

圖版一覽

Introduction

Frontispiece: Upper Westgate (c. 1900). T. W. Gissing's shop, then occupied by J. L. Chaplin, is on the extreme left.

Figure One: George Gissing (c. 1865).

Figure Two: Marianne Helen Harrison ("Nell"), Gissing's first wife (c. 1880).

Figure Three: Edith Underwood, Gissing's second wife.

Figure Four: Gabrielle Fleury with Bijou (c. 1904).

Figure Five: Gissing's grave, St. Jean-de-Luz (early 1904).

Chapter 1

Frontispiece: "Education's Frankenstein—A Dream of the Future" (*Punch*'s 1884 Almanack).

Figure One: "Tyranny," *Punch* (April 2, 1870).

First Rough. "We're a goin' to be edgicated now, c'mpulsory, or else go to the treadmill!"

Second Rough. "Ah! No vunder so many poor people's a emigratin'!"

Figure Two: "School Divide," *Punch* (June 4, 1898).

Jane. "There's a deal of difference between a *board school* and a *boarding school*, isn't there, Miss Effie?"

Effie. "Only three letters, Jane."

Jane. "I see. You mean *ING*."

Effie. "No. I mean *L.S.D.*!"

Figure Three: "One Good Turn Deserves Another: The Working Man Enlightening the Superior Classes," *Punch* (October 30, 1858).

Figure Four: "Useful Sunday Literature for the Masses; or, Murder Made Familiar," *Punch* (September 22, 1849).

Chapter 2

Frontispiece: "Street Arab" (c. 1900).

Figure One: Ragged children waiting in the hall hoping to be admitted to a Barnardo home.

Figure Two: Charles Keene, "Selling Him a Pennyworth," *Punch* (October 7, 1876).

Philanthropist: "There's a penny for you, my lad. What will you do with it?"

Sweeper: "What, all this at once! I'll toss yer for it, double or quits."

Figure Three: Toynbee Hall, the original university settlement house of the settlement movement. Founded in 1884 in Whitechapel in the East End of London. (From the *Builder*, February 14, 1885.)

Figure Four: Service in a Salvation Army Shelter.

Chapter 3

Frontispiece: Weedon Grossmith, "The Laurels" in George and Weedon Grossmith, *The Diary of a Nobody* (1892).

Figure One: "Tempora Mutantur," *Punch* (April 11, 1885).

Farmer's Daughter. "I say, Jem, fancy! Mother said to me to-day that I was to help in the Dairy, and might help in the Milking! Because she did when she was a Girl! I said I'd go for a gov'ness first!"

Figure Two: Frank Green, *London and Suburbs Old and New: Useful Knowledge for Health and Home* (1930s?)

Live in a Lovely Park at Garrats Hall, Banstead, Surrey in a Hill and Seaby Built House.

Figure Three: "'Appy Thought!" *Punch* (June 6, 1885).

Mrs. Blokey borrows a "Happaratus" from a neighbouring Mews which not only conceals her Blushes, but enables her to enjoy the *Proper* Pictures at the R.A. "without ketchin' sight o' them shameless *nood* 'ussies with the corner of her hi!"

Figure Four: "Song of a Slow Movement" (*By a Suburban Citizen*), *Punch* (August 22, 1885).

Chapter 4

Frontispiece: Sir Hubert von Herkomer, *Eventide: A Scene in the Westminster Union* (1878).

Figure One: Scene from the Dock Strike of 1889.

Figure Two: William Hogarth, *Captain Coram* (1740).

Figure Three: John Singer Sargent, *Octavia Hill* (1898).

Figure Four: Tender Care(?), *Punch* (October 8, 1898).

Mrs. Slumley Smirk. "So, for the future, Mrs. Jinks, I shall be your district Visitor in this yard. Now, I trust that—er—if any of you have any illness about, you will at once let me know, as, in that case, I—er—should not wish to come near!"

Chapter 5

Frontispiece: John O'Connor, *Sunset—St. Pancras Hotel & Station from Pentonville Road* (1884).

Figure One: Charles Booth's 1889 Descriptive Map of London Poverty.

Figure Two: Gustave Doré, *Over London—By Rail* (1872).

Figure Three: Camberwell Grove in the 1870s.

Figure Four: Inside King's Cross Station, 1895.

Figure Five: Arthur Claude Strachan, *A Devon Cottage* (1901).

Chapter 6

Frontispiece: "Man is but a worm," Caricature of Darwin's theory (*Punch's* 1882 Almanack).

Figure One: Frederick Harrison in 1889.

Figure Two: Reconstruction of Megalosaur by Samuel Griswold Goodrich, from *Illustrated History of the Animal Kingdom* (1859).

Figure Three: Ernst Haeckel's phylogenetic tree.

Figure Four: An Illustration of Darwinism, *Punch* (December 15, 1977).

Without use, an organ dwindles; with use, it increases. For instance, the organ of a grinder who, in the struggle for existence, relies entirely on his instrument, is invariably larger than that of the grinder who, in addition, uses a monkey. Most of our readers must have noticed this.

Chapter 7

Frontispiece: "Murder Sketches with the Police at the East End," *The Illustrated London News* (September 22, 1888).

Figure One: Illustrations from Lombroso's *L'Uomo delinquente* (1876).

Figure Two: "Outcasts Sleeping in Sheds in Whitechapel," *The Illustrated London News* (October 13, 1888).

Figure Three: "Trafalgar Square Demonstration and Riot," *The Illustrated London News* (February 13, 1886).

Figure Four: "The Gymnasium of the Polytechnic Christian Institute, Regent Street," *The Illustrated London News* (November 17, 1888).

Figure Five: Queen Victoria's Golden Jubilee procession in 1887.

Chapter 8

Frontispiece: The ending of *A Life's Morning* in the *Cornhill Magazine* (December 1888), with advertisements on the inside back cover.

Figure One: Cover of Tillotsons's backlist catalogue from c. 1884.

Figure Two: Installment of *Eve's Ransom* in the *Illustrated London News* (March 16, 1895).

Figure Three: Mudie's Library in the 1840s, at its original location in Upper King Street.

Figure Four: "The Justice and the Vagabond" ("Great Men in Little Worlds" series) in the *English Illustrated Magazine* (June 1896).

Chapter 9

Frontispiece: (Right) Charles Dickens in 1858, Age 46. (Left) George Gissing (August 22, 1888).

Figure One: James Stephenson, "Dickens Placing His First Contribution in the Editor's Box" (1833).

Figure Two: James Abbott McNeill Whistler, *Arrangement in Grey and Black, No. 2: Portrait of Thomas Carlyle* (1872-73).

Figure Three: George F. Watts, *George Meredith* (1893).

Figure Four: Bokusui Wakayama in 1912, Age 27.

Chapter 10

Frontispiece: John Constable, *The Cornfield* (1826).

Figure One: Copley Fielding, *Temple of Minerva in Aegina* (1839).

Figure Two: John Constable, *Stonehenge* (1835).

Figure Three: J. M. W. Turner, *Ploughing Up Turnips, near Slough* (1809)

Figure Four: Myles Birket Foster, *The Milkmaid* (1860).

Figure Five: Copley Fielding, *The Island of Naxos* (1839).

Chapter 11

Frontispiece: Emily Farmer, *In Doubt* (1905).

Figure One: Mary Henrietta Kingsley, 1899.

Figure Two: 1870 engraving of Jane Austen, based on a portrait drawn by her sister Cassandra.

Figure Three: Gustave Caillebotte, *Le pont de l'Europe* (1876).

Figure Four: A Typewriting Class, c. 1914.

Chapter 12

Frontispiece: “The Rights of Women: or, Take Your Choice,” *Judy, or the London Serio-Comic Journal* (March 31, 1869).

Figure One: “Sweet Girl Graduates,” *The Graphic* (May 23, 1891).

Figure Two: The Oxford Music Hall in the 1890s.

Figure Three: Edouard Debat-Ponsan, *Before the Ball* (1886).

Figure Four: “Taking the Law in One’s Own Hands,” *Punch* (July 24, 1880).

Fair but Considerate Customer. “Pray sit down. You look so tired. I’ve been riding all the afternoon in a carriage, and don’t require a chair.”

Figure Five: Richard Redgrave, *The Outcast* (1851).

Chapter 13

Frontispiece: Katharine Drake, *A Lunatics’ Ball at the Somerset County Asylum* (c. 1848).

Figure One: Sarah Grand and “Mere Man,” *Harper’s Weekly* (November 2, 1901).

Figure Two: “‘A Slopper’ versus ‘A Strong and Healthy Boy’” in Sir Robert Baden-Powell, *Scouting for Boys* (1908).

Figure Three: “Scene of the Terrible Murder in Hanbury-Street, Whitechapel,” *Penny Illustrated Paper* (September 15, 1888).

Figure Four: Max Beerbohm, *Aspects of Wilde* (Ashmolean Museum, University of Oxford, c. 1894).

Chapter 14

Frontispiece: John Henry Frederick Bacon, *The Wedding Morning* (1892).

Figure One: “Is Marriage a Failure?” Front cover illustration of *The Illustrated Police News* (April 4, 1891).

Figure Two: “All the Difference!” *Punch* (June 16, 1877).

Haberdasher (to Assistant who has had the “swop”). “Why has that lady gone without buying?”

Assistant. “We haven’t got what she wants.”

Haberdasher. “I’ll soon let you know, Miss, that I keep you to sell what I’ve got, and not what people want!”

Figure Three: “The Bare Necessities,” *Punch* (May 18, 1872).

Figure Four: Sir William Quiller Orchardson, *Master Baby* (1886).

Chapter 15

Frontispiece: Thomas Theodor Heine, *The Execution* (1892).

Figure One: John Everett Millais, *The Knight Errant* (1870).

Figure Two: Alfred Morrow, *The New Woman*, Theatre poster (1894).

Figure Three: William Orchardson, *The First Cloud* (1887).

Figure Four: James Tissot, *Hush—the Concert* (c. 1875).

Figure Five: “Club and Marriage,” *Punch* (October 8, 1898).

Chapter 16

Frontispiece: First page of the manuscript of *New Grub Street*.

Figure One: The British Museum Reading Room.

Figure Two: Modern advertising in a railway station (1874).

Figure Three: Temple of Ceres, Ruins in Paestum, Italy.

Figure Four: “Gissing reading a book,” taken by Mendelssohn (November 5, 1895).

Chapter 17

Frontispiece: William Spreat, *Exeter Cathedral: The West Front and North Tower* (c. 1846).

Figure One: Owens College (c. 1874).

Figure Two: 70 Huntley Street in 2003.

Figure Three: Gissing’s Blue Plaque at Oakley Crescent, Chelsea.

Figure Four: Colville Place in 2003.

Chapter 18

Frontispiece: Map of Southern Italy.

Figure One: Publius Vergilius Maro, ancient Roman poet, later called Virgilius, and known in English as Virgil or Vergil.

Figure Two: Quintus Horatius Flaccus, known as Horace, the leading Roman lyric poet during the time of Augustus.

Figure Three: Temple of Hera outside the Agora of Metaponto.

Figure Four: Theodoric the Great, king of the Ostrogoths, ruler of Italy, and regent of the Visigoths.

Chapter 19

Frontispiece: George Gissing, a photograph by Messrs. Elliott & Fry (1901).

Figure One: Émile Zola, the leading novelist in the French school of naturalism.

Figure Two: *Madame Bovary*, the film version directed by Vincente Minnelli in 1949.

Figure Three: Henry James, the novelist who dramatized complicated human psychologies in his works.

Figure Four: Virginia Woolf, one of the innovative novelists known by the experimental technique of the “stream of consciousness.”

Chapter 20

Frontispiece: George Gissing (1901).

Figure One: George Richmond, *Charlotte Brontë* (1857).

Figure Two: Fred Barnard, *Dickens in the Blacking Warehouse* (1892).

Figure Three: Thomas Warrington and Daniel Maclise, *John Forster* (1830).

Figure Four: The first editions of *Workers in the Dawn*, *The Unclassed*, and *Demos*.

Chapter 21

Frontispiece: Gustave Doré, *Bluegate Fields* (1872).

Figure One: “A Realist!” *Punch* (February 9, 1884).

Miss Cribbleton (questioning Old Sailor with a view to “Copy” for her thrilling Novel in the *Mayfair Magazine*). “Dear me! What a Dreadful Shipwreck! And how did you feel when the billows were breaking over you!”

Old Salt. “Wet, marm-wery wet!”

[She gives him up?]

Figure Two: “The Journalist-Then,” *Punch* (June 19, 1897).

The Fleet Prison.

“The Journalist-Now.”

Fleet Street

Figure Three: “The Amateur Photographic,” *Punch* (October 4, 1890).

Figure Four: “Literary Stars,” *Punch* (January 1, 1891).

Chapter 22

Frontispiece: John Leech, “Capital and Labour,” *Punch* (July 29, 1843).

Figure One: Luke Fildes, *Applicants for Admission to a Casual Ward* (1874).

Figure Two: A London Slum: Market Court, Kensington in the late 1860s.

Figure Three: Paul Adolphe Rajon, *George Eliot* (1865).

Figure Four: Edouard Manet, *Portrait of George Moore* (1878).

Chapter 23

Frontispiece: Dante Gabriel Rossetti, *Beata Beatrix* (1864-70).

Figure One: Johann Kaspar Lavater, *Essays on Physiognomy* (1772).

Figure Two: Annie Louisa Swynnerton, *The Sense of Sight* (1895).

Figure Three: William Hogarth, *Gin Lane* (1751).

Figure Four: A photograph of the Groyne on Eastbourne Beach taken around 1868.

Chapter 24

Frontispiece: Statue of Marcus Aurelius in Rome.

Figure One: Owens College in Oxford Street, Manchester.

Figure Two: Forum Romanum in Rome.

Figure Three: Illustration for George Eliot's *Romola*, *The Cornhill Magazine*.

Figure Four: Benozzo Gozzoli, "Totila before Saint Benedict" (15th century).

Chapter 25

Frontispiece: *George Gissing*, photographed by Russell & Sons, *The Album* (February 25, 1895).

Figure One: "Death of an imperial hero!" in Denis Judd, *The Victorian Empire: A Pictorial History* (1970). A deserted General Gordon surrounded by dervish vultures. The fall of Khartoum in 1885 caused a great public protest in Britain.

Figure Two: "Disraeli embarking, with Queen Victoria, on the dangerous waters of imperialism." in Denis Judd, *The Victorian Empire: A Pictorial History* (1970).

Figure Three: Max Beerbohm, *Opposite* (1904).

"Mr. Rudyard Kipling takes a bloomin' day aht on the blansted 'eath, along with Britannia, 'is girl."

Figure Four: Alphonse de Neuville, *Defence of Longboyau's Gate, Château of Buzenval* (October 21, 1870). French infantry struggle to defend a large gateway from the onslaught of the Prussian Infantry during the Franco-Prussian war.