed out in a previous article<sup>1</sup> that when Gissing was faced with the problem of writing a fictional version of the Owens College catastrophe in *Born in Exile* he found an objective correlative in the plight of one Joseph Favell. Favell was a poor but proud student at Oxford who could not tolerate his tradesman father’s obsequious fawning before those – his friends and academic peers, perhaps – who might give him work. The agonized young man left Oxford, took a commission in the army, and was killed in 1812. We owe the inexpressibly vulgar Andrew Peak and his restaurant, and Godwin’s consequent abandonment of Whitelaw College, at least in part, to Gissing’s recognition in Joseph Favell of some of his own attitudes

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and preoccupations.

Gissing came to know of Favell through Charles Lamb’s *Essays of Elia* (1823) and *Last Essays of Elia* (1833), where he appears as F— in the former collection and W— in the latter. But it has now been borne in on me that Lamb’s influence on Gissing’s second-best novel does not end with Godwin’s setting himself up in London. For Gissing introduces Lamb himself (or at least a version of Lamb) into the novel in the figure of Christian Moxey.

Before we look further at Moxey-as-Lamb and Lamb-as-Moxey we should realize that

*Born in Exile* is often literary in inspiration. Gissing's shyness and his relative or absolute poverty limited his contacts with the world beyond his rooms. Incorrigibly bookish, and, simultaneously, a practical and clear-eyed professional writer who knew that he must produce steadily to live, Gissing encouraged his daily, often casual, reading to enrich his own work, whether at the level of important topical idea, or character portrayal, or simply word and phrase. Two examples may suffice. The reader of the description of Peak's trials as an impecunious student in Kingsmill comes across a vaguely familiar sentence. Peak, we are told, "occupied two rooms, not unreasonably clean, and was seldom disturbed by the attentions of his landlady."<sup>2</sup> The ironic understatement about accommodation is Voltairean: Gissing has remembered a sentence from Chapter 6 of *Candide* in which it is said that Candide and Pangloss "furent menés séparément dans des appartements d'une extrême fraîcheur, dans lesquels on n'était jamais incommodé du soleil ..."<sup>3</sup> It is without surprise that we come across two later references to the *conte*: Justin Walsh, brother of the suspectedly heretical Professor Walsh we meet in Chapter 1, uses Pococurante's words about free speech – "il est beau d'écrire ce qu'on pense; c'est le privilège de l'homme" – as the motto to his "vigorous ... assailing [of] the old moralities"

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(346); and Peak himself ironically speaks in Panglossian style to Marcella Moxey when his secret is out ("I am disposed to turn optimist ... Let us rejoice that things work together for such obvious good. A few more lessons of this kind, and we shall acknowledge that the world is the best possible" (445-46). Although not without interest, this is admittedly quite minor. But our second example shows us Gissing creating not from the life around him but from literature, from his reading: Nicholas Peak, Godwin's father, is almost avowedly a portrait of Robert Burns' father, suggested by Burns' own description quoted twice by Gissing (301). Burns *père* and Peak *père* are both "of stubborn, ungainly integrity and headlong irascibility." The phrase has stuck in Gissing's mind, doubtless from his reading of Burns' letters in June-July 1889,<sup>4</sup> a mere eighteen months before work on *Born in Exile* began. (Again, it is without surprise that we later hear Peak, suspecting himself of an unwonted democratic sentiment, tell Earwaker that he has been reading Burns, "and I couldn't describe what exaltation all at once possessed me in the thought that a ploughman had so glorified a servant-girl that together they shine in the highest heaven ..." [134] The professional novelist, faced with the imaginatively exhausting necessity of peopling yet another substantial work, sees what he can do with a suggestive phrase, and he almost admits that this is indeed what he is doing.

But more important than Nicholas is Christian Moxey, friend of Peak and partial bringer about of his downfall. And here we have an important secondary character, present in the novel almost from the beginning almost to the end. Christian Moxey is Gissing's version of Charles Lamb. He is not a version to please many present-day Elians, perhaps, for Gissing seems to have been heavily influenced by what one writer calls the "familiar stereotype of the merely whimsical, trivial, escapist and regressive author of 'Dream Children' and 'A Dissertation upon

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Roast Pig"<sup>5</sup>; by, at the best, "the Victorian and Edwardian adulation of Lamb as a kind of cultural teddy-bear."<sup>6</sup> But the Elia essays and their creator *are* sufficiently in the forefront of Gissing's consciousness – sufficiently important to him as literature and man – for the later writer to attempt a portrait of his predecessor.

Christian Moxey, until the end of the novel, is a bachelor living with his sister in a mutually supportive, mutually protective relationship. Just as Charles did his best to care for Mary Lamb after her tragic fit of madness in September, 1796, in which she killed their mother, so does Christian love and support the difficult and unhappy Marcella, urging her, for example,

into social relationships that may alleviate her inevitable suffering. There is a queer air of isolation and a radical wounded unfitnes for life in the Moxey household that no doubt represents Gissing's view of the Lamb *ménage* (Charles' known talent for friendship notwithstanding). Cut off from society, tragic sister – Mary Lamb and Marcella Moxey – and escapist, drunken (more of this later) brother – Christian Moxey and Charles Lamb – turn to each other in a touching relationship that is certainly unselfish, but, at least in Gissing's version, also compensatory.

It is a sign of the ambivalent value of Christian that he seems both more loving and more evasive than his sister. Marcella is capable of contemptuous comments on the absurdity of her brother's behaviour (415); Christian is never less than gentle, admiring, encouraging, and loyal. His gracefulness of appearance and pleasantness of manner are emphasized. Friendly and courteous to the young Peak, he is later able to spare the mature Peak's feelings by the exercise of "pleasant tact" (119). But his weakness is also stressed. Christian is vacillating, indecisive, self-deluding, and emotionally self-indulgent, and – a sure condemnation – incapable of sustained intellectual work. Of his laboratory it is authorially remarked that "A stranger to the

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pursuits represented might have thought that the general disorder and encumberment indicated great activity, but the experienced eye perceived at once that no methodical work was here in progress" (112). Earwaker, who *is* capable of disciplined application, steadily makes his way in the world. "What," wonders Christian, "was the secret of these strong, calm natures? Might it not be learnt by studious inspection?" (284) His schoolmates had considered Christian "a sentimental weakling" (286) and, we feel, not without justification. (This sentimentality is disastrously illustrated in his long-standing devotion to an unworthy woman, based on a series of ludicrous self-inflicted misunderstandings.) It is Christian's feebleness that brings about the unmasking of the ambitious and self-reliant Peak: Christian, aware of his own standing in society and unwilling to be compromised by association with his now apparently scheming friend, does not have the moral courage to prevent himself issuing a rash invitation to Buckland Warricombe ("The fact was, I so dreaded the appearance of – of seeming to avoid him," Christian pleaded, awkwardly" [336]). Peak's succinct description of Moxey – "Admirable fellow, but deplorably weak" (137) – represents the sort of brief character summary Gissing might have made in preparatory notes, and which he obviously had at the front of his mind as he was writing the novel. It will be observed, then, that in Christian Moxey we have a portrayal of the popular idea of Lamb as an amiable and decent chap who is yet rather sentimentally feeble.

An important – and identifying – symptom of Christian's reluctance to face life is his weakness for drink. Lamb's weakness in this respect is well known. It has been conjectured that he may have had a defective liver, with the result that "in a drinking age, it took very little alcohol to make [him] 'drunk' ..." Alcohol certainly dissolved the inhibitions caused by Lamb's shyness and stammer, and made fluency in talk possible. His 1813 essay "Confessions of a

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Drunkard" – one of the *Last Essays of Elia*, of course – may have been meant as a joke (it was first submitted to a notably moral journal). If so, the joke backfired, as critics took it to be biographical fact.<sup>7</sup>

Christian can drink and remain, rather than become, articulate: "His face was flushed, and he spoke with a laugh which suggested that a fit of despondency (as occasionally happened) had tempted him to excess in cordials. Godwin understood these signs. He knew that his friend's intellect was rather brightened than impaired by such stimulus, and he affected not to be conscious of any peculiarity" (193). It is a sign of the beneficent closeness of his relationship

with Marcella that his drinking is not worse: "Deprived of his sister's company, Christian must have yielded to the vice which had already too strong a hold upon him, and have become a maudlin drunkard" (288). It is a sign of his final salvation that the habit is abandoned with his infatuation: "I have outlived that mawkish folly. I used to drink too much; the two things went well together" (473). (Godwin, a different kettle of fish, gets drunk once and is ashamed of himself the day after, perceiving "very clearly how easy it would be for him to lapse by degrees of weakened will into a ruinous dissoluteness" [60].)

It is perhaps finally impossible to decide to what extent Gissing believes Christian Moxey to be a more or less accurate rendering of Lamb the man and to what extent he has taken a useful suggestion and allowed it to develop to suit the demands and contrasts of his novel. (Gissing must have realized that Lamb was more capable of steady work than is Christian, for example.) But one is inclined to *think* that he considered the similarities to be greater than the differences, that he considered Lamb the writer and perhaps even Lamb the man (*persona* though Elia be) with an enthusiasm that is finally somewhat muted. At one stage, when hopeful about the future of his relationship with Mrs. Palmer, Christian becomes more sociable, more

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committed to art and science, more careful of his appearance. "All the amiabilities of his character came into free play; with Marcella he was mirthful, affectionate, even caressing" (332). The tenderness he here shows for his sister is admirable and entirely typical. But the word "mirthful" is suspect. All readers of *Elia* must occasionally feel his tendency to arch facetiousness a little trying – and Gissing seems here to be indicating that Elia's productions and the attitude to life they manifest must ultimately be judged as a little inadequate, as of the second order.

1. "A New Source for *Born in Exile*?" *Gissing Newsletter*, XVI, no. 3 (July, 1980), pp. 25-32.
2. George Gissing, *Born in Exile*, introd. Gillian Tindall (London: Hogarth, 1985), p. 48. All quotations from the novel will be made from this edition, which is a reprint of the A. & C. Black edition of 1893, and pages will be indicated in parentheses within the text.
3. We know that Gissing bought a copy of *Candide* in Paris in 1888, a little more than two years before he began the preparatory work for *Born in Exile* (Pierre Coustillas, ed., *London and the Life of Literature in Late Victorian England: The Diary of George Gissing, Novelist* [Hassocks: Harvester Press, 1978], p. 50). He had obviously been reading it.
4. *Ibid.*, pp. 155-56.
5. Roy Park, rev. of *The World of Elia: Charles Lamb's Essayistic Romanticism*, by Fred. V. Randel, *Notes and Queries*, CCIII (June, 1978), p. 259.
6. Park, p. 258.
7. Winifred F. Courtney, *Young Charles Lamb, 1775-1802* (London: Macmillan, 1982), p. 276.

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Gissing Down Under

C. M. Wyatt, Canberra, Australia  
and Pierre Coustillas

In discussions of the critical reception of major Victorian novels, historians of literature rarely venture away from London. As a rule the provincial press is overlooked and, if American opinion happens to be relevant to the matter in hand, it is usually sought in a handful of literary organs published on the East coast such as the *Critic* and the *Nation*. What the intelligentsia in the colonies thought of the new books they read is never enquired into, perhaps partly because the colonial press is not readily accessible in English and American, let alone Continental, libraries. Still very much the same books were read in London, Ottawa, Sydney and Wellington. Several London publishers had what they called “Colonial Libraries” and firms like George Robertson & Co. and E. A. Petherick in Australia bought novels in sheets from English publishers and sold them locally under their own imprint. Review copies reached the editors of daily newspapers and magazines either from English publishing houses or from local firms, and new books and new editions were not only listed but reviewed at some length. The press-cutting agencies did not altogether ignore these reviews, but it is doubtful whether English novelists paid much attention to what, say, the *Otago Witness* or the *Queenslander* critic had thought of their latest stories. Colonial editions – contrary to first English editions in three-volume form and even the six-shilling editions that followed – sold at low prices and, at the turn of the century, did not mean more than a fourpence royalty per copy to the author. Gissing naturally knew which of his books had been published in Colonial Libraries, but with one exception – *The Book Lover*, edited by his acquaintance Henry Hyde Champion – he never read the comments of the Australian or New Zealand press on his novels. Occasionally some

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correspondent or literary man would tell him that he had seen some of his books in distant countries – in India once – but that was all.

The Melbourne *Book Lover* was the starting point of the present enquiry, which was conducted by the Australian-based co-author of the present bibliography, and it was suggested by a remark made by Gabrielle Fleury to Clara Collet in an unpublished letter of 24 February 1900. She said that the review of *The Crown of Life* which had appeared recently in that journal was the only satisfactory one that George had read so far. Champion was the reviewer, and he missed no opportunity of praising Gissing’s work, including the posthumous volumes. In Australia as elsewhere in English-speaking countries, much more space was devoted to literature in the 1890’s than in the previous decades, and it is consequently no surprise that the major portion of the reviews that have been exhumed covers Gissing’s later books. This situation, however, is accounted for in an even more cogent manner by a reality inherent in his early career: four of his eight novels published in the 1880’s were not reprinted in the same decade, let alone reprinted in colonial editions. Consequently the two reviews of *Thyrza* (24 September 1887) and *A Life’s Morning* (16 February 1889) which head the list are wholly unexpected. One could hardly have guessed that Smith, Elder had sent review copies of three-deckers to Australia, although the discovery of a review of Algernon Gissing’s third novel, *A Village Hampden* (Hurst and Blackett, 3 vols.) in the same newspaper for 9 August 1890 points to a practice which was probably not exceptional.

Reviews became more common with *The Nether World*, the first Gissing title to have appeared in a colonial edition, and after *New Grub Street* there was no title, except for *The Paying Guest*, that was not noticed or reviewed either in the Australian or the New Zealand press or in both. Reviews vary considerably in number for each volume, but this may not be

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significant – there seems to be no doubt that George Bell & Sons pushed the sales of their books more vigorously than Heinemann, and so did Methuen and Constable. The philosophy of

reviewing “down under” was somewhat different from that of English and American critics – the personal opinion of the reviewer is less markedly expressed, as though factual description of the contents of the volume under discussion mattered more than his passing judgment on it, favourably or otherwise. One occasionally feels that the critic, aware of the modest intellectual standard of his readers, is trying to coax them into buying or borrowing a book by an author with a reputation for writing pessimistic fiction. To what extent the colonial reviewers were influenced by what they read in the London newspapers can hardly be determined, but they were certainly not ignorant of the trend of metropolitan opinion. The advertisement for *Will Warburton* in the *Adelaide Observer* indicates that the editor was trying to reassure his readers; the subtitle, “A Romance of Real Life” was helpful in counteracting the effect of such a memorable but gloomy title as *The Nether World*. Columns of literary gossip were even more dependent on similar columns in such London dailies as the *Morning Post* or the *Standard*. And Gissing’s activities began to be chronicled at about the same time as in England, that is in the early 1890’s, when the influence of Forster’s Education Act was felt more and more noticeably on the press and the appetite for miscellaneous literary news was whetted by literary journalists like C. K. Shorter and Robertson Nicoll. The origin of the gossip paragraphs is nowhere more obvious than in the case of some anecdotes which followed close upon the obituaries. One would like to identify the journalist who first made the extraordinary statement that Gissing had such an excellent knowledge of French that he himself translated *New Grub Street* into that language! It will be seen that, in a similar way, the various episodes concerning the quarrel

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between H. G. Wells and the Gissing family found their way into the columns of Australian and New Zealand newspapers.

Besides the dozens of book reviews, paragraphs of literary news and comment on the activities of authors, the present enquiry has produced some unexpected results. In the last few weeks of Gissing’s life, arrangements were being made by James B. Pinker, his agent since 1898, for the serialization of *Will Warburton*, but nothing definite had been announced by early December 1903. The abundant correspondence between Gissing’s relatives and friends on the one hand and publishers and editors on the other in the months that followed his death gives no clue to the negotiations conducted by Pinker with the newspapers syndicate he had contacted in 1903. Still it has been known for some time that *Will Warburton* was serialized in the *New Age*, a weekly which had devoted some thoughtful reviews to Gissing’s later work, from 5 January to 8 June 1905, and in the *Yorkshire Weekly Post* from 7 January to 20 May 1905. A third serialization must now be recorded, in the *Adelaide Observer*, again from 7 January to 20 May 1905. Three short stories have also been brought to light; regrettably they can only have meant some income to the English periodical which purchased the world rights, since Gissing had never troubled to try and sell separately reproduction rights for England, America and the rest of the world. These stories are “An Inspiration” (*Canterbury Times*, N. Z., 23 January 1896, pp. 44-45, first published in the *English Illustrated Magazine* for December 1895), “A Yorkshire Lass” (*Canterbury Times*, N.Z., 4 February 1897, pp. 5-6, first published in *Cosmopolis* for August 1896), and “Topham’s Chance” (*Tasmanian Mail*, 28 May 1904, pp. 2-3, originally published in the *Daily Mail* for 9 December 1903).

The following bibliography, which has been arranged chronologically, will be published in several instalments; the last one will be devoted to Algernon Gissing, whose novel *The Wealth of Mallerstang*, like *Will Warburton*, was serialized in Australia. A number of his later

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short stories, both collected and uncollected, appeared in such newspapers as the *Adelaide*

*Observer*, the *New Zealand Mail* and the *Otago Witness*. Some journals failed to make a clear distinction between the two brothers and announced the death of Algernon in late 1903. Actually he was to live for another thirty-three years.

Anon., "Reviews: *Thyrza*," *Daily Telegraph* (Sydney), 24 September 1887, p. 9. This long review of the three-volume edition began with a well-meant reference to *Demos*, published eighteen months before, but, by writing that "the novel on its title-page bore the name of George Gissing," the reviewer revealed that either his memory was at fault or he had never read the story. At all events, no copy of *Workers in the Dawn* or *The Unclassed* had drifted into his hands or he would have cast aside his doubts as to the real authorship of both *Demos* and *Thyrza*. Some critics, he observed, suspected "George Gissing" to be a *nom de plume*, "one critic suggesting that the book was written by Mrs. Oliphant."

"Mr. Gissing has now followed his first success by a second novel, '*Thyrza*.' The second story exhibits many of the qualities and relies on the same sources of interest as the first. It also is in some degree a 'story of socialist life in England.' It presents us as its central male figure with a young gentleman of fortune (Mr. Egremont), who devotes himself to the cause of helping to improve the mental conditions of the working-classes in a poor part of London. But this is not of the essence of the story, but rather its mere framework. The central interest of the story is indicated by the title. It is the story of *Thyrza*. This is a young girl, one of two sisters, who live as sewing girls in Lambeth. The study given us of this girl is one of singular beauty. She is depicted as a plant of the

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utmost delicacy of beauty, growing, we cannot say in an uncongenial but in a harsh atmosphere, and becoming only the more delicately beautiful from the influence of the harsh environment. She is a girl of 17 when we first know her, lovely in face and form, and with a disposition to imaginative and emotional reverie. Her way of life is made softer and easier for her by the rare devotion of her elder sister, Lydia, who is, as it were, sister and mother in one. A very touching picture is drawn of the warm, watchful, affectionate care with which Lydia delights to surround her darling sister. But the loving care with which Lydia tries to blend their two lives into one, and to stand as a screen between *Thyrza* and the hard world, serves to defeat its own object by nourishing in the heart and mind of *Thyrza* a sweet refinement of feeling which tends still more to separate her from the world to which she belongs, and to cause her life to develop more and more in the sphere of reverie and dreamland. She is sought in marriage by Gilbert Grail, a very worthy man of her own class, also a dreamer, an idealist and a man of fine thoughts and feelings. She accepts him out of mere kindly sympathy, without her heart being at all touched by his love, and afterwards finds that her affections are given unconsciously to Mr. Egremont, the idealist of another strain, who is laboring in a well-intentioned but vague and ineffective way to improve the condition of the people of the district. Egremont makes the discovery at the same time that he is in love with the betrothed of his friend Grail. He and *Thyrza* are both true to themselves and to their principles of right and honor in these perplexing and difficult circumstances. He, in obedience to a promise exacted by a beneficent lady friend, Mrs. Ormonde – a woman of great philanthropy, kindness and prudence, but with a disposition to 'play providence' – goes away for two years, and *Thyrza* waits in hope and resignation. She is not a girl of much mental power, and what

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she has is little educated and developed. But her noble heart, instincts, and the extreme

delicacy of her emotional perceptions place her on the level of the most refined and truest womanhood, and in one place when Mrs. Ormonde, after succeeding in separating the lives of Egremont and Thyrza, has come to see into the feelings of devoted, patient, expectant love on which the young girl has been nourishing her life, she feels how poor a thing is her own wise and kindly prudence in comparison." After summing up the ending of the novel the reviewer concluded: "All the story dealing with Thyrza is marked by much beauty and tenderness of treatment, and its pathos is so skilfully managed as to avoid the dangers to which this element is so often liable."

The last part of the review, with the assessment shifting from the minor figures of the story to a warm praise of the usefulness of this kind of fiction associated with the writings of Walter Besant, is also worth reprinting in part. The comparison with Besant was to be developed by Edith Sichel in her well-known article, "Two Philanthropic Novelists: Mr. Walter Besant and Mr. George Gissing," *Murray's Magazine*, April, 1888, pp. 506-18. "In the other characters of the story the author has found much scope for variety. He writes as one possessing a genuinely sympathetic knowledge of the lower classes of London, their hardships, their wants, their aspirations. Lydia, the sister of Thyrza, in her devoted love and honest but narrow rectitude of intellect, the narrowness being the reflex of a scanty education and a limited horizon, is an admirable type of the woman of the working-classes at her best. Ackroyd, the socialistic artisan, with his contempt for church and clergy, and his reverence for, and interest in, science as the only intellectual system worth believing at the present day, one also which is endeared to the working-classes by its purely democratic character, is another faithful study and one is

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glad when Ackroyd is redeemed from his irregularities, the result of his discontents, by his love for Lydia, and her reward of his long and unconscious affection. Then there is Bunce, a kind-hearted, honest atheist, who is filled with the most intense and fanatical hatred of religion, and whose bitterest reflection when he considers Egremont's supposed duplicity and rascality towards Grail is that while he was talking the language of free thought he was no better than a Christian all the while. [...] There are many other characters of great interest and skilful portraiture, and the scenes of life the author has depicted evince great closeness and sympathy of observation. In this latter quality, the sympathetic one, as shown in the representation of the life and difficulties of the London poor, the author reminds the reader much of Mr. Besant, and the general effect of his work is very similar in this respect. Both of these admirable novelists are themselves socialists in the best meaning of the word...."

Anon., "Reviews: *A Life's Morning*," *Daily Telegraph* (Sydney), 16 February 1889, p. 9. This second laudatory review of a Gissing novel in the *Daily Telegraph* may well have been written by the same critic as the first. It appeared sooner after the publication of the three-volume edition by Smith, Elder, and with commendable promptness after the concluding instalment in the *Cornhill Magazine*. Considering his impatient rejection of any philanthropic motive of the kind attributed to him by Edith Sichel, Gissing would have been pleased with the earlier part of the present review. The comparison with *Robert Elsmere*, a book which also led Gladstone to think of Gissing, would have been equally gratifying to him.

"Mr. George Gissing is to be congratulated on having written a strong and beautiful

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story in 'A Life's Morning.' In his former novels, and especially in 'Thyrza' and 'Demos' and 'The Unclassed,' this author seemed to many to be writing as a theorist, as a social reformer or, at any rate, as having some end beside the purely artistic one. The judgment was unfair and unfounded and was suggested merely by the fact that he sought sources of interest in the most vital conditions of the time. At any rate, no such idea is suggested by the present story. It is, as its title suggests, an embodiment in narrative of the opening conditions of life on the threshold of manhood and womanhood as they were presented to the hero and heroine of the story. Stated in another way, it is an illustration of the old experience of the crosses and obstacles which impede the course of love. But what gives the book its impression of depth and power is its vivid embodiment of the spiritual and moral forces of the time. In this respect it – and the same remark may be made of some of the author's former novels – leaves Mrs. Humphry Ward's famous work 'Robert Elsmere' far behind. The difficulty of Robert Elsmere is but a simple one. Could he only accept Christianity as his wife Catherine accepts it his difficulty would be quite over. What the works of Mr. Gissing show is that this difficulty is but one element in the highly complex mental and spiritual conditions of a time of profound transition, in which the foundations of the great deep appear to be broken up. The metaphysical and historical doubts and difficulties by which Robert Elsmere's life is beset seem rather school-boy matters beside the deep human and practical problems of which we get glimpses in Mr. Gissing's story." As an example of this, the reviewer quoted at length the exhortations addressed by Wilfrid Athel to Beatrice Redwing in regard to her dilettante dealings with art, religion and social life (Ch. II). In his otherwise favourable conclusion, the critic made a remark,

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which was to be endorsed by later commentators, about the author's being more successful in the representation of his female than of his male characters in some of his early novels at all events. At this stage of his career a reviewer could still wonder whether "George Gissing" was not after all a female pseudonym.

"The great strength of the story is in its power of characterisation and in its illustrations of the working of character under the pressure of great emergencies. Of the first we get fine instances in the strongly contrasted characters of Emily Hood, with whom Wilfrid Athel is in love, and Beatrice Redwing; the deep, reserved, profoundly spiritual nature of the one, who so finely realises Wilfrid's ideal of being a religion to herself, and the brilliant, passionate, generous nature of the other, to whom the religion with which she so much busies herself is but one of the many ways of working off her superabundant energy and activity. And the second evidences of power and thoughtful and sympathetic insight on the part of our author are shown in his representation of the conflict in the course of which Emily Hood determines that owing to the disgrace which has befallen her family by the dishonesty of her father, buried in secrecy though it be, she must renounce her lover, and of the generous, self-sacrificing resolve which leads Beatrice to assert a high place in her lover's esteem by herself assisting to remove the obstacles which prevent his union with Emily. The portrait of Wilfrid has to suffer from the disadvantage inseparably attaching to a man who, whether from weakness, hesitation or mischance, is under engagement to two women at once, but apart from this Mr. Gissing is far more successful in the representation of his women than of his men. The book is rich in thought and rich in feeling, and is very vividly alive with its presentation of the influences which in these times the life of society brings to bear on the life of the individual. We may

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strongly commend it to the perusal of those, if there are still such people, who maintain that the novel is a decaying form of literature in England.”

Anon., “Reviews: *The Nether World*,” *Daily Telegraph* (Sydney), 19 October 1889, p. 9. Longer than the two previous reviews in the same newspaper, the present one is also the most critical, not of Gissing’s achievement as an artist, but of his outlook upon life. The reviewer tried hard to be fair, and it is clear that Gissing found in him, despite some reservations, an admirer of his work. Once again it was the first edition, published by Smith, Elder in April 1889, which was reviewed.

“In this story Mr. George Gissing has carried further than in his earlier novels ‘Demos’ and ‘Thyrza’ his purpose of endeavouring to make intelligible to the English reading public the kind of life lived by the toiling millions on whose labour the whole framework of society ultimately rests. The scene of his present story is laid in the thronged and busy London suburb of Clerkenwell, and the life depicted is that lived by the swarming population of that district. The nature of the descriptions sufficiently shows Mr. Gissing’s intimate knowledge of the place and the life he describes, and that he writes with a keen sympathy with the suffering and oppression and hopeless misery he depicts is made evident on every page. The book indeed deals so largely with these elements of poverty and wretchedness as to make it almost a painful one. If these materials were used for mere purposes of entertainment, then, indeed, the work would be quite repulsive. But the reader feels that the author’s purpose is a very different one, and that he has been moved to write by a sympathy and compassion as genuine and strong as those which inspired the authors of ‘*Oliver Twist*’ and ‘*The Children of Gibeon*.’ Whether any

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influence of a beneficial kind is effected by these vivid representations of the misery which darkens the lives of great multitudes of the London poor, it would be indeed hard to conjecture. But it cannot be denied that that misery ought at least to be known – known in its depth, its extent, its hopelessness. The responsibility for the result then rests with society at large, which can determine for itself whether measures are to be taken for the alleviation of the evil, or whether it is to be left to grow on unchecked and to produce its inevitable result of a universal catastrophe.”

After this presentation of the story, with its significant allusions to Dickens and Besant, the critic quoted at length from the description of Clerkenwell in chapter II (“Go where you may ... yet more marvellous”) and the passage in which John Hewett and his wife tell Sidney Kirkwood why Hewett has been dyeing his hair (Ch. III). A long paragraph was then devoted to an account of Michael Snowdon’s philanthropic plans and of their failure, with a quotation of the last paragraph of the novel as a tailpiece, whereupon the reviewer ventured to express his criticism of the novelist’s pessimism.

“There are some points in which we think that the strong and vivid pictures in Mr. Gissing’s book fail to give a faithful representation of the ‘nether world’ which he describes. We believe that he is in error in assuming so close a relation between the lower ranks of the working classes and those of the criminal classes, as though crime was produced only or mainly by poverty. He seems to view crime as the natural outcome of misery acting on human weakness. Surely the criminal class is too well defined and separate for this to be a fair account of its origin. Then his pictures are too dark and unrelieved. It does not require a very large acquaintance with the poorer classes to know that whatever may be their privations their feelings are not so devoid of cheerfulness as

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Mr. Gissing paints them. He views their condition apparently as unalterable. He is free from the weak optimism of Dickens and some other novelists who have dealt with these subjects and who contrive to secure a cheerful ending by scattering fortune and happiness over their few select favorites, leaving the great ocean of misery to welter hopelessly as before. This is merely a puerile concession to the sentimental preferences of the reader. Mr. Gissing's mistake is in the opposite direction. He is too fatalistic, not in direct assertion but in feeling and in the impression he conveys. All the good reforming work ever done in the world was done by resisting this impression and by holding that human conditions largely result from human causes and are alterable by human effort. And to the stimulation of such effort such books as these, showing the misery and horror of the nether world close to us and around us, ought to lend great assistance."

Anon., "Reviews," *Daily Telegraph* (Sydney), 15 March 1890, p. 9. An eight-line paragraph referring the reader to the above review. "Some time ago we noticed at length that powerful and sombre story from the pen of Mr. George Gissing, 'The Nether World,' and described it as one of the ablest and most characteristic works of its author. It is now sent to us by E. A. Petherick and Co. as one of the volumes of their 'Collection of Favourite and Approved Authors.'" This was the first colonial edition of a Gissing novel to be published. It was dated 1890 and contained an introductory note, pp. iii-vi, signed 'P. R.,' which was reprinted in *Gissing: The Critical Heritage*, pp. 134-36. Its author quoted Juvenal and placed Gissing between Dickens and Zola. He also observed that there was in *The Nether World* "unmistakable evidence of the presence of a prose Dante of the contemporary poor."

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Anon., "In Bookland," *Daily Telegraph* (Sydney), 9 August 1890, p. 9. A paragraph said to be "by the Secretary, Sydney School of Arts," announcing the reception of "another three-volume book, *A Village Hampden*, by Algernon Gissing (not to be confounded with 'George' of that ilk)." The book was recommended for light reading. The invitation to make a clear distinction between George and Algernon at this early stage of their careers is all the more to be noticed since at George's death some papers in the antipodes confused the two brothers.

Anon., "Current Literature," *The Argus* (Melbourne), 4 July 1891, p. 4. A short review of *New Grub Street* by an unliterary commentator, whose prophecy has been proved untrue by many editions and translations of the book to the present day. At this early date, only the three-volume edition could have reached a Melbourne reviewer. The review is here reprinted in full as an untypical colonial reaction to a novel which had not been written for the likes of Hugh Carnaby.

"Mr. George Gissing has achieved some reputation as a novel writer, which is not likely to be enhanced by his *New Grub-street* (Smith and Elder). It is clever, full of fresh touches of character, and of skill in the analysis of human motives. But there is a gloomy, disagreeable tone throughout, which is reflected from the people whose petty lives and sordid ambitions are described. They are all, without exception, third-rate writing people – that is to say, the people who think they can maintain themselves and their families by writing. They would do a great deal better growing peaches in an irrigation colony or making fresh tracks in South Africa. The 'seamy side' of what is called literature was

never so mercilessly exposed. Mr. Gissing is pessimistic, and deals with the struggles of these unhappy pretenders to authorship as though he knew them. But it is a sad story,

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which can profit no one to read, the moral being that not everyone who is able to write should attempt to live by the pen, and that too many are crowding into the business.”

Anon., “Literature: Literary Notes,” *The Australasian* (Melbourne), 22 August 1891, p. 385. An appreciative review of *Thyrza*, which had just been published in one volume by E. A. Petherick & Co. in their colonial library. The reviewer noted that “Mr. Gissing is favourably known by his stories descriptive of life among the working classes of London, and the present work is a novel of more than average merit.” A brief summary of the plot emphasized the relationships between the three main characters, that is the eponymous heroine and the two men who love her, Gilbert Grail and Walter Egremont. The plot was pronounced to be “worked with a good deal of skill. The characters are well drawn, the incidents are not too improbable, and there is genuine pathos in the conclusion. There are occasional touches of humour throughout the book, but its general tone is rather sombre, though the writer cannot fairly be called a pessimist. He is a realist in the better meaning of that much abused term – that is, without going out of his way to describe what is merely base and repulsive, he gives a tolerably faithful picture of certain not particularly attractive phases of life in a great city.”

Anon., “Literature: Two New Novels,” *The Australasian* (Melbourne), 3 October 1891, p. 673. A long, analytical review of *New Grub Street*, with no indication of the edition received, but it was obviously the Petherick edition, just issued in the wake of Smith, Elder’s six-shilling edition. The critic’s judgment is tainted by his mistaken belief that *Thyrza* was

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“Mr. Gissing’s previous work,” whereas three novels had appeared in between. At all events he considered the later story to be a decided improvement on the earlier one, “being more consistently realistic, and even freer from the conventionalities of the ordinary writer of fiction. Most of the characters are well marked, and several of them are distinctly original, as indeed is the general scope of the book.” There followed an analysis of Reardon’s professional and domestic predicament, and of the contrasted characters of Alfred Yule and Jasper Milvain. The plot was viewed through a series of questions which the reader is led to ask himself as he reads the story: “For instance will Mrs. Reardon inherit any money in time to avert her husband’s impending breakdown? Will the hard life of Alfred Yule be lightened by a timely bequest? Will anything be left to Marian Yule, sufficient, that is, to lead Jasper Milvain, who is determined not to face the evils of married poverty, to make up his mind whether he shall ask her to be his wife?” The reviewer pronounced the solution of these momentous questions to be “managed skilfully and without too great a violation of probabilities” – a phrase which suggests that the review of *Thyrza* in the same newspaper had come from the same pen – “and in such a way as to bring out the moral qualities of the various legatees, actual or expectant.” The conclusion expressed the by then well-known low-brow objection to the “gloom and despondency that overshadow the story,” conceding nonetheless that “in most of the essentials of the novelist’s art, the delineation of character, the construction of a well-sustained story, and the invention of interesting and yet probable incidents, Mr. Gissing has deservedly earned a high position among living English writers of fiction.”

Anon., "The New Books of the Month," *The Review of Reviews* (Melbourne), July 1892, p. 83. A mixed reception of the three-volume edition of *Born in Exile* published by A. & C. Black in May 1892. "Mr. Gissing's latest story shows marks of having been hastily constructed. Although there is much in 'Born in Exile' both admirably true to nature and full of subtle analysis, it is a pity that the author has remained so faithful to Grub Street surroundings. We should like to see him stray for once into 'fresh fields and pastures new.' There are whole sections of English life which should find in him a faithful and realistic exponent. But, in spite of its pessimism, this is a story which deserves to be widely read."

Anon., "Literature: Literary Notes," *The Australasian* (Melbourne), 24 September 1892, p. 621. This is the earliest review of the Petherick edition of *Born in Exile*, the equivalent of the six-shilling edition of the same title published by A. & C. Black in February 1893. The book, the *Australasian* reviewer thought, would fully sustain the reputation of its author – "undoubtedly one of the most original novelists of our day" – as "a skilful and accurate delineator of life and character. Mr. Gissing excels more particularly in describing the struggles and difficulties of those who are born in poverty, and have their own way to make in the world." After a short description of Peak's predicament which left the ending unrevealed, the following judgment was passed on Gissing's achievement in general and on *Born in Exile* in particular: "Although the main interest centres in Godwin Peak, the subsidiary characters and episodes, Earwaker, the Rev. Bruno Chilvers, and the love experiences of Moxey and Malkin, are also well done, and help to relieve the generally sombre tone of the story."

Anon., "Literature: Books of the Week," *Daily Telegraph* (Sydney), 24 June 1893, p. 13. A review of *The Odd Women* in Heinemann's Colonial Library. The critic described at some length the social status of the thousands of women in Great Britain "to whom marriage is (numerically) forbidden, but on whom rests the obligation of self-maintenance," and regarded *The Odd Women* as unquestionably "the fictional sensation of the month." "The story itself is uncommonly natural and interesting, and Mr. Gissing has managed to make his characters representative of familiar types. Without raising the war-cry of any party, or flinging firebrands among traditional prejudices, he shows calmly by the logic of facts what a change is being brought about by the social pressure of a large disproportion of the sexes."

Anon., "Recent Publications," *The Age* (Melbourne), 24 June 1893, p. 4. Another review of *The Odd Women* in Heinemann's Colonial Library. Gissing was described as "a writer of mark, if not a popular novelist," who had once more written an original story. "A social theorist, though not a doctrinaire, he has in this story treated the marriage question, not from the standpoint of the sentimentalist, but from that of the social philosopher slightly tinged with cynicism. His characters, which are sharply outlined and strongly individualised, are not 'odd' on the female side only, for the masculine *Dramatis personae* are equally uncommon. In fact, there is not a purely commonplace personage in the story." The reviewer focused his attention exclusively on the relationships between Everard Barfoot and Rhoda Nunn, concluding that "for the delicate shades of thought and feeling and the psychological developments and phases of the contest between passion,

principle and social theory which lead up to the *dénouement* the reader may consult the book itself.”

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Anon., “The New Books of the Month,” *The Review of Reviews* (Melbourne), July 1893, p. 99. A less congenial review of *The Odd Women* (3 vols., Lawrence & Bullen), spoilt by the subjacent erroneous theory that good literature can only stem from the pen of novelists sworn to a sanguine view of life. The reference to Edmund Gosse’s recent collection of essays, *Questions at Issue* (Heinemann, 1893), is of interest on two accounts. First, in his leading essay “The Tyranny of the Novel” Gosse wrote that “the experiments of Mr. George Gissing and of Mr. George Moore deserve sympathetic acknowledgement.” Second, that book, which the *Review of Reviews* critic had read, contained a long appendix consisting in a letter from Gissing to Gosse – actually, a combination of two letters – on lower-class readers and the reading of verse.

“A few more novels such as this and Mr. Edmund Gosse will have to give something more than a passing reference to Mr. Gissing in that article in ‘Questions at Issue,’ in which he says that ‘the one living novelist who has striven to give a large, competent, and profound view of the movement of life is M. Zola.’ But Mr. Gissing is a sordid realist whose gloomy pessimism will have to be modified before he ever gives us first-rate work. In this book he attempts to deal with the whole question of woman’s position. His ‘odd women’ are the half a million women who, one of his characters declares (incorrectly, as Mr. Grant Allen explained some time since), are destined to spinsterhood, for the reason that by that number do the men exceed the women in the England of to-day.” To end, the reviewer reluctantly acknowledged the social usefulness of the book under review: “‘The Odd Women’ is not a little depressing; but it is likely to

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do much good and to provoke a deal of thought if it only drives home to its readers ‘the crime that middle-class parents commit when they allow their girls to go without rational training.’”

Anon., “Current Literature,” *The Argus* (Melbourne), 19 August 1893, p. 13. As one reads this review of the Heinemann edition of *The Odd Women* one wonders whether the reviewer did not entertain a gloomier view of the situation of the odd women than Gissing himself did. Neither the ending of the book nor Gissing’s letter to Bertz of 2 June 1893 on the condition of women is markedly pessimistic. One suspects the critic of indulging in something of a pose when he describes the book as “a lugubrious story, bearing all that emphasis of woe which distinguishes this writer’s messages to his generation. [...] It is a painful problem to settle what is to be done with [the odd women], in these civilised times, when female infanticide is out of fashion, and the laws won’t allow of a man marrying more than one wife. The odd ones are doomed to singleness and misery. In this melancholy book they all come to grief in some way or another – they go wrong, or they kill themselves, and generally revenge themselves on each other and on man and on society.”

Anon., “Literature: Books up to Date,” *Daily Telegraph* (Sydney), 16 September 1893, p. 4. A short piece on Morley Roberts’s article, “My First Book: *The Western Avernus*,” which had appeared in the August number of *The Idler*, pp. 91-99. In this article Roberts mentioned Gissing several times, recalling his encouragement to write *The Western*

*Avernus*. Roberts's piece was to be reprinted in *My First Book*, with an introduction by Jerome K. Jerome (London: Chatto & Windus, 1897). The *Daily Telegraph* commentator laid stress on Roberts's socialist leanings, concluding that "with his friend H. H.

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Champion he attended the International Socialist Conference held at Zurich last month."

Anon., "Literature: Books up to Date," *Daily Telegraph* (Sydney), 28 October 1893, p. 3. A paragraph which reads in part: "The opinions of novelists on novels are always interesting. Mr. Hardy admires George Gissing, whose reactionary novel, 'Odd Women,' has disagreed with the critics but pleased the public palate." The notion of *The Odd Women* being a "reactionary" novel is a strangely mistaken one. Forward-thinking critics, male and female, invariably praised Gissing's liberal approach to the "woman question." Nor is it true that the English press failed to appreciate Gissing's achievement as an artist in this particular novel.

Anon., "Reviews," *Daily Telegraph* (Sydney), 27 January 1894, p. 9. A review of the one-volume edition of *The Emancipated* published by Lawrence & Bullen late in 1893. It shows that, owing to the fact that Gissing's novels did not become available in Australia in the original order of publication, critics were apt to misinterpret the books on which they commented. Attentive readers of the *Daily Telegraph* may have been surprised to read that a novel called "reactionary" in October was now described as the work of a "temperate, and therefore valuable, [...] advocate of sex equality." This hostile review is worth quoting at length.

"Mr. Gissing's books always deserve attention, but this one does not *command* it as 'The Odd Women' did. We should be sorry to think so temperate, and therefore valuable, an advocate of sex equality had spent himself in one remarkable novel, but if he is to continue writing on this subject he must allow himself a recuperative period. He put his

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best thought into that work, and his new effort shows less originality, less force, less freshness. In these days of epigram-at-any-price, cheap paradox, and hasty impressionism, we are rather thankful for a novel of careful construction on the old leisurely plan, but one thing *it positively must not be* – tedious. A great part of THE EMANCIPATED is worse than tedious – it is dull. We have too much Italy, too much preamble of character, too much detail of divagation before we come to grips with the business of the book. The four principal characters – and why is Mr. Gissing so prodigal of heroes and heroines? – are careful studies, especially the men. But we lose sympathy with Cecily when she elopes in the most unnecessary manner with a scoundrel whose type is indicated by his own confession that he can't read the marriage column in a newspaper without feeling a distinct jealousy of all the male creatures there mentioned; and it is difficult to see what Mallard, the artist, a thoroughly good fellow, finds lovable in Miriam, a narrow, self-righteous woman, whose 'nature it is to *distrust* the beautiful.' We subscribe heartily to Mr. Gissing's protest against the social ambiguity by which woman is free in theory, bound in practice; man theoretically bound and practically free; but in this book there is a wearying iteration of effort to balance the emotional reactions and rational obligations of husband and wife. It is parallel to an intricate attempt to reconcile religious tradition with science, to produce a disparity. Nevertheless the book is worth grappling with by social progressionists and connoisseurs in closely-knit narrative."

Anon., "Current Literature," *Sydney Morning Herald*, 1 September 1894, p. 5. A paragraph on *The Comedy of Masks*, by Ernest Dowson and Arthur Moore (Heinemann's Colonial

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Library), a novel which, although praised and warmly recommended, is compared unfavourably with *New Grub Street*: "While Mr. Gissing, such is his fine art, never turns the reader's whole repulsion upon his abject hero, Messrs. Dowson and Moore are less artistic, more pitilessly young."

Anon., "Our Monthly Parcel of Books," *The Review of Reviews* (Melbourne), 20 February 1895, p. 240. A short, tolerant review of the three-volume edition of *In the Year of Jubilee*, recommending this latest contribution to the study of lower and middle-class life in London. Most of the story and characters are depressing, "but there is salvation at the end; and, after all, Mr. Gissing is always interesting [...] Some day the reading public will wake up to find they have an English Zola in Mr. Gissing."

Anon., "Literature: Review," *Tasmanian Mail* (Hobart), 23 February 1895, p. 6. Subtitled "Social Law," this review of *Denzil Quarrier* in Bell's Indian and Colonial Library (1894) focuses on the dangers of disregarding conventional opinion as depicted in the book. "The substratum of the story, an English contested election, is full of interesting writing, and smart touches by a master hand; one who has evidently been behind the scenes, and is not afraid to reveal what he has seen there. All Mr. Gissing's previous books have been quaint, but lifelike, and this one is no exception to the general rule."

Anon., "Current Literature," *Sydney Morning Herald*, 27 April 1895, p. 4. A brief mention of Bell's Indian and Colonial Library edition of *In the Year of Jubilee*, a book with characters "moving familiarly in a drab world, as Mr. Gissing's people do, but on the whole rather less dispiriting than usual with this capable author."

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Anon., "Current Literature," *Sydney Morning Herald*, 6 July 1895, p. 4. Merely mentions the publication in Bell's Indian and Colonial Library of "Mr. George Gissing's recent serial, *Eve's Ransom*, a picture of the lower life to which Mr. Gissing has devoted so much of his powers."

Anon., "Books and Authors," *New Zealand Graphic* (Auckland), 3 August 1895, p. 136. An unenthusiastic review of an unspecified edition of *Eve's Ransom*, but doubtless that issued earlier in the year by George Bell and Sons.

"It is unlikely that we shall ever get an entirely cheerful book from Mr. George Gissing. The painful closeness to nature demanded by his artistic temperament is entirely against the supposition. The most to be expected of him is to [be] found in the termination of *Eve's Ransom* where everyone is left perfectly comfortable except the reader. Mr. Gissing is not concerned to make the reader comfortable; he never sets out to achieve a satisfaction which life persistently denies. If over and above the production of a truthfully rounded work of art he drives another nail in the coffin of content, he probably does all he set out to accomplish.

*Eve's Ransom* is slighter in construction than the generality of this author's work, the characters are fewer, the incidents and the plot less numerous, and less complex, but it



is characterized by the same artistic strength, the same ideal-shattering, uncompromising truth to Nature which animated his previous works. The characters of Hilliard and Eve are the two faces of one coin; their differences are probably all incidental to the differences of sex, Eve is in no sense a 'new woman'; she is, on the contrary, as old as her namesake, and as charming – and must it be said? – as little to be trusted. She is drawn with a consummate life-likeness as harrowing to the reader's feelings as her flesh and blood

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embodiment would prove to her lover. There is no fault in her save her humanness, and that also is her whole attraction."

Anon., "Literature: New Publications," *Sydney Mail*, 17 August 1895, p. 316. A paragraph on the June number of *Chapman's Magazine of Fiction*. "The most remarkable contribution is Mr. George Gissing's tragic story, 'His Brother's Keeper.'" A brief analysis of the plot is followed by this comment: "It is a tragedy of great strength, written with singular force and vigour. Although his tone is pessimistic, Mr. Gissing is one of our foremost short-storytellers." This last remark would have been worthy of an entry in the novelist's commonplace book.

Anon., "Literary Gossip," *Sydney Morning Herald*, 31 August 1895, p. 4. A brief account of the memorable gathering of the Omar Khayyám Club held on 13 July 1895 at Burford Bridge in Surrey. Gissing's presence and speech are mentioned. Fuller accounts appeared in the English press, notably in the *Daily Chronicle* (15 July, p. 7), the *British Weekly* (18 July, p. 201) and the *New York Critic* (3 August, pp 76-77).

Anon., "Literary Gossip," *Sydney Morning Herald*, 5 October 1895, p. 4. A long quotation from an article in the *Westminster Gazette* about the homes of the best-known living English writers. "Mr. George Gissing is one of the many brain workers who affect Surrey; he used to live at Brixton, but has recently gone to Epsom."

Anon., "Literary Gossip," *Sydney Morning Herald*, 28 December 1895, p. 6. "Mr. George

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Gissing's new book, 'Sleeping Fires,' in the Autonym Library, is not so pessimistic as some of his books." Clearly, in the eyes of some literary commentators, the first question raised by a new volume from the pen of Gissing was whether it was as pessimistic as its predecessors.

Anon., "Literature: Books up to Date," *Daily Telegraph* (Sydney), 11 January 1896, p. 9. An uncongenial review of *The Unclassed*, which Lawrence & Bullen had reissued in one volume in December 1895 and George Bell and Sons included simultaneously in their Indian and Colonial Library. The reviewer of the latter edition, apparently unaware that this was a novel first published eleven years before, called it "frankly disappointing. We find no fault with the subject: a great artist may paint for us pictures of squalor and misery and meanness, so stamping them with the force of his own genius that, whether the emotion be pleasing or no, we are held spell-bound. But George Gissing, gifted as he is, is not great; and so, in the book before us we grow fairly weary of the unpleasant people he takes us to visit among. That there are redeeming pages and characters goes without saying. George Gissing knows his Demos too well to make an absolute failure in any

presentment of him. The girl Ida, rising from courtesan to worker, and from worker to philanthropist, is finely drawn, as also is Waymark, the drudging school-teacher, with his cynical sensualism, held in check by finer qualities and impulses. But, on the whole, when the book is laid aside, we feel that we have gained little or nothing, unless it be a deeper sense of the futility of life in general.”

Anon., “New Books and New Editions (English Notes),” *The Review of Reviews* (Melbourne),

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20 January 1896, p. 42. A mere condensed paraphrase of Gissing’s preface to the Lawrence & Bullen edition of *The Unclassed*.

Anon., “The World of Letters,” *The Champion* (Melbourne), 25 January 1896, p. 31. According to *The Goldstein Story*, by Leslie M. Henderson (Melbourne: Stockland Press Pty, Ltd., 1973), Henry Hyde Champion (1859-1928), the socialist journalist, founded his weekly paper *The Champion* in 1895. It was published every Saturday at No. 7 Queen’s Walk. The first number appeared on 22 June. The present review of an unspecified edition of *The Unclassed* (both the Lawrence & Bullen edition and the colonial issue published by George Bell and Sons carried Gissing’s preface) is likely to have been written by Champion himself who henceforth rarely missed an opportunity to say a kind word about a new book published by his friend. This assumption is all the more plausible as Champion was to declare both before and after Gissing’s death that *The Unclassed* was the first of Gissing’s novels he was led to read, some time after the publication of the book in three volumes in 1884. It would seem natural that he should have taken advantage of the publication of the new edition to express his opinion.

After summing up the substance of the preface and defining the main characters, Osmond Waymark, Julian Casti, Harriet Smales and Ida Starr, the reviewer, who was unaware that *The Unclassed* had been preceded by *Workers in the Dawn*, concluded: “The story is powerfully told, and though pathos predominates, here and there is a sparkle of real humour, given by an Irish tutor, O’Gree, who finds ‘there’s no behaving like a gentleman on £25 a year,’ and his wife, a bright little serving-maid, whose great ambition

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is to be photographed cabinet-size and in a snowstorm. The book has all the immaturity of a first work, but has all the more interest as the first of the series of novels in which Mr. Gissing has described the life of middle and lower class England with a power and fidelity unapproached by any writer of the time.”

Anon., “Literature: Books up to Date,” *Daily Telegraph* (Sydney), 1 February 1896, p. 9. A brief, positive review of *Sleeping Fires*, which was said to be “one of the most acceptable additions to Fisher Unwin’s ‘Autonym Library.’” “It says much for this author’s many-sidedness that after lingering so long and so lately in the haunts of squalor and cockneyism, he can turn round and give us a study of character like Lady Revill, outwardly the austere, conventional woman of the world, at heart tender and womanly. Langley, too, the imperturbable, with his hidden sorrows and buried affection, pleasantly resuscitated in the concluding page or two, is interestingly sketched, and a Grecian background adds piquancy to more than half the scenes, the rest being laid in Lady Revill’s town and country houses.”

Anon., "Authors' Pet Works," *Morning Herald* (Newcastle), 24 February 1896, p. 7. Echoes from an enquiry conducted by the *Ludgate Monthly*, which had asked various authors which of their own works they liked best. In the 1890's Gissing usually replied to such queries and regarded his replies as advertisements. He did not always record this kind of correspondence in his diary. In the present case he named *New Grub Street* and *The Emancipated* (*Ludgate Monthly*, November 1895, pp. 19-20).

Anon., "Current Literature," *Sydney Morning Herald*, 7 March 1896, p. 4. A short review of

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*Sleeping Fires* by "Mr. Gissing, who, in a popular sense, may be said to have 'arrived' during the last year." "It is marked by some of Mr. Gissing's best characteristics, sure observation, rapid dialogue, and steady evolution of character, while not too much charged with the depressing melancholy of much of his best known work."

Anon., "Literary Notes for Australasian Readers," *The Review of Reviews* (Melbourne), 20 March 1896, p. 261. Four lines on *Sleeping Fires*. "The narrative is, in a sense, thin in texture – the story of an old love, long postponed, but at last triumphant. But Mr. Gissing has a touch of real genius, and he charges a story almost without incident with all the interest of intense human passion."

Anon., "New Novels," *The Australasian* (Melbourne), 21 March 1896, p. 569. A favourable review of *Sleeping Fires*. "The story is not unworthy of his high reputation, and shows that skilful blending of realism and romance which is such a marked feature of his writings. The characters are sketched, there is not space for elaboration, with a firm hand, and the development of the plot is cleverly worked out. Mr. Gissing's books are generally rather depressing in tone, but in this story he has struck a brighter and more hopeful vein, though the tragic aspects of human life, which are always prominent in his novels, are not absent in it. Mr. Gissing has taken the old theme, how the effects of an early fault may cling to a man through life, but he has treated it in an unconventional manner, and has made no attempt to draw from it any moral lesson."

Anon., "Literary Gossip," *Sydney Morning Herald*, 4 April 1896, p. 6. "Mr. George Gissing

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thinks that the novel upon which he is now engaged will occupy him during the whole of this year. So absorbed is he in this work that he is reluctant to take any contracts for short stories." Similar paragraphs appeared in the English press, for instance in the *Echo* for 28 January 1896, p. 1. The source of the rumour was Gissing's agent, William Morris Colles, and the novel Gissing was planning to write – actual writing had not yet begun – was *The Whirlpool*.

[H. H. Champion], "World of Letters," *The Champion* (Melbourne), 2 May 1896, p. 170. The editor of the journal quotes from a private letter recently received from Gissing which is of more than private interest. The undated extract was part of a letter written on 8 January 1896. Other extracts were to be quoted by Champion in the Melbourne *Book Lover* for 1 February 1904 and for February 1913. The originals of Gissing's letters to Champion have not been traced.

"As I write we are in the midst of political excitement – quarrels in every direction

and threats of war. Six weeks hence, when you get this letter, things will be either much better or much worse. For my own part, I fear there is a bad look-out for the mere literary man; he can so easily be dispensed with. I am sick of these imbecile wranglings. There won't be much difference for years to come."

Anon., "World of Letters," *The Champion* (Melbourne), 18 June 1896, p. 242. A three-line note probably compiled by Champion himself. "Mr. George Gissing seems at last upon the verge of the boom which he has so long deserved. The London reviewers hail *The Paying*

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*Guest* as a work of genius." Some eighteen months before the London *Literary World* (11 January 1895) had first referred to the "boom," a word which Gissing did not like, and found improper to boot. Still his account of books shows that his income rose markedly in 1895.

Anon., "Literary Notes," *The Age* (Melbourne), 10 October 1896, p. 11. A paragraph of some thirty lines on Gissing's career. Various details make it clear that the primary source of the information was Joseph Anderson's interview of Gissing (*Boston Evening Transcript*, 13 June 1896, p. 24). Echoes of this article had appeared in a number of journals.

Anon., "Current Literature," *Sydney Morning Herald*, 12 December 1896, p. 4. A paragraph on the publication of Arthur Morrison's *Adventures of Martin Hewitt* in Ward, Lock's Colonial Library, with this comment: "The author of the 'Tales of Mean Streets' has already one province quite his own; it would be hard to name another writer who knows so thoroughly and draws so convincingly the low life of London. A peep under Mr. Gissing's 'Martin Hewitt' shows that he is also capable of distinctive work even in a field now rather overdone." Was "Mr. Gissing" accidentally substituted for "Mr. Morrison"? Or was "Martin Hewitt" mistakenly printed for "The Nether World"?

(to be continued)

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### Reading Gissing in Japanese Translations

Fumio Hojoh  
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As was already announced in the April issue of the *Gissing Newsletter*, a series of selected works of Gissing was published in Japanese translation in April this year. The six titles comprising the series are *New Grub Street*, *Born in Exile*, *The Odd Women*, *Sleeping Fires*, *By the Ionian Sea*, and *Charles Dickens: A Critical Study*.

In his preface, the general editor, Shigeru Koike, highlights the radical qualities in Gissing:

The revaluation of Gissing's works during the last thirty years in Europe and the United States is due to the fact that social changes have led people to realize that his assertions are by no means as peculiar or outlandish as they used to be considered. Such problems as the industrialization of literature, the emancipation of women, and the social alienation of the artist which

Gissing presents in his works have become the concerns of the whole of society instead of being the cliché concerns of some minority groups.

Evidently the six titles have been chosen from this viewpoint, and it is a matter for rejoicing that the six translators (including the general editor himself) have all succeeded, each in his (or her) own way, in conveying to Japanese readers not only the atmosphere of Gissing's world but also its relevance to the problems of present-day society.

I have just said, "each in his (or her) own way," for each of the translators has his (or her) own style, his own way of choosing equivalent Japanese words, and, above all, his own theory of or, rather, philosophy about, translation. Thus, in this case as in so many others, no general

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standard can be applied in discussing the skills of translation.

For example, *New Grub Street* and *Sleeping Fires*, the two titles translated by Osamu Doi, are marked by a scrupulous faithfulness to the original text. Very often the translator tries to transplant the logic or the sentiments of the original English text, even sacrificing, in some cases, the smooth flow or natural rhythm of the Japanese. *Born in Exile*, translated by Kazuo Mizokawa, is rather contrastive in that here the translator seems to be more concerned about the naturalness of the Japanese style than about exactitude. He is apt slightly to modify, if necessary, the meaning of the original text, but his style is pleasant to the ear, with its slightly old-fashioned, but traditional, vocabulary drawn from Japanese literature. *The Odd Women* shows yet another form of ingenuity in the art of translation. Ryoko Ota, the only female translator in this series, vivifies her translation by using words and expressions now current and so familiar to young readers. She also uses the device of making the main characters speak in monologues in places where their psychology is described in a more detached way in the original novel.

Paradoxically enough, in spite of such a variety of translating skills, all the translations have somehow brought Gissing nearer to me; I felt as though I were listening to his personal voice as I re-read him in the Japanese translations. This may be due to the fact that the feeling of immediacy gained by reading Gissing in my own language gives greater reality to the novels, but could I have the same feeling by, say, reading translations of the more pedantic Thomas Hardy? This leads me to realize how honest and straightforward Gissing is in expressing his feelings and thoughts; his honesty and straightforwardness are intact, even reinforced, in trans-

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lations where the more ornamental and peripheral elements in the original text have to be left out in favour of the more essential.

His personal voice is often full of anger and resentment, especially in the two thickest volumes of this series, *New Grub Street* and *Born in Exile*. Indeed, one might be left with an overwhelming sense of frustration and gloom but for the relief given by the remaining two titles: *Charles Dickens: A Critical Study* (co-translated by Shigeru Koike and Ryota Kanayama) and *By the Ionian Sea* (translated by Koike alone). Both translations are excellent, readable and precise (that is, as precise as is possible in a translation). The former is supplied with informative footnotes, which makes the translation all the more valuable a contribution to Dickens studies in Japan. In *By the Ionian Sea*, the translator is at one with the author in his holiday mood, sharing his relief from workaday routine and his joy at his discoveries in an unknown land.

All in all, the publication of these Gissing translations is a memorable feat and will help, as Koike says in his preface, to give Japanese readers a more detailed and impressive picture of

England at the end of the last century.

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From Social Mobility to the  
Mobility of Books

Pierre Coustillas

Two books recently reviewed or mentioned in the *Newsletter* demand our attention again. It will be remembered that David Grylls commented at some length on Patricia Alden's *Social Mobility in the English Bildungsroman: Gissing, Hardy, Bennett and Lawrence* in our October 1987 number. Her excellent chapter on *Born in Exile*, he wrote, "is indebted to both John Goode and Fredric Jameson but is arguably shrewder than either. Godwin Peak, she observes, combines character types formerly kept separate in *Gissing*: the alienated but worthy intellectual (such as Reardon) and the successful but corrupt materialist (such as Milvain). This combination successfully communicates the dilemma facing any educated working-class youth at the end of the nineteenth century – the choice between failing to fulfil one's aspirations and fulfilling them at the cost of one's probity." This is a view of things with which few if any readers will disagree. Patricia Alden's chapter on the novel which Morley Roberts considered *Gissing's* best is surely one of the most stimulating that have been written – and there have been many – in the last twenty years. If ever a case-book on *Born in Exile* is published, her piece will naturally find its way into it. Her other essays in the book leave one with an equally strong impression. The paperback reissue of the volume by the original publisher is therefore welcome. *Social Mobility* is available from UMI Research Press at Ann Arbor and in Europe for £15.95. The English address of the press is 13 The Brunswick Centre, London WC1F 1AF.

From the same publisher comes *The Library of Henry James*, compiled and edited with essays by Leon Edel and Adeline R. Tintner, a volume to which reference was made in our July

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number (\$29.95). Like *The Museum World of Henry James*, also by Adeline Tintner, this is a splendidly produced book, on glossy paper, with attractive illustrations. It is her third book on James to appear in quick succession, the second one being *The Pop World of Henry James: From Fairy Tales to Science Fiction*. It is the shortest, but the one most likely to be read with both delight and profit by non-specialists with a bibliographical approach to literature. The book is divided into three parts: (1) an essay by Leon Edel on "The Two Libraries of Henry James," a condensed version of which appeared in the University of Chicago Library Society *Bulletin* (Winter 1978); (2) an inventory of James's library consisting of the original inventory made by Hodgson, the auctioneer, augmented from other sources; (3) an essay by Adeline Tintner entitled "The Books in the Books: what Henry James's Characters Read and Why." The essays will delight anyone interested in book lore: personal, reminiscential, evocatively bibliographical in the case of Edel; well-documented, explanatory and insightful in the case of Tintner, who incidentally informs us that the section on *Gissing* and James, which was originally planned to be included in *The Pop World of Henry James* will go into one more volume in the series, *The Cosmopolitan World of Henry James*, an intertextual study discussing the influence of the *fin de siècle*, mostly French, writers on James.

The list of books once owned by James covers pp. 17-67. The description of each book includes identifying sigla combining an A (signed by James) or O (not signed by James) with one of thirteen locations listed. Although no statistics are offered a random evaluation shows

that a large number of volumes, possibly about half, to be found in three Faber catalogues and a Hodgson list have not been traced to their present owners. This, however, only partly affects the interest of the compilation, but it points to the distressing mobility of books after their owners'

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death, particularly when it would seem that dispersal amounts to something like a cultural disaster. Only three books by Gissing are listed (p. 34), but Leon Edel suggests (p. 4) there were actually more before James's library was dispersed. The copy of the second edition of *New Grub Street* which Gissing gave James when he visited him at Lamb House is still to be seen there. *In the Year of Jubilee* – the editors were unaware of this – is at Senate House. *By the Ionian Sea* still has to be traced. No mention is made of *The Whirlpool* which James reviewed, not too perceptively, in 1897.

For the Gissing scholar the holdings of James's library have other attractions. With a good deal of time at one's disposal, it would be possible to compile a list of volumes which both writers had read. It would include dozens if not hundreds of titles by such writers as Amiel, Ampère, Apuleius, Matthew Arnold and Jane Austen, to take a few examples suggested by the first letter of the alphabet. Turgenev, whom James and Gissing discussed during their sole meeting, is most substantially represented in English and in French. Among Gissing's friends one finds W. H. Hudson, with *Afoot in England* (1909), *Birds in London* (1898) and *A Crystal Age* (1906), but, unsurprisingly, not Morley Roberts. Foreign literature which appealed to both men is abundant – George Sand and Musset, Vasari and Leopardi, Dostoevski and Tolstoy, Goethe and Schopenhauer, Juvenal and Apuleius, Sophocles and Theocritus, also Cervantes and Ibsen.

Some names invite one to speculate on the conversation James and Gissing might have had about them if they had met frequently. In the front row of these stands Kipling. Gissing had admired *Barrack-Room Ballads* and *Many Inventions*, notably "The Disturber of Traffic," the first story in the volume, which he praised in a letter to Bertz. James wrote an appreciative preface to *Mine Own People*. But by the turn of the century their enthusiasm had declined,

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partly for the same reasons. Kipling's imperialist muse filled Gissing with disgust and he said so in "Tyrtæus" as well as in his correspondence. James reacted much in the same way. "I can't swallow his loud, brazen patriotic verse," James wrote to Charles Eliot Norton on 28 November 1899, "an exploitation of the patriotic idea, for that matter, which seems to me not really much other than the exploitation of the name of one's mother or one's wife. Two or three times a century – yes; but not every month."

As one reads and re-reads the fifty-page catalogue of James's books, the cultural network of which the two men are part and parcel becomes ever denser. One's attention is arrested by names such as those of Frederic Harrison, represented by five titles, including the *Autobiographic Memoirs*; Ferdinand Gregorovius, whom Gissing read in preparation for *Veranilda*; Marie Bashkirtseff, whose *Journal* Gissing read so avidly in times of trial; A. H. Bullen, Elizabethan scholar and latter-day publisher; Alphonse Daudet, one of Gissing's favourite French novelists, though he fought shy of the avatars of Tartarin; C. F. Keary, author of *The Two Lancrofts*, a man with whom he corresponded desultorily till his death; Gibbon, whose *Decline and Fall* was a lifelong influence; even George S. Robertson, of Chitral fame, whom he once met at Marlow, and Jane Helen Findlater, with her *Stones from a Glass House* in which her essay on Gissing was reprinted.

Perhaps enough has been said to show that this volume on the library of Henry James cannot be read without interest by Gissing devotees. The book's merits are outstanding and, as

one looks for suitable shelf space where it could stand comfortably, a not unnatural idea occurs to one: will a comparable volume ever be devoted to Gissing's library?

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#### Notes and News

Summer has been rich in miscellaneous news concerned with current interest in Gissing among publishers and scholars.

From Japan has come a set of the paperbound edition of the "Selected Works of George Gissing," published by Shûbun International under the general editorship of Shigeru Koike. It is to be hoped that the five volumes will be followed by other titles in the next few years. Mr. Kanayama is translating *The Immortal Dickens* and some uncollected Gissing contributions to Dickens studies, while Professors Saburo and Harumi Kuramochi are translating *The Nether World*. The new translation of *The Odd Women* (New Currents International) is another tastefully produced volume, more reminiscent by its format of *éditions de luxe* published in the West than the new edition of *The House of Cobwebs* issued by Iwanami Shoten (2-5-5, Hitotsubashi, Chiyadaku, Tokyo 101) last February. Simultaneously critical interest in Gissing is rising in Japan. Mr. Natsume, the author of an article in the *Otsuka Review*, is a new name in Gissing studies, and a longer piece is expected from him. Mr. Mizokawa, the translator of *Born in Exile*, reports that a brief announcement of the publication of "The Selected Works of George Gissing" appeared in the morning edition of the *Asahi* for 5 September 1988.

A publication of a new type is offered by Audio Book Contractors, Inc., Classic Books on Cassettes, P. O. Box 40115, Washington, D.C. 20016. It consists in a full recording of *The Private Papers of Henry Ryecroft* in four cassettes of 97 minutes. The text is narrated by Grover Gardner. The publishers' catalogue informs us that Mr. Gardner is a well-known Washington actor and director. For seven years he has narrated for the Library of Congress "Talking Books"

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programme and is active in the field of commercial recorded books. The four cassettes, presented as a vinyl album, may be purchased for \$24.50, plus \$2.50 for handling and postage. Thirty-day rental: \$8.15.

*The Times Literary Supplement* of 23-29 September 1988 announced in its Listings that *George Gissing at Work* by Pierre Coustillas and Patrick Bridgwater (ELT Press) is available from Colin Smythe at £19.50.

Lyn Donovan reports that Gissing is quoted in *The Golden Book of Marcus Aurelius* by John F. Crump (The Walsall Press, 1907). The epigraph of the book is taken from *Henry Ryecroft*: "I have read him in the night-watches when I could not sleep for misery, and when I could have read nothing else."

Dennis Shruballs sends a press cutting from *The Times* of 20 October on Vincent Brome's *J. B. Priestley* (Hamish Hamilton, £16.95), which has just been published. In his review, "Fire behind the genial pipe," Peter Ackroyd points to "the strain of weary urban lyricism" which links Priestley to Gissing. There is indeed something reminiscent of Gissing in a novel like *Angel Pavement* (1930), a realistic story of London life. Priestley was not ignorant of Gissing's



work. He wrote on him on at least two occasions. He reviewed May Yates's *George Gissing: An Appreciation* in *The London Mercury* for December 1922, and he dealt with Gissing's work more directly, if at lesser length, in *The English Novel* (Benn's Sixpenny Library, No. 87), which he published in 1927.

The Tragara Press, of Edinburgh, a private press noted for its fine printing and attractively bound limited editions, will publish a selection of aphorisms and reflexions from Gissing's

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works in 1989. It has been edited with an introduction by P. F. Kropholler. Further details about the selection and availability of the book will be given in due course.

The editor wishes to express his cordial thanks to all the friends and correspondents who, in recent months, have sent him books, periodicals, offprints, press cuttings and photocopies, in particular, in addition to the persons mentioned above, Francesco Badolato, Alan Cohn, Hiroshi Kanamura, Shigeru Koike, Saburo Kuramochi, Kazuo Mizokawa, Shirley Slotnick, Wulfhard Stahl, Ros Stinton and Adeline Tintner.

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#### Recent Publications

##### Volumes

George Gissing, *The Odd Women*, Tokyo: New Currents International Company, 1988. Japanese translation by Professors Saburo Kuramochi and Harumi Kuramochi. Pictorial boards and dust-jacket. The text covers pp. 1-394, the translators' notes pp. 395-96 and the translators' postscript pp. 397-401. The book was published on 10 June and is selling at 2800 yen. The publishers' address is 2-22-12 Korâku, Bunkyô-ku, Tokyo, 112 Japan.

George Gissing, *The House of Cobwebs*, Tokyo: Iwanami Shoten, 1988. Two volumes. Japanese translation first published in 1946. Peach-coloured paperbacks with brown design. This

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edition contains a translation of Thomas Seccombe's introductory survey.

The paperbound edition of the "Selected Works of George Gissing," edited by Shigeru Koike, is now available. The five volumes are published in beige stiff covers with pictorial dust-jackets. *The Odd Women*, *Charles Dickens: A Critical Study* as well as the volume containing *Sleeping Fires* and *By the Ionian Sea* appeared on 1 June while *New Grub Street* and *Born in Exile* were published on 1 October. The jacket illustrations have been reproduced from English Originals of the appropriate period. The translation of *By the Ionian Sea* contains all Gissing's black and white illustrations which appeared in the first English edition, including the Table of the Paladins, which is not to be found in the 1905 edition published by Chapman & Hall in England and by Scribners in America.

##### Articles, reviews, etc

Sharon K. Hall (ed.), *Twentieth-Century Literary Criticism*, Vol. 3, Detroit, Michigan: Gale

Research Company, 1980. The section on Gissing covers pp. 221-38. It contains a short introduction with a list of his main publications from 1880 to 1906. *Sleeping Fires, The Paying Guest* and the abridged and revised edition of Forster's *Life of Dickens* have been omitted. The excerpts of criticism include pieces by Henry James, H. G. Wells, Arnold Bennett, Thomas Seccombe, May Yates, Frank Swinnerton, Virginia Woolf, Samuel Vogt Gapp, Granville Hicks, William Plomer, V. S. Pritchett, Mabel Collins Donnelly, A. C. Ward, John Middleton Murry, Jacob Korg, Irving Howe, Pierre Coustillas and Gillian Tindall.

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Rae Harris Stoll, "The Unthinkable Poor in Edwardian Writing," *Mosaic*, Vol. XV, no. 4, December 1982, pp. 23-45. This article contains passages on Gissing; so does another article, on pp. 91-105 of the same number, "Hostility to Myth: Chesterton and His Contemporaries," by John David Coates.

Arno Karlen, "The MacGregor Syndrome and Other Literary Losses," *Georgia Review*, Vol. XXXVII, no. 2, Summer 1983, pp. 285-304, includes several pages on Gissing.

Elaine Showalter, "Critical Cross-Dressing: Male Feminists and the Woman of the Year," *Raritan*, Vol. III, no. 2, Fall 1983, pp. 130-49. Gissing appears on pp. 130 and 132.

Walter Greiner and Gerhard Stilz, *Naturalismus in England 1880-1920*, Darmstadt: Wissenschaftliche Buchgesellschaft, 1983. Contains numerous allusions to Gissing as well as his essay on "The Place of Realism in Fiction," pp. 172-76.

Anon., "Fiction," *Book World* (Supplement to the *Washington Post*), 12 January 1986, p. 12. Review of the Hogarth Press editions of *Born in Exile*, *The Emancipated*, and *Will Warburton*.

Norman Page, *A Conrad Companion*, London: Macmillan, 1986. Quotes from a letter of Gissing to Edward Clodd, p. 185.

Renate Muendel, *George Meredith*, Boston: Twayne Publishers, 1986. Gissing appears on pp. 7 and 12.

Leon Edel and Adeline R. Tintner, *The Library of Henry James*, Ann Arbor and London: UMI Research Press, 1987. Gissing appears on pp. 4 and 34.

David Crystal, *The Cambridge Encyclopedia of Language*, Cambridge University Press, 1987. In the chapter on social identity (Some English Markers of Class) the author quotes from chapter 7 of *New Grub Street* on Mrs. Yule.

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Hiroaki Natsume, "The Country as Fiction: An Essay on George Gissing," *Otsuka Review*, no. 24, 1988, pp. 47-54. The *Otsuka Review* is published by Otsuka English Literary Society. The author of the article, a young lecturer at Aoyama Gakuin University in Tokyo, has sent the following abstract of his article: "The aim of this critical essay is to reveal the

meaning of paradise as represented in *The Private Papers of Henry Ryecroft*. Gissing rejects the typical Victorian figure, 'the angel in the house,' and builds up his fictional life through a negative view of city life."

Rudyard Kipling, *Œuvres*, Vol. I, Paris: Gallimard (Bibliothèque de la Pléiade), 1988. This edition of Kipling's works in French is published under the general editorship of Pierre Coustillas. The introduction and the comment on *The Light that Failed*, the fourth title in a volume which includes five from *Plain Tales from the Hills* to *Life's Handicap*, contain various allusions to Gissing.