

“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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Editors of Gissing Letters Win MLA Award

Martha S. Vogeler
 California State University, Fullerton

Readers of this *Journal* will rejoice to learn that the three editors of *The Collected Letters of George Gissing* have received the prestigious Morton N. Cohen Award of the Modern Language Association. The award was presented on the evening of 28 December 1995 at MLA’s 111th annual convention, this year held in Chicago with some 9,000 registered. The citation, printed in the Program of the Presidential Address, reads as follows:

Paul F. Mattheisen, Arthur C. Young and Pierre Coustillas deserve praise for their comprehensive edition of the letters of George Gissing. The author was a prolific correspondent, and the letters he wrote to family members, friends, literary acquaintances, and publishers as he struggled to earn a living in late-Victorian London give valuable insight into his mind and into the world of his novels. Of the projected nine volumes, seven are now complete, each containing a concise and informative introduction and a useful chronology of Gissing’s life. The letters are thoroughly annotated and generously illustrated. These beautifully produced volumes will surely inspire new interest in

Gissing's life and art.

How appropriate that the award was made in Chicago, the city in which Gissing's publishing career virtually began! And how gratifying that the ceremony was attended by all three editors, as well as Hélène Coustillas, in effect a fourth member of the team. The Executive Director of the MLA, Phyllis Franklin, presided over the evening's program. After her opening remarks, she introduced Sandra M. Gilbert, MLA's First Vice President, who presented nineteen awards for publications in various genres that included a scholarly edition of a major work, a translation, an article in PMLA (the association's journal), and a book by an independent scholar. Some of the prizes bear MLA's name, others the name of the donor, as in the case of the award

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conferred on the three Gissing editors. This award for a "distinguished edition of letters" has been given only twice previously, in 1991 for *The Correspondence of Charles Darwin*, edited by Frederick Burkhardt and Sydney Smith, and published by Cambridge University Press, and in 1993 for the *Correspondance de George Sand*, in twenty-five volumes edited by Georges Lubin, and published by Classiques Garnier.

The donor of the Morton N. Cohen Award is Professor Emeritus of English at the Graduate Center of the City University of New York and has edited literary correspondence himself: Rudyard Kipling's letters to Rider Haggard and several editions of Lewis Carroll's letters. Last year he published a well-received biography of Alice's creator, and his index to Charles Dodgson's complete manuscript diaries is deposited with them at the British Library, something of special interest to students of Gissing because of their references to Mrs. Gausson, a friend of Gissing's in the 1880's.

Professor Gilbert, from the University of California, Davis, who presented the awards, is the editor of *The Norton Anthology of Literature by Women* and, with Susan Gubar, has published *The Madwoman in the Attic* and a three-volume study of twentieth-century women writers, *No Man's Land*. Professor Gilbert named the three members of the committee who chose the Gissing volumes after considering more than thirty editions of letters: Barbara L. Packer, from the University of California at Los Angeles, who has written on Emerson and other nineteenth-century American authors; Mark Spilka, from Brown University, whose publications include studies of Dickens, Kafka, D. H. Lawrence, and Virginia Woolf, and of fiction as a genre; and English Showalter, from Rutgers University, who has traced the evolution of the novel in France and published books on Camus and Voltaire and edited letters by members of Voltaire's circle.

The Gissing editors also have impressive scholarly credentials. Arthur C. Young summarized the friendship of Gissing and Eduard Bertz in an important article in 1958, and three years later edited Gissing's letters to his German friend. Acknowledging his scholarly debts in this volume, Young singled out Gordon S. Haight, his mentor at Yale, whose edition of the George Eliot letters set standards of excellence that are exemplified in *The Collected Letters of George Gissing*. In his acknowledgments, Young also thanked Paul F. Mattheisen for having read the manuscript of Gissing's letters to Bertz "with rare scrupulosity" and also helped with proofs of the volume. Mattheisen went on to demonstrate his editorial skills in 1965 by

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publishing, with Michael Millgate, *Transatlantic Dialogue: Selected American Correspondence of Edmund Gosse*. About the time this book appeared, Young and Mattheisen began thinking of jointly publishing a new edition of Gissing's family letters. They had the encouragement of the novelist's son Alfred, but no publisher showed interest in their proposal for two decades. Then

tentative negotiations with Ohio University Press eventually led to the Press's surprising suggestion that a comprehensive edition of Gissing's letters be considered in place of the three volumes proposed.

Facing such a daunting project, the two friends consulted Pierre Coustillas, at the University of Lille, mindful that his impressive Gissing scholarship, including his several editions of Gissing's letters to various individuals, and his editorship of the *Gissing Newsletter*, now the *Gissing Journal*, all mandated that he become part of their team. His willingness to do so – for when did Professor Coustillas ever refuse a request for scholarly assistance? – meant that the edition could benefit not only from his great knowledge of Gissing's life and works but also include letters and photographs from his own Gissing collection.

By the time the first volume of *The Collected Letters of George Gissing* appeared in 1990, Young had moved from Rutgers University to Russell Sage College, and Mattheisen from Harpur College to the State University of New York at Binghamton, which has provided secretarial facilities for the project. In recent years fax machines have greatly expedited the exchange of typescripts among the three editors, but no one should underestimate the problems they encountered and solved while writing their introductions and notes and doing the proofreading, separated from each other by considerable distances. All the more remarkable, therefore, has been the completion of seven volumes since 1990; leaving only two more to come. As for the riches of information these volumes offer on Gissing, his forebears, friends, and contemporaries, his homes and travels, his agents and publishers, and – most important – his thoughts on myriads of people and subjects, nothing need be said here. The glowing reviews in major scholarly journals attest to Ohio University Press's wisdom in undertaking the project.

After the prize winners were called to the podium to receive their individual printed citations, which look something like diplomas (their checks, totalling \$1000, had been handed to them earlier), they were photographed together and retired to their seats to the sound of spirited applause. When all the awards had been distributed in this fashion, the audience settled down to hear Professor Sander L. Gilman of the University of Chicago deliver the Presidential

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Address, "Books, Jobs, and the MLA." This passionate defense of the profession and its national organization will be printed in a forthcoming volume of *PMLA*. Here it is enough to say that with controversies over tenure, funding, the canon, and critical theory swirling around us, it is heartening to see traditional literary scholarship publicly rewarded.

* * *

Eduard Bertz's Correspondence with Macmillan & Co.
1884-1908

Wulfhard Stahl
Bern

The following fifteen letters exchanged between Bertz and his first publisher Macmillan cover the years that were the author's most productive ones: all of his nine books and the largest part of his many articles and reviews were written and published during those two and a half decades.

Here we may accompany Bertz from the excitement on the eve of the publication of his very first book, *The French Prisoners. A Story for Boys*, to the growing self-confidence of an author who, if not widely read, is at least acknowledged and held in esteem by critics, and to the position of a moderately established writer, who is sensitively aware of a celebrity's peculiar

publishing practice.

The letters, self-explanatory and factual as they are, reveal a good deal of Bertz's private face. It is that of a man striving for recognition, thorough in his observation of the public aspects of literary life; knowing that he has "many a good word to say" (think, for example, of his "Character Portrait of Walt Whitman" in 1905 – see the October 1991 *Gissing Journal*, pp. 16-35); often hoping for strength and good health, a topic discussed in quite a few of his private and hitherto unpublished letters to Gabrielle Fleury, Josef Viktor Widmann, Edward Carpenter, and Wanda von Sacher-Masoch.

Because sale figures, as distinguished from the print-run, are unobtainable, the publication of this correspondence must unfortunately dispense with any estimate of the extent of Bertz's English readership. Had the book been translated into German immediately after his return from exile, it might have established his fame as a strong voice in support of mutual understanding and tolerance.

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All letters are reproduced by kind permission of The British Library, Department of Manuscripts (Macmillan Archive). The references are given in square brackets. Bertz's orthographic idiosyncrasies have been preserved.

Villa Mahr,
Ilmenau in Thüringen,
March 31st, 1884.¹

Gentlemen,

I beg to send you the receipt for £25 which you have been good enough to remit to me through my friend Mr. Gissing.² Please to accept, at the same time, my thanks for the kindness with which you have agreed to publish my story, and for the great courtesy with which you have responded to my wishes, expressed to you, on my behalf, by Mr. Gissing. I hope, for your sake, that the little book will meet with some success.

I likewise return the proof sheets in which I have made the few corrections which I found necessary. I am very glad to see you proceeding with so much speed.

If you should not mind the little delay, it would be very agreeable to me to be able to personally correct the proofs. I would, therefore, request you to forward them to the above address where I shall remain till Monday the 7th of April. After that, I shall probably take my abode at Stuttgart,³ whence I will at once inform you of my new address. The proofs I shall always return without loss of time.

I remain, Gentlemen,
Yours very truly,
Edward Bertz.

[Add 55257, folios 154-154v]

¹Immediately after his return from political exile in England, Bertz stayed with an old friend of his, Hermann Mahr (1822-1889), a grand-ducal director or inspector of mines in Thuringia (Duchy of Sachsen-Weimar). – See also *The Collected Letters of George Gissing*. Ed. Paul F. Mattheisen, Arthur C. Young, Pierre Coustillas [CLGG], IV, Athens, Ohio: Ohio University Press, 1993, p. 57, n. 1.

²See Gissing's letters to Macmillan, 5 and 28 March 1884 (CLGG, II, 1991, pp. 201 and 206), concerning *The French Prisoners*. Macmillan's four replies to Gissing, only recently discovered at the British Library, will be published in CLGG, IX, 1996).

³Bertz lived in Stuttgart from April 1884 until late summer or early fall 1885, when he

moved to Potsdam, his birthplace.

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Aug 14/ [18]84

Dear Sir,

In reply to your letter¹ we write to say that it is our intention to issue "The French Prisoners" about the first week in October.

Yours truly,

Macmillan & Co

Edw. Bertz, Esq. / Moser Str. 13 part. / Stuttgart

[Add 55418 (1),folio 469]

¹Not in the Macmillan Archive at the British Library.

*

Moser Str. 13, part.

Stuttgart.

October 7th, 1884.

Messrs. Macmillan & Co.

London.

Gentlemen,

Though I had already seen your advertisement of the "French Prisoners" in the Pall Mall Gazette,¹ still I was very pleasantly surprised to receive your liberal supply of copies.² I beg you to accept my sincere thanks for this new courtesy of yours. At the same time I congratulate you on the outfit of the book. Paper and printing are excellent, and as the bindings of your publications are always preëminently tasteful, it was to be expected that also this of the "French Prisoners" would share that characteristic. And, indeed, the choice of the French tricolor is not only very original, but also well suited to attract the attention of youthful readers, which certainly is a desideratum.³ Altogether you have done so much for the outward appearance of the little book that, if its contents should fail to find sympathetic critics, the blame will be wholly my own. That, for your sake, as well as for my own, I trust will not be the case, and I should be especially glad to hear some day that this publication has been of some advantage to you. For, I think, to an author, the consciousness of his publishers running a risk on his account, is always a matter of anxiety. Still, nothing is left now but to wait, and to hope for the best.

Once more then, Gentlemen, many thanks for all your courtesy and considerate kindness; and believe me,

Very sincerely yours,

Edward Bertz.

[Add 55257, folios 179-179v]

¹*Pall Mall Gazette*, 4 October 1884, p. 6. Other advertisements appeared in the *Athenæum*: 4 October, p. 420; 11 October, p. 480; 18 October, p. 485; 6 December, p. 752.

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²One copy was immediately forwarded and "Presented to the / Hughes Public Library, /

Rugby, Tenn. / by the Author. / Stuttgart, October 6, 1884.” Gissing had “just got a copy of Bertz’s book” when he wrote to his brother Algernon on 12 October 1884 (*CLGG*, II, p. 262).

³The following is a full bibliographical description of the book. Title page: THE / FRENCH PRISONERS/ [gothic script] A Story for Boys /BY / EDWARD BERTZ / ‘To dream of peace amidst a world in arms.’ / Whittier. / [gothic script] London / MACMILLAN & CO. / 1884.

Contents: [i] half title: THE FRENCH PRISONERS [ii] publisher’s device [iii] title page [iv] *Printed by R. & R. CLARK, LIMITED, Edinburgh.* [1]-234 text, on 234: THE END. / *Printed by R. & R. CLARK LIMITED, Edinburgh.* [235-236] blank.

Front cover: the French tricolour; in upper third is the title THE [blue field] FRENCH [white field] / PRISONERS [white and red field, with the N on the dividing line]; gilt titling.

Spine: blue; THE / FRENCH / PRISONERS / A / STORY / FOR BOYS / [the French tricolour] : MACMILLAN & C^o; gilt titling.

Back cover: blue; centered: framed publisher’s device, in red.

The first and only print-run consisted of 2,000 copies (see Macmillan’s letter to R. & R. Clark, 20 May 1884 [BL]).

*

Moser Str. 13, part.
Stuttgart, Decb. 11th, 1884.

Gentlemen,

I hardly know how to thank you for your great kindness, in sending me those many reviews of “The French Prisoners.” I think we may call them on the whole favourable, of which I am very glad. That there are exceptions I greatly regret, on your account as well as on my own. I fear much of the praise I earned is unmerited, and due to the great respect in which your firm is held. But unmerited is also the blame of the “Daily News,” for neither do my boys belong to the “priggish order,” nor is “a curious lack of local colour pervading the book”;¹ indeed, the latter assertion is ridiculous. But the ways of reviewers are mysterious.

I should have thanked you before now, only I was of late very busy indeed, having had to finish, for Reclam’s “Universal-Bibliothek,”² a German translation of Montesquieu’s “Lettres persanes,” with introduction and commentary, which has caused me a great deal of research.³

To-day I received from a friend in England the following two notices of the “Prisoners,” which seem to have escaped your attention.

I. “*Punch*,” in a rhyming commentary on Christmas Books, last week, honours me by one line: –

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“French Prisoners by Edward Bertz is very good indeed.”⁴

II. “*Morning Post*,” Novb. 20th.⁵

The French Prisoners*

This story of the great Franco-Prussian war of 1870 is in every way likely to interest young people of both sexes, although it professes to be written especially for the boys. The latter will learn the difference that exists between the great public schools of England and Germany, the method of study, the discipline, and even the punishments employed in the latter. The tale is in itself very touching, and inculcates in an impressive manner lessons of honour and self-control. There cannot be a better book of its class than “The French Prisoners,” and it is rare to meet with one which can be so cordially recommended.

*The French Prisoners. A story for boys. By Edward Bertz. London: Macmillan and Co.⁶

Thanking you once more for all your kindness, I remain, Gentlemen,

Very sincerely yours,
Edward Bertz.

Messrs. Macmillan & Co.
London.

[Add 55257, folios 207-208v]

¹“Books of the Season,” 21 November 1884, p. 3: “We cannot unfortunately speak very favourably of Mr. Edward Bertz’s novelette, “The French Prisoners” (Macmillan). It is a tale of two German schoolboys who form a generous attachment to two French prisoners during the great war of 1870, and are in consequence regarded with dislike and suspicion by their fellow countrymen. Mr. Bertz’s schoolboys are somewhat of the priggish order, and his Frenchmen certainly do not suggest the Gallic type. A curious lack of local colour pervades the story. When a veteran of the days of Blücher and Waterloo is made to exclaim, “I’m blest if them ain’t tramps,” and “This time you won’t catch no chickens,” the reader will, we fear, find it difficult to bear in mind that he is supposed to be in a German village.”

²This series of low-priced books began to appear in November 1867 when a regulation passed by the German Federal Assembly came into force that granted all German authors copyright protection for 30 years after their death – thus enabling anybody to reprint the works of authors who had died prior to 1837. Many important German classical writers were concerned. Goethe’s *Faust. Erster Theil* became No. 1 in the “Universal-Bibliothek.”

³*Montesquieu’s Persische Briefe. Mit Einleitung und Kommentar deutsch von Eduard Bertz* appeared in Leipzig, undated, in October 1885, under the imprint of Philipp Reclam jun. The first print-run consisted of 3,000 copies. Bertz had begun work on this book as early as May 1883 in New York, on his way back from Tennessee to England, having taken over the task from his friend Robert Habs (1858- ?), and finished the introduction in Stuttgart on 30 November

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1884. One copy found its way to the United States: “This book is presented to / The Hughes Public Library, / Rugby, Tennessee, / By its editor, / Edward Bertz. / Potsdam, October 22nd, 1885.” The book was reissued as *Aus dem Französischen übertragen von Eduard Bertz, neu bearbeitet und herausgegeben von Dr. Kürt Schnelle*. Leipzig [1960]: Verlag Philipp Reclam jun. (= Reclams Universal-Bibliothek).

⁴The full rhyme reads: “ST. JOHNSTON’s *Charlie Asgarde* is a tale for all to read, / *French Prisoners*, by EDWARD BERTZ, is very good indeed.” (“Paper-Knife Poems. By Our Special Book-Marker. A Christmas Flower-Show,” 6 December 1884, p. 274).

⁵P. 3.

⁶Other reviews appeared in the *Academy*, the *Rugby* [Tennessee] *Gazette*, and the *Bookseller*, as follows:

Academy, 1 November 1884, p. 287: “This is a story of the Franco-Prussian war, and it deals with the adventures of a young French soldier who has been carried as a prisoner into Germany. Mr. Bertz evidently writes from intimate knowledge, not merely of the localities where the scene of his story is laid, but of the details of the captivity of such soldiers as young Qunain [Lamain], and the narrative is vivid, realisable, and perfect in tone and temper. The tri-coloured cover of the volume does not strike us as an artistic success.”

Rugby Gazette, 13 December 1884, p. 2: “Our esteemed friend, and late librarian Dr. Edward Bertz, has presented a copy of his story “The French Prisoners” to the Hughes Library. The volume has been most ably reviewed by a lady resident of Rugby [most probably Emily Hughes, daughter of the Rugby colony’s founder, Thomas Hughes], who is held in the very highest esteem and adoration by the entire colony. We have great pleasure in placing this notice

before our readers.

Mr. EDITOR / DEAR SIR: – I hear you have not yet found time to read Mr. Bertz's book, "The French Prisoners," which he has kindly sent as a gift to the Hughes Public Library.

I think you have a pleasure in store when you have time for its perusal, for it is not only written in a pure English style, which is most creditable for a German born; but inculcates in a most earnest and touching spirit the principle of brotherly love. That love, which next to the love of God, our Lord Jesus Christ taught, and pressed upon us as necessary for human beings to practice, if they hoped to attain eternal life. Such a book I feel sure merits, and will obtain, your approval.

The time of the story is laid during the calamitous period of the French and German war, and the scene is in Wasserloch, a strong German fortress to which French prisoners were sent after each battle. Two charming young boys, Hans and Fritz, whose father was minister in a neighboring village, are at school at Wasserloch, and are desirous, like most young creatures, to put their noses into every thing, and with kind hearts, therefore seek to offer the prisoner[s] on their arrival fruit and sandwiches from a basket they had received from home. Lamain, a truly noble fellow, loving his country, and his countrymen with deep and devoted affection; but

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wishing as a Christian to find good in all, and to love his fellow creatures; after at first holding back from their acquaintance, becomes at last convinced of their sincere and genuine kindness, and respects their advances, and they soon become true and fine friends.

In the same dormitory with Lamain is a prisoner named Finaud the most sad reverse of Lamain, embittered by the defeat of his countrymen, and so persuaded of the hatred and wickedness of every Prussian, that his mind had given way under the pressure of his misfortunes, and he was all but mad. The noble Lamain feeling genuine sorrow for the misery of his countryman, devotes himself to the task of soothing and quieting him, and at last meets with his death from the mad man's hands, while endeavouring to detain him from doing that, which would have cost him his life if discovered by the Prussians. All the pleasant meetings between Lamain, Hans, Fritz and Huber, another fine fellow I shall not dwell upon, the book must be read, fully to enjoy the true brotherly love that had sprung up amongst them for each other, which, had it been called for, would I have no doubt have led them as Lamain had done, to sacrifice their lives, in upholding, serving, and dying for their friends.

Believing as I do, that next to the love of God, the true love of our fellow-creatures is to be the panacea of most of this life's trials and miseries, I cannot but recommend this little book to the notice and approval of the public, who will find the same feeling therein upheld, that graces the teaching of our Bible.

Believe me,

Yours very truly."

Bookseller, Christmas 1884, p. 31: "This book recalls the memories of that sanguinary war which some years ago was waged between France and Germany. The battles of Weissenburg, Wörth and Saarbrücken had been fought, and the French captives were gathering at Wasserloch in the fatherland. Hans and Huber are young German students who meet with Lamain and Finaud, and others among the prisoners, and establish a generous friendship, and this in spite of the coarse antigallicism of one Krakel and his associates. The friends however stand by each other, and when the parting comes they acknowledge to each other that they will be comrades in their several countries in the service, not of brute force but the Evangel of Christian warfare. The story is one of absorbing interest and teaches the highest lessons to its readers, who cannot fail in being delighted with it."

*

Charlotten Str. 44.
Potsdam.
May 13th, 1886.

Gentlemen,

A short time ago a German lady, Miss Reinhardt,¹ personally unknown to me, wrote to me from Frankfurt on the Oder, asking for my permission to translate "The French Prisoners" into

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German. Before this, some of my friends had already advised me to undertake such a translation myself, but I had declined to do so, for one thing because my time is fully taken up by original literary work,² for the other because I did not believe the tendency of my story to be suited to the taste now reigning in Germany, and therefore not likely to find a publisher in a German version.³ From the accounts of Miss Reinhardt, however, it appears that one copy of the book has made its round among the English-reading people of Frankfurt, and as they guessed that their neighbouring fortress of Küstrin was the locality disguised in my book under the name of Waterloch [*sic*], it was much appreciated. And since our German boys don't read English, the desire arose to make it accessible to them by a translation. Now you will understand that Miss Reinhardt's offer was rather flattering to me; for what author is quite free from vanity? And besides, I am really fond of the little book because I believe I did express in it some true and earnest thoughts which may have a good influence on youthful hearts, and therefore it would indeed be pleasing to me to see the book getting known among our lads. So I gladly answered that, as far as I am concerned, Miss Reinhardt was welcome to undertake the task.

But you are owners of the copyright, of which, I fear, concluding from your last communication, you have had little or no advantage. Now I really am not certain whether the copyright also includes the right of translation, and in any case I think it just to ask you for your own permission of Miss Reinhardt's translating the book. If the original were popular, or the German translation likely to meet with any great popularity, it would of course be fair to pay a certain price for the right of translation. But I really do not expect that the book, in its German shape, has any chance of success; I even doubt whether Miss Reinhardt will find a publisher, for I do not think she has already secured one. Certainly with her the task is a matter of love, not of speculation; at least it would not be a good speculation at all. And as to myself, I shall not have any advantage from her undertaking it, save the pleasure of seeing my story arise again and getting known here where it has little chance of getting known in English; which pleasure, however, may easily get spoiled by party criticism.

So my request to you is whether you will kindly grant to Miss Reinhardt your permission of translating the book, without any pecuniary benefit arising to you from the same? I do not believe that the translation will in any way hinder the sale of the original, if there is still any sale; I even think the fact of the book being translated, may be a recommendation to English readers, and may help its coming once more before the public. In any case [*sic*] I do not think that there is any chance of a translation being attempted, if the translator had to purchase his right; certainly, in that case, Miss Reinhardt would most likely abandon her task.

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I am very sorry the book did prove of so little advantage to you, but I trust you will not think me importunate for troubling you with my request. I need not say that, by granting it, you would confer a great favour upon Miss Reinhardt, as well as upon myself.

Believe me, Gentlemen,
Yours very truly,

Edward Bertz.

[Add 55258, folios 82-83v]

¹Miss Reinhardt has not been identified.

²It is not known which "literary work" Bertz was engaged on at this time. He may have begun sketching out what was to become his first novel published in Germany, *Glück und Glas* (1891) – this title, however, is not mentioned until 27 November 1888 (*CLGG*, III, 1992, p. 302), though it must be borne in mind that all the correspondence between Bertz and Gissing prior to 17 April 1887 has been destroyed.

³The main motif of Bertz's story is that of Christian love and sister- and brotherhood, of reconciliation with and understanding of, and even affection towards one's enemies – in short anything but reactionary.

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May 19, 1886

Dear Sir,

In reply to your letter we beg to say that we gladly give Miss Reinhardt free permission to translate "The French Prisoners" into German, provided only that she can find a German publisher willing to publish it.

The book, as you say, did not succeed here as we had hoped, and there is now little chance of any further sale.

We are, dear Sir,
yours faithfully,
Macmillan & Co

An Herrn / Edward Bertz / Charlotten Str. 44/Potsdam. [Add 55421 (3), folio 1468]

*

Bergstrasse 52.
Frankfurt a.d. Oder.
January 22nd, 1892.¹

Gentlemen,

Last autumn I brought out, under the title of "*Glück und Glas*,"² a novel which is published by Victor Ottmann,³ at Leipzig. This book, I am glad to say, proves to be a considerable success.⁴ In consequence I am now frequently asked for my English story:

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"*The French Prisoners*." So I should be much obliged to you if you would kindly forward to me *four copies* of the latter, if there are still any left. In that case I should request you to let me know what price you would charge me for the books: I shall send the money by P.O.O., immediately after receipt.

Fräulein Reinhart [*sic*] who, as you may remember, translated "*The French Prisoners*" into German, did not, at the time, succeed in finding a publisher, a fact which by no means surprised me, considering the military spirit reigning supreme in this country. But it is possible that my success as a novelist will, after all, make it advisable sooner or later to bring out a German edition. Only, I should then myself revise it from a maturer point of view.

I am,
Gentlemen,
Yours faithfully,
Edward Bertz.

Messrs. Macmillan & Co.,
London.

[Add 55260, folios 32-33]

¹Bertz moved to Frankfurt on the Oder probably in late February 1891. First he stayed there at Villa Frühlingsfeld, Fürstenwalder Str. 26; then in at least two other places, before settling at the present address in October (?) 1891. In March 1894 Bertz moved to Berlin.

²*Glück und Glas*, a novel of 365 pages, appeared in early September 1891 under the imprint of Victor Ottmann, at Leipzig, as "Nr. 12-16" in a series called "Ottmann's Bücherschatz. Bibliothek zeitgenössischer Schriftsteller"; 4,000 copies were printed, one of which was "Presented to / The Hughes Public Library, / Rugby, Tenn. / by the late Librarian, the Author, / Edward Bertz. / Frankfurt a.d. Oder, / June 2nd, 1892."

³Victor Ottmann (1869-1944), publisher; translator from Danish, French, Italian, Norwegian and Swedish; author of about 30 books, many of them travel narratives. He founded his publishing company in August 1891, but had gone bankrupt by October 1892.

⁴A new edition, in "Ottmann's Bücherschatz," came out in 1892, in "only two volumes," with "illustrations" (Gissing to Bertz, 15 January 1893, *CLGG*, V, 1994, p. 83). It was announced in the summer (Gissing to Bertz, 7 August 1892, *ibid.*, p. 46); a list of Ottmann's publications, however, mentions only one part or volume, consisting of 128 pages. No copy of this edition has been found to date. A second edition appeared in 1893 under the imprint of Carl Reißner, at Leipzig and Dresden, running to 372 pages.

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25 Jan [18]92

Dear Sir,

We are glad to learn that your novel recently published in Germany has met with success. We are happy to place at your disposal, without charge, six copies of your story "The French Prisoners"; they will go to you by to-day's post.

Yours faithfully,
Macmillan & Co

Edward Bertz Esq. / Bergstrasse 52 / Frankfort a. d. Oder. / Germany.

[Add 55435 (3), folio 1119]

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Bergstrasse 52,
Frankfurt a.d. Oder,
January 30th, 1892.

Gentlemen,

Please to receive my sincere thanks for your great kindness and liberality which, knowing what a barren seed "The French Prisoners" have proved to be for you, I feel almost ashamed to accept. To-day your six copies of the book reached me, and gave me much pleasure.

Permit me, as a slight token of gratitude, to forward to you, by book post, a copy of my novel "*Glück und Glas*." There may perhaps be among you a reader of German who would like to look at it. It is not, however, an equivalent, for "*Ottmann's Bücherschatz*" is published at a low price,¹ that being the only way, in this country, of inducing the public to purchase novels; the expensive ones our publishers only manage to sell to circulating-libraries.

“*Glück und Glas*,” as my publisher informs me, sells very well, and from criticism it has met with a most encouraging reception.² *Otto von Leixner*, one of our foremost critics,³ and personally quite unknown to me, opens his review of the novel with asking his readers “to look closely at the author’s name, that they may know how a poet of the first order signs himself.”⁴ I had hardly hoped for so much praise, seeing that the book was written several years ago,⁵ and that I found it difficult to get a publisher.

Since leaving England, after “*The French Prisoners*” were completed, I had been engaged most of the time in writing essays on philosophy & literature,⁶ and had only published one other volume, in 1885, viz. a German translation of Montesquieu’s “*Lettres persanes*,” with introduction and commentary. At present I am preparing a volume of fairy tales composed at various times,⁷ and writing another novel.⁸ I hope, now the ice is broken, to have before me some prospect of pleasant things, if life and strength lasts. One of my critics prophesied I should become “the German Dickens.”⁹ Very likely that will prove to have been an exaggeration; but

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respectable work at least, I trust, it may be granted to me to turn out.

You will, I feel sure, excuse these confidences; I thought, from your kindness, that you might take some interest in my progress.

I remain,
Gentlemen,
Yours very truly,
Edward Bertz.

Messrs Macmillan & Co.,
London.

[Add 55260, folios 37-38v]

¹There appeared only 53 numbers of “Ottmann’s Bücherschatz,” at the price of 20 Pfennig each. They corresponded to 11 titles; among them, in 1892, was Gissing’s *Demos. Erzählung. Autorisierte Uebertragung von Clara Steinitz*, in three volumes (nos. 29-33, 34-38, 39-43), which after Ottmann’s bankruptcy was re-issued in one volume, in 1893, by C. F. Müller at Leipzig.

²So far, only three reviews have been found: one by J. W. Bruinier, in *Deutsche Roman-Zeitung*, Vol. 29 (1891-92), No. 10 [c. 15 December 1891], col. 716; it is reprinted in *CLGG*, V, p. 5. Another, by -r-, in *Der Bär. Illustrierte Wochenschrift für vaterländische Geschichte*, Vol. 18 (1891-92), No. 9, 28 November 1891, p. 108, reads: “*Dieser Roman bildet Nr. 12-16 von Ottmanns Bücherschatz, einem Sammelwerk, welches sich zur Aufgabe macht, gute belletristische Litteratur zu einem wohlfeilen Preise zu liefern und der Klage über die teuren Romane ein Ende zu machen; 365 Seiten werden hier auf holzfreiem Papier, in gutem Drucke für 1 M. geboten – eine Leistung, welcher [sic] sich mancher deutsche Verleger zum Muster nehmen könnte! Dieser äußeren Gediegenheit entspricht der Inhalt: in angenehmer Sprache, in stets zunehmender Spannung wird uns mit tiefem sittlichen Ernst die Wahrheit zu Gemüte geführt, daß das Glück des Lebens nur in der Religion und in fröhlicher Arbeit zu finden ist, und daß gefühlvolle Phantasien, sozial-demokratische Schwärmereien ebenso wenig glücklich machen wie die Verehrung und Nacheiferung des Catull, in denen Dr. Groch, ein Held des Romans, sein Heil vergeblich sucht.*” [This novel forms nos. 12-16 of Ottmann’s Bücherschatz, a collection which aims at offering moderately priced good belletristic literature and putting a stop to lamentations about expensive novels; 365 pages are provided here on wood-free paper, well printed, for 1 M. – an achievement that may serve as an example to some German publishers! The outer solidity is in keeping with the contents: in pleasant language, in

continuously growing expectation we are, in deep moral earnestness, brought home the truth that happiness in life can only be found in religion and cheerful work, and that emotional fantasies, social-democratic daydreaming make one as little happy as admiration and emulation of Catullus, through which Dr. Groch, the protagonist, seeks self-fulfilment in vain. (my translation)]

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A third, anonymous, review appeared in *Sonntagsblatt des "Bund,"* No. 4, 28 January 1894, p. 30. It reads: "*Glück und Glas' ist ein spannender Leihbibliothekroman mit Effekten folgender Art: Jemand gewinnt das große Los in der Dombaulotterie. Höchster Jubel. Als man aber genauer nachsieht, ergibt sich, daß der Losgewinn schon vor drei Jahren stattfand, nicht geltend gemacht wurde und nun dem Dombaufonds verfallen ist. 'Der Gewinn ist seit einem Jahr verloren.' Hierauf sinkt Felix in die Kissen zurück und ein roter Blutstrom schießt aus seinem Munde. Tot.*" ["Glück und Glas' is a suspense-packed novel for circulating libraries with effects of the following kind: Someone hits the jackpot of the lottery arranged for the building of a cathedral. Utmost exultation. However, as one takes a closer look, it becomes clear that the lots had been drawn three years before and that the unclaimed prize had fallen to the fund set up for building the cathedral. 'The winnings have been lost for a year.' Hereupon Felix sinks back onto the cushions and blood gushes from his mouth. Dead. (my translation)]

Gissing's letters give sufficient evidence of the novel's success; the unidentified reviews he received from Bertz he called "noticeable" (19 Nov. 1891), "noteworthy" (16 Dec. 1891), "valuable" (15 Jan. 1892), "sympathetic" (17 March 1892), "remarkable" (30 Aug. 1892).

³Otto von Leixner (Otto Leixner von Grünberg) (1847-1907), a well-known critic, authored more than 40 books, among them two voluminous literary histories; from 1883 he was editor of *Deutsche Roman-Zeitung* and in 1904 became head of the German Writers' Association. Leixner wrote favourable reviews of Bertz's two other novels, *Das Sabinergut* (in *Deutsche Roman-Zeitung*, Vol. 33 [1895-96], No. 29, col. 212) and *Der blinde Eros* (*ibid.*, Vol. 39 [1901-02], No. 12, col. 861).

⁴These words, in Bertz's translation, were not written by Leixner, but by Bruinier.

⁵On 2 June 1893, Gissing reminded Bertz: "What, it is really *six* years since you wrote '*Glück und Glas*'!" (*CLGG*, V, p. 114).

⁶Those essays appeared mainly in *Deutsche Presse*, a periodical issued by the German Writers' Association; they dealt with authors such as Carlyle, Heine, Duke Ernst II, Whitman, Gissing, Schopenhauer and Wildermuth. A major essay Bertz was occupied with for a long time, "The Psychology of Pædagogics," was never published, being to all appearances left uncompleted (see Gissing to his brother Algernon, 15 June 1891, *CLGG*, IV, p. 301).

⁷The only fairy tale discovered so far is "Die verwunschene Prinzessin," published in *Der Bär*, Vol. 19 (1892-93), No. 60, 18 November 1893, p. 718.

⁸Bertz may have started work on *Das Sabinergut* (1896), but this title is not mentioned by Gissing until 16 April 1893 (see *CLGG*, V, p. 105).

⁹A quotation from Bruinier's review. See n. 2.

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Feb. 4, 92.

Dear Sir

We beg to thank you for your letter and the copy of your novel "Glück und Glas" which we shall read with interest. We appreciate your friendliness in telling us of your literary projects and sincerely wish you success.

Yours faithfully,
Macmillan & Co

An Herrn / Edward Bertz / Bergstrasse 52 / Frankfurt a. c. Oder / Germany

[Add 55435 (3), folio 1325]

*

Alexandrinen Str. 15,
Potsdam.¹
June 8th, 1902.

Gentlemen,

Through a notice in last week's "*Athenæum*"² I became aware that you have just published a new edition of my story for boys, "The French Prisoners."³ You will understand that I am much interested in the reappearance of my first attempt in literature. I trust, therefore that you will not think it impertinent if I venture to ask you kindly to favour me with a copy of the book.

"The French Prisoners" is the only book I ever wrote in English. When it first came out, I had already returned to the Continent, after several years' residence in England,⁴ and it was natural that I henceforth wrote in my native language. It is also, at least till now, the only juvenile book I produced, though some shorter juvenile tales, published at various times in German magazines, would perhaps fill another volume.⁵

The years elapsed since I wrote that story, were a period of development. In their course I brought out several novels⁶ and also, two years ago, a "Philosophy of the Bicycle" ("*Philosophie des Fahrrads*").⁷ They were pretty well received by criticism, especially the latter⁸ which, indeed, greatly augmented the number of my friends. I also contributed a concise History of English and American Literature to "Spemann's Goldenes Buch der Weltliteratur."⁹ But my chief study, during all those years, was mental and moral philosophy,¹⁰ and if time and strength are granted me, I hope still to contribute a few volumes to the literature of Ethics.¹¹ In any case I trust that what I have written and may still write in German,¹² will not be thought unworthy of an author who had the honour to bring out his first volume under the auspices of your firm.

I should be greatly obliged to you, if you would kindly grant my request.

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Believe me, Gentlemen,
very truly yours,
Edward Bertz.

Messrs Macmillan & Co.,
London W.C.

[Add 55263, folios 32-33v]

¹This was Bertz's address from about spring 1899 to late 1902.

²*Athenæum*, 31 May 1902, p. 691.

³*The French Prisoners. A Story for Boys*. New Edition with [six] Illustrations by J. Macfarlane. London: Macmillan & Co. 1902. 234 pp. + 1 p. advertisements. Green cloth with black titling on front cover; book title in gilt, author's and publishers' names in black on spine,

between black rules at top and bottom. The illustration on the spine, like that between pages 76 and 77, shows a prisoner standing against a low wall and looking up despairingly, while the illustration on the left part of the front cover shows a young man scrambling out of a window. Back cover blank.

⁴Bertz lived in England from late 1878 or very early 1879 until the end of July 1881 and again, after his return from Tennessee, from early June 1883 until late March 1884.

⁵See letter of 30 January 1892 above.

⁶That is, *Glück und Glas* (see above); *Das Sabinergut* (Berlin, 1896. Verein der Bücherfreunde; second edition 1902; third edition 1909 under the title *Amerika, du hast es besser!*); *Der blinde Eros* (Dresden and Leipzig, 1901. Verlag von Carl Reißner; serialized in *Hamburger Nachrichten. Morgen-Ausgabe*, 26 February-11 April 1901).

⁷*Philosophie des Fahrrads*. Dresden and Leipzig, 1900. Verlag von Carl Reißner. – Bertz published two articles on bicycling: “Automobil- und Radsport,” in *Die Zeit. Wiener Wochenschrift für Politik, Volkswirtschaft, Wissenschaft und Kunst*, 12 January 1901, No. 328, pp. 23-24, and “Radsport und Wehrtüchtigkeit,” in *Jahrbuch für Volksund Jugendspiele*, Vol. 12, 1903, pp. 53-62. His collective review of bicycle novels, “Sportromane,” appeared in *Die Zeit*, 30 August 1902, No. 413, pp. 135-38.

⁸For the reviews of *Glück und Glas*, see above; *Das Sabinergut* was reviewed in at least five newspapers, *Philosophie des Fahrrads* in at least eleven.

⁹*Spemanns goldenes Buch der Weltliteratur. Eine Hauskunde für Jedermann*. Berlin and Stuttgart, 1901. Verlag von W. Spemann. Bertz contributed two long parts: “Englische Litteratur,” covering entries 258-363 (= 86 pp.) and “Amerikanische Litteratur,” covering entries 364-82 (= 17 pp.). In the revised and enlarged edition of 1912, Bertz’s contributions covered pp. 252-326 (“Engl. Lit.”) and pp. 327-342 (“Amerikan. Lit.”).

¹⁰Bertz’s studies in this field resulted in his book *Die Weltharmonie. Monistische Betrachtungen*, Dresden, 1908. Verlag von Carl Reißner. Gissing’s replies to his friend show Bertz occupied at the turn of the century with some “philosophical work” and a project to be entitled “Herren- und Sklavenmoral” (23 February 1897), a “Nietzsche brochure” (30 September 1900) and a “book on French philosophers” (25 September 1901); the only (shorter)

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piece of this kind that has been traced is a collective review, “Weltanschauungen,” in *Das litterarische Echo. Halbmonatsschrift für Litteraturfreunde*. Herausgegeben von Joseph Ettlinger. Vol. 3, No. 23, September 1901, col.1612-16.

¹¹The following writings on ethics by Bertz are on record: three collective reviews, “Die neue Ethik” (in *Das litterarische Echo*, Vol. 2, No. 2, 15 October 1899, col. 90-94); “Ethische Fragen” (*ibid.*, Vol. 2, No. 22, 15 August 1900, col. 1588-91); “Sozialethische Reformlitteratur” (*ibid.*, Vol. 4, No. 22, August 1902, col. 1542-50); an essay, “Harmonische Bildung. Rathschläge zur Selbsterziehung” (in *Das große Welt-Panorama der Reisen, Abenteuer, Wunder, Entdeckungen und Kulturtaten in Wort und Bild. Ein Jahrbuch für alle Gebildeten*, Vol. 2 [1902], pp. 575-590; a book, *Harmonische Bildung. Ein Buch für die Zeit* (Dresden, 1909. Verlag von Carl Reißner).

¹²A list of Bertz’s writings, including all known letters from and to him, can be ordered from Wulfhard Stahl, Brückfeldstr. 41, CH-3012 Bern, Switzerland.

*

W. B.

June 11th. 1902.

Dr. Edward Bertz,
Alexandrin Str. 15, / Potsdam, Germany

Dear Sir,

We did not know your address or we should have sent you a copy of the new edition of "The French Prisoners" when it was published. We have much pleasure in sending you two copies by this post, and if you would like any more, we shall be very glad to make you a present of them.

We are,

Yours faithfully,
Macmillan & Co., Ltd

[Add 55469 (4), folio 1820]

*

Alexandrinen Str. 15,
Potsdam.
June 14th, 1902.

Gentlemen,

I am very much obliged to you for kindly complying with my request. Your present of two copies of the new edition of "The French Prisoners" was very welcome. I am greatly pleased with the new dress in which the book now appears; it is far more tasteful, I think, than the tricoloured binding of the first edition. Also Mr. Macfarlane's illustrations are good, and their subjects well-chosen.

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At this moment I cannot yet tell whether I may want any more copies, but if there should be any need, I shall be glad to make use of your kind offer, for which, in any case, I am very grateful.

I remain, Gentlemen,
Very truly yours,
Edward Bertz.

Messrs. Macmillan & Co.,
London W.C.

[Add 55263, folio 35]

*

Waisenstrasse 27,
Potsdam.
Oct. 3rd, 1908.

Gentlemen,

I should be much obliged to you if you would kindly inform me whether *vol. II* of Westermarck's "Origin and Development of the Moral Ideas" is already out, as it would be important to me to be able to consult the book, before completing a treatise on some ethical problems which I have in hand.¹ Vol. I I bought soon after publication.²

My reasons for troubling you with this matter, are these:

1°, In the "International Journal of Ethics" of *January*, 1908, vol. II was mentioned among "Books received."³ Thereupon I ordered it through my bookseller, but nothing came of it.

2°, In the monthly "Politisch-Anthropologische Revue" of *September* 1st, Herr Katscher reviewed vol. II, mentioning that *at the same time* his own German translation of the whole work had been published at Leipzig.⁴

3^o, In the weekly “Ethische Kultur” of Sept. 15th the same Herr Katscher again reviewed both the original English volumes, referring to the great attention the work had already excited in the English book market *of the present year*, and at the same time once more recommending his own authorized translation, of which he said that it was “cheaper as well as more elegant than the English original.”⁵

Of course it is a matter of questionable decency that a translator should not only review his own work, but should even, in his own interest, publicly detract from the original. That, however, does not concern me.

But I want to say that, after the appearance of Herr Katscher’s first notice, I repeated my order at my bookseller’s, and that the latter, having again applied to his foreign agent, Mr. *Brockhaus* of Leipzig,⁶ was informed by him that vol. II *was not yet out*.

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Seeing that the volume had been mentioned in January already among “books received”; that afterwards it had been twice reviewed in this country; and that the German translation is already circulating: you will understand that I am doubting Mr. Brockhaus’ assertion. For in any case it would be very singular if all those things had happened though the volume was not yet out, especially as it would be against your own interest if the German translation were in advance of the original, thereby enabling the translator, as he does, unscrupulously to compete with you.

You will perhaps remember that I am the author of “The French Prisoners” published by your firm. So I trust you will excuse my taking up your time with my request. Indeed, I am anxiously waiting for the concluding volume.

I remain, Gentlemen,

Very sincerely yours,

Edward Bertz.

Messrs. Macmillan & Co.
London W. C.

[Add 55266, folios 90-91v]

¹No publication on that subject is on record. – Edvard Alexander Westermarck (b. Helsinki 1862-d. London 1939, ethnologist and sociologist; he held a chair of sociology at the University of London, 1907-1930) is quoted briefly, however, on p. 161 of Bertz’s *Harmonische Bildung. Ein Buch für die Zeit* which, according to the foreword, was finished in June 1908.

²Vol. 1 was published in early 1906; the German translation, *Ursprung und Entwicklung der Moralbegriffe*, appeared in early 1907, edited by Leopold Katscher and translated by him, Käte Schirmacher and Hans Hammer. Vol. 2 appeared in 1908, the German translation, this time only by Katscher, in 1909.

³P. 270.

⁴Leopold Katscher (b. Csakova, Romania, 1853-d. Lucerne, Switzerland, 1939), translator from French and English and editor of various periodicals, authored ethnographical studies and biographies as well as several books on literary history and social politics. His review, or rather essay, on “Westermarcks neuestes Buch” [Westermarck’s latest book] appeared in *Politisch-Anthropologische Revue*, Vol. 7 (1908-09), No. 6 (September 1908), pp. 310-17.

⁵Vol. 16 (1908), No. 18, p. 143. Katscher does not explicitly say that the German edition is his own translation, but calls it “authorized” and, in the last sentence of the review, “emphatically” draws attention to it. Vol. 2 of the German edition was reviewed in *Politisch-Anthropologische Revue*, Vol. 8 (1909-10), no. 9 (December 1909), p. 503, by G. Weiß, and in *Sexual-Probleme*, Vol. 5, December 1909, pp. 942-43, by M[ax] M[arcuse].

⁶F. A. Brockhaus, Macmillan's Continental agent and distributor.

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G. B. M. / E. A. W.

*

October 9. 1908

Edward Bertz, Esq.,
Waiserstrasse, 27,
Potsdam, Germany

Dear Sir,

We have your letter of the 3rd inst., and write to inform you that Volume II of Dr. Westermarck's "Origin and Development of the Moral Ideas" is not yet published, though we hope to be able to issue it next month.

We are amazed to hear of the publication of the German translation of Volume II, and of the doings of Herr Katscher, the German translator. We are much obliged for the information you give us on this point, and have written to Herr Katscher¹ and the publishers of the German edition² without delay.

We are,

Yours faithfully,
Macmillan & Co., Ltd

[Add 55492 (1), folio 353]

¹The letter to Katscher, then living in Bern, was written on 9 or 10 October (p. 1 is dated 10 October, p. 2, 9 October), quoting nearly the whole of Bertz's letter. Macmillan expressed the hope "that the facts are not as they have been represented to us" and stated that "We shall be glad in any case to hear from you on the subject at your early convenience" [BL]. Apparently Katscher did not reply.

²A polite matter-of-fact letter was sent to the firm of Dr. Werner Klinkhardt, in Leipzig, on 9 October, asking for "the exact date of [the German] publication" and for "a copy of the work for our file" [BL].

* * *

Gissing's 1897 Stay at Budleigh Salterton
A Topographical Enquiry

Pierre Coustillas and
Garry Randoll, Université du Littoral

Among the factors which conspired to give Gissing's life a pathetic note there is one which was spotted by his friend Clara Collet – after his father's death in 1870 he never had a home fully worthy of the name. His mother and sisters in Wakefield must have felt this strongly, seeing they had frequent corrections to make in their address book, and so assuredly did

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Gabrielle Fleury, into whose life he introduced the destructive element of instability. He himself deplored it, but could find no remedy to that canker. Wealth would have enabled him to purchase a permanent abode, but the few thousand pounds needed for such desirable anchorage could only be dreamt of in the least stormy days. Besides, in the last seven years of his life, his movements were largely dictated by the state of his health. A rough count of his successive temporary homes shows that he moved at least once a year on average from January 1871 to December 1903. Now, leaving aside those houses in London and Exeter which are known to have been destroyed by German bombing or owing to slum clearance, most houses with which Gissing's name is associated have been identified and photographed since World War II, but there remained until recently one significant exception – 4 West End Villas, Budleigh Salterton, an address which, although carefully recorded in his diary, could not be traced by his biographers. An attempt made some fifteen years ago failed signally – West End Villas was unknown to both the local post office and the revenue authorities.

A letter on the subject published last year in a local newspaper produced a wealth of detailed responses, accompanied by photographs of the house and district in which Gissing lived. It is now clearly established that, as noted in Volume 6 of *The Collected Letters of George Gissing*, the house, called Parkholme since the 1900s, is no. 14 West Hill, and the diary entry about it has ceased to be esoteric.

Kelly's Directory of Devonshire for 1897 tells a substantial part of the tale. A hundred years ago West End Villas was the name given to a row of houses in West Road, and the occupants of no. 4 were William John Chown and his wife, whose occupations, in the language of the Commercial Section, were "bootmaker and apartments." *Freeman's Exmouth Journal* for Saturday, 13 February 1897, printed a full page Directory of residents, with the names of the lodging-house proprietors in italics, and under West Road at 4 West End Villas duly appear Mr. and Mrs. Chown, their name italicized. An 1893 directory confirms that one William Chown Junior, bootmaker, was running a lodging house there, and in the following available directory, 1902, William Chown again appears at Parkholme, West Hill. What Mr. Gilbert E. Cowd, a very old Budleigh Salterton resident (who told us that his surname was "the longest surviving in Salterton," the Cowds going back to 1523) had to report, nicely confirms this information. The Chowns, he told us, presumably thinking of the generation before that known to Gissing, had a son, whose full name was William John Chown, Jr., and who,



4, West End Villas, now 14 West Hill, Budleigh Salterton
Courtesy of Mr. A. Coneybeer, 1994

“on leaving school, joined the Post Office, and gave full time service as a postman with our local office. When he married, Mr. and Mrs. Chown rented a new dwelling, and opened up as a lodging house, similar to [that of] his father and mother.” Indeed, the census returns for 1891 do give William J. Chown, a native of Budleigh Salterton, as being 29, and living with his Torquay-born, 30-year-old wife, at the address Gissing wrote from for about six weeks. Chown declared himself to be a postman. A much later advertisement in *Where to stay in the West Country*, Homeland Reference Books, no. 4 (London: Warne, 1908), describes the Chowns’ lodging house in flattering terms: “Private Apartments. Four bedrooms, two sitting-rooms. Beautifully situated: South aspect. Five minutes from sea and station.”

About 8 April, as can be inferred from his correspondence of the period and his diary entry on his stay in Budleigh Salterton, Gissing moved to the house next door. His new landlady had probably become the Chowns' neighbour in the last few years or months, for she does not appear in the 1891 census returns. In his correspondence from his new lodgings Gissing never gave the number of the house, merely writing "West End Villas." It is unfortunate that he did not always cross his t's – where the diary, in its printed form, as it apparently does in manuscript, reads Mrs. Waller, he actually meant Mrs. Walter. This is confirmed by *Freeman's Exmouth Journal* for 13 February 1897. The address, Dr. Anita Jennings informs us, was probably 3 West End Villas, now 12 West Hill. Mr. Cowd does remember Mrs. [George Henry] Walter, "next door to no. 4," saying he knew her after she retired. Did she do Gissing a favour when he had to leave her neighbours? The circumstances of his move are unknown, and none of our correspondents has found Mrs. Walter's name in the lists of lodging-house keepers. Anyway we have Gissing's word that it was at Mrs. Walter's that his sister Margaret and his son Walter kept him company during the Easter holidays, and there it was, too, that H. G. Wells and his wife visited him, their stay overlapping that of Gissing's relatives. The gardener Yeats, "higher up the hill" (diary), at whose home rooms were found for the Wellses, appears in the documents available as Yates, at the Bungalow, also on the north side of West Road.

Our correspondents, including Mrs. Audrey Walker, Mrs. Sheila Stirling, Librarian at the Devon and Exeter Institution, and her colleague Miss Molly Clarke, have all supplied details about the Public Rooms which stood opposite Mrs. Chown's and to which Gissing refers in his diary. "The Budleigh Salterton Public Room Company(Limited)," an 1890 directory informs us,

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"was incorporated in 1862 and they have built a hall at the cost of £1,000, which is let for public meetings etc. Mr. Arthur Cawley Williams is the secretary. The Budleigh Salterton Literary Institute was established about twenty-five years ago, and was removed to the Public Rooms in 1862. There is a good reading-room, well supplied with the London and the local news-papers, periodicals etc., as well as a library of about 1,200 volumes. The subscription is 1s.6d a month, or 7s.6d a year. Mr. Gly Bryan is the secretary. Here is a Philharmonic Society which gives good concerts from time to time at the Public Rooms." Most likely, if Gissing consulted this particular directory when he was still staying in a local hotel, his choice of Mrs. Chown's lodgings was influenced, if not dictated, by the cultural facilities offered in a building just across the road. There he could read reviews of *The Whirlpool* as they appeared in the London dailies and some of the weeklies. That which was printed in the *Daily Chronicle* on 10 April and of which he sent a copy to his sister Ellen through his son was doubtless first read there. The Public Rooms must assuredly be classified among the amenities which he mentioned in his diary entry for June 2 when he wrote down a short account of his time in Devon from mid-February to the last day of May. The Public Rooms no longer await the prospective visitor. "There is a white house now standing on the site," Nina Flynn writes. "They fell out of public use and were eventually bombed in the last war. By that time new ones, built in 1926, were in use." They were opposite the four West End Villas, that is two semi-detached houses, still there to-day as Nos. 14 and 12, and Nos. 10 and 8 West Hill, nearly a hundred years after Gissing read Dickens and Cassiodorus in his successive lodgings. On one side of the four Villas stood "Springfield," now nos. 16-18, which houses the "Bay Court Nursing Home," and on the other "Airlie House," a house without a visible number, which must be no. 6 West Hill, since its neighbour, "The Bays" is no. 4. Opposite "Airlie House" and "The Bays" was the Masonic Hall, built in 1891 and still standing, as is noted by J. Gooding and P. Norman in *Budleigh Salterton in Bygone Days* (Devon Books, 1987, p. 75). An illustration in the book shows what the West End Villas and West Road, now West Hill, were like early in this century when, from the Public Rooms, you looked towards the High Street and the town centre.

What Gissing succeeded in doing while staying at Mrs. Chown's, then at Mrs. Walter's, can be read in his diary and in Volume 6 of his *Collected Letters*, also in the essay "George Gissing: An Impression," which H. G. Wells wrote as a preface to *Veranilda* a few months after

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his friend's death, but which was only to be published in the *Monthly Review*. "As much as anything he was homesick for Italy. He was not writing then, but he had two or three great Latin tomes in which he read and dreamt, he was annotating the works of Cassiodorus, edicts and proclamations and letters written for Theodoric the Goth, and full of light upon the manners and daily life of the time." In fact he took abundant notes from Cassiodorus and, as his own copy testifies, it was Robert Burn's *Ancient Rome and its Neighbourhood* that he copiously annotated in black ink.

Where, it was wondered for years, where in Budleigh Salterton, did he do so? Where was West End Villas to be found, since no section of road or street in the town bears that name to-day? Our enquiry in the *Exmouth Journal* caused all doubts to vanish. A number of local people knew, even though, unaware of the literary associations of Mrs. Chown's home, they had kept their knowledge to themselves. And their willingness to share it was indeed extraordinary. Long letters from the persons named above reached us, accompanied by photocopies and recent photographs of the twin houses and their surroundings. But one of these letters eventually showed that at least one person with a keen interest in both literature and topography had identified Gissing's temporary homes in the late winter and spring of 1897 – Geoffrey Hoare of the University of Exeter who, in October 1981, wrote a short piece on "Gissing in Budleigh Salterton," neatly establishing an equivalence between 4 West End Villas and Parkholme, 14 West Hill. For thirteen years he had remained an unacknowledged pioneer. His lucidity was remarkable, but the failure of Gissing scholars to appreciate his discovery may perhaps be excused. Who could have guessed that his piece was cleverly concealed on pp. 9-10 of a booklet obscurely described on the front page as *Otter Valley Association* and defined as a newsletter on the back page? The Otter valley was indeed for the researcher a dark valley in which no light could be seen from abroad!

Gissing had first visited Budleigh Salterton in early 1891, shortly after settling in Exeter. "A place said to be of marvellous beauty," he had written to his brother on 24 January; "a little seaside spot five miles east of Exmouth" in a valley filled with myrtles and unspoilt by any railway. On 8 February, he had taken his first trip there and found the town delightful. "Wonderfully sheltered, & much richness of vegetation," we read in an account of his visit he wrote to his brother the next day. The proximity of Hayes Barton, with its Walter Raleigh associations, and of the Valley of the Otter, to him vividly evocative of Coleridge, pleased him

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greatly. Almost immediately he turned his impressions to literary account, making Budleigh Salterton the home of the Moorhouses in the novel he was writing, "Godwin Peak," ultimately retitled *Born in Exile*. In April he went again, accompanied by his wife Edith, and had his first taste of lodging-house life in Budleigh Salterton, when they put up for a couple of days at Miss Jessie Wesley's Octagon Cottage. Budleigh Salterton saw him again with his wife in June 1892, and again the account of his trip he gave to his brother on 19 June was associated with botanical considerations not unexpected from the pen of a botanist's son.

Doubtless it was with such recollections uppermost in his mind that when he was urged to go and spend a few months in Devon for health reasons in February 1897, he chose to go to Budleigh Salterton. But months of enforced life in lodgings were somewhat to affect his vision of the place. Comparing his brother's experiences at Ilfracombe in December 1897 with his own

earlier in the year, he belatedly recorded that he had to pay a guinea a week for two rooms with very poor attendance—a sum that he thought excessive. Was it at Mrs. Chown's or at Mrs. Walter's? Possibly in both "villas." As weeks passed, lodging-house life and his temporary inability to write some marketable work made him restive. To his friend Dr. Henry Hick he remarked on 16 May 1897: "Already, *lodgings* are telling on my nerves. I almost think I suffer less even from yells and insults in a house of my own." Fortunately temporal and physical distance were to blur this aspect of his recollections. When, writing from Rome on 28 January 1898, he reminisced briefly for Walter's benefit about their fortnight together at Budleigh Salterton in the previous spring, he asked significantly: "Do you remember that beautiful place?" Still he did not send Ryecroft to a cottage there.

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Addenda and Corrigenda to Walter Grünzweig's Article "Adulation and Paranoia" (July 1991, p. 12-13)

p. 12, paragraph 1, l. 1 to read: Kürzlich sandte mir nun Paul *Lanzky aus Vallombrosa* seine "Aphorismen *eines Einsiedlers*"

p. 12, paragraph 3, ll. 9-10 to read: aber ich habe schon *vieles zu Papier gebracht*, und ich hoffe, es in nicht zu ferner *Zeit ans Licht stellen* zu können.

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p. 13, paragraph 2, l. 1 to read: Recently, Paul *Lanzky*¹ sent me his "Aphorismen *eines Einsiedlers*" [Aphorisms of a Hermit]² *from Vallombrosa*³

¹Paul Lanzky (1852-c. 1916, most probably killed during World War I), wrote novellas, essays and poems, and translated from French and Italian; pseudonym: Panta Lamda.

²Published in 1897 in Leipzig; reviewed by G. E. H. in *Sonntagsblatt des "Bund"*, Bern, 2 October 1898 (No. 40), p. 319.

³Lanzky lived in Vallombrosa, Italy, from 1888 until the year of his disappearance.

p. 13, paragraph 4, last l. to read: I have already *written down much* and hope to be able to *bring it out* in the near future.⁴

⁴Over seven years were to go by before Bertz published his long essay – or rather study – on Walt Whitman, "Walt Whitman. Ein Charakterbild" (in *Jahrbuch für sexuelle Zwischenstufen mit besonderer Berücksichtigung der Homosexualität*. Herausgegeben unter Mitwirkung namhafter Autoren im Namen des wissenschaftlich-humanitären Komitees von Dr. med. Magnus Hirschfeld. Vol. 7, Part 1, pp. 153-287. Leipzig, 1905. Verlag von Max Spohr).

[From Wulfhard Stahl]

* * *

Book Reviews

Paul F. Mattheisen, Arthur C. Young and Pierre Coustillas (eds.), *The Collected Letters of George Gissing. Volume Six, 1895-1897*. Athens, Ohio: Ohio University Press, 1995. xlii + 406 pp.

“My public progress,” Gissing wrote to his brother in March 1896,” is terribly balanced by private misfortunes & miseries.” This sentence might stand as the epigraph to Volume 6 of the *Collected Letters*, which ranges from July 1895 to November 1897.

His misfortunes and miseries largely arose from the ignorance, incompetence, jealousy and rage of his wife Edith, whom he married in 1891 and who – as everyone but Gissing had predicted – proved a wholly unsuitable partner. By the end of 1895 the period had long passed in which Edith’s companionship had enabled Gissing to achieve fine work by releasing him from loneliness and sexual frustration. As a married couple, they were never able to hit on an agreed definition of their roles. Gissing’s view of their mutual duties was simple: “What I have

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to do is to work & earn money; Edith’s part is to see that I am not encumbered with needless vexations.” Edith, however, was neither willing nor able to offer such tactful and trustful support. Deeply suspicious of her husband’s activities, entirely unable to appreciate his work, she exclaimed that he must be shamelessly lying about needing to visit the British Museum, since he already had plenty of books at home. Contemptuous of his failing health, she accused him of bringing consumption into the house, thus infecting herself and the children.

Was Edith merely stupid, or something worse? Gissing himself wavered in his diagnosis. Though he frequently describes her as “practically an idiot,” he admits that she “has good qualities, & would have made an ordinary mate for the lower kind of London artisan.” However, he also says that Edith suffers from “a savage temper exasperated by savage ignorance”; and he expresses doubts about her sanity. Even a London artisan, one might feel, would deserve better than to be married to a ferocious, insane savage.

Edith’s inaptitude for civil discourse seems to have extended especially to servants, with whom she invariably quarrelled. The resulting turmoil would often reduce Gissing to a state of near terminal exasperation. “The useless idiot woman named Sparkes happily left,” he notes in December 1895, reporting later to his sister Ellen, “We are now going to have back a loutish creature who was here a year ago [...] Her tart-crust had to be broken with hammers – but we can’t help that.” At one point he contemplates employing a man-servant, adding mildly that “I hope to see the day when the whole gang of worthless female servants will be swept into the gutter.” The brutishness of servants and hopelessness of wives are, of course, themes pursued vigorously by Gissing in many of the stories he wrote during this period – stories that have contributed to his reputation for misogyny. “He hates woman & is not in love with life,” wrote Israel Zangwill who met him in 1896. The judgment is difficult to dispute, but the letters at least allow one to see what lay behind Gissing’s anger.

The gulf between Gissing and his wife was widened by arguments over the upbringing of children – another crucial theme in his fiction at this time. Gissing was appalled by Edith’s treatment of Walter (born in 1891), complaining of her “slappings and railings” and her poisonous influence on his mind. When their second son was born in 1896, Gissing celebrated the event with a note to his brother Algernon: “Unfortunately, another boy. Edith wished for a girl. The youngster roars lustily, & will give infinite trouble.” As it happened, Gissing’s

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apprehensions about both baby and mother were mistaken: Alfred turned out to be healthy and merry, and Edith responded to him with far more affection than she had ever felt for Walter. Nevertheless, as the marriage deteriorated, the appropriate treatment of the children became a sharp point of contention. In April 1896 Gissing removed Walter to his relatives in Wakefield, and – except on a Summer holiday – the boy never lived with his mother again. Her brief, scarcely literate letters to him convey a kind of baffled pathos (“I am glad you are so happy, are

you forgetting me do you love me a little still”), while also revealing the painful hinterland (evidently meaning to reassure him, she signs off one letter “With much love and many kisses and no beatings”). When Gissing left Edith in 1897, Alfred, still a baby, remained with her, and Walter with Gissing’s sisters. Gissing altered his will, however, to prevent his wife from ever becoming sole guardian of the children.

As Gissing told Hardy, the “question of a parent’s responsibility” was a thought that troubled him constantly and a theme he wished to treat in “a solid book.” He did indeed make this theme central in *The Whirlpool*, his one substantial book from these years, yet whatever one thinks of its treatment there, it was a topic on which – to judge from these letters – he was radically confused in life. He repeatedly asserts, for example, that in order to maximise their chances of survival he wishes his children to be brought up “in a spirit of savage egotism”; yet his gentle, solicitous letters to Walter recommend just the opposite qualities. Likewise he tells Morley Roberts that his own experience teaches him “how terribly cramping it is for a father” to take a keen interest in his child “& to have much to do with it”; yet elsewhere he maintains that his own misfortunes stem from the fact that when he was a boy “my father had exceedingly little time to give me.” Protesting that his sole concern is for his children, he eventually embarks upon a course that permanently separates him from them.

It is clear that one component of Gissing’s distress was an uncertainty as to how he should act, made worse by his isolation. There were very few people in whom he could confide; even fewer whose advice he valued. The notable exception was Clara Collet, but it seems from the letters to her during this period (hers to him have not survived) that he found himself frequently on the defensive against her sceptical probings. Even so, she continued to offer practical support. To his family he could scarcely look for wholehearted sympathy (they had never approved of his fateful marriage), though his sisters’ willingness to look after Walter was crucial in freeing

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him from Edith. As for his letters to Eduard Bertz – so intriguing when published as a separate volume – they seem, as the editors perceptively remark, misleading and sterilized when placed in the context of his actual domestic anguish. The one close friend Gissing acquired at this time was H. G. Wells, whose congeniality, vivacity and wit inspired his admiration and affection. He obviously confided thoroughly in Wells, though face to face rather than by post. But it is Wells who is the recipient of the only letter in this volume in which Gissing comments at length on his own work – the letter (already well known to Gissing scholars) in which he elucidates *The Whirlpool*.

As ever Gissing’s work went doggedly forward despite his private misfortunes and miseries – though his “public progress,” as he put it, was painfully slow at times. He published two novellas, *Sleeping Fires* and *The Paying Guest*, the latter a highly polished production disowned as a “trifle” by its author. He also published *The Whirlpool*, surely one of his finest novels, and wrote – with truly impressive speed – *Charles Dickens: A Critical Study*. The speed was due to his new circumstances. In September 1897 Gissing parted from Edith for good after nearly seven years of marriage. He travelled to Italy, wrote the Dickens book in Siena, and undertook a classical pilgrimage in Calabria which resulted, eventually, in *By the Ionian Sea*. As Gissing prepared to leave England and Edith, he wrote exultantly to Clara Collet: “I feel that I am at a turning point in my life.” He was right: the long years of marital misery that had brought him to the brink of misogyny (the symptoms are apparent in his book on Dickens) were within a few months to be replaced by an astonishing period of romantic rapture, as he poured out his heart to his third and final partner. That, however, is the central topic in the following volumes of the *Collected Letters* – which, though largely a chronicle of pain, are a joy to Gissing enthusiasts.

David Grylls, Kellogg College, Oxford.

William Greenslade, *Degeneration, Culture and the Novel 1880-1940*. Cambridge: Cambridge University Press, 1994. xiii + 355 pp.

There are cultural fashions as there are sartorial fashions. We all remember the time when assiduous critical attention was focused successively on writers and politics, on novelists and the city, on literary representations of the city and the country, on Victorian women in life and in fiction, on the form of the Victorian novel and so on and so forth. From the early 1980s

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onwards, it became increasingly predictable, until predictions crystallised into facts, that the next collective fascination would be the *fin de siècle* atmosphere of the yellow, mauve or naughty 1890s. A great many fresh reassessments of that decade have now been published, with more specialised studies of some of its salient aspects, and degeneration, imaginary or real, is one of them. In the book under review William Greenslade pays homage to his predecessors, among whom must be counted J. E. Chamberlain and Sander Gilman, editors of *Degeneration: The Dark Side of Progress* (1985), Daniel Pick with *Faces of Degeneration* (1989), and John Stokes, a leading specialist of the 1890s and editor of *Fin de siècle / Fin du Globe* (1992). Dr. Greenslade has approached the subject through many avenues which make his book a fine example of interdisciplinary work. His intellectually ambitious analysis of the forms assumed by the wide-spread notion that the world was engaged in a process of degeneration a hundred years ago takes into account the opinions of historians, sociologists, politicians, demographers, physicians and other commentators whose views found expression in books and more or less specialised journals. And naturally enough, the name that looms up out of the complex debate to which we are treated is that of Max Nordau, whose *Entartung* (1892), translated in 1895 from the second German edition (1893) under the title of *Degeneration*, was so influential. Nordau's systematic attempt to demonstrate that degeneration was endemic must have brought him much satisfaction – prophecy is largely synonymous with vanity –, but like all systematic attempts, it tells us as much if not more about the mind from which it proceeded as about the world under scrutiny. Indeed occasionally Dr. Greenslade's patient, lucid and level-headed study betrays some irritation with its subject.

The scope of the book is apparently less broad, less European than that by Daniel Pick, but the indexes and bibliographies largely dispel that impression, and the later study might well have appeared in the Cambridge University series "Ideas in Context" as did the earlier one. Unsurprisingly most of the social commentators that Gissing is known to have read will be found here and their theories or messages expounded for their own sake as well as for the echoes traceable in the fiction of Hardy, Gissing, Conan Doyle, Conrad, Wells, Forster and Virginia Woolf. Darwin, Spencer and Huxley, Nordau and Lombroso, Le Bon and Ribot, Nietzsche, Francis Galton, Arnold White and Havelock Ellis as well as lesser figures such as Benjamin Kidd and Jean Izoulet are brought forward for analysis with a view, says a

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preliminary note reprinted on the flap of the front cover, to tracing the difficulties experienced by the writers previously mentioned in negotiating their own freedom of interpretation in the light of such theories. Would the writers be prepared to confess having experienced any difficulties? It is doubtful whether Gissing would have answered such a question positively. We know how he responded to Darwin, Spencer, Nordau, Ribot, White and Izoulet, but it is more appropriate to study parallelisms, to point to possible *rapprochements* than to conclude he was

influenced by all their theoretical writings. In Spencer he found confirmation of his own view that England was not ready for Socialism, in White he discovered a few ideas which largely corresponded with his own as he expressed them before writing *The Nether World* with White's *Problems of a Great City* still fresh in his mind, but he thought that Nordau was guilty of much exaggeration, as Dr. Greenslade admits. Izoulet's thesis *La Cité moderne* he viewed with so much detachment that he had his charlatan Dyce Lashmar endorse it unacknowledged in his attempt to obtain a seat in Parliament.

Students of Gissing's works and ideas will read much shrewd comment on *The Unclassed*, *Demos*, *The Nether World* and *The Odd Women* in the present book, but they will be arrested for a longer spell by the fifteen-page chapter on *The Whirlpool*. Dr. Greenslade's analysis of the story and its characters brilliantly confirms that Gissing's last major novel of his second period (which, like the first, was concluded by a journey to Italy) has the colour of the decade. Perhaps this is what Annie Macdonell sensed, yet crudely misinterpreted in her review of *The Whirlpool* when she wrote that while "no novelist has taken more pains to understand the condition of the average woman's life today [...] the best of his women are not women at all, but illustrations out of a treatise on the times." Asphyxiated by theory, she was blind to life. *The Whirlpool* was not intended to be a mirror of contemporary ideas on the education of women and their behaviour in an urban environment. To the present-day reader, the book is many things besides a reflection of middle-class life in London on the eve of the Boer War. It is a story which echoes its author's meditations on a world he looked upon with some anxiety. Nurtured on the classics and the image of civilizations which had developed, then waned to extinction, chastened by personal experience, depressed by the vanities he watched around him, Gissing did not have to read Lombroso and Nordau to convince himself that English society was diseased. His private papers contain much material which shows that his inspiration largely stemmed from observation. The

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world described in *The Whirlpool* was a world he had *seen*. Clara Collet's testimony in an unpublished letter of 1904 to Morley Roberts that the feverish life of the Henry Normans, whom he had met on various occasions in London, must have been uppermost in Gissing's mind at the time he wrote *The Whirlpool*, suggests a major approach to an in-depth understanding of the social aspects of the novel. It is possible to trace in the story a network of theories familiar to the intelligentsia, not only British but West-European, at the turn of the century, but Gissing integrated with it so many elements, personal, social, political and philosophical that any highly specialised thematic approach to it, while fascinating to readers familiar with the cultural and ethical climate of the 1890s, is bound to leave much out of account, as doubtless Dr. Greenslade will show us in his introduction to the forthcoming Everyman edition of *The Whirlpool*. The deep humanity of the novel has not yet been thoroughly explored – nor have, for that matter, Gissing's material sources, with the notable exception of the Welsh setting recently discussed by Gwyn Neale in his booklet *All the Days Were Glorious*. Placed in another context than the ideological one of degeneration, the story, its major characters and their dilemmas, will be seen to have a plasticity fundamentally unaffected by the rigidity of theories. Gissing was attentive to the march of intellect in his day, and the twin notions of degradation and failure appealed to him irresistibly, but he was primarily a novelist whose conception of realism left ample room for a personal vision of reality. Like all the other characters in the novel, Harvey Rolfe and Alma Frothingham are artistically alive. If they are embodiments of degradation and vehicles of theories, they are also worth watching from standpoints which are more likely to stress than to reduce their humanity. Dr. Greenslade has not wavered from the approach announced on the title page. His chapter on *The Whirlpool* should, ideally, be reprinted in a casebook on this complex novel, alongside other critical essays on it, written or still unwritten, that would make it appear as Gissing wanted it to be seen. But do publishers still publish casebooks? — Pierre Coustillas

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Notes and News

Gissing nearly won the 1894 Booker Prize with *In the Year of Jubilee* last year, but he was not among the competitors this year. *Eve's Ransom*, *Sleeping Fires* and *The Paying Guest* would

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have had no chance against *Jude the Obscure*, the predictable – and actual – winner. Commenting on the 1894 prize, Jackie Wullschlager described it in the *Financial Times* as “a fascinating exercise in historical reconstruction. It raises questions about how the relationship between literature and society has changed in the past 100 years.” Besides *Jude*, the five titles that Everyman paperbacks had reprinted for the occasion were Stephen Crane's *The Red Badge of Courage*, a classic; Conrad's first book, *Almayer's Folly*; Wells's best-known science fiction story, *The Time Machine*; a forgotten book by Arthur Machen, *The Three Impostors*, a Gothic tale of terror, which the publisher described as the dark horse of the shortlist; and most unexpected of all, *Gallia* by M^énie Muriel Dowie, alias Mrs. Henry Norman, afterwards Mrs. Edward Fitzgerald. As appears in his diary, Gissing liked this feminist novel partly set in Paris. He met the author and her husband several times between March 1895 and his departure for Italy two and a half years later. Few people in the last half century have had a chance to read *Gallia*, which is extremely scarce on the second-hand market. So an opportunity has now come to test Gissing's judgment on the story. Helen Small, who has edited the novel, has written an introduction which tells us much about the author of *Gallia*, but she does not seem to have conducted her bibliographical enquiry very far. The late John Adlard could have told her much that would have enlightened her, and he could have shown her his own essential article and told her about the vain efforts he made to get an English publisher interested in the novel. Strangely the Virago Press would not contemplate a new edition. In her acknowledgments Helen Small thanks Patrick French, whose biography of Henry Norman is said to be ready for publication.

Among recent miscellaneous news of local interest is the publication in the *Essex County Standard* for 1 September 1995, p. 25, of an article on what used to be the East Anglian Sanatorium, where Gissing stayed for nearly two months in the summer of 1901. The author, Judith Hamilton, under the title “Homes where pioneers trod,” relates the story of the Sanatorium founded by Dr. Jane Walker and its recent decline. “To-day,” we are told, “the building retains its grandeur externally, albeit now somewhat shabby genteel in appearance, while internally the changing needs of the medical profession combined with years of disuse present a sad spectacle.” The arc-shaped building is to be converted into flats while sixteen individual houses will be created in the thirty-two acres of wooded grounds. A photograph of part of the building in which Gissing stayed will be reproduced in Volume 8 of the *Collected*

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Letters. For drawing our attention to this article we have to thank Professor Martha S. Vogeler, who had been sent it by Austin Harrison's daughter-in-law, Mrs. Margaret Harrison.

Markus Neacey, a former student at Stirling University whose 1992 article in *Brig: Stirling's Top Student Paper* was a congenial attempt to rouse interest in Gissing's works among his peers, finished his honours degree with a defence of his dissertation on “The Philosophy of the Oppressed: A Study of the Plight of the Downtrodden Intellectual in the Novels of George

Gissing.” In this work, he discussed the influence of Schopenhauer and Nietzsche, and showed how some of Gissing’s characters in four of the novels have either a Schopenhauerian outlook or one almost Nietzschean, by which they live their lives. Mr. Neacey was awarded a first in English for both his degree and his dissertation. He is spending the present academic year as an English assistant in a school near Berlin, and hopes to read for an MA or a Ph.D. in London on his return from Germany. If anything, his enthusiasm for Gissing is increasing. He has come across a recent German book by two women, *Sie radeln wie ein Mann, Madame*, in which Bertz’s *Philosophie des Fahrrads* is quoted at length. A report on this discovery will soon be published in this journal.

The completion of the *Collected Letters of George Gissing* is in sight. The proofs of Volume 8 have been read and the indices compiled. The illustrations will include recently discovered photographs of the three generations of Hicks known to Gissing – from Matthew Bussey with his wife and eight children to the youngest of Henry’s daughters, Barbara (1900-1970) – as well as the last photograph of Gissing, taken, possibly by the Williamsons, at Arcachon, and photos of his various provincial homes in central and southern France before he settled at the Villa Lannes. The typescript of Volume 9 will very soon pass into the hands of the Ohio printers.

A recent book which may appeal to those readers and students of Gissing who are anxious to have pictorial aids is Jill Dudman’s *Brixton and Norwood in Old Photographs* (Stroud: Alan Sutton Publishing Ltd, 1995), £7.99. 126 pages. ISBN 0-7509-0846-7. The book is published in association with the Lambeth Archives Department and contains a number of photographs of places mentioned by Gissing in his letters and diary in his Brixton days, for instance the Tate Library, Burton Road, Tulse Hill, where Eliza Orme used to live, Dougharty’s, the furniture and

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storage firm, the Brixton Bon Marché, and Myatt’s Park. This park, a correspondent tells us, is more likely than Streatham Common to have been the one Gissing had in mind when he wrote on 3 July 1893: “At two minutes’ distance is a very nice park, for Grobsey...” (Volume 5 of the *Collected Letters*, p. 120).

D. J. Taylor, journalist, literary critic and novelist, who has made a speciality of allusions to Gissing in all sorts of contexts, gave recent evidence of his continued interest in him. A press cutting has been sent us by a Dorking friend – a cutting from the *Guardian* of 22 December 1995, in which Taylor under the title “Escape Routes,” lists and quotes from authors who had something to say about Christmas. After Thackeray, Orwell, Wells, Pepys, Kingsley Amis and others, Gissing came as a file closer with extracts from his diary for 25 to 28 December 1894 – definitely a gloomy series of entries. Does this latest snippet from Taylor’s pen prelude a long article or a book on Gissing?

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Recent Publications

Volumes

George Gissing, *New Grub Street*, Oxford and New York: Oxford University Press (World’s Classics), [1995]. Second impression. £5.99. ISBN 0-19-282963-7.

George Gissing, *The Odd Women*, New York and London: W. W. Norton & Co. [1995?]. First impression in a larger format, with new cover design. \$7.95. ISBN 0-393-00610-7.

Pierre Coustillas and Colin Partridge (eds.), *George Gissing: The Critical Heritage*, London and New York: Routledge, 1995. Dark red cloth, with gilt titling on front cover and spine. xviii + 564 pages. £95. ISBN 0-415-13468-4.

Articles, reviews, etc.

Eileen Sypher, *Wisps of Violence: Producing Public and Private Politics in the Turn-of-the-Century British Novel*, London and New York: Verso, 1993. Chapter 3 is devoted to *Demos*.

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Constance D. Harsh, "Gissing's *In the Year of Jubilee* and the Epistemology of Resistance," *Studies in English Literature 1500-1900*, Autumn 1994, pp. 853-79.

Raymond Chapman, *Forms of Speech in Victorian fiction*, London and New York: Longman, 1994. Offers over 20 examples taken from Gissing's novels.

Anthony Powell, *Under Review: Further Writing on Writers 1946-1990*, Chicago: University of Chicago Press, 1994. Powell reprints his review of John Halperin's study of Gissing's life and work, pp. 242-44.

Paul Bailey (ed.), *The Oxford Book of London*, Oxford University Press, 1994. Reprints a passage from Chapter III of *New Grub Street*, on pp. 215-16.

Ian Ousby (ed.), *The Wordsworth Companion to Literature in English*, Ware, Hertfordshire: Wordsworth Editions, 1994. Carries a number of entries on Gissing and his works.

Barbara Melchiori, "George Gissing," *Grande dizionario enciclopedico UTET*, Vol. 9, Turin: UTET, 1994, pp. 603-04. A long biographical and critical entry. Although more reliable than the average encyclopedia entry on Gissing, it contains a number of errors, including the old one, traceable to Austin Harrison's 1906 article, about Gissing's supposed stay in Germany on his return from America. When Mrs. Melchiori translates *The Odd Women* by *Le strane donne* she reveals that she has not read the novel. Also the Italian translation of *Thyrza* appeared in 1939, not ten years before.

Constance Harsh, "Reviews," *Nineteenth-Century Prose*, Spring 1995, pp. 78-80. Review of Volume V of the *Collected Letters*.

Karen McLeod Hewitt, "Reviews," *Review of English Studies*, May 1995, pp. 291-92. Review of Glyn Turton's *Turgenev and the Context of English Literature 1859-1900*.

Martha S. Vogeler, "Reviews," *Choice*, September 1995. Review of Robert L. Selig's *George Gissing* (Twayne, Prentice Hall, revised edition).

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Francesco Badolato, "Gissing e Pavese sulle rive dello Jonio," *Calabria Sconosciuta*, No. 67,

July-September 1995, pp. 75-76. With illustrations.

Humphrey MacQueen, "New Grub Street," *ABC Radio 24 Hours* (Australia), October 1995, pp. 56-59. An article on the Australian intelligentsia, which begins with laudatory considerations on Gissing's best known novel and its cultural significance.

Timothy L. Alborn, "The Moral of the Failed Bank: Professional Plots in the Victorian Money Market," *Victorian Studies*, Winter 1995, pp. 199-226. Contains a passage on *The Whirlpool*.

Grant Allen, *The Woman Who Did*, London: Oxford University Press (Oxford Popular Fiction), 1995. In her introduction to this new edition of Grant Allen's novel published exactly a hundred years ago, Sarah Wintle shows her awareness of the triangular relationship between Allen, Clodd and Gissing.

Masahiko Yahata, "Kouchosensei no muso," *Mu*, No. 9, 1995, pp. 17-32. Translation of Gissing's story "The Schoolmaster's Vision."

John Sloan, *John Davidson, First of the Moderns: A Literary Biography*, Oxford: Clarendon Press, 1995. Few book-length studies of Davidson have appeared since his death in 1909, and much material that could have been useful to biographers has been destroyed. On the Gissing-Davidson relationship, John Sloan probably tells us as much as will ever be known.

Mark Samuels Lasner, *Mothers and Others: Victorian Literary Association Books, Drawings, and Letters from the Collection of Mark Samuels Lasner Exhibited at the Charles E. Shain Library, Connecticut College, 22 September-30 November 1995*. A remarkable collection of literary treasures, item 14 being the presentation copy of Forster's *Life of Dickens*, abridged and revised, that Gissing sent his mother in October 1902. A postcard to the same recipient that announced Gissing's departure for St. Jean-Pied-de-Port was also on show.

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