

THE GISSING JOURNAL

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

Volume XXXIV, Number 1

January, 1998

Contents

More of Gissing’s “Indispensable” False Starts and Discarded Novels, <i>by Marilyn B. Saveson</i>	1
The Hope of Pessimism and the Will to Live in “The Unclassed,” <i>by Markus Neacey</i>	8
Walter Gissing: A Further Note, <i>by William Greenslade</i>	17
More about Gissing and the Papparazzi, <i>by Francesco Badolato and Pierre Coustillas</i>	19
Book Reviews, <i>by Fumio Hojoh, Janice Deledalle-Rhodes, Wulfhard Stahl, and Bouwe Postmus</i>	22
Notes and News	34
Recent Publications	36

-- 1 --

More of Gissing’s “Indispensable” False Starts
 and Discarded Novels

Marilyn B. Saveson
 Otterbein College, Westerville, Ohio

“Again & again & yet again I have begun a novel; only to write a few chapters & throw them aside as useless,” wrote George Gissing on 2 December 1892. “Many, many months have I thus wasted.” Readers of his diary and of his letters will recognize this characteristic frame of mind in Gissing. It has been known for some time that he made at least 35 false starts of novels, and that an additional 4 were actually completed before being abandoned or lost. These 39 lost works are identified and described in my article “Gissing’s ‘Indispensable’ False Starts: an Annotated Checklist of his Discarded Novels” in the January 1990 issue of the *Gissing Newsletter*, pp. 2-17. The key word in the title is “indispensable.” As he explained to his brother Algernon on 29 May 1884, after complaining about wasted time and paper, “Not waste, however; it is indispensable.” He did not mean that the discarded material was useful in future works, although it sometimes was. What Gissing meant was that his method of revision –

discarding and beginning “yet again” – was absolutely necessary to his art.

Now that hundreds of previously unpublished letters can be examined in chronological order in the nine volumes of *The Collected Letters of George Gissing*, meticulously edited by Paul F. Mattheisen, Arthur C. Young, and Pierre Coustillas (Athens, Ohio: Ohio University Press, 1990-1997), it is possible to identify six additional false starts. References to the earliest of these (“Albert Freemantle”) turn up in the letters right after Gissing’s first book in 1878; the second was a complete “little book,” written in 1882: “Watching the Storm Clouds”; the third and fourth were trial runs for *Demos* and *A Life’s Morning* (1884 and 1885); the fifth was a very minor false start, “Nondescripts” (1891); and the sixth was “The Vanquished Roman,” the

-- 2 --

predecessor of *Veranilda*, Gissing’s last work. At least three of the six can be considered “indispensable” preparation for later novels.

I will describe each of them in the context of both the previously listed lost works and of Gissing’s major published novels. In order to avoid confusion, I will retain the numbering (1 to 39) of my original Checklist of 1990, and will assign each of the six new items to its chronological position in this scheme, usually by adding “A” (and in one case “B”) to the previous number. Thus, “Albert Freemantle” becomes No. 1-A because it is chronologically the next lost work after No. 1 in the original Checklist.

It has been known since the publication of *The Letters of George Gissing to his Family* (London: Constable, 1927) that Gissing worked on his first novel (No. 1 in my checklist) from January until June, 1878, and that it was rejected by publishers in July. What was not known to most scholars until the publication of vol. I of the *Collected Letters*, however, was that Gissing had immediately begun a second novel:

1-A. July-Dec. 1878. “Albert Freemantle.” In the previously unpublished letter of 17 April 1878, from William Gissing to his brother, we learn that William thought George had “got an excellent ground for your second work.” And to his brother Algernon, on 12 July 1878, George wrote, “I have just begun another novel – infinitely better than the last.” This must be the same novel of which he sent 300 pages to William to read in November of that year. On 19 December, William reported: “It is rather long I fancy before the reader’s interest is thoroughly roused; but it is roused unmistakably at the point where I have had to stop.” He mentions two characters by name: “Albert Freemantle,” who “would rather appear to be chief character, & a *card* he is too,” and “Eli.” I refer to this novel as “Albert Freemantle,” for want of a real title. It is not clear whether Gissing actually completed it, but William seems to assume that it is finished: “Please let me know as to the remainder. Alg shall bring you this & also the memoranda I have made. Could he bring the rest back?” It is never mentioned again in the letters. Perhaps William’s reaction was discouraging.

Next came *Workers in the Dawn*, Gissing’s first published novel, finished in November 1879 and published in 1880. Then he wrote two beginnings which are included in my false-start Checklist: No. 2, “A Child of the Age,” or “Will-o’-the-Wisps” which I originally noted as having only eight chapters; it is now clear, from the letter to Algernon of 23 June 1880, that Gissing had got at least as far as the tenth chapter of volume Two and had thus “considerably passed the middle of the whole book” before abandoning it. No. 3 in the Checklist is “Heirs of

-- 3 --

Poverty,” worked at between October 1880 and August 1881. Now comes the biggest surprise:

3-A. March 1882. “Watching the Storm Clouds.” In a letter to his sister Ellen on 14 March 1882, Gissing announces, “I have just finished writing a little book which I am going to try & get published; but I very much doubt if any publisher will take it. It is a violent attack

upon the present state of society, & dire threatenings of evil to come, if we do not mend our ways. I call it 'Watching the Storm Clouds,' – a good name, I think." That is all we ever learn of this lost work. We do not even know that it was a novel.

No. 4 in my Checklist is "Mrs. Grundy's Enemies," written between June and September 1882, and accepted in December 1882 by Bentley for publication. It was never published, nor has the manuscript ever come to light.

Thus, by September 1882, at the age of 24, George Gissing had completed four books: the untitled first one (1878); *Workers in the Dawn* (1879), the only one of the four which was published; "Watching the Storm Clouds" (early 1882); and "Mrs. Grundy's Enemies" (1882). Furthermore, he had written at least half of "Albert Freemantle" (1878) and of "Will-o'-the-Wisps" (early 1880), besides making one other known abortive beginning – "Heirs of Poverty" (1880-81). This is an amazing amount of writing at so young an age.

After completing *The Unclassed* in 1883 and having it become his second published novel in 1884, Gissing once again went through a pattern of false starts, included in my Checklist as Nos. 5 through 8. I now find evidence in the *Collected Letters* for two more false starts in this series between *The Unclassed* and the publication of *Isabel Clarendon* (1886).

8-A. June-Sept. 1884. "Pre-Demos." A predecessor of some sort to the novel which would be published under the title *Demos* nearly two years later, this false start was also called "Demos" by Gissing. For clarity's sake, I refer to it as "Pre-Demos." In a previously unpublished letter to Algernon of 29 June 1884, undefeated by his history of three failed novels and seven other false starts, Gissing wrote, "I am quite ready for a new novel, which *must* be finished by November, at latest; &, after my holiday, I shall fag at it strenuously. It is to be called 'Demos,' – I think a new & good name. There will be nothing offensive in it; its object being to depict the religious, political & social movements now at work among the masses." This sounds like a very mild version of the book that would indeed offend some readers two years later.

-- 4 --

He even asked Algernon for legal information on lost wills (suggestive of the plot of the real *Demos*) – but the letters do not show him working hard on this novel in 1884. *Isabel Clarendon* would take up his time from October 1884 until August 1885, and "Emily"/*A Life's Morning* from August until November 1885. But he already had "the skeleton of the next book" in his head, he wrote to Algernon on 22 October 1885; and on 4 November he announced to Ellen that "To-morrow I begin my new book, which will be called 'Demos.'" So, 16 months and two novels after the first use of this title, he picked it up again, obviously with a fresh start, which, this time, would lead to successful publication, in March 1886. His calling it "my new book" justifies my classifying the earlier "Demos" ("Pre-Demos") as a false start. But doubtless "Pre-Demos" was indispensable as a means of sorting out his ideas for the real *Demos*.

8-B. Feb.-April 1885. "Pre-Emily." On 20 February 1885, when he was writing Volume 3 of "The Lady of Knightswell" (eventually to be known as *Isabel Clarendon*), Gissing wrote to Algernon that he had "another novel quite ready to begin." By April 10, when "The Lady of Knightswell" was in the hands of the publisher, and thinking he was free to turn to a new subject, he wrote to Margaret, "I want to begin another." The unnamed new novel seems to have been an early version of "Clara Wace"/"Emily"/*A Life's Morning*, for he wrote to Algernon on 17 April that "The beginning of the new story will be in Wakefield, which I call Vicarsley." Wakefield (called Dunfield) would indeed be the setting of *A Life's Morning*.

But the three-volume manuscript of "The Lady of Knightswell" came back from the publisher to clutter up his life for four more months while he rewrote it into two volumes. "Pre-Demos" and "Pre-Emily" both got put on hold. But, ever the philosopher, when he finally got finished with the now re-titled *Isabel Clarendon* on 11 August, he decided that the revision

had definitely been worth doing. He exclaimed to Algernon how “delighted” he was “to find how good it is; there are pieces of writing, which, for the mere English, can stand by anything in recent fiction; that I am assured of.” And on 13 August, again to Algernon: “Emphatically a good piece of work; & for the next I have a plan still better.”

“The next” would be “Emily” – “I have got glorious ideas for this new book! I go at it forthwith,” he wrote on 11 August 1885, to his brother. He completed this novel in short order, by November 1885, though it would not be published until November 1888, after *Demos* (March 1886), *Isabel Clarendon* (June 1886), and *Thyrza* (April 1887). “Pre-Emily” surely

-- 5 --

qualifies as a “false start” because of the time lapse and Gissing’s application of the terms “the next” and “this new book” to the future *A Life’s Morning*. The “glorious ideas” had certainly been brewing in his mind throughout the months of “Pre-Emily” and of the *Isabel Clarendon* revisions.

Just after completing *Thyrza*, Gissing wrote the fourth of his unpublished and lost full-length novels, “Clement Dorricott: A Life’s Prelude” (Checklist No. 9), on theatrical life. Another major unfinished novel followed soon after “Dorricott”: “Dust and Dew”/“The Insurgents” (Checklist No. 11), two and a half volumes of which were written. *The Nether World* and *The Emancipated* were written and published in the next two years.

In the series of false starts which began after the publication of *The Emancipated* in 1890, two are worth mentioning. No. 15, March 1890, identified in the original Checklist only as a “new story,” with a setting partly in Guernsey and Sark, now gains a title “Hawkridge” (see the letter to Algernon of 2 April 1890). A more significant false start was No. 16, “A Man of Letters” (1890). Gissing was well into volume two when he abandoned this one, which was doubtless a predecessor of *New Grub Street* (1891). Soon after *New Grub Street* there is a reference in the *Letters* to the fifth of my six additions to the false-start Checklist:

18-A. November 1891. “Nondescripts.” On 4 November 1891, Gissing wrote to Algernon, “My next long book will perhaps be called: ‘Nondescripts.’ What do you think of it?” I add “Nondescripts” to the Checklist even though possibly it was never even begun. Gissing was very fond of toying with ideas for good titles.

Over the next ten years, during which Gissing wrote and published fourteen books, there were at least twenty-one false starts. The most significant of these were No. 31, “The Iron Gods” (written between December 1892 and April 1893), set in Birmingham, with all but 20 final pages written; and No. 39, “Among the Prophets” (November 1899-February 1900), about religious crazes, which was actually finished. One more item needs to be added now to the end of the Checklist:

40. Dec. 1900-Sept. 1901. “The Vanquished Roman.” This should probably have been included in my original Checklist, but it was difficult at the time I wrote the article to be sure that “The Vanquished Roman” was not simply an early title for *Veranilda*. However, Professor Pierre Coustillas’s edition of *Veranilda* (Brighton: Harvester Press, 1987) proves that the two works were indeed different. His Introduction describes the key differences, which are

-- 6 --

dramatically illustrated at the end of the volume with the first-time publication of some discarded pages from “The Vanquished Roman.”

And now, previously unpublished materials in Volume 9 of the *Collected Letters* fill out the picture of what happened between the writing of “The Vanquished Roman” and the writing of *Veranilda*. We learn that the book which was “begun – really begun” on 26 December 1900 (see letter to Eduard Bertz) and which was half finished by 2 May 1901 (see letter to Clara

Collet) was abandoned in the winter of 1901-02 (“suspended by the state of my health,” as he put it to Edward Clodd on 8 January 1902). When he picked up the Roman material again in May 1903, Gissing acted as though it was for a totally new story: “My hope is in the book I am now going to write,” he said to Margaret in a hitherto unpublished paragraph of his letter of 25 May 1903. On 17 July he gave Pinker, his literary agent, the new title: “Veranilda.” I thus count “The Vanquished Roman” as a major false start and *Veranilda* as definitely a new novel – one made possible by the “indispensable” work Gissing had invested in “The Vanquished Roman.”

Gabrielle Fleury, in her previously unpublished “Recollections of George Gissing” (Appendix III, volume 9 of the *Collected Letters*), confirms this view: “[George] expressed his delight of having abandoned [“The Vanquished Roman”]...saying it wld have been so immature, so less strong” (p. 284). He worked steadily at *Veranilda* from May 1903 until shortly before his death on 28 December 1903. Though five chapters short of being finished, *Veranilda* itself does not belong in my Checklist, for it was never abandoned or lost, and of course it was indeed published, albeit posthumously.

Before reading the nine volumes of the *Collected Letters*, I expected to find evidence in them of perhaps 15 or 20 additional lost novels and false starts. I have found only six. But I still believe that several others were probably written, most of which we will never identify. Gissing wrote his friend Bertz on 2 December 1892, “If I had confessed to you all such failures, you would have feared for me very often. But I have to keep most of my miseries to myself.”

To sum up the total Checklist of 45 lost writings, we now know that it includes at least five completed books: the first, untitled (1877-78); “Watching the Storm Clouds” (1882); “Mrs. Grundy’s Enemies” (1882); “Clement Dorricott” (1887); and “Among the Prophets” (1900). There were also at least five which were more than half finished: “Albert Freemantle” (1878); “Will-o-the Wisps” (1880); “Dust and Dew” (1887-88); “The Iron Gods” (1892-93); and “The

-- 7 --

Vanquished Roman” (1900-01). The remaining 35 false starts were abandoned in varying stages of development.

Why did George Gissing abandon so much material – more than some great writers published in their entire careers? Obviously, the very short false starts were indeed wrong beginnings that were simply not going to work out. Obviously, also, the publishers were in large part to blame for the failure of the finished novels. The first novel was rejected outright; evidently so was “Watching the Storm Clouds”; Bentley procrastinated for months (in fact, forever) after paying the author fifty guineas for “Mrs. Grundy.” But “Clement Dorricott” would have been printed by Bentley as a book had Gissing himself not held out for serialization (see letters to Ellen of 4 and 5 July 1887). “Among the Prophets” had a different fate. True, the agent, Pinker, was having no luck placing it with a publisher, but Gissing himself eventually told Pinker (in a letter of 13 March 1901) to destroy it, because, as Gabrielle later recollected, George thought it “was not worthy of him” (p. 285).

As for the half-finished and almost-finished works, we learn from Gabrielle that he did not hesitate to destroy them if they did not come up to his expectations: “G. said that he felt rather proud in thinking that more than once, in the early days, when he was really starving & in such dire want of money, he had often sacrificed an all but finished novel, burning it all, disdaining even to make use of parts of it, simply because he did not find it quite as good as he believed he could make it” (p. 285). But we know that later on he did sometimes use ideas and themes from discarded novels for new ones – clearly he did this with “Pre-Emily,” “Pre-Demos,” and “The Vanquished Roman”, among others.

The process Gissing went through in developing an idea for a novel, as explained by Gabrielle Fleury in her “Recollections,” would account for many of the discarded beginnings:

G. often said that a book had its growth just like a plant. One felt it grow, slowly grow, develop in the mind – & sometimes it is growing quite unconsciously, – after you have been working at it very hard in your head, & let it rest for a time – then if you try to hurry its natural growth, instead of waiting the right moment, instantly you begin to try & write, you feel it is immature. – (p. 284)

Gabrielle helps us visualize George at work, constantly revising:

[He] often made one, or even two, beginnings, & then gave it up, feeling the work was not ripe enough in his head....[Eventually], feeling the work quite

-- 8 --

ready in his mind, he began actual writing, but of course altered many things – episodes, details – whilst writing, new ideas came, improvements, changes suggested themselves, etc. – ...He then wrote with more or less rapidity, sometimes only a few lines in a sitting of 2 or 3 hours, sometimes much more. Corrected his pages, very often rewriting them. Made many corrections on the typoscript, & some again on the proofs, was most careful & fastidious about style & beauty & perfection of language.— (p. 284)

Gabrielle makes us feel the tragedy of Gissing's premature death (at age 46) even more than we might have felt it before: "About the time of his death, G. said that he now felt he was in full possession of all his resources, had fully mastered his Art. –" (p. 284)

We must conclude that Gissing's false starts and even the lost novels were part of his method of mastering his Art. More than ever, we have to admire the relentless energy and exquisite scrupulousness of such a writer, while at the same time deploring the loss of works that would have been of enormous interest to us.

* * *

The Hope of Pessimism and the Will to Live
in *The Unclassed*

Markus Neacey
Berlin

The keynote in the novels of George Gissing is the bitter cry of the outcast intellectual. This is because his novels pre-eminently describe the lives of, and give voice to, the unclassed men and women of late Victorian society, who, like Godwin Peak in *Born in Exile*, are invariably "overweighted with brains...and by no means so with money" (*Born in Exile*, p. 14). The bitter cry of these characters is all the more resonant because the plight of the downtrodden intellectual is based, for the most part, on Gissing's own experiences, his own unhappy predicament. However, this is not to suggest, as some critics have elsewhere asserted, that Gissing's novels are fictionalised autobiographies. The suggestion is merely that like most writers he describes the world with which he himself is familiar, using his own experiences as a resource. All the same, it is important to stress the exceptional nature of the connection between Gissing's own experiences and his major thematic preoccupation, because it is a connection

-- 9 --

which informs his entire work. For this reason it is the aim here to approach his work in relation to its proper historical context.

As is well-known, Gissing's life as a downtrodden intellectual began in earnest on his return to England from America in October 1877. For, like many of his fictional characters, he was to spend years of hardship living in shabby lodgings in London amongst the working classes. A significant event in his life during these early years was his friendship with Eduard Bertz. On account of his Northern European background and education, this exiled German intellectual was to exert a profound and precious cultural influence on Gissing's mind and art for almost a quarter of a century. It was Bertz who acquainted Gissing with Schopenhauer's works in 1879, and later Nietzsche's, and who sketched the chapter in *Workers in the Dawn* in which Helen Norman studies Schopenhauer, among other philosophers, in Tübingen – an experience sometimes wrongly attributed to Gissing.

Among Schopenhauer's works Gissing read *Parerga and Paralipomena*, possibly as early as 1879, and *The World as Will and Idea*, certainly before October 1882. In this respect he was ahead of his time, for in Britain the Schopenhauer cult only began to take hold between 1883 and 1886 with the first translation into English of *Die Welt als Wille und Vorstellung*. Clearly, Gissing would have been compelled to read Schopenhauer's two major works in German, but this would have presented no obstacle to him. As Patrick Bridgwater writes, "Gissing stands apart from his late Victorian fellow novelists not least by his expert knowledge of the German language and of German literature" (1981, p. 9). Indeed, it is worthy of note that even among his Victorian predecessors only Thomas Carlyle, George Eliot, who translated David Friedrich Strauss's *Das Leben Jesu* into English, and George Meredith, were more accomplished Germanists than Gissing. Hence, it is only after 1883 that the influence of Schopenhauer's philosophy, above all his pessimism, begins to pervade the works of Gissing's contemporaries. For instance, the pessimistic strain in the novels of George Moore, and in the later Thomas Hardy of *Tess* and *Jude the Obscure*, is owing partly to their reading of Schopenhauer.

In Gissing's works, on the other hand, Schopenhauer's influence appears much earlier. As remarked before, there is passing mention of his philosophy in *Workers in the Dawn*, from 1880. However, the most interesting manifestation of Schopenhauer's philosophy in Gissing's early works occurs in an essay from 1882, "The Hope of Pessimism," where he uses Schopenhauer to attack positivism. It is, as John Halperin explains, "a longish essay showing the influence of

-- 10 --

Schopenhauer on his thought and his disillusionment with Comte and positivism" (1982, pp. 46-47). This essay derives its importance today, in the context of Gissing's career, from the fact that it sets out the philosophy which permeates Gissing's novels beginning with *The Unclassed*. For example, regarding the limited hope this philosophy offers, Gissing writes, "There is, in truth, only one kind of worldly optimism which justifies itself in the light of reason, and that is the optimism of the artist" (Coustillas, 1970, p. 95). This is Schopenhauer's view, and in *The Unclassed* Waymark's, who declares, "The artist is the only sane man" (1930, p. 112). Considering the high place assigned to art and aesthetics in his scheme of things, it is not difficult to comprehend the attraction of Schopenhauer's philosophy to indigent idealists like Gissing and Waymark.

Although Gissing and Waymark undoubtedly have in common a marked interest in Schopenhauer's philosophy, it is essential henceforth to draw a distinction between Gissing's *Lebensphilosophie* and his characters'. Nowhere, therefore, is it assumed that the philosophy of his characters, or their words can be understood to be his own. Some critics have taken this often misleading approach, and by so doing constructed a pathetic image of Gissing, which has partly gone before the work, and thereby harmed his reputation. These critics ought to bear in

mind what Gissing himself once cried, “It is not I who propagate a doctrine, but the characters whose lives I tell” (*Collected Letters*, Vol. I, p. 236). Clearly, it must be said that a biographical or historical approach to Gissing, his times, and his works, from the vantage point of the late twentieth-century is fraught with limitations. For example, to empathise fully with the late Victorian era, as Jorge Borges suggests in one of his *ficciones*, it would be necessary to forget everything that has happened since Queen Victoria died in 1901. As things are there is here solely the belief that a historical approach will enable a more informed critique of Gissing’s work.

After writing “The Hope of Pessimism” in October 1882 Gissing immediately began work on the *The Unclassed*. Originally to be called “The Burden of Life,” a phrase taken from Schopenhauer, Gissing spent longer on the composition of this novel than on any of his subsequent novels, almost fifteen months in all. One reason being that the failure of his first published novel caused Gissing to give more meticulous attention to craftsmanship, for *The Unclassed* shows marked improvements in fictional technique compared to *Workers in the Dawn*. Another reason is that Gissing was working out his personal philosophy through the writing of *The Unclassed*.

-- 11 --

The starting point of Schopenhauer’s philosophy is that “the world is hell” and “misfortune in general is the rule” (Schopenhauer, 1970, pp. 48 and 41). Gissing echoes this view in “The Hope of Pessimism,” when he writes, “Pity is alone for the living” (p. 97). This is the view that colours Gissing’s representation of the world in all the early novels. For example, in *Workers in the Dawn* London is the city of dreadful night, while later in the bleakest of his novels, *The Nether World*, London is Hell. As Mad Jack cries, “This is Hell—Hell—Hell!” (*The Nether World*, p. 345). In *The Unclassed*, this is the starting point of Osmond Waymark’s world outlook, for he tells his fellow sufferer in life, Julian Casti, that “misery is the keynote of modern life” (p. 157). One has not to look far to understand Waymark’s pessimism. Until aged seventeen he had enjoyed the benefits of a middle-class upbringing and education, but then his stockbroker father “ruined himself completely” (p. 54). Waymark was left penniless and forced to “shift for” himself, a misfortune which resulted in a social descent compelling him to live amidst the working classes (p. 54). As he tells Casti to explain his advertisement:

You know what it is to have to do exclusively with fools and brutes, to rave under the vile restraints of Philistine surroundings? Then you can form some notion of the state I was in when I took the step of writing that advertisement.
(p. 45)

A child of mid-Victorian Britain Waymark has inherited a middleclass dislike of the mob, which has been confirmed by his early experiences as a socialist. Certainly, the tone of Waymark’s abuse here indicates more a Nietzschean hatred of Demos than a Schopenhauerian compassion. Waymark clearly feels superior to the lower-class individual, but really, as Patrick Bridgwater writes, “his aristocracy of intellect comes from Schopenhauer,” and is not the elitist view of man that Nietzsche held (p. 51). Here Waymark rants because he deplores his social downfall. Yet, like Waymark, all the prominent characters have lower-middle-class origins; Julian Casti was born to opera singers in Rome, Ida Starr’s mother was the daughter of an entrepreneur; Maud Enderby is the daughter of Reverend Paul Enderby, “a handsome young man, endowed with moral and intellectual qualities” (p. 139); and Harriet Smales’s father was a shopkeeper. None of the characters come from the working classes, not even the down-at-heel teachers, Herr Egger and Mr. O’Gree. All these characters have experienced a social fall of one kind or another – that is their predicament. As Casti tells Waymark,

I live so very much alone, and have always done so... The young fellows I see every day haven't much intellect...I used to try to get them under the influence of my own enthusiasms, but they didn't seem to understand me. (pp.44-45)

It is Casti's and Waymark's "desperate need of congenial society" that brings them together (p. 44). For although they have tried they are unable to communicate on an intellectual plane with the lower classes. Yet Waymark had formerly held positivist views:

I have no longer a spark of social enthusiasm...That zeal on behalf of the suffering masses was nothing more nor less than disguised zeal on behalf of my own starved passions. (p. 201)

Like Gissing, Waymark has made the transition from positivism to pessimism. His lack "of social enthusiasm" also explains how he manages to remain unaffected by the poverty he sees when rent-collecting.

Whereas Waymark's suffering is of an intellectual nature, Ida Starr's is from childhood a suffering of body and spirit. Following her mother's death and further misfortune, Ida is compelled to become a prostitute, like her mother before her, in order to exist. At this time in 1880s London there were over eighty thousand prostitutes, but few indeed would have had Ida's advantage of an elementary education. Since so many of Gissing's plots depend on coincidence, here Ida's fate is determined by a chance meeting with Waymark, and she is able to revive her interest in books.

Maud's childhood experience is vastly different from Ida's. Her aunt being a devout Christian, Maud learns very early that life is meant to be an atonement for original sin. When ten, consequently, she is told that it is "wrong to make Christmas a time of merriment" (p. 36). Moreover, throughout her childhood she is inculcated with "a dogmatic faith" in a Christian asceticism not dissimilar to a Schopenhauerian denial of the will to live (p. 214). Waymark remarks this when speaking to Maud:

'From the way in which you express yourself, I should have thought you had been studying Schopenhauer. I suppose you know nothing of him?'

'Nothing.'

'Some of your phrases were precisely his. Your doctrine is simply Pessimism, with an element of dogmatic faith added. With Schopenhauer, the will to live is the root of sin; mortify this, deny the first instincts of your being, and you approach righteousness.' (p. 214)

Unlike Waymark, Maud has neither consciously, nor willingly, arrived at this standpoint, hence her lack of inner calm or detachment. When set free from her aunt's influence, she finds herself

literally all at sea. As Constance D. Harsh observes, "witnessing scenes of emotion or beauty brings" Maud "to the verge of a swoon" (1992, p. 927). She is also unable to "understand herself" (p. 142) in relation to the world of everyday reality, so that, regarding her physical and mental sickness, she exhibits a disgust with life more akin to Søren Kierkegaard's Christian existentialism than to Schopenhauer's pessimistic philosophy. Ultimately, Maud's faith becomes

an unconscious need, whereas Waymark's is a conscious acceptance of his fate. As he tells Maud,

The doctrine of philosophical necessity, the idea of Fate, is with me an instinct. I know that I could not have acted otherwise than I did in any juncture of my life; I know that the future is beyond my control. (p. 215)

This bondage to fate is demonstrated when Waymark is bound hand and foot by Slimy for thirty hours in a cellar in London's East End. Under restraint Waymark is noticeably inconsistent in his attitude to life. Although initially taking a detached view of his plight, as time passes his "will to live" manifests itself most determinedly in his desire for freedom so that he can meet Ida on her release from prison. This scene is symbolic of Waymark's bondage to fate: bondage here represents an obstacle to the will, and serves to confirm him in his belief in determinism.

Since life according to Schopenhauer's philosophy is a tale of woe and futile striving, it follows that "the will to live" must be evil. This is precisely how Gissing elucidates Schopenhauer in "The Hope of Pessimism," where he writes: "The establishment of the kingdom of righteousness can only ensue upon the destruction of egotism, and egotism only perishes together with optimism, together with 'the will to live'" (p. 96). "The will to live" is egotistic and evil, because it implies and thrives upon an unrealisable hope. Therefore Schopenhauer advocates "the denial of the will to live" as the ultimate good because it involves no such hope, only recognition that life is "a process of disillusionment" (Schopenhauer, 1970, p. 54). In *The Unclassed* Waymark also arrives at this view of existence, though he is unable to quell completely his will to live, as he admits to Ida:

'Did you ever seriously think of killing yourself?' Ida asked, gazing at him closely.

'Yes. I have reached at times the point when I would not have moved a muscle to escape death, and from that it is not far to suicide. But my joy had never come, and it is hard to go away without that one draught. – And you?'

-- 14 --

'I went so far once as to buy poison. But neither had I tasted any happiness, and I could not help hoping.'

'And you still wait – still hope?'

Ida made no direct answer. (p. 126)

Formerly, then, in spite of his fundamental pessimism, the will to live still pulsed in Waymark, but his hopes pertained more to social aspirations than notions of heavenly bliss. Although Ida too has never "tasted any happiness," and continues to suffer bodily degradation as a prostitute, she still harbours hopes. Yet pride and her dubious social position prevent her from telling Waymark of her romantic hopes. Moreover, Ida's attitude to life is not consciously Schopenhauerian. All the same, it is curious that both Ida and Waymark speak of suicide as if the ultimate annihilation of the will to live were justified and reasonable. In late Victorian Britain, owing to the currency of out-dated religious ethics, suicide was considered a crime punishable by imprisonment. But Schopenhauer, posthumously of course, stands late Victorian ethics on its head. In his philosophy the true crime is the crime of existence, whereas suicide is to be regarded with compassion and "admiration" (Schopenhauer, p. 77). Waymark, however, does not kill himself as he finds consolation in the one hope of pessimism, while Ida progresses towards an ideal of Schopenhauer's philosophy.

There are many factors that led to the popularity of Schopenhauer's philosophy in late

Victorian Britain. To the post-Darwinian generation his pessimism was wholly in accord with the temper of the age. To the disillusioned artist his philosophy offered solace and hope in accord with the humanitarian spirit of art. It is, above all, this aspect of his philosophy that attracted Gissing insofar as it attuned itself with his aesthetic idealism. Gissing gives this element of hope prominence in “The Hope of Pessimism”:

There is, in truth, only one kind of worldly optimism which justifies itself...and that is the optimism of the artist...In the mood of artistic contemplation the will is destroyed, self is eliminated, the world of phenomena resolves itself into pictures of absolute significance, and the heart rejoices itself before images of pure beauty. (p. 95)

In *The Unclassed*, consequently, it is love of “artistic contemplation” that initially helps Julian Casti bear “the burden of existence” (Schopenhauer, p. 48). As a youth he loses himself in dreams of Ancient Rome while “reading Plutarch,” and later aspires to write “a long poem – an epic” about “the siege and capture of Rome by Alaric” in imitation of his beloved “Virgil”

-- 15 --

(pp. 32 and 69). But once he marries Harriet his artistic “optimism” is undermined by her demands for constant attention. He is no longer able “to make a world within the world;” being essentially weak he resigns himself stoically to a life of domestic misery (*Collected Letters*, Vol. II, p. 349). Finally, pining for Rome he withers away and dies. Like Casti, “the intellectual atmosphere” Waymark breathed was also “of his own creation” because, owing to his downtrodden status, “the society of cultured people” was closed to him (p. 80). But influenced by the hope of Schopenhauer’s pessimism he declares:

The artist is the only sane man. Life for its own sake? – no; I would drink a pint of laudanum to-night. But life as the source of splendid pictures... *that* can reconcile me to existence. (p. 112)

Waymark now sets to work on a novel about the working classes with a compassionate end in view. Under Waymark’s influence, Ida is also able to create a retreat for herself, both as a prostitute and laundress, where she can lose herself in intellectual pursuits. Though, in truth, Ida, neither having read Schopenhauer, nor being artistic, merely seeks in the world of books respite from the harsh realities of life.

Later, in a chapter entitled “The Will to Live” after Schopenhauer’s concept, Maud, who *is* artistic, tells Waymark, “when I returned to London...my mind fixed on Art; in that I thought I had found a support that would never fail me” (pp. 211 and 213). Initially, Maud’s “heart rejoices before images of pure beauty” (Coustillas, p. 95) as she reads D. G. Rossetti’s poetry. But occasionally she is oppressed by hallucinations, and by native religious impulses, which convince her of the selfishness of “artistic contemplation.” Moreover, she fails to find in art the spiritual solace she seeks. Unlike Waymark, as Harsh writes, Maud “does not achieve the state of joyful knowledge his theory would predict. Instead she feels a ‘dark melancholy’” (p. 928). Here, in the contrast between Maud’s and Waymark’s individual retreat into *die Welt der Vorstellung*, lies the essential difference between the Christian and the Schopenhauerian faith. Whereas Maud is unable to renounce her will to live without belief in a metaphysical after-life, Waymark can reconcile himself to an existence that ends in “a transition to nothingness” (Schopenhauer, p. 61). Thus Maud flees the world for a nunnery, the devout Christian, while Waymark writes a novel about the suffering of the working classes with detached compassion, the true Schopenhauerian.

Inherent in the hope of Schopenhauer's pessimism, as Gissing explains in his essay, is a humanitarian programme which teaches "sweetest sympathy" (Coustillas, p. 94). Gissing writes in an uncharacteristic metaphorical vein, "We are shipmates, tossed on the ocean of eternity, and one fate awaits us all..."; therefore, "the compassion which each man first feels for himself, let him extend to his fellow-sufferers" (Coustillas, p. 94). It is Waymark, whose sentiments these could be, who first shows signs of fellow feeling in *The Unclassed*, when he gives money to a prostitute, and befriends another – Ida, in spite of her immoral status. Later, he also vainly strives to help Casti leave his wife. Notwithstanding Waymark, it is Ida who properly lives up to Schopenhauer's ideal. Needing little persuasion from Waymark, she offers to help Casti's wife, Harriet, even though much of her childhood misery was caused by her: "I hope she will be willing to let me go and see her. I will do my best" (p. 165).

Ida's help is ill received nonetheless, and ends in a six-month prison sentence because of malicious plotting by Harriet. Remarkably, on her release, having inherited her grandfather's wealth, Ida again offers aid when she learns that Harriet is "in a sad state, clearly incapable of supporting herself" now that Casti is dead (p. 298). Even so "the offer [is] rejected, and with insult" (p. 299). Ida's selfless charity is, by contrast, warmly received by the children who dwell in her East End flats. The garden party to which she invites them, for example, is a spontaneous success: "For the first time in their lives the children of Litany Lane and Elm Court had something to look forward to" (p. 263). Clearly, Ida's detached compassion is wholly in the spirit of Schopenhauer's humanitarian programme.

As this study has thus far shown the influence of Schopenhauer's philosophy on Gissing, though mediated through his own interpretation of it in "The Hope of Pessimism," is strongly reflected in *The Unclassed*. There is a clear and consistent relation between the lives and opinions of Gissing's downtrodden intellectuals and Schopenhauer's doctrines. Bearing in mind the miserable plight of the downtrodden intellectual, this relation is tenable largely because these doctrines readily align themselves with the views of disillusioned souls, especially artistic souls. Even those who have neither read nor heard of Schopenhauer, such as Maud and Ida, can have a Schopenhauerian *Lebensanschauung*. *The Unclassed* is, as will emerge later, the novel in which Gissing most overtly represents Schopenhauer's philosophy. Hereafter it is less obviously stated, but still discernible. Moreover, *The Unclassed* is, despite the underlying pessimism, the

most optimistic of the early novels; hence Waymark's and Ida's failure to subdue their will to live in their search for love, and Maud's inner conflict between her love of art and of God. Unusually for Gissing, his second novel even has a moderately hopeful ending with the possible union of Ida and Waymark indicated. William J. Scheick suggests a reasonable explanation for this untypical Gissing dénouement: "The present ending might reflect George Meredith's insistence upon changes in the last part of the original version" (1990, p. 63). This seems highly likely, for in 1882 Gissing's lost novel, *Mrs. Grundy's Enemies*, was rejected partly because of its bleak ending.

Bibliography

- Bridgwater, Patrick (1981), *Gissing and Germany* (London: Enitharmon Press).
Coustillas, Pierre, ed., (1970), *George Gissing: Essays and Fiction* (Baltimore: Johns Hopkins University Press).
Gissing, George (1930), *The Unclassed* (London: Ernest Benn Ltd).

- Gissing, George (1973), *The Nether World* (London: Everyman).
- Gissing, George (1990 and 1991) *The Collected Letters*, Vols. I and II, ed. Paul F. Mattheisen, Arthur C. Young and Pierre Coustillas (Athens, Ohio: Ohio University Press).
- Gissing George (1993), *Born in Exile*, ed. David Grylls (London: Everyman).
- Halperin, John (1982), *Gissing: A Life in Books* (Oxford: Oxford University Press).
- Harsh, Constance D. (1992), "Gissing's *The Unclassed* and the Perils of Naturalism," *English Literary History*, Vol. 59 (1992), pp. 911-938.
- Scheik, William J. (1990), *Fictional Structure and Ethics: The Turn of the Century English Novel* (London: University of Georgia Press).
- Schopenhauer, Arthur (1970), *Essays and Aphorisms*, transl. R. J. Hollingdale (London: Penguin).

* * *

Walter Gissing: A Further Note

William Greenslade
University of the West of England

As a footnote to Pierre Coustillas's recent commemorative article on Walter Gissing, "Walter Leonard Gissing (1891-1916): An Anniversary" (*Gissing Journal*, July 1996, pp. 13-22), more information has come to light about Walter's architectural work in Gloucestershire and adjoining counties from 1908. Coustillas reminds us that Walter had the good fortune to be

-- 18 --

recommended as an assistant to the leading Arts and Crafts architect and craftsman, Ernest Gimson, on his leaving school in 1908, aged sixteen. From sources which together can only offer an incomplete account, Coustillas traces Walter's activities, including his connexion with the firm of Gimson, the architect William Weir and the Society for the Protection of Ancient Buildings for which Weir was architectural advisor.¹ As Mary Greensted reminds us, Gimson's assistants were responsible not only for the construction of cottages (Walter supervised the construction of cottages designed by Gimson for May Morris at Kelmscott in 1914) but for restoration projects initiated by the Society, particularly where "woodworking was involved."²

Such a commission was the restoration of Ferry Hinksey Church near Oxford (now North Hinksey in Berkshire) undertaken in 1913. This was one of a number of church projects initiated by the SPAB and undertaken by the firm of Gimson from 1905-1913. Walter Gissing was the assistant dispatched on this occasion and his architectural drawings can be found in the collection of drawings by Gimson, Sidney Barnsley and other designers of the Arts and Crafts Movement held by Cheltenham Art Gallery and Museum, Gloucestershire. Walter's two pencil drawings were made in May and September 1913, respectively.³

It is to his father's resourceful and loyal friend, Clara Collet, that Walter owed the recommendation since, as Coustillas reminds us, she was able to draw on a longstanding friendship with Ernest Gimson. It is worth adding, with the help of Jane Miller's commentary on her great-aunt's unpublished diary for this period, that this friendship dated back to her time in Leicester, where from 1878-1885 she was a young assistant Grammar school teacher. Through their common involvement with the Unitarian chapel she became acquainted with the other Gimson brothers, Alfred and Sidney (with whom she appears to have fallen in love).⁴

This longstanding connection re-activated on behalf of Walter reinforces Pierre Coustillas's view that here was a characteristic example of the productive use to which Clara Collet could put her "practical sense, her useful social contacts, her broadmindedness," in

marked contrast to “Algernon’s impracticality and the crippling prejudices of Margaret and Ellen.”⁵

¹In a communication, Mary Greensted suggests that it was more probably to Weir rather than to Robert Weir Schultz that Gimson recommended Walter.

-- 19 --

²Mary Greensted (Comino), *Gimson and the Barnsleys: “Wonderful Furniture of A Commonplace Kind”* (Alan Sutton, 1991, pp. 141-42).

³Catalogued as 1941. 224:246. “Detail of chancel for new choir stalls and altar rails.” Ferry-Hinksey Church, Oxford, S[igned] Walter L. Gissing May 29th 1913 1” = 4. Pencil on paper 51 x 42; 1941. 222:151. “Old oak panelling,” Ferry-Hinksey Church, Oxford. S[igned] WG (Walter Gissing). Sept 2nd 13 Pencil on Paper Measured drawing 1/8 Full Size. 25.4 x 20.2. (Cheltenham Art Gallery and Museum).

⁴Jane Miller, *Seductions* (London: Virago, 1990), pp. 84-85.

⁵Coustillas, *op. cit.*, p. 17.

I am grateful to Mary Greensted, Keeper of Museums, Cheltenham Art Gallery and Museum, for her assistance.

* * *

More about Gissing and the Paparazzi

Francesco Badolato and Pierre Coustillas

Naturally our enquiry into the paparazzi affair did not cease abruptly when the camera-ready copy of the October number of the *Journal* was sent to Fact and Fiction, the printers of Wath-upon-Dearne, but the present piece does not claim to be anything more than a bibliographical supplement, a footnote to our article of last autumn, a glimpse at the tail of the comet.

That the surname Paparazzo, first transcribed by Gissing in his diary on 7 December 1897 and publicized in the serial and book version of his travel narrative in 1900 and 1901, is still very much alive in Italy was confirmed by consultation of current telephone directories for two towns of strategic importance, Catanzaro, the home town of the genuine Paparazzo, the hotel keeper whom Gissing unconsciously immortalized in chapter 13 of *By the Ionian Sea*, and Rome, where a number of families of that name would be sure to have flocked like others bearing any other name. The figures are respectively 35 and 13. We had secretly hoped to be able to locate a resurgence or resuscitation of the first name Coriolano, which Gissing had transcribed with obvious gusto in his diary, then in his book, considering that discovery of some descendant of his might be attended by the lucky tracing of a precious portrait. But luck has not so far assisted us. Perhaps the name Coriolano has fallen into disfavour. Short of tracing any descendant of the man whose spirits were depressed by his clients’ desertion of his hotel at meal

-- 20 --

times, one may reasonably expect the research that is being conducted in the town hall of Catanzaro to produce a few factual details suitable for a footnote to some future edition of *By the Ionian Sea*.

The efforts we made last September to reveal the true origin of the word paparazzo,

generally used in the plural in other countries than Italy, still bore fruit in October, mainly on Mediterranean shores. It could be confidently expected that the *Corriere di Roma*, the fortnightly organ of the Associazione “Brutium 2000,” which has devoted so much space to Gissing and his work in the last few decades, would welcome an opportunity to bring once more his name to the fore. It did on 30 September, with a piece entitled “I paparazzi, chi sono costoro?” printed as a companion piece to “Gissing sulla sponda del glauco Jonio” (p. 15). Curiously, the letter to the editor was reprinted in *Di Pompei in Pompei*, a supplement to *Il Vesuvio*, on a day we have been unable to determine. *Calabria*, the quarterly review published by the Regional Council of that province, also promptly printed the letter it received, “Paparazzo: un secolo fa in un albergo di Catanzaro,” giving Gissing readers as a premium an unexpected article, “La biblioteca Lucifero alla città di Crotona,” which could have partly reconciled Gissing with the Lucifero family, who did not escape unscathed from his diary and correspondence. *Famiglia Cristiana*, a weekly with a circulation of over a million copies, followed suit with “Viene da Catanzaro il nome ‘paparazzo’” (15 October, p. 176). In a different part of the world, the *Modern Library Collector* reprinted the letter originally published in the *Economist* under the title “Paparazzi’s Origins” (respectively October, p. 6 and 27 September, also p. 6). Quite independently William Safire in the *New York Times Magazine* (“Papa Razzi,” 29 September, p. 36), rejected the mistaken information published in its article of 6 September (“Fame: The Faustian Bargain,” p. 21), yet managed to mention Gissing without calling him a poet.

Doubtless the truth concerning the circumstances of the birth of the much discussed neologism, like John Brown’s soul, is marching on, but at a slow pace. Two examples of unconscious resistance to what Kipling in another context would have called the propagation of knowledge were revealed to us accidentally in the last few months. On 12 September the *Daily Telegraph* explained at great length “How the paparazzi came into being,” giving its readers a wealth of details about the circumstances under which Fellini’s film was produced, but ignoring both Flaiano’s book and its vital reference to Gissing’s travel narrative. To *World and Press*, a

-- 21 --

German periodical circulated among native schoolboys and schoolgirls (1 November issue), which reprinted the article with linguistic notes, this was the truth. Between these two dates, on 16 October at 9.15, a radio journalist, Pierre Bouteiller, was heard to remind his guests during his daily programme on France Inter, of the origin of the word paparazzi according to popular belief: Fellini had invented the name. In Australia, we are told, the question of the origin of the term was discussed twice in some detail in early September – once in a newspaper and once on television – but on neither occasion did the commentator get further than Fellini.

The word is very much alive. When an exhibition of William Klein’s work as a photographer was formally opened in New York in October, the Roman *Repubblica* caption (29 October, p. 39) was quite naturally “Paparazzo a New York,” and we now have evidence that the word has been widely used in Greece, in Sweden (it was in *Svenska Dagbladet* that the note on Gissing and the word paparazzo we mentioned last October was printed) and in Japan. Indeed a Japanese magazine offered its readers an article entitled “Paparazzi and Mamarazzi,” the subject being those fond parents who take pictures of their children on school field day! And a short piece by Professor Koike on the history of the word is to appear in the February 1998 number of *Tosho* (Books), a monthly issued by the Iwanami Shoten Co. Clearly the international status of the neologism is no longer to be doubted and the word is now so readily accepted in a variety of languages that curiosity about its birth is waning. Several attempts made in America to have letters on the subject published in such journals as *Lingua Franca* and the *Higher Education Chronicle* have failed.

The story might end here with an invitation to watch the inclusion or otherwise of the

word and its origin in new editions of the major dictionaries in a selection of languages. But it cannot and must not. A surprise was in store for us when on 14 October the French author of the present article looked for news of Gissing on the internet. He came across a long message from Ellen Moody of Indiana University – something of the nature of a mirror. She related how, shortly before 16 September, having seen Gissing's name elsewhere, she and her husband got to talking of Gissing. "My husband remarked as he always does, 'the man does not have a cheerful bone in his body. He is excessively gloomy.' I, of course, protested, and talked of how I had enjoyed *By the Ionian Sea*, which he always responds is one litany of complaints. But then we both suddenly remembered a letter to the *TLS* this week. Whence this posting. Pierre Coustillas informed the other readers of the *TLS* what is the origin of the term [paparazzo]." There

-- 22 --

followed the most part of the letter published in that journal on 12 September. And Ellen Moody went on, bravely quoting the passage in *By the Ionian Sea* ending with the proprietor of the Albergo Centrale proudly signing himself Coriolano Paparazzo. "I find Gissing saturnine, not gloomy," Mrs. Moody concluded. "In *By the Ionian Sea* there is a continual gleam of humor which lights up the landscape in a way Norman Douglas does not." Yes, Paparazzo is, among other characters in the book, a source of humour "which lights up the landscape."

Ellen Moody is to be thanked for her congenial apology of Gissing and, as George Orwell might have said, for keeping the paparazzi flying. Her e-mail address is <http://mason.gmu.edu/~emoody>.

[Once more thanks are due to the friends and correspondents who generously sent us information: Christina Sjöholm, Ayaka Okada, Maria Dimitriadou, Shirley Slotnick, Hilary Laurie, Peter Morton, Jacob Korg and Robert Le Mallier.]

* * *

Book Reviews

George Gissing, *Short Stories*, translated with a Postscript by Shigeru Koike. Tokyo: Iwanami Shoten, 1997.

Eight short stories by George Gissing have now been translated into Japanese by Shigeru Koike, and published by Iwanami Shoten, one of the most prestigious publishers in Japan. This is very good news, for though most of his major novels have been available in Japanese translation, few of his short stories have, in recent years, been accessible to Japanese readers in book form. The stories themselves must be well known to the readers of this journal in the original English, so I would like to summarize what the translator says in his commentary for Japanese readers, and discuss his translation.

The stories chosen are "A Victim of Circumstances," "Lou and Liz," "A Poet's Portmanteau," "The Justice and the Vagabond," "The Light on the Tower," "The Ring Finger," "Humblebee," and "Christopherson." Koike has selected such Gissing stories, he says in his Postscript, as give somehow a different taste from that of his novels and also present a rich variety as a whole.

Koike then proceeds to give a brief sketch of Gissing's literary career in the 1870s through the 1890s, telling how after struggling hard to meet the demand of the conventional form of the three-volume novel, he came to write short stories. Both his personal circumstances and the

-- 23 --

changes in the publishing world which urged him to write them are illuminated.

In the latter part of the Postscript, Koike discusses each story, providing readers with necessary information about the places, theatres, and other details which appear in the stories.

The translation leaves nothing to be desired. It is natural and pleasant Japanese, and the translator is by no means “a traitor” so far as this work is concerned. Long experience as a translator as well as linguistic skills have given him a knack for overcoming the difficulties which beset all English-Japanese translators. Let me give an example.

- a. (He) accused him of *some trade irregularity*.
- b. The other...broke into *words of delighted recognition*.
- c. (They had) *a meal of scandalous informality*.

(“The Justice and the Vagabond”)

Skills are required in translating the underlined parts; for a word by word translation would make the sentences sound unnatural and stilted in Japanese. Japanese, unlike English, does not rely on nouns, especially abstract nouns, in describing daily scenes. Koike’s translation, if I retranslate it into English, is something like this:

- a’. (He) called him a loafer.
- b’. The other...suddenly exclaimed, yes, I remember you.
- c’. Their manners were so shockingly informal.

Moreover, he has succeeded in bringing his readers into immediate touch with the emotion and sensation of the characters, where an unskilful translator would have made them rather flat. For example, in “Lou and Liz,” the translation conveys the girls’ hilarious mood like this:

d. The girls would have deemed it downright cruelty to refuse him any eatable thing that he appeared to relish. (the original sentence)

d’. Wouldn’t it be heartless of us to refuse him any eatable thing that he appeared to relish? (translation from the Japanese translation)

- e. Such an event as this was in harmony with the joyous nature of the day.
- e’. Isn’t it in harmony with the jolly mood of the day, such an event taking place?

It is to be hoped that more of Gissing’s short stories will become available to Japanese readers in such a good translation as this selection.

I am stepping out of my proper task, but I would like to add a few comments on the stories. Reading these eight stories I could not but feel that while they offer a rich variety, as the

-- 24 --

translator intended them to do, they also have much in common in the setting: almost all the main characters have in their hearts what might figuratively be called “the light on the tower”: unrealized dreams, thwarted ambitions, or unfulfilled visions of a happy life. In other words, they are all victims of circumstances such as poverty, bondage to a family, or an uneducated mind. In addition to the circumstances explicitly depicted in the stories, we are also made aware of the circumstances which were self-evident to Gissing’s contemporary readers, but not so to present-day readers; as Koike says in his notes on “Christopherson,” Gissing’s age was very different from ours when it is taken for granted that wives work at least part-time, and it was really a painful experience for such a lady as Mrs. Christopherson to work as a clerk. Thus the age itself is part of the circumstances. If it had been a different age and women had been free to explore their own possibilities, would faithful girls and devoted wives have chosen to stay with their fiancés or husbands as they do in these stories? These stories make me think that circumstances in a broader sense of the word might have helped to shape the emotional patterns of people, making them victims, and that from such a viewpoint these stories are also valuable as historical documents.

Fumio Hojoh, Tokyo Christian Woman’s University

George Gissing, *Sur les rives de la mer Ionienne: notes de voyage en Italie du Sud*. Translated and edited by Hélène and Pierre Coustillas. Villeneuve d'Ascq: Presses Universitaires du Septentrion, 1997.

By the Ionian Sea is somewhat of an exception in the England of Gissing's time: a good travel-account written by an eminent novelist. During the nineteenth century, with the facilities of travel to the Mediterranean and the East rapidly increasing, "more bad books of travel were written...than ever before or since," as one commentator remarks.¹

In the travel-accounts concerning the Middle East written by the English, with which the present reviewer is the most familiar, only three names can be said to have survived; that of Kinglake, the author of *Eothen*, who was not a professional writer, that of Sir Richard Burton, who wrote volumes about all his numerous travels in a sometimes felicitous but often unsatisfactory style, and who has kept his renown owing mainly to his overwhelming personality and the sheer bulk of his encyclopaedic writings; and finally Charles Montagu

-- 25 --

Doughty, poet and scientist, whose monumental *Travels in Arabia Deserta*, although admittedly a great work of art and a classic, often proves to be too long and difficult reading for the general public. Even Thackeray was incapable of extracting from his Cook's Tour to the East (one of the first) more than a series of superficial sketches in which the East is mercilessly (and stupidly) caricatured and misrepresented.

If I appear to be approaching the Ionian Sea somewhat obliquely, from the East, I am not neglecting the subject of this review; on the contrary. In the first place Gissing was also interested in the East as a source of Western civilisation. He read a great number of travel-accounts concerning it, mentioning in his *Letters* those of Kinglake, Robert Curzon and Layard,² and in his *Diary* those of Isabella Bird, of Lady Anne Blunt and Wilfrid Blunt, Sir Richard Burton, Canon Tristram, Mitford (Layard's companion) and Palgrave, to mention only the best known.³ Although these references and entries, as usual, are somewhat laconic, Gissing appears to have had decided personal notions about what constitutes a good travel-book: he praises those of Palgrave and Layard (although he disapproved of the politics of the latter), but regrets that Van Lennep's *Travels in Asia Minor* is a "good example of subject spoilt by a writer who has nothing in him," concluding "Can't read it."⁴

In the second place, the problem of the travel-narrative is a general one: its literary status, like that of memoirs, diaries and the like is ambiguous. Its inevitably factual character and linear structure inhibit creative writing. Indeed, pre-nineteenth-century writers of travel-books often confined themselves to recording itineraries and catalogues of "facts." This procedure had two advantages: first, the book was not supposed to be "literary," this usually being pointed out by the author in a Preface destined to forewarn the reader and protect himself from possible criticism; secondly, it guaranteed the reader an "objective" vision of the country visited.

In the course of the nineteenth century, for historical and cultural reasons, that I and others have dealt with at length elsewhere, the more and more numerous travellers were writing less and less inhibitedly about their personal impressions of the regions visited. This may lead to some good writing, and to a great deal of bad writing, which is what actually happened; in fact, the greater part of this production has been consigned to complete oblivion.

However, this procedure may produce, in exceptional cases like that of Gissing, a text

-- 26 --

which can be said to be literary if the author possesses, as Gissing said in another context, the “craftsman’s skill” and if he is “sincere,”⁵ in other words if he is sufficiently involved in his experience. This was the case of the author of *Eothen*, who declared that he was not interested in “statistics” and sought to convey only the “sentimental truth”⁶ about his journey, or again of Burton who called his most appreciated book *A Personal Narrative of a Pilgrimage...*, because, as he explains, “it is the personal that interests mankind”⁷; while Doughty, possessed by a passion, not unlike that of Gissing, to seek out the origins of Western civilisation, lived for two years in the Middle East, where he became so thoroughly immersed in his Oriental experience that the intensity of feeling conveyed combined with his mastery of language make of his narrative a poem in prose.

In fine, by the latter part of the nineteenth century, the much-vaunted “objectivity” is seen to be illusory, and each traveller’s vision of the region visited can be considered, if not as “true,” as “real,” “as it exists for him.”⁸ Indeed, as an anonymous critic wrote of *By the Ionian Sea* in 1901: “Not the least part of its merit is that it illuminates the personality of its author. In writing a record of travel, the author literally gives himself away,”⁹ a comment which would have been unthinkable in previous periods. And Gissing himself confesses, at the beginning of his journey, “To-day seemed an unreality, an idle impertinence; the real was that long-buried past which gave its meaning to all around me.”¹⁰

In his illuminating Introduction to *Sur les rives de la mer Ionienne*, Pierre Coustillas underlines this passionate motivation of Gissing’s (as early as 1882 he writes enthusiastically of his aim to travel in Italy¹¹), which, as he travelled, became blended with other feelings, hardly less intense, as he observed the life of the local populations. He depicts them not as if they were some kind of exotic species to be examined dispassionately, as one critic remarked of Doughty’s attitude towards the Arabs, but of “people like himself” with whom “his contact is direct, sincere, instinctive.”¹² In short, the “voyage en soi” is not obliterated by the “voyage autour de soi,” as Coustillas points out.¹³ They are not only complementary but inseparable. Gissing’s narrative is a truly “personal” one, and the “sentimental truth” stands out from its pages. This, and the fact that he took the same care in writing a book of a genre often considered as light reading as he took over the writing of his novels, makes *By the Ionian Sea* rank very high in the history of travel-literature, richly deserving the most complete presentation given us today by Pierre and H  l  ne Coustillas.

-- 27 --

The translation is limpid and cannot be faulted, which alone makes the book something of a rarity for those familiar with the often approximative translations of travel-accounts. This is not only a linguistic question, but one of knowledge of the context. The authors of *Sur les rives de la mer Ionienne* have taken the trouble, over a number of years, to familiarize themselves with Gissing’s itinerary, checking personally every point of it, and elucidating the numerous classical allusions in the text. Again, this is not a mere question of geographical exactitude and classical erudition, but of comprehending and conveying the signification of these facts in the light of Gissing’s interests and motivations, in short, not only of repeating the journey in the spirit in which Gissing made it, but of helping the reader to share Gissing’s experiences, much in the same way in which, as is evident in his letters, Gissing himself wished to share them with others. It is hardly necessary to point out that this is not the usual procedure adopted by translators, and that in this respect, as in others, the present volume stands alone.

In a comprehensive Introduction, P. Coustillas situates *By the Ionian Sea* in the context of Gissing’s life and work, proving it not to be some kind of departure from his usual type of work, some interesting aberration or curiosity, but a logical necessity. Coustillas also situates the book in the context of the general nineteenth-century movement towards the South, which, as noted above, can in its turn, be situated in the general context of nineteenth-century travel-literature.

The notes, the result of a prodigious amount of research, are invaluable. The Bibliography concerns every aspect of the book which can possibly interest the reader. The text is complemented by several pages of relevant photographs and some of Gissing's own drawings. The book is agreeably presented in very readable type.

Finally, it must be underlined that not only is this the first translation into French of *By the Ionian Sea*, but that no comparable editions exist in English. We can only hope that at some future date the authors will make this valuable contribution to Gissing studies available to English readers, for this is in every respect a new book and a unique one.

Janice Deledalle Rhodes, University of Perpignan

¹Sarah Searight, *The British in the Middle East*, London: Weidenfeld and Nicolson, 1969, p. 130.

-- 28 --

²Paul F. Mattheisen, Arthur C. Young, Pierre Coustillas, eds. *The Collected Letters of George Gissing*, Athens, Ohio: Ohio University Press, 9 vols. 1990-1997, respectively: Vol. VIII, p. 88; Vol. VIII, p. 88; Vol. V, p. 156.

³Pierre Coustillas, ed., *London and the Life of Literature in Late Victorian England: the Diary of George Gissing*, Hassocks: The Harvester Press, 1978, respectively: pp. 421, 422; 336; 364, 378; 322, 322; 318; 325, 326. Kinglake also figures in the *Diary*, p. 217.

⁴*Diary*, pp. 317-18. The Rev. Henry John Van Lennep (1815-1889) was an American clergyman who wrote several accounts of his travels in the East. The complete title of the book which Gissing attempted unsuccessfully to read is: *Travels in Little-known Parts of Asia Minor; with illustrations of Biblical literature and researches in archaeology* (1870), a subject which, in effect, might have appeared to interest Gissing.

⁵*Humanitarian*, July 1895, pp. 14-16. Reprinted in Jacob and Cynthia Korg, eds., *George Gissing on Fiction*, London: Enitharmon Press, 1978, pp. 84-86.

⁶Alexander William Kinglake, *Eothen: or Traces of Travel brought home from the East* (1844), London: Sampson Low, Marston and Co., 1913, pp. 25-27.

⁷Sir Richard Burton, *A Personal Narrative of a Pilgrimage to Al-Madinah and Meccah*, 2 vols. (1855); New York: Dover Publications, 2 vols., 1964, p. 4.

⁸Gissing, *ibid.*, *loc. cit.*

⁹*Academy*, 22 June 1901, pp. 535-36. Reprinted in P. Coustillas and C. Partridge, *Gissing: The Critical Heritage*, London and Boston: Routledge and Kegan Paul, 1972, pp. 382-85, p. 382.

¹⁰*By the Ionian Sea* (1901). Reprint of Thomas B. Mosher, 1920, Marlboro, Vermont: The Marlboro Press, 1991, p. 6.

¹¹*Letters, op. cit.*, Vol. II, pp. 79, 84.

¹²R. Ellis Roberts, "Mr C. M. Doughty, Poet and Traveller," *Guardian*, 23 January 1926, p. 12.

¹³*Sur les rives de la mer Ionienne*, Introduction, p. 28.

George Gissing. *Die überzähligen Frauen*. Roman. Translated by Karina Of. Cadolzburg: ars vivendi verlag, 1997.

Readers of the *Gissing Journal* will not have to be introduced once again to the Madden sisters, Rhoda Nunn, Mary and Everard Barfoot, Edmund Widdowson and other characters; they will be most familiar with *The Odd Women*, their environment, their thoughts and their feelings. However, these readers will be most anxious to see and leaf through what came as a real

surprise even to the present writer: the first edition of Gissing's "feminist" novel in German, published last summer as *Die überzähligen Frauen* (The superfluous women). Interestingly

-- 29 --

enough, the book was announced, in the publisher's spring catalogue, under the title *Die eigenwilligen Frauen* (The self-willed women) – a phrase implying, at least in German, active women of a headstrong, individualistic, original character.

Ninety-six years after Gissing himself had granted Friedrich von Oppeln-Bronikowski, the prolific translator from Berlin (Stendhal, Maeterlinck, France, Balzac, Flaubert, Maupassant) "the sole right of translating into German my novel entitled 'The Odd Women'" (*Collected Letters*, Vol. VIII, p. 9) – a project that obviously never materialized or else has escaped virtually every researcher's attention –, we have here before us a beautifully produced book. Karina Of, who has taken care of this German translation, has done a remarkable job, presenting us, in modern language, a subject which basically is far from being outdated, despite its somewhat strange setting. Her text allows easy and fluent reading of a story which, in its original version, has become a classic and a true long-seller.

It is only to be regretted that there are neither notes nor an afterword introducing Gissing, his work in general and the circumstances under which he wrote, to German readers. Being in all probability quite unfamiliar with this late-Victorian author, they would have found it of particular interest to read the book in the light of Gissing's two disastrous marriages and of the most significant female characters he introduced in other novels, not to speak of his friendship with Edith Sichel and Clara Collet. The status of this, one of Gissing's most important novels, could also have been defined by pointing to the three paperback editions of *The Odd Women* currently available in England and the United States, and to the dramatization of it that was successfully performed several years ago in Manchester.

Nonetheless, the present German translation (in red-brown cloth, with gilt titling, black endpapers, and an illustrated red dust-jacket), selling at DM/SFr. 44 (c. £18.00), is and will remain a collector's item.

Wulfhard Stahl, Bern

Eduard Bertz, *Philosophie des Fahrrads*, edited, with an appendix and index of persons, by Wulfhard Stahl. Paderborn: Snayder Verlag, 1997.

When Arthur C. Young's edition of *The Letters of George Gissing to Eduard Bertz, 1887-1903* came out in 1961, the book was very soon recognized – quite apart from its intrinsic fascination – as a monument to the enduring friendship of the English novelist and the German writer. During the first two and a half years of their friendship the two men saw each other quite

-- 30 --

regularly, meeting at least twice a week for a few hours of quiet smoking and talking, which became increasingly indispensable to Gissing's desperate efforts to preserve his sanity in the face of his wife's more and more public debauchery and drunkenness. After Bertz's decision in July 1881 to leave England to become a member of an ideal community in Rugby, Tennessee, he and Gissing began a correspondence that only came to an end when the latter died in 1903. Bertz's American adventure proved to be short-lived: the social experiment failed and the community was declared bankrupt before two years were out, forcing him to return to London in the summer of 1883. Finding the struggle for survival in the capital of England too hard, Bertz returned to Germany in 1884, settling eventually in Potsdam, the city of his birth, where he died in 1931.

In 1900 Bertz published his monograph *Philosophie des Fahrrads*, a copy of which he sent to Gissing, then living in Paris with Gabrielle Fleury and her mother. In a long, detailed and appreciative letter to Bertz (7 May 1900), Gissing – himself a recent convert to the art of cycling – expressed his admiration for the book that had surprised him in one important respect, in that he had found it (despite its title) much more practical than he had expected. Now that Wulffhard Stahl has given us his excellent edition of Bertz’s book, we are finally in a position to judge the appropriateness of the label that Gissing gave to his friend’s book: “It is a *guide* to the use of the Bicycle.” Indeed, Bertz appears not to have written an abstract philosophical treatise on cycling, nor an inquiry into pure ideas concerning the rider and his bicycle, but, fairly in the spirit of a French *philosophe* from the Enlightenment, to have undertaken a critical scrutiny of the (German) cyclist and his/her machine during the final decades of the nineteenth century, a period of profound political and cultural change.

One is struck above all by his infectious enthusiasm (“a real cyclist is in love with his bike”) for what is called the most miraculous invention of modern technology. In Germany, by 1896, cycling had become a very popular pastime and in Berlin alone the number of cyclists was estimated at 35,000. For all the riders of the steel horse the book is full of useful practical information (e.g. not to attempt to ride up steep hills, but rather walk pushing the bike uphill, in order to spare one’s heart; to avoid high tyre pressure, as it causes unnecessary shaking of the body, given the poor quality of most road surfaces; to wear clothes and shoes especially suited for exercise in the open air).

Bertz advocates the taking up of cycling as a remedy against a whole range of contemporary evils, from insanitary housing conditions in large cities (the bicycle facilitates the

-- 31 --

moving of the workers to the suburbs or even the country), and the prevalence of a variety of diseases, such as anaemia and tuberculosis, to, more ambitiously, the degeneration of the race. As a loyal disciple of Charles Darwin, he seems to have embraced unreservedly the latter’s theories as expounded in the famous *Origin of Species* (1859). Like a true child of his time, Bertz feared that man’s efforts to interfere in the process of natural selection through the cultivation of compassion for the weak, the sickly, the poor and the handicapped, would ultimately have a harmful effect on the human race. He endorses Darwin’s claim that there is a tendency for lawless, riotous and depraved individuals, often living a vicious life, to breed proportionally more rapidly and more often than cautious and virtuous people. As a result, he feels that the health and the influence of the nation will suffer, since it will prove impossible to stop the fast rate of reproduction of inferior people. In passing Bertz finds it significant that a sizable minority of contemporary writers prides itself on its decadence, as if their pathological hypersensitivity were a sign of a nobler breed. Clearly, he regards this development as the confirmation of the degeneration that was spreading ever more quickly through the second half of the nineteenth century.

Although he has praise for Nietzsche’s rejection of the modern morality based upon compassion and for his plea for the restoration of natural selection, Bertz comes to the conclusion that these ideas could only be realized by Supermen. They are beyond the reach of ordinary mortals. For them the bicycle and the noble art of cycling are the next best solutions for the widespread ills of society and the individual. One must confess that the cure so seriously recommended here sounds somewhat naive to the late-twentieth-century reader. Yet, the rational cultivation of public and individual health through the focus on the vigorous training of the body was generally felt to be an effective antidote to the threat of degeneration. Hence the amazing popularity of the bicycle.

The contribution that the bicycle has made to the emancipation of women is persuasively described in chapter 7, “The Bicycle and the Woman Question. Something about the Cycling

Outfit.” For too long, under the influence of Christian teaching, the education of women was marked by a neglect of physical training, with disastrous consequences for the development of strong future generations. Increasingly (“a shockingly large number”) women gave birth to degenerate children, whom they were unable and unwilling to breastfeed. Bertz goes on to blame this sad development on what was originally a voluntary renunciation of the maternal

-- 32 --

duty, but soon became a hereditary impotence. In this context one is reminded of Gissing’s idealized portrait of motherhood in the person of Mrs. Morton in *The Whirlpool*, whose “breasts were fountains of life; her babies clung to them, and grew large of limb.” Surely, there was a woman to Bertz’s heart. Once again, he urges the enormous health benefits for women (and the children they will bear) to be derived from that singularly attractive sport, cycling. Get on your bikes, ladies, it is so good for your breastfeeding, seems to be Bertz’s well-intentioned recommendation.

As for the controversy surrounding the question of how a woman should dress for an outing in the saddle, Bertz comes down firmly against the ineradicable corset (he even proposes an annual corset tax of 100 DM!), which he holds responsible for a whole series of life-threatening ailments, like displaced stomachs, constricted livers, and floating kidneys. Riding breeches or culottes are considered to be acceptable and practical for cycling women as alternatives to the traditional long skirts. What is especially remarkable about this chapter is the tone of easy familiarity with the ways and views of women and their world, which modifies significantly one’s prior ideas about Bertz as a confirmed bachelor, uninterested in women and perhaps afraid of them.

In chapter 9, “The Enemies of the Bicycle,” the author quotes a survey from the American monthly *The Forum*, specifying the various trades suffering commercial decline as a result of the introduction of the bicycle. Since the bike has replaced the watch, the set of furniture and the piano as the most popular birthday or Christmas present, it is the watchmakers, the home furnishers and piano manufacturers who have become the most outspoken opponents of the bicycle. Bertz argues that it is an improvement when a redundant luxury is superseded by a healthy sport, and in addition that the reduction of piano playing by girls without any talent would be a great blessing for those who love tranquillity and who are engaged in mental activity. In America on average one million fewer cigars are smoked per day as a result of the growing popularity of the bike. And landlords are loudly complaining of the decreasing consumption of wine and beer. Though these developments are welcomed for their contribution to the physical well-being and health of the rider, it is a cause for regret that the spiritual needs of the cyclist suffer as a result of the popularity of cycling. A New York bookseller estimated that he lost one million dollars per year owing to readers who had become riders.

-- 33 --

The chapter ends with a mildly repetitive attack on officialdom whose arbitrary rules and regulations are often felt to be an infringement on the cyclists’ new-found freedom. Why introduce, from one day to the next, a road sign forcing the cyclist to dismount, where he had always been allowed to remain in the saddle before? Bertz can only think that this is caused by the lust for autocracy of a power-hungry official. Despite this sour note, the book provides the reader with a fascinating panoramic survey of the early years of the bicycle and its riders. Bertz’s extensive, but lightly worn knowledge of the field makes him an ideal guide, and his humour and forward-looking spirit are as attractive now as almost a century ago.

There is one feature of the work, however, that on the face of it cannot be squared with Bertz’s enlightened views: his barely contained fervour in emphasizing the need to prepare for

war and the dangers of neglecting the national defence: "For man must expect to be assaulted and conquered, from the moment he is suspected of any weakness. And, consequently, he must one day be prepared to be challenged to fighting a war. Then, however, his war will be a just one. For this is what the brave man – the man who will deprive nobody of his rights, yet who allows no one to rob him of his own – ought to engrave on his heart of hearts: the more infamous a war on one side, the holier it is on the other side! And no noble nation will allow its freedom to be taken away by predatory hordes, until it has shed its final drop of blood in its defence." Despite Gissing's professed admiration for his friend's book, one wonders what he, as the pacifist author of "Tyrtaeus," an article in which he had attacked the warmongering poetry of Swinburne and Kipling, really felt about the concept of a holy war, as articulated in such glowing rhetorical terms.

The editor, Wulfhard Stahl, is to be complimented on a job well-done. In an appendix he has added four (later) articles by Bertz on the bicycle and its fate, thus completing the history of his views on the subject. The "Index of Names" provided by him, does contribute greatly to the accessibility of the book, together with an afterword which is a model of succinctness and whose conclusion may serve as a final recommendation: "Bertz's heartfelt concerns, the demand and promotion of a harmonious development of body and spirit, were serious and honourable; they were always sincere, despite his sometimes excessive commitment, and his frequently flaring fits of passion – and as subjects they remain worthy of consideration to this day."

Bouwe Postmus, University of Amsterdam

-- 34 --

Notes and News

The nine volumes of Gissing's *Collected Letters* have now been available for about a year and some more reviews of the last few volumes are in the press. Volume 1 was reprinted in 1995 and new impressions, with corrections and additions, of Volumes 3 and 4 are now in the press. The number of copies of individual volumes delivered by the printers to the publishers being likely to vary, it turns out that Volume 2 will be reprinted only after the next two volumes. Information hitherto unknown to the editors keeps turning up, and every effort is being made to give it in new impressions.

Gissing's name appeared last summer in a short article where his presence was rather unfortunate ("Hot/Not," *Guardian*, 25 August, p. 8). Under "Not" were listed the ten least visited visitor attractions in Britain, among which was to be found the Gissing Centre in Wakefield. The information, which was also given by Sam Carlyle in the *Sun* ("10 least visited tourist attractions in Britain," 27 August, p. 6), and the *Yorkshire Post* (Gary Finn, "No big rush for visit of gloom," 27 August, p. 3) offended the *Wakefield Express* which thought the city of Wakefield had been ridiculed. Douglas Hallam and Kate Taylor did their best to give a better image of Gissing, rightly stressing the fact that "Gissing's cult following now stretches as far afield as Japan, France, the US and Italy, with the centre taking regular private requests from scholars and fans from around the world." Surely Gary Finn, rather than repeat parrot-like the stereotyped judgments of some incompetent literary historians, had better read Gissing's novels seriously, overlooking neither *The Paying Guest* nor *The Town Traveller*. On the positive side must be mentioned the claims voiced by Kate Taylor in the interview she gave the *Express* ("Put us on tour map, plead staff," 29 August, p. 1) and the article that appeared in the same paper a week later ("PR firm to help put museum on the map", 5 September, p. 14). The real nature of the promise made by this public relations company is still rather vague, but any concrete decision made by Andy Green, head of the St John's Square Company after consulting the members of the Gissing Trust, will be of interest.

Hardly had *Edwardian Fiction: An Oxford Companion*, by Sandra Kemp, Charlotte Mitchell and David Trotter, been published when some users found factual and other errors in it. The entry on Gissing contains an impressive number of them which show how careless the

-- 35 --

compilers have been. Who ever said or wrote that Nell died in 1889? Who would favour the view that "it is not clear... whether [Gissing] had known her before he left for America, or whether she was involved in any way with his early theft"? Who could prove that Gissing married Edith Underwood at Exeter? Only a biographer writing before the publication of *The Private Life of Henry Maitland* eighty-five years ago could be excused for making such mistakes. Other statements cannot be accepted unreservedly in their present form. Some readers unfamiliar with the details of Gissing's life will wonder why young Gissing was unhappy at Alderley Edge from 1871 (not, as the entry reads, 1870). No clue is given. We simply cannot believe that by 1884 his annual income from teaching amounted to more than £150; nor can we accept the statement that in 1885 he gave up tutoring to devote himself full-time to literature, or that *New Grub Street* "provides a vivid picture of the sheer grind and poverty of the lives of the vast majority of professional writers in London by the end of the 1890s." The end of the article is a little better, but no one will believe its author when he or she tells us that Dickens died in 1880! Clearly if ever this book is reprinted, the Gissing entry will have to be thoroughly revised.

Among forthcoming books of interest to anyone who cares for Gissing's life and works are some titles in foreign languages. Dr. Mauro Francesco Minervino, who is the author of a book on Gissing, *La vita desiderata*, and the translator and editor of *By the Ionian Sea*, has been translating a selection of Gissing short stories to be published under the title *Un presentimento ed altri racconti*, with an introduction and notes. The publisher, Abramo Editore, hopes to have the book ready in a few weeks. Dr. Minervino is also writing a book on Gissing's life in the South which is a mix of fact and fiction. Another Italian collection of short stories is to be published by Tracce in 1998. Peter Ackroyd's *Dan Leno*, which is likely to remain a curiosity to Gissing readers, has ceased to be a forthcoming book in Dutch translation. It is now available as *Het proces tegen Elizabeth Cree (The Trial of Elizabeth Cree*, that is, the title of the American edition) from Uitgeverij at fl. 34.50.

Another book to appear, possibly not until Spring 1999, is the *Gissing Memoirs of Brian Ború Dunne*, edited by Paul F. Mattheisen, Arthur C. Young and Pierre Coustillas. They show Gissing as he appeared to Dunne in Siena and Rome, during the months of their acquaintanceship in 1897-1898.

-- 36 --

The following is the list of Harvester titles which, between 1969 and 1987, were published in dustjackets (see our last number, p. 47): *The Unclassed*, *The Emancipated*, *Denzil Quarrier*, *Born in Exile*, *In the Year of Jubilee*, *The Whirlpool*, *The Crown of Life* and *Our Friend the Charlatan*.

Last but not least we must, after Peter Morton in our April 1997 number, draw our readers' attention to the good work done in past months on the internet by Mr. Mitsuharu Matsuoka, of Nagoya University (<http://lang.nagoya-u.ac.jp/~matsuoka/Gissing.html>). He has been in touch with various Gissing scholars in his country but also in England (he spent last year in Manchester), America and the Netherlands. Mr. Matsuoka has been extremely diligent, scanning

in a substantial portion of Gissing's fiction – *New Grub Street*, *The Odd Women*, *The Private Papers of Henry Ryecroft*, *Sleeping Fires*, *Charles Dickens: A Critical Study*, *The Immortal Dickens* and 26 short stories which, to judge from the most up-to-date list available, are taken not only from the first three English collections, *Human Odds and Ends*, *The House of Cobwebs* and *A Victim of Circumstances*, but from other sources as well. Peter Morton, of the Flinders University of South Australia, Adelaide 5001, and Mr. Matsuoka himself, will report more fully on these matters.

* * *

Recent Publications

Volumes

George Gissing, *The Odd Women*, New York and London: W. W. Norton & Company [c. 1997]. Second impression in the latest format (see the January 1996 number of this journal, p. 38), actually the twelfth impression since 1971. \$7.95. ISBN 0-393-00610-7.

John Hughes, *Lines of Flight: Reading Deleuze with Hardy, Gissing, Conrad, Woolf*, Sheffield: Sheffield Academic Press, 1997. Card covers, pp. 199. £14.95 or \$19.95. ISBN 1-85075-807-7. Chapter 5, pp. 112-38, is a discussion of *The Odd Women*.

Mark Connelly, *Orwell and Gissing*, New York and Bern: Peter Lang, 1997. American University Studies, Series IV, English Language and Literature, Vol. 185. Blue and white

-- 37 --

decorated boards. Pp. 126. \$30.95. ISBN 0-8204-3330-6. This volume will be reviewed in our next number.

Articles, reviews, etc.

Anon., "Gissing, George Robert," Microsoft (R) Encarta. Copyright (c) 1994 Microsoft Corporation. Copyright (c) 1994 Funk & Wagnalls Corporation. This is a short account of Gissing's life and works on CD Rom and a remarkably accurate one. Information sent by Jacob Korg.

Francesca Mallory McNease, *Dissertation Abstracts International*, Vol. 55, no. 11, May 1995, p. 3522A. Abstract of a dissertation entitled "The New Woman as bifurcated female in *Jude the Obscure*, *The Story of an African Farm*, *The Odd Women* and *Ann Veronica*."

W. J. Leatherbarrow (ed.), *Dostoevskii and Britain*, Oxford: Berg, 1995. Passages on and references to Dickens, Dostoevskii and Gissing.

Arlene Young, "Virtue Domesticated: Dickens and the Lower Middle Class," *Victorian Studies*, Vol. 39, no. 4, Summer 1996, pp. 483-511. Gissing's opinions and attitudes are mentioned in several passages. See also the Annual Bibliography.

Peter Kemp, *H. G. Wells and the Culminating Ape: Biological Imperatives and Imaginative Obsessions*, London : Macmillan, 1996 (first published in 1982). Gissing appears on pp. 36-37 and 162.

Malcolm Bradbury (ed.), *The Atlas of Literature*, London: De Agostini Editions, 1996. Gissing is in the text and on several maps.

Josephine M. Guy, *The Victorian Social-Problem Novel: The Market, the Individual and Communal Life*, London: Macmillan, 1996. Brief mentions of Gissing.

Brian W. Edginton, *Charles Waterton: A Biography*, Cambridge: The Lutterworth Press, 1996. Waterton, the naturalist, of Walton Hall, near Wakefield, was a figure well-known to the Gissing family. This is the latest biography of him. Edginton mentions Gissing on p. 203.

-- 38 --

Stephen Arata, *Fictions of Loss in the Victorian Fin de Siècle: Identity and Empire*, Cambridge: Cambridge University Press, 1996. Gissing is mentioned several times. Stephen Arata is the author of a long article entitled "Realism, Sympathy, and Gissing's fictions of failure," which we have not yet seen.

Carolyn Christensen Nelson, *British Women Fiction Writers of the 1890s*, New York: Twayne Publishers, 1996. Allusions to Gissing together with a short study of the works of his friend Ménie Muriel Dowie, i.e. Mrs. Henry Norman.

George Gissing, "Sulle rive dello Ionio: La Calabria di fine '800 vista da George Gissing," *Il Mappamondo*, no. 10, February 1997, p. 14. Reprint of a passage from *By the Ionian Sea* (ch. 15) in Mauro Francesco Minervino's translation, with quotations from an unlocated article on the book by Raffaele La Capria in the *Corriere della Sera* and William Grimes' article "Travel" in the *New York Times* for 11 June 1996.

John Greenfield, "Reviews," *Victorian Periodicals Review*, Vol. 30, no. 2, Summer 1997, pp. 163-65. Review of Vols. 5, 6 and 7 of the *Collected Letters*.

Marilyn B. Saveson, "Reviews," *Victorian Periodicals Review*, Vol. 30, no. 2, Summer 1997, pp. 165-168. Review of Vols. 8 and 9 of the *Collected Letters*. This and the preceding piece are extremely positive assessments of the volumes concerned.

Peter Collister, "Reviews," *Review of English Studies*, August 1997, pp. 416-17. The reviewer gives fresh evidence of his distressing incompetence in his discussion of Vol. 7 of the *Collected Letters*.

Wulfhard Stahl, "Opinioni dei lettori: Sulle orme di Gissing," *Calabria Sconosciuta*, no. 75, July-September 1997, p. 2. Suggests that Gissing's travel narrative should be republished in serial form and a new illustrated edition be published by an Italian firm. On p. 86 Francesco Badolato mentions the recently published French translation of the book. The same number contains an article on Paola, where Gissing's journey began. The next number will carry a long article on Gissing as well as a review of *Sur les rives de la mer Ionienne*.

-- 39 --

J. O. C. Fellows, "TDL's Letters to the Editor," *The Dines Letter* (Belvedere, California), 19 September 1997, p. 12. Quotes from the Rycroft Papers a passage about science (Winter

XVIII).

Francesco Badolato, "Gissing sulla sponda del glauco Jonio," *Il Corriere di Roma*, 30 September 1997, p. 15. Also on the same page by the same author, "I paparazzi, chi sono costoro?"

Bouwe Postmus, "Als balling geboren: George Gissing (1857-1903), romanschrijver," *Rekenschap: Tijdschrift voor wetenschap en cultuur* (Amsterdam), September 1997, pp. 171-79. This is followed by a reprint of "A Poor Gentleman," with an introduction by André Hielkema. A note on Bouwe Postmus appears on the inside back cover.

Gwyn Neale, "Gissing's Travels," *Country Quest* (Aberystwyth), September 1997, pp. 6-7. An article about Gissing's forays into North Wales.

Patrick Parrinder, "Book Reviews," *Cahiers Victoriens et Edouardiens*, no. 46, October 1997, pp. 263-65. Review of John Goode's *Collected Essays*, with allusions to Gissing. Also, on p. 272, abstract of a paper, "George Gissing: Fils admiré, père tourmenté," read by Pierre Coustillas at a SFEVE colloquium held at the University of Lille III, Villeneuve d'Ascq, in January 1997.

Francesco Badolato, "Alla ricerca dei taccuini del vittoriano George Gissing," *Il Corriere di Roma*, 16 November 1997, p. 14. Review of Bouwe Postmus's three books, *The Poetry of George Gissing*, the *American Notebook* and the *Memorandum Book*.

Pierre Coustillas, "Gissing, George," entry in the *Dictionnaire du XIX^e siècle européen*, edited by Madeleine Ambrière, Paris: Presses Universitaires de France, 1997. Pp. 495-96.

Peter Kemp (ed.), *The Oxford Dictionary of Literary Quotations*, Oxford and New York: Oxford University Press, 1997. Twenty-seven entries from Gissing's works.

Sandra Kemp *et al*, *Edwardian Fiction: An Oxford Companion*, Oxford and New York: Oxford University Press, 1997. Gissing and his work as well as his brother Algernon, Morley

-- 40 --

Roberts, W. H. Hudson and Ménie Muriel Dowie are the subjects of a number of entries.

Francesco Marroni, *Spettri senza nome* [Nameless Ghosts]: *Modelli epistemici e narrativa vittoriana*, Pescara: Edizioni Campus, 1997. Chapter 4 is a reprint of Prof. Marroni's excellent article "Thyrza, Darwin e le trame dell'innocenza," first published in *Merope*, Vol. 5, no. 10, September 1993, pp. 93-128. An English translation of this article would be welcome.

Gero von Wilpert (ed.), *Lexikon des Weltliteratur*, Band I A-K, Munich: Deutsche Taschenbuch Verlag, 1997. Contains a not altogether faultless entry on Gissing.

Pierre Coustillas, "George Gissing," *Dictionary of Literary Biography*, Vol. 184, Nineteenth-Century British Book-Collectors and Bibliographers, edited by William Baker and Kenneth Womack, Detroit, Washington, D. C. and London: Gale Research, 1997, pp. 152-160. With 5 illustrations. This is a study of Gissing as a bookman.

Pierre Coustillas, "Le Roman réaliste: George Gissing," *Roman et Poésie en Angleterre au XIX^e siècle*, edited by Odile Boucher-Rivalain, Paris: Ellipses, 1997, pp. 101-09. A general account of Gissing's view of the novel, followed by extracts from *The Nether World*, *New Grub Street* and *The Whirlpool*, with comment in English on the extract from *New Grub Street*.

David C. Smith, ed., *The Correspondence of H. G. Wells*, London: Pickering & Chatto, 1998. Vol. 1, 1880-1903, pp. liii + 458; Vol. 2, 1904-1918, pp. 574; Vol. 3, 1919-1934, pp. 563; Vol. 4, 1935-1946, pp. 629. Volume 1 contains an essay by Patrick Parrinder, "Wells in his Letters." An account of the significance of these four volumes as far as Gissing and his circle are concerned will be published in a later issue.

* * * * *

Subscriptions

The Gissing Journal is published four times a year, in January, April, July and October. Subscriptions are normally on a two-year basis and begin with the January number.

Rates per annum are as follows:

Private subscribers: £10.00

Libraries: £15.00

Single copies can be supplied as well as sets for back years.

Payment should be made in sterling to *The Gissing Journal*, by cheque or international money order sent to:

The Gissing Journal
7 Town Lane, Idle, Bradford BD10 8PR, England.

* * *

Information for Contributors

The Gissing Journal publishes essays and notes on Gissing and his circle. Contributions may deal with biographical, critical, bibliographical and topographical subjects. They should be addressed to the editor, Pierre Coustillas, 10 rue Gay-Lussac, 59110 La Madeleine, France.

This journal is indexed in the *MLA Annual Bibliography*, in the Summer number of *Victorian Studies* and *The Year's Work in English Studies*.

* * *

Editorial Board

Pierre Coustillas, University of Lille
Shigeru Koike, Tokyo Christian Woman's University
Jacob Korg, University of Washington, Seattle