

THE GISSING NEWSLETTER

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

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Gissing and the Lake District

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The purpose of these notes is to outline some of the circumstances of Gissing’s several associations with the English Lake District, and to discuss the impact of these associations on his writings; the contemporary visitor to Lakeland interested in following in Gissing’s footsteps may also be helped.

In a sense, George Gissing’s first connection with the Lake District was his father’s trip to Grasmere to get married there, apparently because of its literary associations, but his first contacts

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in the flesh seem to have been his visits in 1868/69 as a youngster of about 11, to Seascale, then a small, very quiet village resort on the west coast of Cumberland. This village, which was later to become the setting for an important chapter in *The Odd Women* is rather conveniently situated as a base for visiting the western dales and lakes of the area. Two letters from the young George at Seascale to his father in Wakefield are known to us; one (as yet unpublished) in the Pforzheimer

Library and one in the *Letters of George Gissing to Members of his Family*. (1) In these letters, written in January, he referred with boyish enthusiasm to the finding of such seashore delights as shells, starfishes and sea-mice, to trips inland to Gosforth (2 ½ miles) and to Wastwater (7 miles), the nearest lake. It is clear that he had visited Seascale on a previous occasion in the summer and that the Isle of Man (35 miles across the Irish Sea), and St. Bees Head (10 miles north along the coast) were familiar sights to the boy, even although they were sometimes obscured by mist. George and his younger brother, Algernon, and their mother were well looked after by a Mr. and Mrs. Tyson (a very ancient and characteristic local name), the former providing the necessary transport for the longer trips inland.

One can speculate on the choice of Seascale as a holiday resort for the young family; it seems in keeping with what we know of Thomas Waller Gissing's character, that he would not send his wife and sons to (for example) the closer and more readily accessible western seaside resort of Blackpool already enjoying considerable mass popularity (its first pier opened in 1863), but choose this quiet, "healthy and dull" (2) place. Not all contemporary enthusiasts about the Lake District were so keen on the merits of Seascale as a holiday resort, however; thus, Mrs. Lynn Linton, the novelist and women's emancipation controversialist, in 1864 called it "lonely and desolate" and suggested that Seascale was one of the "poorest and most pitiful hamlets to be seen anywhere." (3) It is a little ironic that she should thus disparagingly describe a place so much to Gissing's taste and

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that later when he tried to read her novel *Lone* he gave it up as "terrible twaddle" and marvelled "how this woman has got her reputation" ! (4)

If we make the usual assumption that a fair proportion of *The Private Papers of Henry Ryecroft* has a strong autobiographical element, then Gissing could well have had Seascale in mind in his references to his schoolboy holidays (in "Summer") when he talks of "the sober train which goes to no place of importance" and thanks his "good and wise father" for not sending him to "seaside places where crowds assemble." Fortunately, no doubt, for Gissing's peace of mind on this topic, he was unaware of great plans for the expansion of Seascale which began to be formulated soon after 1870 by the Furness Railway; a through rail connection had been established with Carnforth in the south, and with industrial Lancashire and Yorkshire in 1857, and the Furness Railway had bought a substantial tract of cheap land in Seascale and had a master-plan prepared for wholesale development around 1879 (5). This included a large hotel with a promenade, and an access bridge to the sands situated in the central position along a 1½ mile stretch of building development facing the sea. For various reasons this ambitious scheme mercifully never came fully to fruition and when Gissing returned 19 years later to Seascale, in 1888, with his mother and two sisters, his only comment about the expansion of the village was on the existence of three or four shops, whereas in 1869 "there was not a shop in the place." (6) Indeed, Seascale changed relatively little until about thirty years ago, when housing expansion took place in connection with the advent of the nuclear plant complex at Sellafield on the coast, a couple of miles to the north; it is now a village of some 2,000 and boasts about a dozen shops, but many features of the place such as the beach, the older houses close to the seafront and the exterior aspect of the hotel by the station are

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virtually unchanged and readily recognised from Gissing's description in *The Odd Women*, the *Diary* and the *Letters*.

During this fortnight's holiday in August one gets the impression that Gissing was not wholly

relaxed and indeed he was “not at all sure whether this way of spending a holiday is not mere waste of time.” The family were accommodated at 2 Scale Villas, the second of an isolated row of four terrace houses built around 1859 and situated on a slight eminence some 300 yds inland from the railway station and the beach. The four houses, which are still occupied, all offered apartments to visitors at the time. The local weekly paper, the *Whitehaven News*, duly noted in its columns on August 9th and August 16th under the heading “List of Visitors” the presence of Mrs. Gissing, the Misses Gissing and Mr. G. Gissing of Wakefield at this address, along with a Miss Harrop from Manchester during the first week, and others from Penrith and Ripon in the second week. One can imagine Gissing having a few qualms conducting polite passing conversation with the lady from Manchester and perhaps avoiding potentially embarrassing references to his former acquaintance with the city and its university. The present occupants of 2, Scale Villas assure me, incidentally, that they no longer “abound in earwigs” as Gissing noted on August 13th.

The “iron church” which was visited by Mrs. Gissing and her daughters on both Sundays of their stay in Seascale was built in 1881 by public subscription, completely blown down in a gale in 1884 and rebuilt again; finally, (because it had become so crowded and uncomfortable according to local newspaper reports) it was replaced by the existing fine stone building two years after the Gissings’ visit, in 1890.

Gissing’s slightly peevish comment on Tuesday, August 14th that the place “was over-run by an excursion of 500 children from Whitehaven” was occasioned by an annual Sunday School trip of about 450 scholars from Holy Trinity (Whitehaven) Church; they disported themselves in a field belonging to the Scawfell Hotel and “the usual games were carried on until teatime. After tea the

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games were resumed and sweets and apples etc. were distributed to the children ... The day was beautifully fine and all seem to have enjoyed themselves thoroughly.” (7) Seascale was obviously a very popular spot for outings of this sort; on Thursday, August 16th, Gissing records, a little tartly again, that “two excursions flooded the place.” These must have been the local school outing and the annual choir excursion from churches in Arlecdon and Frizington, some 9 miles to the north-east, which were recorded for that day in the *Whitehaven News* for August 23rd. (8) On Friday, August 17th a further trip descended on Seascale, involving two excursion trainloads of schoolchildren from Cleator Moor who enjoyed themselves playing “Kiss in the Ring” and “French Tig” and indulged in donkey rides, cricket, swimming and paddling; but by then, mercifully, Gissing had just left for Wakefield on the 11.45am train, no doubt with his “last look at mountains in evening light” still in his mind’s eye.

The Gissing family enjoyed nine or ten days of fine weather during their stay, and apart from a number of more or less local walks to Gosforth and Calder Abbey (then, as now, a picturesque ruin of a 12th-century Cistercian monastery), two longer expeditions were undertaken. One of these, undertaken alone, was a walk from Egremont (some 7 miles from Seascale) which could then be reached by train, although the line has been closed for 10 years now, to Ennerdale where he lunched at the “Fox and Hounds” in the village of Ennerdale Bridge; happily this inn still flourishes and has hardly changed. He returned “over the moors” on a “good road” to Calderbridge and Seascale, a round trip of about 17 miles. It was, incidentally, over the same stretch of moor between Calderbridge and Ennerdale that Wordsworth’s father became benighted in winter; he died within a few days when William was still only 13 years old, coincidentally the age when George Gissing lost his father.

The second expedition has greater significance for us because it is recalled in remarkable detail

in Chapter 25 of *The Odd Women*. In the *Diary* the trip on August 8th, 1888, is recorded briefly in a few short sentences; accompanied by his youngest sister, Nelly, he took train from Seascale to Ravenglass (4 miles) and then proceeded the next 7 miles on the Eskdale Railway to the terminus at Boot. From there they walked over Burnmoor to Wasdale and after tea and a rest at the inn at Strands at the southern end of Wastwater, continued on to Gosforth and Seascale, a total walking distance of some 17 miles. The Strands Inn, which does not feature in the subsequent fictional account, still exists, but in recent years has developed into a moderate-size modern public house, instead of the very small inn of Gissing's day.

Four years later, when writing *The Odd Women*, in Exeter, Gissing expands this basic account with considerable detail – correct and, even now, verifiable. Whether this was the result of well-memorised impressions or whether he had other note-books not known to me to call on, I do not know. The short description of the journey undertaken by Everard Barfoot and Rhoda Nunn on the miniature railway from Ravenglass to Boot in Eskdale is still basically recognisable; the contemporary time-table listed the morning train as leaving at 9.35am and arriving at Boot at 10.20am – similarly, nowadays you leave at 9.20am, and arrive at 10am. This attractive trip is extremely popular with tourists, especially in the summer (over 300,000 passenger trips were made last year!) so that the present-day follower in Gissing's tracks is likely to meet some cheerful bustle over this part of his expedition. But, once the little terminal station is left behind and “the pretty, straggling village of Boot” has been passed through, the remainder of the journey over the wild moorland to Burnmoor Tarn can still be undertaken with only a chance meeting with the occasional walker; at the tarn where Rhoda and Everard noticed a “shepherd's cottage, the only habitation they had seen since leaving Boot,” the scene is exactly as described and the account of the subsequent descent into Wasdale is sensitively descriptive and accurate. Incidentally, Gissing's meticulous

accuracy with place-names seems to have let him down in the spelling of Burnmoor; although I have not had the opportunity of examining the manuscript sources, all the editions of *The Odd Women* I have seen and the published edition of the *Diary*, refer to Burmoor; the contemporary edition of the Ordnance Survey which Gissing probably used, correctly gives the spelling Burnmoor.

After dinner at the inn (there is still a flourishing hostelry there, very popular with climbers), Rhoda and Everard drive back to Seascale (as did Gissing's mother and sister Madge in the *Diary* account) rather than undertake the long return walk of 1888. They alight discreetly before reaching the village, proceed on foot for a quarter mile, parting when they reach Rhoda's lodgings with Everard carrying on to his hotel “which stood only a few yards” from the railway line. This sequence and the statements that Rhoda could see the station from her sitting-room window, and that in order to reach the beach for her initial meeting with Everard, she had the option of passing through the station or descending by the road under the railway bridge, are all consistent with the likely location of Rhoda's lodgings in Gissing's mind being 2, Scale Villas where he had spent two weeks four years earlier.

“I shout with joy whenever I am brought close to the old Romans,” declared Gissing in a letter to Clodd (9) but I do not recall him ever writing with enthusiasm about the Roman remains in the Lake District, or, for that matter, anywhere in England; on a prominent spur only a mile to the south of the path over Burnmoor stands Hardknott Castle, an impressive Trajanic fort, recognised as Roman from the late seventeenth century, spoken of by Wordsworth in an 1820 sonnet as “that lone

Camp on Hardknott's height, | Whose Guardians bent the knee to Jove and Mars" and marked on the contemporary Ordnance Survey map Gissing probably used in planning his walk. Although the full excavation of the fort only started a year after Gissing's expedition, it seems strange that his

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intense enthusiasm for "the old Romans" was apparently limited to Italy and its literature to the exclusion of the plentiful impressive evidence of the greatness of the Empire in his own country.

In August, 1884, four years before Gissing's return visit to Seascale on the western fringe of the Lake District, he spent two weeks at Bonscale beside Ullswater, on the eastern side. He had taken the two boys he had been tutoring for some two years, Bernard (aged 13) and Austin Harrison (aged 11) for a fortnight's holiday. In letters to his brother (10) he describes an expedition to the top of the three thousand foot Helvellyn with the boys, which started with a short steamer trip from the tiny bay at Howtown (which is less than a mile from Bonscale) to Patterdale at the southern end of the lake, from there the little party spent about three hours in reaching the summit where "there burst upon us a marvellous view." On the way, Gissing predictably complains bitterly about the utter ruin of the landscape by the lead-mining at Glenridding; these eighteenth-century mines were worked out and closed in 1962 so that, in this respect at least, the modern traveller is not assailed by "these horrors." On another occasion, Gissing set out alone at 9.30am on the steamer from Howtown to Patterdale and from there walked south over Kirkstone Pass to Ambleside and from there north through Rydal to Grasmere and finally over the old packhorse road past Grisedale Tarn to Patterdale where he caught the 6pm boat back, a walking distance of about 26 miles. He writes rapturously on several sections of this marathon, especially the Ambleside to Grasmere stretch as "unsurpassed for delicate beauty" and Rydal Water as "beyond doubt, the loveliest thing I ever beheld" and naturally refers to the various Wordsworthian connections. As might be anticipated he is critical of the "perpetual advertisement of lodgings" but he ultimately confesses that he has benefited prodigiously by this fortnight. Writing some 22 years later, Austin Harrison (11) describes Gissing on this holiday as "rampageous as any schoolboy," talks of him rowing for hours on the

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lake (they had a private boat) and of his great joy lying on his back at the top of a hill, apostrophising the cairn. Now, nearly a century later, the areas visited and described are as lovely as ever, but during the holiday season at least, those parts of the district readily accessible to the car, such as Grasmere and Ambleside, are pretty popular with tourists; the steamer still plies between Pooley Bridge, Howton and Patterdale.

Two years after this exhilarating experience, Gissing utilised the scene in writing the opening chapter of *Thyrza* appropriately entitled "Among the Hills." The house of Mr. Newthorpe stands on the shore of Ullswater with a garden that falls down to the side of the lake; a rustic bench is set under shadowing leafage with skiffs moored on the strand; "the opposite slopes glassed themselves in the deep dark water – Swarth Fell, Hallin Fell, Place Fell" and "a sheepdog barking over at Howtown seemed close at hand." The novelist had deliberately set his scene on the opposite side of Ullswater from Bonscale since the Newthorpe establishment, for artistic reasons, needed a lakeside garden which Bonscale did not have. There are several existing potential prototypes for the house opposite Howtown which Gissing could well have reconnoitred during his rowing expeditions. Oddly enough, Gissing's lifelong friend and biographer Morley Roberts was also very familiar with this particular area of Ullswater; he had fished there many years, and after his wife's death in 1911 he buried her ashes on Swarth Fell together with his stepdaughter's who had died two years before.

He records that “years and years ago I had burned in a funeral pyre not far below the highest part of Swarth two years’ agony in letters.” (12) Thirty years later, as an 84-year old, he buried his second stepdaughter’s ashes on the same fell-side. I have tried to establish that Roberts and Gissing were mutually aware of this common link and association with this relatively tiny area; however, examination of Roberts’s annotated copy of the *Letters* contained no notes relating to Gissing’s

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Bonscale correspondence nor did his copy of *Thyrza* (presented and inscribed by Gissing on April 6th, 1887) bear any comment on the first chapter. Similarly, Roberts’s copy of *Ryecroft* (presented and inscribed by Gissing on January 30th, 1903) which is heavily annotated in pencil, carries no added comment by Roberts on the references to Ullswater (Winter XXIII) and his introduction to the 1927 edition of *Thyrza* is silent on his intimate knowledge of the scene of the novel’s opening. Perhaps this is simply a reflection on Roberts’s very personal and private sense of connection with Swarth Fell (13).

Besides the nostalgic references to Ullswater in *Ryecroft* mentioned above, Gissing also harks back to his childhood love of the Cumberland coast in the Seascale area (Summer VIII) where he recalls the scent of the rest-harrow growing in the sand-dunes and the faint shape of the Isle of Man on the sea horizon and the shore running north to St. Bees Head.

So, although Gissing apparently visited Lakeland perhaps only four times, he wrote affectionately about it at intervals over a span of more than thirty years; he wrote with discerning insight into the charm and glories of the lakes, mountains and sea-coast of Cumberland and in his fiction he introduced descriptions of scenes which are faithful and accurate and tinged with evident nostalgia.

1 - London : Constable, 1927, pp. 2-3.

2 - Richard S. Ferguson, *History of Cumberland* (London : Elliott Stock, 1890), p. 285.

3 - E. Lynn Linton, *The Lake Country* (London : Smith Elder, 1864), pp. 239-40.

4 - P. Coustillas, ed., *London and the Life of Literature in Late Victorian England : The Diary of George Gissing, Novelist* (Hassocks : Harvester Press, 1978), p. 22.

5 - J. D. Marshall, *Old Lakeland* (Newton Abbot : David & Charles, 1971), pp. 184-95.

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6 - P. Coustillas, ed., *op. cit.* This and subsequent quotations for August 3rd-17th, 1888, pp. 38-40.

7 - *Whitehaven News*, August 16th, 1888. Whitehaven Public Library, Local Collection.

8 - *Whitehaven News*, August 23rd, 1888. Whitehaven Public Library, Local Collection.

9 - Edward Clodd, *Memories* (London : Watts, 1916), p. 168, and P. Coustillas, ed., *The Letters of George Gissing to Edward Clodd* (London: Enitharmon Press, 1973), p. 47.

10 - Algernon and Ellen Gissing, eds., *Letters of George Gissing to Members of His Family*

(London : Constable, 1927), pp. 143-46.

11 - Austin Harrison, "George Gissing," *Nineteenth Century*, September 1906, pp. 453-63.

12 - Storm Jameson, *Morley Roberts* (London: Unicorn Press, 1961), pp. 30-31.

13 - I am indebted to the Librarian, Brotherton Collection, Leeds University for his kindness and co-operation in letting me examine Morley Roberts's copies of Gissing's works.

Editor's Note - The manuscript version of the *Diary* does read Burmoor, and, incidentally, Gissing also mistakenly wrote Wastdale for Wasdale in the same entry. The location of the manuscript of *The Odd Women* is unknown, so it is impossible to check whether he misspelt Burnmoor in the novel, but he very likely did.

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The Whirlpool and The House of Mirth

C. S. Collinson

As mentioned in Pierre Coustillas's review of the recent Harvester edition of *The Whirlpool*, Helen Thomas Follett and Wilson Follett published in New York in 1919 a study entitled *Some Modern Novelists: Appreciations and Estimates*, (1) in which they discussed at length some interesting parallels between *The Whirlpool* and Edith Wharton's *The House of Mirth*. These parallels refer principally to the plots of the two novels and particularly to a series of events which appear to follow a similar pattern. Both heroines, Gissing's Alma Frothingham and Mrs. Wharton's Lily Bart are shown as leading lives of unsatisfied ambition, and a comparison of the chain of events in their respective careers is indeed striking. Both women belong to a society in which money and fashion predominate; both are deprived of an adequate personal income owing to their fathers' failure in business; both are "climbers" meeting with constant frustration; and finally both are victims of somewhat melodramatic coincidences. Their end is identical: an overdose of a narcotic, not apparently suicidal but taken at a moment of physical fatigue following mental stress.

So much for the "events," but the characters and their development are fundamentally different. Alma is shown as brought up in comparative luxury but ruined financially after her father's bankruptcy and suicide. Examples of weakness in her character are clearly exposed. She is vain and selfish although possessing genuine talents. She has some elusive physical charm and some artistic temperament which she is inclined to overvalue. Her thirst for admiration and applause renders her unlikely to carry through any artistic project to a satisfactory conclusion, and her self-dramatisation causes her to venture into dangerous channels which she well knows may end in dishonour. She is nevertheless fortunate in marrying Harvey Rolfe, a reasonable and unpretentious man with a

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"reasonably" comfortable private income. He is tolerant of her moods and impetuosity but cannot avoid disillusionment at her obvious neglect of their only son. Gissing makes no concealment of the cheap and sordid melodrama which leads Alma into unexpected entanglements.

When we turn to Lily Bart, the heroine of *The House of Mirth*, we discover a much more level-headed young woman, and to some extent possessed of more authentic qualities. She has been brought up to expect her exceptional beauty and her unerring good taste to deserve a brilliant match among the wealthy American society to which she is admitted. Her personal choice would perhaps go to... Selden, but he is not wealthy, is obliged to earn his own living and cannot expect to give Lily the standing which she would normally expect among her fashionable friends. On several occasions, he is about to ask her to take the risk of being his wife, but some absurd misunderstanding or coincidence, in which she is guiltless, causes him to change his mind. She is undeservedly dragged into scandals among her so-called friends, one of whom offers to place some of her meagre savings in speculative ventures on Wall Street, and after bringing her the profits he lays a trap for her in which she is expected to welcome his nauseous attempts to seduce her. Some time after emerging from this encounter, she is almost completely disinherited by a rich and spiteful aunt, of whom she is the nearest relative. After being deliberately slighted by her former fine friends, she attempts to enter employment but realises that her life hitherto has not fitted her for any profession. Having waited some months to receive a modest legacy from her aunt's estate, when it reaches her she immediately signs a cheque for the proceeds of her Wall Street speculations and addresses it to the blackmailer who had acted for her. After her death, fate nearly plays one more trick against her, for it is. . . Selden who discovers the letter in the deathroom and is unable to see at first that her last act was one of dignity.

It is probable that Edith Wharton, when she published *The House of Mirth* in 1905, knew at

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least something of the plot of *The Whirlpool*. There is evidence that Henry James strongly advised Mrs. Wharton to persevere with the writing of *The House of Mirth* when he visited her in Paris. James himself had written a long review of *The Whirlpool* in *Harper's Weekly*. (2) This review tells us little or nothing of the plot of *The Whirlpool*, but in a tortuous manner enlarges on James's instinctive disapproval of Gissing's writing while admitting to a fascination at certain unpredictable evidence of his originality and independence. The success of the two novels in question depends almost entirely on the adventures and misadventures of the two admirably drawn heroines. The Folletts state that *The House of Mirth* is better known as "the American epic of the social climber" and also as the work of "a more single-minded and ruthless artist," yet they confess that in one respect Gissing's story is the greater "because he faces the ruin his characters have wrought, and shows whatever meagre elements of well-being they are able to preserve out of the wreck."

Much has been written about Gissing's style, and although George Orwell quoted some sentences which would now dismay almost any reader, he concluded that Gissing did not commit the faults which really matter and that "he never wrote for effect." This can surely be confirmed by reading the two novels at the present moment, the one published over eighty years ago and the other only eight years later. Although *The Whirlpool* is one of the most direct and fluent of Gissing's novels, Edith Wharton impresses one as the more professional, the more stylish, of the two writers. Hers is the less tentative, the more assured of the two. Gissing had already dealt with the leisured classes in *Isabel Clarendon* and, above all, in his unfairly neglected *The Emancipated*, but *The Whirlpool* was his first attempt at the more conventional Society novel typical of the period of its publication. In her excellent introduction to the 1948 reprint of *The Whirlpool* in the Watergate

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Classics, (3) Myfanwy Evans wrote that this was the last serious modern novel that Gissing wrote,

and although she described Alma Frothingham as a “brilliantly comprehended woman ... and a real if hysterical character,” she was perhaps not quite fair when she dismissed the plot of *The Whirlpool* as “novelettish,” with manslaughter, blackmail and suicide. These episodes, she insinuated, were being used “to leave the taste of the sin of insensitiveness in the mouth” and to suggest that “though to his death, Gissing was not a Christian, something like the idea of original sin was beginning to weaken his conception of the power of reason.” An American critic, Greenough White, (4) took a step further when, in a long and laudatory review of *The Whirlpool* he began by asking “Is evolution, with its materialistic theory of morals, bringing forth its generation? Is an education without religion, a view of life that dispenses with all reference to God, bringing in its revenges?” But at the end of his paper, Mr. White consoles himself with a picture of Harvey Rolfe, staying in the country with his friends the Mortons, “embowered in a haven of rural Anglicanism.” Poor Rolfe! One might add poor Gissing!

There is no doubt that Edith Wharton’s exposure of the New York “smart set” at the beginning of this century must have appeared very harsh to her early readers and that her indictment of it was at first sight hardly believable, yet when she wrote in 1936 the introduction to the World’s Classics edition of *The House of Mirth* she replied to criticisms of her novel that whatever effect this picture might have had on readers of the preceding thirty years, the picture itself was a true one. There is an entertaining piece of satire in *The Whirlpool* relating to the table-talk of artistic and pseudo-artistic Londoners who are merely showing off, but the novel had, of course, nothing to do with contemporary British aristocracy, which has for many years past received sufficient bludgeoning from our own masochists and Marxists, but one is nevertheless left wondering if on this side of the Atlantic there existed at the beginning of this century a counterpart to the American high society

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which was quite so odious as that depicted in *The House of Mirth*.

1 - New York : Henry Holt and Company, 1919. See pp. 70-71.

2 - 31 July 1897, p. 754. Reprinted in Henry James *Notes on Novelists* (1914) and in *Gissing: The Critical Heritage* (1972).

3 - London, 1948. Introduction, pp. v-xi.

4 - “A Novelist of the Hour,” *Sewanee Review*, July 1898, pp. 360-70. Reprinted in P. Coustillas’s *Collected Articles on Gissing* (1968).

Gissing’s Works in Japan

A Bibliography of books by him and about him
currently available from Japanese publishers

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Compiling a bibliography of Gissing’s works and of studies about him currently in print in

Japan is not an easy task, as there is no comprehensive source of information from which titles can be transcribed. We do have the equivalent of *Books in Print* – it is called *Nippon Shoseki Somokuroku*, that is *A Complete Catalogue of Japanese Books*, and compiled by the Japanese Publishing Association. But it is by no means complete, at least as far as Gissing is concerned. So I have supplemented this source of information with other sources, but I do not claim that no item has been overlooked.

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STUDIES

Only two studies of Gissing have been published in this country recently and they were duly noticed in the *Newsletter*:

Yukio Otsuka, *Kanteki-shô-With Gissing*, Tokyo: Daisan Shobô, 1975, xv + 211pp. 1500 yen.

Takeshi Shimizu, *An Introduction to Gissing Studies*, Tokyo: Kirihara Shoten, 1977, x + 246pp. 2200 yen.

The former book might be defined as a series of personal reactions to Gissing rather than as a formal critical study. Indeed it shows us Gissing through one book, *The Private Papers of Henry Ryecroft*. And the latter volume, as was observed in the *Newsletter*, is “more descriptive than critical,” the most part of it being devoted to only a few of Gissing’s longer novels. It is my belief that Masanobu Oda’s book, *George Gissing* (Tokyo : Kenkyusha, 1933, 135pp.) is really the best – indeed the only – critical biography of Gissing ever published in Japan, although it is inevitably dated in some respects, and very difficult to obtain.

TRANSLATIONS

New Grub Street, tr. Osamu Doi, Tokyo: Kitazawa Shoten, 1969, 522pp., 1700 yen.

The Private Papers of Henry Ryecroft, tr. Masao Hirai, Tokyo : Iwanami Shoten, 1961, 300pp., 300 yen.

BILINGUAL EDITIONS

The Private Papers of Henry Ryecroft, I, tr. and annot. Eiichi Sano, Tokyo : Daigaku Shorin, 1954, 134pp., 250 yen. Selections from “Spring” and “Summer.”

The Private Papers of Henry Ryecroft, II, tr. and annot. Eiichi Sano, Tokyo : Daigaku Shorin, 1966, 168pp., 220 yen. Selections from “Autumn” and “Winter.”

The Private Papers of Henry Ryecroft, tr. and annot. Tatsuko Hijikata, Tokyo: Obunsha, 1959, 224pp., 420 yen.

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The House of Cobwebs, I, tr. and annot. Sôshichi Yamada, Tokyo: Nan’un-do, 1962, 174pp.,

500 yen.

The House of Cobwebs, II, tr. and annot. Sôshichi Yamada, Tokyo : Nan'un-do, 1954, 170pp., 500 yen.

The House of Cobwebs, III, tr. and annot. Sôshichi Yamada, Tokyo : Nan'un-do, 1954, 154pp., 500 yen.

The Poet's Portmanteau, tr. and annot. Yoshiaki Tanaka, Tokyo: Daigaku Shorin, 1970, 128pp., 500 yen.

The most popular of Gissing's works in Japan has definitely always been *Henry Ryecroft*. Most of the major "libraries" used to include the book in translation. But only one translation is now in print. To our joy, there are still many bilingual or textbook editions of *Henry Ryecroft* in print. Our bilingual texts are mostly for the students learning the English language, and have therefore little to do with literary criticism. They are quite different from *Les Carnets d'Henry Ryecroft* (Paris : Aubier-Montaigne) which is not merely a translation, but a critical study of the work with an introduction, a bibliography, a chronological table and notes to the text. *The House of Cobwebs* probably ranks as his second best-known book in this country. There used to be a couple of translations of this volume, but they too have gone out of print. Only bilingual editions of this title are available now.

New Grub Street is Gissing's only long novel that has been translated into Japanese. The Japanese edition is a fine book in superb binding, but the first edition was still for sale last year, more than ten years after publication. This shows that the Japanese reading public, as distinct from students and that part of the intelligentsia that reads Gissing in English, is either uninterested in or ignorant of his longer stories.

Still Gissing has been one of the most popular authors in the English language textbooks for high school and college students – popular as an essayist and short story writer. In order to realize

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the extent of his readership, one should consult the *Catalogue of English Language Textbooks for Colleges* from the 1980 edition of which the following list is compiled. The Catalogue is published yearly by the College English Textbook Association ; it includes most of the English textbooks for college use published in Japan. But one should bear in mind that some minor publishers are not members of the association, and that the index is not fully to be trusted – systematic checking showed that five titles had been inadvertently omitted!

SHORT STORIES

The date in brackets is that of the first edition.

A Daughter of the Lodge and Other Stories (1957), ed. N. Akamatsu, Tokyo: Eihosha. Includes "Humplebee" and "Christopherson." 680 yen.

A Victim of Circumstances (1955), ed. S. Kuno, Tokyo: Kenkyusha. Includes "One Way of

Happiness” and “The Elixir.” 620 yen.

Classic British Short Stories (1978), ed. H. Tanaka and K. Yokoyama, Tokyo : Seibido. Includes Gissing’s “The Salt of the Earth.” 750 yen.

Easy Short Stories English and American (1956), ed. K. Shimasaka and T. Yoshikawa, Tokyo Shinozaki Shoten. Includes Gissing’s “The Scrupulous Father.” 400 yen.

Familiar Essays and Stories (1956), ed. H. Okumura, Tokyo : Osaka Kyoiku Tosho. Includes Gissing’s “The Poet’s Portmanteau.” 600 yen.

Gissing’s Best Short Stories (1954), ed. H. Kanekatsu, Tokyo : Kaibunsha. Includes “Fate and the Apothecary,” “The Pig and Whistle,” “Humplebee,” and “The House of Cobwebs.” 500 yen.

Select English Stories (1978), ed. H. Izumi and N. Aoki, Tokyo: Kaibunsha. Includes Gissing’s “Their Pretty Way.” 600 yen.

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Select Short Stories (1975), ed. H. Izumi and T. Yoshimura, Tokyo : Kinseido. Includes Gissing’s “The Last Half-Crown.” 680 yen.

Selected Short Stories (1960), ed. S. Harada, Tokyo : Shohakusha. Includes “A Daughter of the Lodge.” Was recently out of stock. 380 yen.

Short Stories in a Duet (1957), ed. K. Ito, Tokyo : Seibido. Consists of Gissing’s “A Lodger in Maze Pond” and O. Henry’s “The Last Leaf.” 400 yen.

Spellbound (1953), ed. and annot. Tamotsu Matsunami, Tokyo: Eihosha. Includes “The Fate of Humphrey Snell.” 300 yen.

The House of Cobwebs (1953), ed. M. Ichikawa, Tokyo: Nan’undo. Includes “The House of Cobwebs,” “A Daughter of the Lodge,” “A Charming Family,” and “A Capitalist.” 680 yen.

The House of Cobwebs (1968), ed. S. Hamada, Tokyo: Osaka Kyoiku Tosho. Includes “The House of Cobwebs,” “Christopherson,” “The Scrupulous Father,” and “Topham’s Chance.” 650 yen.

The Light on the Tower (1962), ed. R. Nakagawa and S. Hasegawa, Tokyo : Shohakusha. Includes “The Fate of Humphrey Snell,” and “The Schoolmaster’s Vision.” 480 yen.

The Paying Guest (1953), ed. T. Ueda, Tokyo: Kinseido. This is an unabridged text. 680 yen.

Topham’s Chance and The Scrupulous Father (1959), ed. H. Hirohashi, Tokyo : Hokuseido. 350 yen.

Works of Three British Writers (1972), ed. T. Tsukagoshi and H. Komiyama, Tokyo: Shohakusha. Includes Gissing’s “Fate and the Apothecary.” 600 yen.

ESSAYS and other WRITINGS

Select Readings from English and American Authors (1962), ed. S. Shimada and others, Tokyo : Osaka Kyoiku Tosho. Contains the first six chapters of "Summer" from *Ryecroft*. 600 yen.

The Private Papers of Henry Ryecroft (4th edition, 1977), ed. H. Konishi, Tokyo : Osaka Kyoiku Tosho. Contains a selection from all Seasons. 650 yen.

The Private Papers of Henry Ryecroft, "Kenkyûsha British and American Classics" (1954), ed. S. Ichikawa, Tokyo: Kenkyûsha. Complete text except Preface. 1700 yen.

The Private Papers of Henry Ryecroft (1955), ed. M. Hirai, Tokyo : Kaibunsha. Contains a selection from all Seasons. 600 yen.

The Private Papers of Henry Ryecroft (1960), ed. T. Akiyama, Tokyo: Seibido. Contains a selection from all Seasons. 650 yen.

The Private Papers of Henry Ryecroft (1961), ed. H. Hirohashi, Tokyo : Hokuseido. Contains a complete text of "Spring." 500 yen.

By the Ionian Sea (1970), ed. C. Tsuda, Tokyo : Shohakusha. Contains only the first seven chapters. 430 yen.

To finish with, here are the textbooks published by non-members of the College English Textbook Association:

The Private Papers of Henry Ryecroft, "Spring", ed. Tetsuo Aramaki, Tokyo : Nichieisyua, 1959, 72pp. 280 yen.

The Private Papers of Henry Ryecroft, ed. Tomomi Katô, Tokyo : Gakuseisha, 1958, 106pp., 320 yen.

The Salt of the Earth and Other Stories, ed. Hideo Fujita, Tokyo : Hoko Shobo, 1977, 112 pp., 680 yen.

New Selections from Collins and Gissing, ed. Hiroshi Ebizuka and others, Tokyo: Sakai Shoten,

1964, 88pp., 400 yen. Includes Gissing's "A Daughter of the Lodge."

Some Short Stories from Gissing, I, ed. Eiichi Makita and Tetsuo Mori, Tokyo: Kyôgakusha, 1972, 54pp., 300 yen. Includes "The Scrupulous Father" and "A Poor Gentleman."

Some Short Stories from Gissing, II, ed. E. Makita, K. Mori, and Masao Yoneyama, Tokyo: Kyôgakusha, 1972, 62pp., 300 yen. Includes "A Daughter of the Lodge" and "A Charming Family."

The fact that a large number of English language textbooks are used in colleges and high schools every year goes some way to explain why the bilingual editions and the translations of *Henry Ryecroft* and *The House of Cobwebs* are having a good sale. As a matter of fact, most Japanese students tend to go to the bookstores to get the translations or bilingual editions of their English textbooks. Therefore our having those works in translation or bilingual form does not necessarily mean that as many students are reading the works seriously as literature. In Japan these days more practical and up-to-date English materials are coming into use so that I fear Gissing's present popularity in our textbooks may not be everlasting.

Reviews

George Gissing : The Novelist at Home.

This was the title of the Exhibition organized by the Gissing Trust in co-operation with Wakefield Metropolitan District Libraries as part of the Wakefield Festival 1980 from 19th July to 9th August. The Exhibition was opened by Professor Brian Morris, of Sheffield University and accounts of the ceremony appeared in the *Times*, the *Yorkshire Evening Post* and the *Wakefield Express* (see Recent Publications). Many friends and members of the Trust devoted much of their

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time to the organization of the exhibition but no one will be surprised to hear that Kate Taylor, Clifford Brook and John Goodchild played a prominent part in it.

The material on show was so varied that only the brochure published at 10p and available from the Library Headquarters, Balne Lane, Wakefield, can give an accurate idea of it while the articles and photographs the press devoted to it help one to visualize the event. Most of the material was of local origin but at least one significant item had been lent by a descendant from one of Gissing's aunts – a presentation copy of *A Life's Morning* in three volumes which is mentioned in the novelist's diary. Very few of the items on display were hitherto known to specialists, and future biographers will be well advised not to ignore them. Particularly interesting were the photographs of all the members of the Gissing family – the novelist's parents, brothers and sisters and sons, and if portraits of neither Nell nor Edith could be seen, the reason is that none seems to be extant. Two special attractions were the model of George's childhood home – the work of Mrs. Joan Woodward – and the film made by Mr. Colin Newsome, which is an excellent introduction to Gissing and his work. The former will find its home in the Gissing Centre; the latter, it is hoped, will be projected again next year on the occasion of the Gissing symposium.

The Exhibition began with a portrait of Gissing painted by Lily Waldron in 1914 from a 1895 photograph by Elliott & Fry. It was divided as follows: (1) the background, with photographs and facsimiles of birth, baptism and death entries in official registers; (2) documents concerning the shop at 60 Westgate and the houses in Thompson's Yard, and census returns providing details of the Gissing family in 1861 and 1871; (3) a pictorial evocation of the Gissings' homes in Wakefield from 2 Thompson's Yard to Cliffe Hill House in Sandy Walk, where the Gissing sisters had their preparatory school after George's death and until they left for Leeds; (4) material relating to

Thomas Gissing's political, social and scientific activities, in particular a manuscript volume of "Collection of British Ferns and Allied Plants" by T. W. Gissing and W. S. Banks, 1859 ("prepared to be sold for the benefit of the Wakefield Lancasterian School"); (5) George as a boy, with photographs of the future novelist and of plaques commemorating his connection with Wakefield and Manchester; (6) an attractive selection of Gissing Miscellanea including the Wakefield Mechanics' Institution Library Catalogue of 1869 prepared by T. W. Gissing and a book given as a prize by the Misses Gissing to a pupil, the late H. B. Webster (whose memories of the Gissing sisters once appeared in the *Newsletter*); (7) Some Wakefield Associates; (8) Views of Wakefield in the nineteenth century; (9) Scenes from *A Life's Morning*; (10) Some other literary allusions to the Wakefield area occurring in Gissing's writings.

Congratulations are due to the organizers of this important and original Gissing exhibition, a tangible sign of the growing interest shown by Wakefield in its most famous, and as the *Times* said recently, most difficult son.

Pierre Coustillas

Clifford Brook, *George Gissing and Wakefield*, Wakefield Historical Publications. ISBN 0 901869 07 4. Price £1.80 plus 20p postage from Seckar House, Seckar Lane, Woolley, Wakefield, West Yorkshire WF4 2LE.

Clifford Brook's extensive research on Gissing's Wakefield background is well known to readers of the *Newsletter*. Now, drawing on some of this material, Mr. Brook has provided a book which, while it is designed to interest the layman in Gissing's Wakefield world, is likely to prove essential reading for the Gissing scholar.

The 32-page book reflects three areas of interest; Gissing's life in Wakefield, the contribution his family made to the town and the friends they acquired there, and the extent to which Gissing himself drew on Wakefield in his work. The greater part of the book is in the form of a "trail," providing a tour of Wakefield scenes and buildings associated with the Gissings or their friends or reflected in Gissing's writings.

It has long been recognised that *A Life's Morning* was set in Wakefield, but it has been

Clifford Brook who has identified specific places, and in one case a prominent Wakefield figure, portrayed in the novel. Mr. Brook has also shown how *Denzil Quarrier*, "The Invincible Curate" and "The Quarry on the Heath" also draw on Wakefield. Where sites depicted in these stories are noted in the trail Mr. Brook has included relevant quotations among his extensive notes.

Biographers of Gissing will find particular interest in the notes on St. John's Lodge, home of Lucy Bruce whose diaries, from which he again quotes, refer to the Gissings and shed light on how Algernon Gissing met his wife, Mrs. Bruce's niece.

Mr. Brook's essay, "The Gissings in Wakefield," which precedes the trail cites another contemporary comment on George himself written by Andrew Chalmers, a minister at Westgate Chapel. Based on original research, the essay provides a valuable account of the years the Gissings lived in Wakefield, their various homes there and the mark the family made on the town.

Further new material is to be found among the fifteen illustrations.

It is a mark of the friendship that has developed between Pierre Coustillas and Clifford Brook that Professor Coustillas has written the introduction to Clifford's book. This appreciation of

Gissing's work and of his place in English literature, whilst again written with the layman in mind, is a splendidly illuminating and comprehensive summary of his achievement.

The scope of this book prevents its being more than an appetizer. We must hope that Mr. Brook will go on to provide us with the more extensive work which his research warrants.

Kate Taylor

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Jacob Korg, *George Gissing : A Critical Biography*. Brighton: The Harvester Press Limited; Seattle : University of Washington Press, 1980.

The reissue of Jacob Korg's seventeen-year-old *George Gissing : a Critical Biography* in paperback form and, in England only, in hardcover, is significant in several respects. That there is still a demand for it proves its acknowledged soundness and the absence on the market of a comparable book. Nor have the many discoveries which have been made in the last two decades concerning Gissing's life and his literary activities seriously shaken the foundations of this volume. It remains what it was, a valuable introduction to its subject even though I am convinced that Jacob Korg, were he to write a similar book today, would have a more exalted view of Gissing. As I wrote at the time of its original publication, the volume relies, besides the printed sources published before the early 1960s, on the manuscript material (letters, notebooks, etc.) in the Beinecke Library at Yale, in the Berg Collection and, to a far lesser extent, in the Carl H. Pforzheimer Library. Jacob Korg would, one may reasonably imagine, have revised his book extensively so as to incorporate the substance of the new material which has turned up from a variety of quarters, but as in the case of the second edition (1965) he has only been allowed to make punctual alterations affecting only a few lines at a time, and the latest version is the same length as the original one.

A trained eye will easily enough locate the corrections even though the printers have performed their task skilfully. Some slips which had been overlooked in the 1965 edition have disappeared – a faulty masculine for “pierre” in a French quotation (p. 171) and a misspelling of Lionetti (pp. 200 and 222). In at least two cases, the revised text has become more accurate. It certainly had to be said that Gissing wrote *three* articles on German social democracy for the *Pall Mall Gazette* in September 1880, witness the Enitharmon edition of these articles edited by Korg himself. Also, it was in 1901 and not, as was said before, after Gissing's death, that his Wakefield

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relatives came to know of his common-law marriage to Gabrielle Fleury. A very few errors of hypotheses which time has proved to be wrong have also been removed: for instance the inclusion in the Gissing canon of an anonymous short story (“The Four Silverpennys”) or Gissing's supposed period of clerkship at Liverpool before he sailed to America. On p. 95 a confusion between *Demos* and *A Life's Morning* has been eliminated, and Hastings no longer figures on p. 195 as the place where Gissing completed *In the Year of Jubilee*. One is glad to see that Edith Gissing no longer receives a presentation copy of *Ryecroft*. The “Mrs. Gissing” concerned was the novelist's mother, not his wife. Glad also to read that Gissing achieved only “one of the highest grades in the entire country” when he sat for the Oxford Local Examination.

There is only one change I would question. On p. 194, the 1965 edition reads: “Bullen bought the copyright of *Born in Exile*, intending to publish a cheap edition,” which was perfectly accurate. The cheap edition which is now said to have been issued need not bother collectors – they will

never find a copy to put on their shelves!

Pierre Coustillas

Notes and News

Our readers are reminded that as part of the Gissing Trust Appeal it has been decided to hold a weekend symposium on Gissing in Wakefield from 4th to 6th september 1981. Besides a tour of the local Gissing sites, the events will include a reading of a number of papers by specialists and a public lecture. Anyone who is interested should get in touch with Ros Stinton, 368 Springvale Road, Sheffield, S10 1LN.

Japanese readers may not all be aware that one of their fellow-countrymen, Professor Nakazono, of Eichi University, published a series of articles in *Sapientia* (no.7, February 1973, pp. 37-54; no. 9, February 1975, pp. 39-60; no. 11, February 1977, pp. 51-64; no. 12, February 1978, pp. 61-75). Thanks are due to Mr. Kikuo Oku for the bibliographical references.

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Professor T. E. M. Boll, who was a member of the University of Pennsylvania for years and is currently working on Morley Roberts, has published an article on "Morley Roberts at Bedford School" (*Bedfordshire Magazine*, vol. 17, no. 132, Spring 1980, pp. 156-60), with a little-known charcoal drawing of Roberts as a young man by B. M. Jessop.

Wendy Stringer, of Milan, sends the following report: "On the 14th of May Professor Badolato very kindly agreed to give a talk on George Gissing to friends of the English Study Group. The evening was organized by the director of the school Mrs. Stringer and was a great success, enlivened by our expert's anecdotes, descriptions and lively use of photographs to illustrate his subject. Professor Badolato concentrated mainly on Gissing's visits to Italy. He was able to satisfy his audience's curiosity on a number of points and the discussion continued amiably for some time. Particular interest was shown by Mrs. Christopherson, a Norwegian member of the Monza community, who organizes an international book club for ladies in the area. It was felt that such cultural contacts of this kind are of particular value at this moment and interest in the work and life of Gissing has been undoubtedly stimulated as a result."

Recent Publications

Volumes

George Gissing, *New Grub Street*, London : Penguin, 1980. £1.75. This is the fifth impression. Originally published in 1968, the book was reissued under the Penguin imprint in 1976 and twice in 1978.

Jacob Korg, *George Gissing: a Critical Biography*, Brighton: Harvester, 1980. Hard cover £14.50; paperback £5.95. The volume is also available from the University of Washington Press, Seattle in

paperback at \$6.95. First published by the latter publishing house in 1963 it was republished with

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corrections in England by Methuen in 1965. The present edition has again been corrected.

Clifford Brook, *George Gissing and Wakefield: A Novelist's Associations with his home town*. With an introductory essay by Pierre Coustillas. Wakefield Historical Publications, 1980, 32pp, £2.00. Stiff pictorial covers. 15 illustrations.

Articles, reviews, etc.

Keith Cushman, "Book Reviews," *Modern Philology*, August 1978, pp. 102-04. Review of *The Born Exile: George Gissing*.

Joseph Wolff, "Recent Books on Modern Fiction : British," *Modern Fiction Studies*, Winter 1978-79, pp. 590-93. Review of Michael Collie's *George Gissing: A Biography* and other books.

Arthur Pollard, *Anthony Trollope*, London : Routledge & Kegan Paul, 1978. Compares briefly *Demos* and *Marion Fay* (1882).

Kate Flint, "At Large in Nobody's London," *English*, Autumn 1979, pp. 271-76. Review of Gissing's *Diary* and *George Gissing: Ideology and Fiction*.

Michael Irwin, *Picturing: Description and Illusion in the Nineteenth Century Novel*, London : George Allen and Unwin, 1979. Numerous references to Gissing's early novels.

Nigel Nicholson ed., *The Sickle Side of the Moon : The Letters of Virginia Woolf 1932-1935*, London : Hogarth Press, 1979. Contains a letter to Jonathan Cape about the preface to *By the Ionian Sea* (1933).

John Lucas, "From Naturalism to Symbolism" in *Stratford-upon-Avon Studies 17 : Decadence and*

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the 1890s, London : Arnold, 1979. Gissing: pp. 48, 120, 131, 133-138. This is the same essay as that listed in the *Newsletter* for April 1980, p. 40.

Robin Barrow, "Reviews," *Review of English Studies*, February 1980, pp. 102-03. Review of Gissing's *Diary*.

Anon., "Paperbacks: New and Noteworthy," *New York Times Book Review*, 18th May 1980, p. 45. Notice of Jacob Korg's *George Gissing: A Critical Biography*.

Robin Barrow, "Reviews," *Review of English Studies*, May 1980, pp. 227-29. Review of *George Gissing: Ideology and Fiction*, and *The Alien Art*.

Anon., "Gissing Game," *Yorkshire Post*, 11 July 1980, p. 9. On the Gissing Exhibition held in Wakefield.

Philip Howard, "Town boosts fame of a difficult son," *The Times*, 14 July, 1980, p. 4.

Anon., "Model takes us into novelist's city home," *Express* (Wakefield), 18 July 1980, p. 7.

Anon., "By George! Walkers to take a big step back in time," *Yorkshire Evening Post*, 24 July, 1980, p. 11.

Anon., "Novelist at Home," *Pennine Magazine*, June-July 1980, p. 32.

Dr. Werner Bies, of the University of Trier, sends the following references to Gissing in recent German books:

Wolfgang Karrer and Eberhard Kreutzer, *Daten der englischen und amerikanischen Literatur von 1890 bis zur Gegenwart*, Munich: Deutscher Taschenbuchverlag, 1973. There are references to Gissing (pp. 13, 14, 266), a brief biography of the author (p. 288) and a summary of *New Grub Street* (p. 63) in this volume.

Inge Leimberg and Lothar Cerny, *Charles Dickens*, Darmstadt : Wissenschaftliche Buchgesellschaft, 1978, pp. 5, 7, 17-21, 25, 37, 41, 89, 90-92. A survey of Dickens research. Detailed evaluations of Gissing's *Critical Studies of the Works of Charles Dickens* (New York, 1924) and *Charles Dickens* (1898 ; rev. ed. London, 1903).

Horst W. Drescher, Rüdiger Ahrens and Karl-Heinz Stoll, *Lexikon der Englischen Literatur*, Stuttgart: Kröner, 1979. An encyclopedia of English Literature. Has an article "George Gissing" (p. 177) by Horst W. Drescher. Emphasis on *Workers in the Dawn* and *New Grub Street*. Gissing's novels are said to be without Dickens's humour and sympathy.

Wolfgang Karrer and Eberhard Kreutzer, *Daten der englischen und amerikanischen Literatur von 1700 bis 1890*, Köln: Kiepenheuer & Witsch ; Munich: Deutscher Taschenbuchverlag, 1979, pp. 351, 376. Dates of English and American Literature. An essay on tendencies of nineteenth-century English Literature. A brief biography of Gissing (p. 376) and a summary of *Demos* (p. 351).