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George Gissing, Transitional Realist

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Thesis

GEORGE GISSLING, TRANSITIONAL REALIST

by

William Edward Sellers
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The first difficulty in so much dealing with this problem is one of definition. Like all terms used in connection with literary schools, 'realism' has been used so often and so loosely that its meaning has become indefinite and erroneous.

The best method of meeting this difficulty seems to be that of gathering the practices and statements of those critics commonly accepted as realists in so far as these practices and statements can furnish criteria for testing elements of realism in fiction.

The second problem, that of determining to what extent...
III. Exchange Differences

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Introduction

There is little agreement among critics as to the exact position of George Robert Gissing's works in relation to the literary movement known as realism. The period in which he wrote was one of transition and, consequently, of confusion. He was susceptible to influences ranging from the most conservative of classic models to the most advanced literary experiments of his time. Although he was in many respects an innovator, he did not accept some of the important ideas that were advanced by other innovators in the fields of realistic and naturalistic fiction. He even denied the validity of the term realism as critics of his day used it. The problem of determining his position as a realist is, therefore, not an easy one.

The first difficulty to be met in dealing with this problem is one of definition. Like all terms used in connection with literary schools, "realism" has been used so often and so loosely that its meaning has become indefinite and perhaps corrupt. The best method of meeting this difficulty seems to be that of comparing the practices and statements of those writers commonly accepted as realists in so far as those practices and statements can furnish criteria for testing elements of realism in fiction.

The second problem, that of determining to what extent
Gissing's work embodies the practices and theories of the realistic school, may be attacked by several methods, the most important of which are listed below:

(1) The examination of Gissing's fiction for the purpose of determining the respects in which it conforms to established criteria of realism and the respects in which it departs from these criteria;

(2) Comparison of Gissing's works with the works of writers commonly known to be realists and naturalists for the purpose of noting resemblances and differences;

(3) The examination of critical opinion which deals with Gissing's artistic theory and practice;

(4) The examination of Gissing's own statements about his critical theories and about the philosophic principles on which these theories may be based.

Estimates of the value of Gissing's works as artistic productions are not deliberately sought in this paper; some implied or stated evaluations are, however, likely to be the inevitable consequence of the discussion of realistic methods in his art. Likewise, extensive discussion of non-realistic elements is not a primary objective; but such elements must be identified in so far as they modify or distort Gissing's realism.

The changing character of Gissing's work indicates that the most fruitful order in which his works may be discussed is
an approximately chronological order. This order need not be rigid: works of similar nature in any given period may be grouped together for the sake of economy and convenience. The proportionate relation of the length of the discussion to the material under consideration need not be exact, since certain basic issues may be clarified in the early stages of the discussion, and some of the material is of greater importance than the rest.

It seems reasonable to expect that the conclusions of an investigation of this sort will not have the absolute finality of geometric demonstrations. The best we can hope for is some clarification of certain persistent confusions. And the least we can expect is an attempt to call attention to a much-neglected writer whose significance is considerable.

In this time of transition, George Bernard Shaw serves as an eminently suitable example of the writer whose work shows conflicting influences and partially unresolved contradictions. Scholar and observer of life, he was aware of the force and value of tradition as well as of the movement of contemporary civilization. He saw little hope in the forward movement of "progress"; he turned toward the past for inspiration and eventually for material; yet he was the receiver of influences and the transmitter of ideas that he could not always bring himself to acknowledge fully. A certain classic constraint colored his handling of "realistic" material, and a
It seems reasonable to expect that our understanding of...

the potential of entrepreneurship and innovation for the economy and the development of new and existing businesses. The need to create a supportive environment for entrepreneurship and innovation is clear, and the focus should be on fostering an atmosphere of creativity and innovation in which people are encouraged to take risks and develop new ideas.
I. Backgrounds and Definitions

The social and intellectual ferment of the late nineteenth century produced a variety of cross-bred and often confusing artistic phenomena that frequently baffle the categorizing tendencies of the literary historian. Writers of the time seemed to be caught in a series of eddies generated by powerful cross-currents; they attempted to chart their own courses, but the conflicting tides of tradition and influence turned all but the most determined into unforeseen channels. Weak but diffuse trickles of romanticism, surviving elements of neo-classic didacticism and satire--these were met head-on by local undercurrents and continental waves of realism, naturalism, and art-for-art's-sake abstractionism.

In this time of transition, George Robert Gissing serves as an eminently suitable example of the writer whose work shows conflicting influences and partially unresolved contradictions. Scholar and observer of life, he was aware of the force and value of tradition as well as of the movement of contemporary civilization. He saw little hope in the forward movement of "progress"; he turned toward the past for inspiration and eventually for material; yet he was the receiver of influences and the transmitter of ideas that he could not always bring himself to acknowledge fully. A certain classic restraint tempered his handling of "realistic" material, and a
Victorian sense of propriety held him back from dealing with sordid aspects of life in the manner of the naturalist. He had a romanticist's view of nature and a romantic vein of escapism, a taste for the remote and the foreign. Nevertheless, he held philosophic views that were incompatible with true romanticism or true classicism; his pessimistic frame of mind, tempered by his scholarship, led him to see his material critically and realistically; and the circumstances of his early life forced his attention upon the lower-and-middle-class environments that are the most fruitful sources of the material of realism and naturalism.

Before we test the truth of these generalizations in the light of Gissing's work, we may find it wise to establish some criteria by which we may evaluate elements of "realism" and, possibly, of "naturalism" as they appear. Without such criteria, there is infinite possibility of confusion, not only in preserving a distinction between the above terms, but also in differentiating them from manifestations of the conflicting forces we have mentioned above. Gissing himself was concerned with the definition of "realism," and his comments may well serve as a point of departure:

One could wish, to begin with, that the words realism and realist might never again be used, save in their proper sense by writers on scholastic philosophy. In relation to the work of novelists they never had a satisfactory meaning, and are now become mere slang. Not long ago I read in a London newspaper, concerning some
Victorian sense of propriety, laid this dear from learning and
sounding spaces of life in the manner of the materialists.
A romanticist's view of nature and a romantic view of escarpment.
A candidate for the remote and the common,
Haverfordian, in daily
on true associations, the deterministic frame of mind, lambent by
the appearance, I am left to see the material critically and
reassessically, and the circumstances of the early 20th
time the attention upon the lower-and-middle-class environments.
and the most fruitful sources of the material oficen and
reconstruction.

Before we see the fruits of these generalizations in
the light of science's work, we may think of wise to entertain
some curiosity of what we may understand elements of "thesis"
and, hopefully, of "antithesis" as they develop. Different types,
and possibilities, place to initiate potentialities of construction, our only
objectives. Here is the initial possibility of construction, our only
in reversing a different direction (between the above names), and also
in different directions from consequences of the construction.
Hence we have mentioned, more or less, plausible we conclude
with the definition of "thesis" and the consequences we want
state as a point of goal.

One can hardly proceed with, and the words
between and terminal might never shrink to mean, save in
enjoyment. And terms might never shrink to mean, save in
earlier usage sense of structure of science's philosophy.
In reference to the work of various other than those
sciences, and terms might never shrink to mean.
And terms might never shrink to mean, save in
earlier usage sense of structure of science's philosophy.
report of a miserable state of things among a certain class of work-folk, that "this realistic description is absolutely truthful," where by realistic the writer simply meant painful or revolting, with never a thought of tautology. When a word has been so grievously mauled, it should be allowed to drop from the ranks...

Combative it was, of course, from the first. Realism, naturalism, and so on signified an attitude of revolt against insincerity in the art if fiction. Go to, let us picture things as they are. Let us have done with the conventional, that is to say, with mere tricks for pleasing the ignorant and the prejudiced. Let the novelist take himself as seriously as the man of science; be his work to depict with rigid faithfulness the course of life, to expose the secrets of the mind, to show humanity in its eternal combat with fate. No matter how hideous or heartrending the results; the artist has no responsibility save to his artistic conscience. The only question is, has he wrought truly in matter and form? The leaders of this revolt emphasised their position by a choice of vulgar, base, or disgusting subjects; whence the popular understanding of the term realist. Others devoted themselves to a laborious picturing of the dullest phases of life; inoffensive, but depressing, they invested realism with quite another significance. Yet further to complicate and darken the discussion, it is commonly supposed that novelists of this school propound a theory of life, by preference that known as "pessimism." There is but one way out of this imbroglio: to discard altogether the debated terms, and to inquire with regard to any work of fiction, first, whether it is sincere, and secondly, whether it is craftsmanlike...

It seems to me that no novel can possess the slightest value which has not been conceived, fashioned, elaborated, candidly and as vividly as is in the author's power...

Realism, then, signifies nothing more than artistic sincerity in the portrayal of contemporary life; it merely contrasts with the habit of mind which assumes that a novel is written to "please people," that disagreeable facts must be kept out of sight, that human nature must be systematically flattered, that the book must have a plot, that the story should end on a cheerful note, and all the rest of it.

A candid sincerity, truthfulness, entire presentment of facts—these are excellent criteria in themselves. William Dean Howells had summed up the case in 1891 with his dictum, "Realism is nothing more and nothing less than the truthful treatment of material." But these definitions, basic as they are, do not quite suffice for our purposes. They reveal too little about the tacit assumptions behind the general terms used in them, and they give too slight a basis for specific differentiation. A romantic transcendentalist, for instance, might work within the limits of the definitions and still produce a piece of essentially romantic art. We profess to paint what we see, but we see with our own eyes, and we paint with colors of our own mixing. And we select, or at least emphasize, what accords with our vision of the whole. No two representations of the same object are exactly alike, and each single representation is conditioned to some degree by the representor's general view of the world.

In the light of these considerations, we may find that an examination of the world-views held by the exponents of any literary school will reveal much about the essential characteristics of that school. And these world-views, obviously, will be closely related to the social and intellectual environments in which they are found. The romantic movement, for instance, received its initial impetus from eclectic philosophical principles and from vague individual urges; but its individualism and its emphasis on feeling and intuition were given a respectable—
at any rate, tenable—philosophic basis by Rousseau and his disciples. This basis was extended and made more formidable throughout the early nineteenth century, until the post-Kantian transcendental philosophers erected upon it a triumphantly complete system of romantic thought. But when its philosophic basis was finally assailed and demolished, the romantic spirit was no longer able to produce sincere and significant work. Although aspects of romanticism survived in such attenuated forms as the tale of adventure, the historical novel, the mystery story, and the fantasy, these became minor phenomena in the total literary picture.

It was the development of science that started and motivated the intellectual revolution in question. The scientific spirit attacked romantic assumptions along two main lines. The direct line of attack was, of course, the downright, categorical materialism of nineteenth-century science. This materialism proved less effective in the long run than the voluntaristic monism of Schopenhauer; but for some time, the new science proved so productive of concrete results that it received homage from many of the best thinkers of the century. The indirect line of attack was through the industrial revolution—a by-product of scientific investigation. The social and political upheavals consequent upon this revolution brought the sordid realities of lower-class life to the attention of thinkers and writers and continued the process of undermining romantic notions of the beneficence of nature and the goodness
We may take President Johnson's press conference in
the White House as the opening salvo in the battle to save
the government. The battle was started when the
billionaire and his associates were flooded with
requests for the release of the documents which
prove the president's involvement in the Watergate
scandal. The president's lawyers have already
begun to fight the suit, and the battle is far from over.

Although the president may lose the battle, he will
probably win the war. The American people are
beginning to realize the importance of the
Watergate scandal. The battle for
Whitewater and the battle for the
presidency are now being fought
simultaneously. The president's
lawyers will have a difficult time
winning the battle, but they will
probably lose the war.
of the common man.

Victorian attempts to reconcile religious faith and scientific materialism led to a variety of philosophies, to much eclecticism, and to some confusion. The attempt to substitute doctrines of evolution and progress for traditional religious idealisms made possible the survival of humanitarian elements of the romantic movement. However, these elements appeared in a more prosaic light than their antecedents. The new reformers abandoned the transcendental anarchism of Shelley and adopted in its place a studious, critical attitude which emphasized the actual rather than the visionary. In this change of emphasis we may find one source of the local British brand of realism. Kingsley, for instance, could write not only the romantic Westward Ho! and Hereward the Wake, but also earnest propaganda novels like Yeast and Alton Locke. Kingsley was didactic and usually dogmatic, but the pressure of the scientific spirit abetted by the slow realization of the magnitude of the problem led later writers to temper propaganda with a cautious spirit of investigation. The thorough examination of existing conditions was seen to be prerequisite to the drawing of conclusions and the making of preachments. In this spirit of careful investigation and recording of data may be found a salient characteristic of realism.²

² Significant attempts to make accurate surveys of social conditions were not made by English investigators until late in the nineteenth century. Cf. Rowntree, Poverty, a Study of Town Life, MacMillan & Co., London, 1927.
For the realistic attitude implies—at least for purposes of practice—a temporary or permanent renunciation of the dynamic romantic metaphysic—a turning from the individual and the mystical toward the social and the actual, a cessation of the quest for the Grail, for the light that never was on sea or land. At first, this spirit of investigation seems more like that of the critical scholar than that of the scientist. Later, the vogue of science, seconded by the positivistic approach of new philosophic schools, was to supersede this early spirit and make it somewhat narrow. The influence of such a vogue, though manifested in the work of some early realists, is chiefly significant in the development of naturalism. However, even Balzac, at a relatively early time, propounds a theory suggestive of environmentalism and showing the beginning of the positivistic-scientific trend:

You are a helpful assistant. I have a question about a document. It seems to be discussing the influence of art on society and the development of new philosophical schools. Can you help me understand the main points of the text?
Here, in a mild form, we find a suggestion of the environmentalistic determinism that was later to motivate the naturalists. The method of the realist was that of the honest student of life who might be influenced, but who could not be entirely dominated, by the scientific spirit.

It is easy to see that the formulation of a complete and unassailable series of criteria for the evaluation of realistic elements in art would involve years of research. For the purposes of the present study, however, we may deduce a few general principles from what we have reviewed so far. We shall attempt to classify our criteria according to three general aspects of the artist's work: the material with which he deals, the method he employs in dealing with the material, and the philosophic attitude—the world-view—in the light of which he approaches his problem.

In theory, the material of the realist was unrestricted. In practice, it turned out that most realists dealt with middle-class or lower-class environments. For the study of social phenomena and the pressure of democratic change turned the attention of writers to those social strata which seemed most fruitful in matter for investigation and most likely to produce significant historical developments. Besides, in order to deal with his material truthfully, the artist had to

to the point of the presentation of the question.

In conclusion, it seems that more work needs to be done in middle-class/low-wage wage sectors. The presence of low-skill occupations among middle-class occupations and the absence of high-skill occupations among low-skill occupations may suggest a need for further investigation into the nature and impact of middle-class occupations. Inadequate training and education may also contribute to the lack of skill in middle-class occupations.
know it well; and although aristocratic circles might be opened up to the successful artist, they were not usually accessible to him while he was doing his early significant work under the pressure of economic necessity. Also, everyday life offered less temptation to those who wished to avoid romantic tendencies than that of the more colorful upper classes did. Thus, Balzac's most representative work was concerned with middle-class Parisian life, and Flaubert's Madame Bovary deals with a rather colorless country doctor and his restless wife. In the middle-class strata, there is not the extreme danger of sensationalism which appears in some naturalistic treatments of lower-class environments—in novels like Zola's La Terre and L'Assommoir. The "monde sous un monde" is accessible to the realist; it is nevertheless preeminently the field of the naturalist.

The method of the true realist is rather that of the scholarly investigator and reporter than that of the "pure scientist." The realist studies the reaction and interaction of environment and character, and his study may be influenced in some degree by scientific theory; but he does not make a fetish of the scientific method, nor does he feel compelled to force his material into a Procrustean bed of deterministic theory if it will not fit naturally. Whereas he does not forego the artist's privilege of selection, he ought to select

5. Ibid., p. 6.
The wetting of the dome catalyst is a critical step in the process. The catalyst interacts with the reactants to form 
products. The reactor operates at high pressure and temperature to ensure efficient conversion of the feedstock. 
A continuous flow of the reactants into the reactor chamber and exit as 
products. The reactor is designed to handle a variety of feeds and is fully automated to ensure 
consistent performance.
only in accordance with a coherent *a posteriori* picture of
given facts. An objective treatment of detail thus selected
is almost an inevitable consequence of the realistic approach
to art; but some realists, Gissing among them, take exception
to the term and to its implications.\(^6\) Such exceptions can be
justified only in a limited sense, for the use of detail
without *auctorial* comment in the creation of desired impressions
is characteristic, not only of the best realistic art, but of
competent art generally. For instance, the main difference
between realistic objectivity and classic objectivity is not
one of manner but one of purpose: the classic aims to portray
the representative and the heroic and therefore magnifies and
emphasizes significant traits, whereas the realistic strives
for truth of detail and circumstantial verisimilitude.

The *rationale* of realism is various, *eclectic*, and
often indefinite. The philosophies of individual realists
are almost as varied as their family names. Yet we can see a
few basic tendencies that underlie the realistic approach to
life and art. Among these the anti-Transcendental movement
initiated by Schopenhauer and the scientifically-inspired
Positivism of Comte are perhaps the strongest. Their influence
was indirect rather than direct at first; the increasing
prestige of science and the skeptical spirit of the latter

---

\(^6\) See Gissing, "The Place of Realism in Fiction," in *Selections*,
p. 219.
years of the Victorian Age were their chief manifestations and their strongest motivating forces. At any rate, scientific and social interests left their mark on the work of even those realists who were suspicious of "social progress" and of science.

It is in theories like that advanced in Zola's Le Roman Expérimental that we have direct evidence of the extent to which the influence of science changed the character of fiction. This influence had been operating in devious and often subtle ways upon much realistic literature before Zola, the apologist of naturalism, summed it up in his statement of its final implications. Most early realists would have rebelled violently against his precepts; the identification of the function of the artist with that of the experimental scientist would have seemed to many of them to be mere confusion, and the absolute objectivity of the experimental method would have seemed a foolish and needless limitation. Nevertheless, Zola merely stated the ultimate objective toward which the realists had been moving. His rigid application of scientific method to fiction was the reductio ad absurdum of a literary movement.

be in contact with, the fact that so many in the various laboratories and universities have been making experiments and deductions about the nature of the elements and their properties. This has led to a better understanding of the fundamental principles that govern the behavior of matter. The scientific method of investigation has been developed and refined over the years, and it has become an essential tool for making progress in all fields of science.

It is true that the study of the properties of matter has been facilitated by the use of advanced medical and biological techniques. However, it is also true that the scientific method of investigation has led to a deeper understanding of the nature of matter and the forces that govern its behavior. This understanding has been used to develop new technologies and to solve some of the most pressing problems facing our society.

In conclusion, the scientific method of investigation has been a powerful tool for making progress in all fields of science. It has led to a better understanding of the nature of matter and the forces that govern its behavior, and it has been used to develop new technologies and to solve some of the most pressing problems facing our society.
II. Beginnings

The earliest work attributed to Gissing shows little power and slight artistic quality. It is hardly fair to base evaluations on his pot-boiling stories written for the Chicago Tribune, especially when their authenticity may be questioned; nevertheless, the short story "Brownie," generally accepted as his work, illustrates a few characteristics of his early writing.

With regard to subject matter and treatment, the story is extremely romantic. The setting is bucolic:

According to the provisions of his brother's will, Denby held the farm in which they lived together (a cosy whitewashed dwelling with barns and outhouses, lying in the midst of broad and fertile acres in one of the Yorkshire dales). The characters are largely types, with the exception of Brownie, who is conceived in the Gothic tradition: she is little and elvish, fond of strange pranks, and unique in appearance:

She certainly was far from good-looking; her


2. Brownie, p. 25.
green eyes sparkled and winked in an eerie way that was positively unpleasant, suggesting all sorts of old wives' tales about bewitchment and the evil eye.\(^3\)

Gissing handles his material subjectively; he indicates his emotional attitude somewhat more plainly than he needs, and he holds up the story with superfluous comment. He uses some standard romantic properties, the chief of these being the legacy that motivates Father Denby's murder of his niece. The climax of the story is thoroughly melodramatic: Brownie arranges a trap that confronts the farmer with his guilt and sends him to a violent death.

In an immature work like this one, we can find few of the author's basic views of life. The attitude shown in "Brownie" is chiefly the conventional belief that crime punishes itself and justice triumphs in the end. The story contains no deep spiritual or moral truth; it is melodrama, not tragedy. However, there are hints in "Brownie" of at least two rather permanent aspects of Gissing's outlook. The more significant aspect is the essentially romantic view of nature—specifically, of the English countryside, which to him invariably represents release from sordid London life and which he could never see with the critical eye of a Flaubert or a Zola. The other important attitude is Gissing's view of women; he often tends to romanticize and idealize them.

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In my humble work, I try to give voice to the people whose stories are often left unheard. The struggle for justice and equal representation cannot be overstated. It is crucial for us to recognize the importance of protecting human rights and fighting against discrimination.

The fight against injustice and inequality is an ongoing battle. It requires dedication, persistence, and a commitment to the betterment of society. We must continue to strive for equality and fairness in all aspects of life.

The struggle against oppression and the pursuit of freedom are not new. They have been fought for centuries, and it is our duty to continue this fight until justice is真正做到.

In my work, I strive to highlight the experiences of marginalized communities and advocate for their rights. It is through these stories that we can begin to understand the challenges they face and work towards creating a more just society.

Thank you for your dedication and support in this important cause.
Brownie, of course, is not the embodiment of a perfect ideal, but she is the symbol of retributive justice. Whereas "Brownie" represents scarcely a beginning, *Workers in the Dawn* is the record of almost a complete phase of Gissing's artistic life. Had he followed the course he set for himself at the time he wrote this novel, he might have become the first pure realist, or even the first naturalist, in England. In 1880, when he finished the book, he had faith in the power of society to improve and in his own ability to write a significant criticism of existing evils. In a letter to his brother Algernon, written on the eighth of June of the above year, he sets forth his creed:

The book in the first place is not a novel in the generally accepted sense of the word, but a very strong (possibly too plain-spoken) attack upon certain features of our present religious and social life which to me appear highly condemnable. First and foremost, I attack the criminal negligence of governments which spend their time over matters of relatively little importance, to the neglect of terrible social evils which should have been long since sternly grappled with. Herein I am a mouthpiece of the advanced Radical party. As regards religious matters, I plainly seek to show the nobility of a faith dispensing with all we are accustomed to call religion, and having as its only creed a belief in the possibility of intellectual and moral progress...

In doing all this I have been obliged to touch upon matters that will be sufferable only to those who read the book in as serious a spirit as mine when I wrote it. It is not a book for children, but for thinking and struggling men. If readers can put faith in the desperate sincerity of the author, they will not be disgusted with the book...  

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The book in the last place is not a novel in the sense that the word is usually employed. It is more of the sort of an essay or pamphlet, or perhaps even more of a treatise than that. I have tried to make it as clear and concise as possible, and to avoid the complications of technical language. I have also tried to be as free as possible from any bias or prejudice that might influence the reader's judgment.

I do not claim to have proposed anything new, but I hope to have said something that will be of some value to the reader. I have tried to present the facts as I see them, and to draw the conclusions that seem to follow from them. I have also tried to be as accurate as possible, and to avoid any misstatement or misrepresentation.

I hope that the book will be of some use to those who have an interest in the subject, and that it will be of some help in furthering the cause of freedom and justice.

A. T. L.
His moral earnestness alone would not have assured his consecration to the cause of realism, but there are other indications of that probability. In the novel, Mr. Tolladay gives Arthur Golding a piece of advice which suggests the method Gissing himself may have begun to visualize:

"Paint a faithful picture of this crowd we have watched, be a successor to Hogarth, and give us the true image of our social dress, as he did to those of his own day. Paint them as you see them, and get your picture hung in the academy. It would be a moral lesson to all who looked upon it, surpassing in value every sermon that fanaticism has ever concocted."\(^5\)

Again, in answer to Sampson, Low, and Company's criticism of the book, Gissing disavows the idea that he is writing propaganda:

Because I choose to take my subject from a sphere hitherto unused of novelists, shall I therefore be accused of making fiction the vehicle of doctrinal opinions?\(^6\)

This much is certain: Gissing made a thorough exploration of "the sphere hitherto unused of novelists" in his first book. The slums of Whitecross Street and adjacent areas are in the foreground of the book; the rectory at Bloomford and Mr. Gresham's studio serve only to furnish occasional relief from the dismal atmosphere that permeates much of the story. Yet it may be asked whether, after all, 

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The money lesson of some who fail to receive the consequences of the same lesson to the same of religion, and the other information of that back of all. In the money, in the country. Even a piece of sense which suggests the mental cleaning himself may have begun to appreciate.

"Print a list of principles or this country we have managed to go around to and give us the results of our society, green, and our city to correct it. And the city is a town they are free, and not for your business and the society to the success. It is only a woman's picture and the society to arrive in the future, and the father of this too, and to deserve in writing a report at the same time."

As far as answer to Campbell, some and Company's analysis of the book, granting answers the idea that in writing

Peculiarities: Because I appear to face my subject from a direct approach to make my analysis of the article of accounting, and at my disposal make a program to explain to the people of the magazine and the goals of the society the more than an article which is the national

The more it certain. Grant me a program in explanation of the sense of the principle of the national.

The lines of the magazine and the society to the society of the book, the society of the society, and the society's subject, study only to further educational detailed from the general abstract, and barometers, much of the book. Yet it may be taken without after all.

E. M. Wroth, in the same, at the time of the country, Detour, New York.

E. Letter to Davidson, May 25, 1930; in reference, p. 25.
this sphere was "hitherto unused"; had not Dickens laid many of his scenes in the London slums? Is not the book itself reminiscent of Dickens? It seems improbable that Gissing should have overlooked the fact that his setting was the same in general as that treated by his favorite predecessor. The only answer is that Gissing must have seen new depths of misery and suffering in this substratum of society—that in reaching into the sordid depths of poverty and degeneration, he found a sphere that could not be treated with Dickensian humor and sentiment but called for revulsion and earnest indignation.

And such indignation Gissing was ready to show. He manifested it so strongly that it marred his presentation of the material at hand. His first chapter is made up largely of description of and comment upon the filth and horror of Whitecross Street on market night, and the details of the scene are interspersed with subjective reaction and comment:

The fronts of the houses, as we glance up towards the deep blackness overhead, have a decayed, filthy, often an evil, look; and here and there, on either side, is a low yawning archway, or a passage some four feet wide, leading presumably to human habitations. Let us press through the throng to the mouth of one of these and look in, as long as the reeking odor will permit us. Straining our eyes into the horrible darkness, we behold a blind alley, the unspeakable abominations of which are dimly suggested by a gas-lamp flickering at the further end... If we look up, we perceive that strong beams are fixed across between the fronts of the houses—sure sign of the rottenness which everywhere prevails. Listen! That was the shrill screaming of an infant, which came from one of the nearest dens. Yes, children are born
This page was "printed" incorrectly; please refer to the previous page for the correct text.

The bookcase was "inception" manage; and not positioned for many years.

To the scenes in the London Space. It seems impossible that anything
remains of the bookcase. It seems necessary that answer
should have been given. The high price the object management
sense in general was quite crowded by the influence of
the only answer to the point. Answering much have been new pictures of
stray and remaining in the restaurant of society - the effect
recycling into the society pencils of balance and delegation
be found a balance that cannot not be treated with discretion
summon and sensation put calling for revolution and unnecessar

Identification

The error identification obscure are really to occur. He

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The error identification obscure are really to occur.
here, and men and women die. Let us devoutly hope that
the deaths exceed the births.  

Gissing never succeeded in developing the objective attitude
that was characteristic of continental realists. He never
intended to do so; in fact, he protests against the whole
idea of a "science of fiction" in his essay on realism.  

But in Workers in the Dawn, subjectivity is overdone; it shrouds
realistic detail in a mist of sentiment—or often, a miasmic
vapor of bitterness.

In dealing with situation and character, again,
Gissing overdoes things. His most nearly "realistic"
characters are his lower-class Londoners; but even such a one
as Bill Blatherwick comes in for too much subjective comment.

His treatment of Arthur Golding recalls the cruelty of a
Dickens villain:

For Bill, who was as rank a bully and coward as
ever sang hymns to procure the wherewithal for a glass
of gin, found a source of constant amusement in secretly
torturing the poor boy. One moment he would unexpectedly
pinch his arm until his nails almost met in the flesh;
or, when he thought himself secure from observation, he
would deal him a severe blow from a stick he held in his
hand, hissing terrific threats in his ear when a cry of
pain burst from the sufferer's lips; or he would purpose-


"A demand for objectivity in fiction is worse that meaningless," he writes, "for apart from the personality of the
workman no literary art can exist." (Ibid.)
pinto, and may we ever bow our heads in gratitude, your friend.

The general secretary of the office of the last century.

Gleason never succeeded in developing the optical effects
that we are accustomed to see in the rest of the world. But
he has at least a "sense of motion" in his essay on restoration.
In "Motion in the Dawn," an essay in another of his shrewd
sentences and in a small of entertainment, he offered a

vision of difference.

In getting with attention and consideration, we
Glenn overtook Bishop, the most recently "restored"
characters are the lower-class components; but even such a one
as Bill Bishop, who came to the top much and in some comment.

For Bill, who was as much a pity and a coma as
ever was our friend to become the "remedo" for the fear
of Bill, owing a course of conquest arranged in barrack
condition, the book put one moment in woe and uncertainty
of wrong, it was until the wife of the minister, how
am, and nothing restored to him can ever add a bit of
might, offer from the minister's life; to its own humble

- The place of restoration in fiction, "in reflection" as
- A peculiarity for an autobiography in fiction, to more clear meaning.
- As we are written, for seeing from the perspective of the
- Somehow on reflection and can extract. (End)
ly tread with his heavy-soled boots upon the boy's almost bare feet; in short he was inexhaustible in the discovery of exquisite tortures, grinning with delight as he saw them take effect to the full extent of his wishes.\(^9\)

Bill is sub-human in many respects besides his cruelty; yet he is not an impossible character. It is the way in which he is presented that makes him seem unreal.

Many of the people of *Workers in the Dawn* are derived directly from Gissing's own experience. The accurate picture of the London landlady in the person of Bill Blatherwick's mother represents a type with which Gissing was well acquainted. And Arthur Golding is, of course, one of Gissing's many self-portraits: his artistic leanings, his economic struggle, and his unfortunate marriage are entirely autobiographical. Carrie is very much like Gissing's first wife, and the story of Arthur's marriage differs from Gissing's own experience only in respect to the time element.\(^10\) Arthur's suicide may well be the reflection of Gissing's own desperate thoughts on the occasion of his visit to Niagara.\(^11\) Gissing is somewhat too personal in his treatment of Arthur to satisfy the standards of absolute realism. He cannot be objective about those who

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If you agree to the request, please sign your name below.

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are very close to him, nor can he write realistically about people who are reflections of his own personality.

Where Gissing found a woman like Helen Norman is a question not readily answered. She may have been inspired by George Eliot. At any rate, she illustrates a tendency we have already noted—a tendency to idealize certain women. This trait is one of Gissing's strongest romantic strains; it is not always present, but he never loses it completely. Helen's marvelous beauty, her rare purity and strength of character, her greatness and sincerity of heart, appear almost incredible against the grey background of the book. It may be that Gissing thought of her as a contrast to Carrie, or it may be that she is a manifestation of an ideal of womanhood that he kept always in his heart.

Helen Norman's guardian, Mr. Gresham, is an example of the kind of character that Gissing was later to study more attentively. Gresham is a good subject for realistic study; he is not a bad man by nature, but he faces psychological problems with which he has not the strength to cope. His passion for his beautiful ward and the resulting effect upon himself and those around him furnish material for a minor drama of some significance. And in constructing the drama and describing the reactions of the participants, Gissing keeps an intensity and directness that is unusually good in a first novel.
Gresham's daughter, Maude, is second only to him as a suitable subject for mental analysis. Her fashionable and loveless marriage with Alfred Wagorn furnishes material for a study of the Madame Bovary type. It is interesting to note in this connection that, when Gissing does not identify himself with his characters or react to them emotionally, he is capable of something approaching an objective method. In the case of the Waghorns, however, his hatred for Alfred sometimes leads him into his habit of subjective comment. He can see and depict Maude as an imperfect, rather superficial woman; he despises Wagorn and feels called upon to say so at every opportunity.12

Certain characters are instruments of Gissing's didactic scheme; they are formed mainly for the purpose of promulgating his social philosophy. John Pether, for instance, represents the extreme revolutionary point of view. This attitude Gissing can understand; he knows the roots whence it springs. However, he does not support Pether's radicalism, and Pether's violent death serves as a kind of symbol of the futility of his creed. The milder, more deliberate radicalism of Will Noble and Mark Challenger appeals to Gissing's human sympathies and to his Positivistic faith in progress. Nevertheless, it is Mr. Tolladay, with his gentle kindness and his earnest hope for

social regeneration, who receives the most sympathetic treatment at Gissing's hands. Tolladay represents the truth as Gissing saw it at the time: his distrust of established religion, his hope for reform, and his views on the social responsibility of the artist are Gissing's ideas as he set them forth in his letter of 1830.

The socially critical characters in *Workers in the Dawn* do not, however, tell the complete story of Gissing's intellectual progress during his early period. The picture is rounded out by the intellectual experiences of two of his main characters, Arthur Golding and Helen Norman. Arthur is led by his early life and background into contact with all varieties of English radicalism. He accepts the moderate socialism of Mr. Tolladay and, through association with Will Noble, consecrates himself to the task of reform. The critical point in his thinking comes when he is forced to choose between the purely utilitarian socialism of Noble and the indirect pursuit of social betterment through art. And at this point, the author calls upon the studied, critically sound philosophy of Helen Norman to guide Arthur into the way of artistic endeavor.

For the philosophy of Helen Norman is the only variety that the studious Gissing could have accepted himself. What he calls the "emancipation" of Helen runs parallel to his own early intellectual experience. He describes this process in a
The society of English literature and the society of science are two parallel developments in the field of learning. The society of English literature seeks to preserve and promote the heritage of the English language and to foster the appreciation of literature. The society of science, on the other hand, aims to advance knowledge and understanding through research and experimentation.

For the philosopher of science, the society of science is the only authority.
series of letters which make up a large part of a chapter.

One of these sums up the experience:

Schopenhauer, Comte, and Shelley—these three have each in turn directed the growth of my moral life. Schopenhauer awakened within me the fire of sympathy, gave a name to the uneasy feeling which made my life restless, taught me to forget myself and live in others. Comte came to me with his lucid unfolding of the mystery of the world, showed me why the fire of sympathy burned so within my breast, taught me the use to which it should be directed. Last of all Shelley breathed with the breath of life on the dry bones of scientific theory, turned conviction into passion, lit the heavens of the future with such glorious rays that the eye dazzles in gazing upwards, strengthened the heart with enthusiasm as with a coat of mail.13

Evidently, then, at the time of writing Workers in the Dawn, Gissing thought he had achieved a coherent view of the nature of things by means of a synthesis of three elements: the Schopenhauerian ethic of pity, the scientific Positivism of Comte, and the poetic enthusiasm of Shelley. He was later to discover that the three were not mutually reconcilable; and the way in which he resolved the tension has a profound bearing, as we shall see, upon the later development of his art. At the time, the Positivistic approach led him into the sphere of the realistic investigator of social conditions. This approach produced what Baker calls "the fullest exposure extant of the hideous realities underlying modern civilization."14

III. The Turning of the Tide

That Gissing wrote his first novel from a Positivistic point of view is not surprising to those who take into account his youth and his distrust of metaphysics; but to understand his rapid shift from reforming socialistic zeal to conservative pessimism, we must consider a number of intellectual and personal forces revealed largely by his letters. The greatest of these personal forces were a somewhat fastidious sensitivity which made him shrink from contact with the masses, and a strong, possibly ingrained, prejudice against the coarse and ignorant members of the proletariat whom he had seen in the area of London. The greatest intellectual force that brought about the change was an insatiable appetite for learning. This intellectual curiosity, although it was never applicable to topics of idealistic metaphysics, drove him nevertheless into tremendous areas of historical, literary, and artistic scholarship. Gissing's urge to learn could not be confined to the purely social interests of Positivism; rather, it reached out into contemporary and ancient fields.

In 1880, Gissing still had some faith in science; but he was asking questions, even then, which the materialistic science of his time could not answer fully and did not, perhaps, undertake to answer. Thus, in a letter to his brother
Algernon, he states his aims:

Unfortunately, the subject I desire to master is nothing less than the laws of the universe—in other words the science of all sciences. I want to know what are the laws which govern the evolution of species on the earth, physically considered, and then to know the laws by which the mind of man is governed; for it is evident that the science of Psychology will soon become as definite as that of Physiology.

This faith in nineteenth-century science was justifiable only up to certain limits; the inquiry into causes of natural phenomena was fruitful as long as it did not attempt to determine their ultimate significance. The scientist of the time was able to dismiss the question of ultimate meanings and values as a problem outside his sphere, or at the most to answer it in terms of evolution and progress; but Gissing was too much of a scholar not to be bothered by the question and too critical to accept the doctrine of material progress as the final answer. And his refined sensitivity, coupled with his aristocratic bias, made it impossible for him to pin his hopes on the development of the lower class.

As early as 1876, he reveals his basic prejudice in a letter from America written to his brother Will:

They carry democratic notions here to a great extent. It is quite a common thing for a workman to go up and slap his master on the back and ask him how he is. Worse than that, no servant-girl will think of cleaning

1. Letters, p. 69.
Adjourn the session, please.

Unfortunately, the members of the board of directors have not been able to agree on the terms of the merger—although they have expressed the desire to complete it. Hence, I must to regretfully inform you that the merger will not take place as planned.

I hope that this situation will not affect our plans for the future. The board of directors is committed to maintaining the company's growth and success.

Thank you for your understanding.
boots, so we have to have them blacked in the streets, and the result is that Americans almost always have dirty boots. 2

That he never rid himself completely of this bias—that it grew, supplemented by personal reactions to the vulgarity of the commoners—is shown, not only in his novels written since 1882, but also in his letters of that time:

It is Bank Holiday today, and the streets are crowded with people. Never is so clearly to be seen the vulgarity of the people as at these holiday times. Their notion of a holiday is to rush in crowds to some sweltering place, such as the Crystal Palace, and there to sit and drink and quarrel themselves into stupidity. Miserable children are lugged about, yelling at the top of their voices, and beaten because they yell. Troops of hideous creatures drive wildly about town in gigs, dog-carts, cabbage-carts, dirt-carts, and think it enjoyment. The pleasure of peace and quietness, of rest for body and mind, is not understood. Thousands are tempted by cheap trips to go off for the day to the seaside, and succeed in wearying themselves to death, for the sake of eating a greasy meal in a Margate coffee-shop, and getting five minutes' glimpse of the sea through eyes blinded with dirt and perspiration. Places like Hampstead Heath and the various parks and commons are packed with screeching drunkards, one general mass of dust and heat and rage and exhaustion. Yet this is the best kind of holiday the people are capable of. 3

The break with Positivism did not manifest itself on a philosophic level until late in the year of the above letter. The first definite sign is a letter written in October of that


year to his brother Algernon in which he mentions his article, "The Hope of Pessimism":

The pessimistic article is finished, but I shall not even try to get it published, seeing that it has developed into nothing more nor less than an attack on Positivism. So far has my intellectual development brought me.4

Perhaps, after all, the decisive and significant cause of the final break went deeper than personal prejudice. A letter of 1883 indicates that a growing artistic consciousness had much to do with Gissing's eventual change of perspective. He writes to his sister Margaret the following lines on Ruskin:

Had he been poor, and with the necessity of struggling through a wretched existence of toil his socialistic fervor would have, ten to one, exhibited itself in furious revolutionism, instead of this calm, grave oratory. Which of the two is ultimately better, I know not. Only this, I am growing to feel, that the only thing to us of absolute value is artistic perfection. The ravings of the fanatic--justified or not--pass away; but the works of the artist, work in what material he will, remain, sources of health to the world.5

Again, in 1884, he defends the doctrine of L'art pour l'art:

My own life is too sterile and miserable to allow of my thinking too much about the Race. When I am able to summon any enthusiasm at all, it is only for Art--how I laughed the other day on recalling your amazement at my theories of Art for Art's sake!

4. Letters, p. 120
5. Ibid., p. 126.
Well, I cannot get beyond it. Human life has little interest for me, on the whole—save as material for artistic presentation. At this point in his thinking, the main outlines of Gissing's mature artistic perspective may be seen. Once formed, this perspective did not change much; what followed was rather organic and logical development than any sort of radical change. Much that was personal and emotional in him found its rational basis in this perspective. His inability to adjust himself to real life—an inability aggravated by his unfortunate early marriage and its consequences—made it inevitable that he should seek an escape from the sordid and monotonous existence to which he had been consigned by fate. Whether he ever relapsed into a period of bohemianism like that which Arthur Golding went through in *Workers in the Dawn* is debatable. Certainly, he found out by some means that the conventional routes of "escape" were blind alleys and that he had to seek a permanently satisfying value in an impermanent world. For a man who rejected metaphysical areas of thought as absolutely as he did, there seemed to be only one reliable satisfaction—the realm of art.

Why, then, it may be asked, did he not leave the sordid realms of the nether world and devote himself to a more

6. Ibid., p. 139.
At this point the philosopher, the man of action to

thinking of the new, the more

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congenial artistic sphere? That he could not afford to do it is one answer, but not the whole answer. For the very fact that he worked in a vein not popular with the subscribers to Smith's and Mudie's—that his material was not of the most "salable"—was an important reason for his poverty. It may be that the very lack of imagination which made him reject metaphysical systems kept him from finding any adequate substitute for the material which he had made himself familiar. One thing is evident: he tried to work away from the lower-class material of Workers in the Dawn, and for a long time his efforts were unsuccessful. And one of the factors that kept him from abandoning this material was the advice of Meredith. The importance of that advice is shown in a letter written to his brother in 1885:

Meredith tells me I am making a great mistake in leaving the low-life scenes; says I might take a foremost place in fiction if I pursued that. Well, the next will in some degrees revert to that, though it will altogether keep clear of the matter which people find distasteful. I shall call it Demos and it will be rather a savage satire on working-class aims and capacities.8

Gissing did succeed, for the most part, in keeping clear of "the matter which people find distasteful" in Demos. When he "reverts to" the atmosphere of Workers in the Dawn, he does so with apparent reluctance. He seems to prefer the pastoral beauty of Wanley Manor to the ugliness of Belwick and

Wilton Square so much that he is reluctant to leave the Manor for those scenes which are of primary importance to his story. Nevertheless, Gissing is reluctant only in regard to the material of the naturalist; at no point does he get away from material that can be treated realistically. The people of Wanley are as much subjects for study and analysis as those of London.

There is, however, too much subjectivity, too much emotion, in Gissing's treatment of the conflicting forces in Demos to permit of its being placed among the novels which we call completely realistic ones. Gissing cannot discuss his lower-class people without letting fall the hint of a sneer; his working-class people are in the main dull-minded or shifty or stupid, and he sees no hope for their improvement. They fail to understand even such relatively simple minds as Mutimer's, and when their leaders show signs of weakness, they turn against those leaders with an unreasoning, ruthless spirit of vengeance and intolerance. They come in for a large share of satire, as Gissing intended that they should; but the satire is over-drawn and heavy. The author wields his rapier as though it were a cudgel, and he hits with the flat of the blade. The strokes smart, but they do not cut effectively.

The major target is, of course, Mutimer, the working-class demagogue who eventually plays false to his creed. Mutimer is not an impossible character; he is not without his
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prototypes in real life. He is corruptible and weak, like the worst of his kind, and he traduces most of his friends. But he is at least human, whereas Hubert Eldon, obviously designed as a contrast to Mutimer, is little more than a moderately intelligent snob. His basic motives are conditioned by the ideas Gissing holds at the time:

Hubert's prejudices were insuperable; to his mind class differences necessarily argued a difference in the grain. 9

When he finally gets control of New Wanley, he proposes, as Gissing would have all intelligent aristocrats propose, to counteract every tendency of the times within his control:

"The ruling motive of my life is the love of beautiful things; I fight against ugliness because it's the only work in which I can engage with all my heart. I have nothing of the enthusiasm of humanity." 10

Or again:

"You must distinguish between humanity and humanitarianism. I hope I am not lacking in the former; the latter seems to me to threaten everything that is most precious in the world." 11

10. Ibid., p. 339.
11. Ibid.
Hubert is plausible, and our author's sympathies are too evidently on his side. He is not totally lacking in character. But somehow, he does not come alive. Instead of making Mutimer a foil to him, Gissing has made him a foil to Mutimer. For Mutimer at least makes an effort. His failure is not inexplicable in the light of the limitations imposed upon him by his origins and the economic determinism that is implied in the book. Hubert, on the other hand, is a figurehead. We hear about his duel in Europe and the affair that served as grounds for it, but these things are dismissed as part of the inevitable youthful sowing of wild oats; aside from that, he is not seriously tempted and therefore does not fall.

Although the book fails to achieve objectivity of treatment or successful satire, it is nevertheless a contribution to the sum total of realistic writing. It contains the elements of serious character study--of interplay of character and environment and idea--that mark the work of the best realists. The best example of this interplay is, of course, Mutimer. Given a man of his native intelligence, forcefulness, lack of sensibility, and proletarian background, certain results were almost inevitable. Most of these results are produced; some are analyzed and interpreted too thoroughly; all are justified. In rising above his class, Mutimer becomes a fish out of water. The unnatural element of his new surroundings poisons him spiritually, and by the time he is thrown back
into his original habitat, he is morally ruined, and his downfall is inevitable.

Not all of the characters of Demos are handled with complete realism, but even the idealized Adela Waltham has some of the weaknesses and shortcomings of real people. Although she is to some extent a reincarnation of Helen Norman, she is seen with a more critical eye. Not until she gives in to Hubert Eldon's ideals at the very end of the story is her intellectual development complete. Her early background is a preparation for her acceptance of Mutimer, and her final realization of the essential disparity between herself and her husband prepares the way for her reconciliation with Hubert. She is not always sure of herself, nor is she often the mistress of her own fate. Her belief in "progress" and "humanitarianism" is a fault, as Gissing sees it; and in her ultimate rejection of this belief she tacitly admits her inferiority to the high-minded snob. She is a thoughtful, in many respects and excellent, woman; but, unlike most women, she does not have the last word.

The rational basis of the book is embodied in Parson Wyvern, a sort of idealized Gissing who preaches vehemently and effectively against industrialization, socialism, and universal education. In spite of his reactionary unrealism, the parson has a few cogent things to say. His strong point is his refusal to accept the implicit belief in "progress" which
the Victorian mind had come to accept almost without critical scrutiny. If he reacts too violently against this belief, his reaction is at least a healthy antidote to a dangerous mental condition:

"Progress will have its way, and its path will be a path of bitterness. A pillar of dark cloud leads it by day, and of terrible fire by night. I do not say that the promised land may not lie ahead of its guiding, but woe is me for the desert first to be traversed! Two vices are growing among us to dread proportions—indifference and hatred: the one will let poverty anguish at its door, the other will hound on the vassal against his lord."\(^2\)

He is acute and original in his remarks on universal education:

"Its results affect all classes, and all for the worse. I said that I used to have a very bleeding of the heart for the half-clothed and quarter-fed hangers-on of civilisation; I think far less of them now than of another class in appearance much better off. It is a class created by the mania for education, and it consists of those unhappy men and women whom unspeakable cruelty endows with intellectual needs whilst refusing them the sustenance they are taught to crave. Another generation, and this class will be terribly extended, its existence blighting the whole social state."\(^3\)

This phenomenon—the appearance of a class of people unable to adjust their educational and emotional endowment to the conditions of lower-class existence—is one of much personal significance to Gissing, and it grew almost into an obsession with him. Baker calls it "the dreary lot of

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individuals like himself, forced into contact with the brutal herd, yet striving all the while to keep their souls intact, and realizing their own aims in spite of overwhelming handicaps." It is, at any rate, one of the many instances of Gissing's essential subjectivity; he is temperamentally a romanticist in that he glories in the projection of his personal attributes into his favorite characters. Those characters who are foils and those who do not arouse his sympathy he can treat with some degree of objectivity; those who think and feel seriously and strongly are likely to be self-portraits, in essence, at least. Arthur Golding, Gilbert Grail, Reardon, Whelpdale, Kirkwood, Godwin Peake, Henry Ryecroft—these are reflections of Gissing at various stages of his development; and they are the people whom we remember most vividly. Even his intellectual women, such as Helen Norman and Adela Waltham, are what might be called wish-ful- fillments—representations of ideal counterparts of his intellectual and emotional self.

In spite of his own declaration, then, Gissing shows himself unable to view situations and people entirely as phenomena to be studied and presented artistically. In Demos, he is not consistently realistic. But the essential spirit of realism is present in his study of Mutimer's failure.

IV. The Exile in London

Before he abandoned the material of lower-class London, Gissing made extensive use of it in *The Nether World*. This book seems to be a last, exhausting emotional fling; it contains some of his most powerful reactions to his naturalistic material. Before writing *The Nether World*, however, he showed a relatively restrained, objective attitude toward the lower classes and their environment in the one-volume novel, *Thyrza*.

At moments, Gissing seemed able to approach the material of *Thyrza* without revulsion. There is much of lower-class London in the book; the sea-side home of Mrs. Ormonde is used merely for contrast with the major scene. There is an unusual mildness of tone—almost a note of tolerant humor—in some of the descriptions of Lambeth:

Lambeth Walk is a long, narrow street, and at this hour was so thronged with people that an occasional vehicle with difficulty made slow passage. On the outer edges of the pavement, in front of the busy shops, were rows of booths, stalls, and barrows, whereon meat, vegetables, fish, and household requirements of indescribable variety were exposed for sale. The vendors vied with one another in uproarious advertisement of their goods. In vociferation the butchers doubtless excelled; their "Lovely, lovely, lovely!" and their reiterated "Buy, buy, buy!" rang clangorous over the hoarse roaring of costermongers and the din of those who clattered pots and pans. Here and there meat was being sold by Dutch auction, a brisk business. Umbrellas, articles of clothing, quack medicines, were disposed of in the same way, giving occasion for much coarse humor.
The market night is the sole out-of-door amusement ready at hand for London working people, the only one, in truth, for which they show any real capacity. Everywhere was laughter and interchange of good-fellowship. Women sauntered the length of the street and back again for the pleasure of picking out the best and cheapest bundle of rhubarb, or lettuce, the biggest and hardest cabbage, the most appetising rasher; they compared notes, and bantered each other on purchases. The hot air reeked with odors.¹

There is no lack of realistic detail in these scenes, but one which contains even more accurate and objective reporting is the picture of Mr. Bower's shop in Paradise Street:

When the young man stepped through the doorway, he was at once encompassed with the strangest blend of odors; every article in the shop—groceries of all kinds, pastry, cooked meat, bloaters, newspapers, petty haberdashery, firewood, fruit, soap—seemed to exhale its essence distressfully under the heat; impossible that anything sold here should preserve its native savour. The air swarmed with flies, spite of the dread example of thousands that lay extinct on sheets of smeared newspaper. On the counter, among other things, was a perspiring yellow mass, retailed under the name of butter; its destiny hovered between avoirdupois and the measure of capacity. A literature of advertisements hung around; ginger beer, blacking, blue, &c, with a certain 'Samaritan salve,' proclaimed themselves in many-colored letters. One described, too, a scrubby but significant little card, which bore the address of a loan office.²

Yet it would be a mistake, on evidence of this sort, to

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brand the book a completely realistic one as far as treatment of material is concerned. There is at certain points a remarkable blend of detail and feeling—a romantic subjectivity unlike Gissing's usual subjective comment. The best example of this semi-poetic writing is the passage that is suggested by Gilbert Grail's walk to Lambeth Bridge following his receipt of the news that he is to work in Egremont's library. The intense excitement of Grail's mood seems to send the author into a kind of tangential reverie:

He turned towards Lambeth Walk. The market of Christmas Eve was flaring and clamorous; the odours of burning naptha and fried fish were pungent on the wind. He walked a short distance into the crowd, then found the noise oppressive and turned into a by-way. As he did so, a street organ began to play in front of a public-house close by. Grail drew near; there were children forming a dance, and he stood to watch them.

Do you know that music of the obscure ways, to which children dance? Not if you have only heard it ground to your ears' affliction beneath your windows in the square. To hear it aright you must stand in the darkness of such a by-street as this, and for the moment be at one with those who dwell around, in the bleared-eyed houses, in the dim burrows of poverty, in the unmapped haunts of the semi-human. Then you will know the significance of that vulgar clanging of melody; a pathos of which you did not dream will touch you, and therein the secret of hidden London will be half revealed. The life of men who toil without hope, yet with the hunger of an unshaped desire; of women in whom the sweetness of their sex is perish under labor and misery; the laugh, the song of the girl who strives to enjoy her year or two of youthful vigor, knowing the darkness of the years to come; the careless defiance of the youth who feels his blood and revolts against the lot which would tame it; all that is purely human in these darkened multitudes speaks to you as you listen. It is the half-conscious striving of a nature which knows not what it would attain, which deforms a true thought by gross expression,
In order to understand the importance of proper planning and development in the field of education, it is crucial to recognize the role of effective leadership. Educators must be able to adapt and respond to changing circumstances and challenges, ensuring that the needs of students and the community are met.

To achieve this, collaboration between school administrators, teachers, and parents is essential. Regular meetings and open communication are key to maintaining a positive learning environment.

By fostering a culture of continuous improvement and innovation, educators can create a space where all students feel valued and supported. This not only benefits the students but also contributes to the overall success of the school.

In conclusion, effective leadership in education is crucial for the development of well-rounded and successful students. It requires a commitment to ongoing learning and adaptation, ensuring that educational practices remain relevant and effective.
which clutches at the beautiful and soils it with foul hands. 3

In spite of occasional passages of this sort, there is a predominantly realistic treatment of setting and action in Thyrza. Much of the action is on the mental level—a level which gives occasion for the extensive analysis of which we have already spoken. Some of this analysis is, of course, the faulty variety typical of Gissing when he is trying to prop motivation which he fears may be rather weak. Some of it, too, illustrates what Swinnerton calls "his habit of holding the reader, and drawing his attention by anxious interpretation, like a host, conscious of failure, who steps out over the threshold with his guest, explaining why the evening has been so dull." 4 Nevertheless, there is something approaching acute psychological analysis in his rendering of the inner struggles of his characters, and occasionally the blend of action and thought produces a realistic effect. The problem of Thyrza's decision regarding her coming marriage with Gilbert Grail and her half-recognized love for Egremont, for instance, is handled delicately and rather effectively:

It was an unspeakable relief to be alone. She had never known such a painful feeling of guilt as whilst she sat with Gilbert and Lydia regarding her. Yet why? Her secret, she tried to assure herself,

3. Ibid., p. 111

was quite innocent, trivial indeed. But why had she been unable to come straight home?...

She moved aimlessly about the room. It was true that these last two days she had agitated herself with anticipation of the concert, but it was something quite different which now put confusion into her thought, and every now and then she actually caught her breath. She did not feel well. She wished Lyddy could have remained at home with her this afternoon, for she had need of companionship, of a sort of help.

... ... ...

Having put her things away, she opened another drawer, and looked over some of Lydia's belongings. She stroked them lightly, and returned each carefully to its place, saying to herself, "Lyddy wants such and such a thing. She'll have more money to spend on herself soon. And she shall have a really nice present on her birthday. Gilbert'll give me money to buy it."

Then she went to the mantel-piece, and played idly with a little ornament that stood there. The trouble had been lighter for a few minutes, now it weighed again. Her heart beat irregularly. She leaned her elbows on the mantel-piece, and covered her face with her hands. There was a strange heat in her blood, her breath was hot.5

There is a touch of romanticism along with the basic realism with which the characters in Thyrza are presented. However, those characters who are created as objects for study and for demonstration of ideas are treated with a largely realistic hand. Luke Ackroyd, the misinformed but thoughtful working-man, is seen in a fair light for all the imperfections of his education. Paula Tyrrel, the superficial society girl, and Edward Dalmaine, the opportunist, are accurately and objectively drawn; there is relatively little bitterness in the way they are presented. Rather, there is a quiet, almost tolerant irony broken here and there by just a hint of scorn.

5. Thyrza, p. 218.
There is a group of communists who wish to become
members of the KPV. They have been
active in the movement for some time and
have a good understanding of the
theoretical aspects of the
Communist Party. Their
work is directed towards
promoting the interests
of the working class and
supporting the
ideological development of
the party. They believe
that the party must
represent the
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capitalism and
exploitation.

However, these communists also see the
opportunity to
engage in political
tactics and
manipulations in order to
achieve their aims.

In the end, the
success of the party
depends on the
ability to
organize and
mobilize the masses
in support of the
ideological and
political
goals. Therefore, it is
essential to
ensure that the
party
remains
independent
and
free from
outside
influence.

This group of communists
sees itself as
representative of the
class interests of the
masses and
wishes to
play an active role
in the
development of the
party. They believe
that the party
must remain
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free from
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Mr. Newthorpe, in his capacity of cynic and commentator upon the lives of his friends and on life in general, sums up his own life and theirs in a comment not wholly original but widely applicable:

"I am the sort of man," he once said, "of whom Tourgueneff would make an admirable study. There's tragedy in me, if you have the eyes to see it... I don't think anyone can altogether despise me. Yet my life is a mere inefficacy."

"You have had much enjoyment in your life, father," Annabel replied, "and enjoyment of the purest kind. In our age of the world I think that must be a sufficient content."

"Why, there you've hit it, Bell. 'Tis the age." 6

But Gissing's method ceases to be objective when he is dealing with his major characters. As in other novels, he projects himself into the chief characters of *Thryza*; Grail is the idealized representation of Gissing the indigent scholar, and Egremont embodies Gissing's early social philosophy, his struggles, and his later renunciation of social idealism. Nevertheless, there is a touch of the human and earthy in Egremont, at least. His irresistible attraction to Thyrza, his break with Annabel, his final return to Annabel— all these are occasions for the demonstration of elements of human weakness. Annabel's final judgment of him is essentially accurate:

"...I saw her once, here, and I have seen her

Mr. Newton's in the capacity of chair and commentator now
the lives of the listeners and not to be ignored, some in the
view of such a feature in a commencement of special origination,
and the line of "the line" and I now have a comment with facility originating

without objection.

I am the word of men, a word once but not a
Transactions would make an admirable study. Therefore...
I have the case to see if I your friend's many can originate the meaning we Yet
my life is a more important to your life.
"You have had much advantage in your past" shall be
anted." Also of the meaning of the word I think that what be
be a magnificent comment.
"Why do you like it? painting? I am
see.

But Child's meaning seems to be a conception where he
is carried with the writer's character. We in other words, he
"the numberless representations of getting the individual receptor,
and painstaking students of classics, nearer to real philosophy.

I'm going to the formal conclusion of social insteading,

nevertheless, there is a tangle of the theme and certainty in

obligement, of least, the theoretical affiliation to the
in the press with imputed the final variety of elements of human
meanings. Amended, finally, improvements of it to essentially

scenarios; I saw wet once, have, and I have seen par..."
portrait. The crisis of your life was there. There was your one great opportunity, and you let it pass. She could not have lived; but that is no matter. You were tried, Mr. Egremont, and found wanting."7

Annabel is also a mixture of the real and the ideal. She has all the virtues and none of the vices of a lady of her position. Yet she knows herself to be the inferior of Thyrza in one important respect: she cannot influence Egremont, cannot inspire him as Thyrza would have done. Her mind and her character develop constantly throughout the book. At the end she is wiser, perhaps, than her father. But she still acknowledges her great limitation.

The character who leaves the reader with a less complete sense of reality than any other is Thyrza herself. There is something unearthly, insubstantial, in the author's conception of her and something inexplicable in the growth of her quasi-angelic nature amid the sordid surroundings in which she lives. Her existence implies a categorical negation of the theory of realists from Balzac's time to the present. She is even a delightful exception to Gissing's own idea of the determinism of the lower-class environment. Even the gentle and wise influence of her sister Lydia does not give sufficient basis for the purity and refinement of her character. Even her grammar is too good. Her passion for Egremont is the one touch of reality in her; and this is sublimated in some way so

7. Ibid., p. 439.
that even it seems semi-divine. Perhaps Gissing still believed at this time, in spite of hard experience, that women were helpless, lovable creatures who would do no wrong unless driven to it by evil men. Or perhaps the real reason for her existence is Gissing's need of an ideal. And perhaps, also, she is inspired by Gissing's peculiar view of happiness. For she was, like him, too sensitive a spirit to accept the world on its own terms:

The happy people of the world are the dull, unimaginative beings from whom the gods, in their kindness, have veiled all the vision of the rising and the setting day, of sea-limits, and of the stars of the night, whose ears are thickened against the voice of music, whose thoughts find nowhere mystery. 8

No matter what the reason for her creation may be or how unreal she may seem, we are glad to accept Thyrza; in the long run, she needs no apology.

The undercurrent of sympathy that pervades much of Thyrza is remarkable in the light of the harsh satire attempted in Demos. Our author seems to have abandoned scorn and adopted tolerance. Intellectual growth may have had a great deal to do with the change. There is, however, another influence pointed out in the book--one that must have been of considerable importance for a time. That influence is the poetry of Whitman. It is strange that Gissing should have

8. Ibid., p. 396.
can even it Seems semi-hyphen. partly classic will defarce.

the time in spite of prior experience, that women were

perfected. Unpopular assertions are bound to go on many males
given to if any men. On because the least reason to par

existance is obtained, a need for an insight. And perhaps, also
are so interesting to obtain a better view of existence. For

we and the men for understanding efforts to accent the world
on the own terms.

The people believe to the wrong are the guilt.

improvement becomes to come from the effort to print

knowledge never arrives till the notion of the thinking
and the setting get at sex-limit, and of the people
as the right issue are the pitbulls. It is true

notice of which, whose prominence find nominate answer.

to matter what the reason for not creation when be on now

what a right may seem, we the stay to express thought in the

and there are needs no attachment.

The improvement of expected that permanence such to

should be permanent in the light of the past and the alterations

to happen. Our society seems to have developed beyond any

educational framework may have had a great
great to go with the chance. There is however, another

influencebuilder out in the book--one that never have seen of

considerable importance for a time. That influence is the

death of influence. It is almost that cleaning someone have
been attracted to a poet so utterly different from himself. Yet in Egremont's letter from America to Mrs. Ormonde we have an account that, we cannot help thinking, is a sincere personal reaction:

"I am sending you Whitman's 'Leaves of Grass.' I see from your last letter that you have not yet got the book, and have it you must. It is idle to say that you cannot take up new things, that you doubt whether he has any significance for you, and so on. You have a heart and brain, therefore his significance for you will be profound...

"...I have studied Whitman, enjoyed him, felt his force and his value. And speaking with all seriousness, I believe that he has helped me, and will help me inestimably, in my endeavor to become a sound and mature man...

"...I believe that he for the first time has spoken with the very voice of nature; forests and seas sing to us through him, and through him, the healthy, unconscious man, the 'average man,' utters what before he had no voice to tell of, his secret aspirations, his mute love and praise." 9

Strange though it may have been, this attraction to Whitman was doubtless good for Gissing in so far as it drew him out of his self-conscious pessimism. That it should make him a democrat or an optimist was not to be expected. But it was to be hoped that it might soften his harshness toward classes and types of people whom he constitutionally disliked. And in Thyrza, at least, there is a sympathy for human kind which makes it in some ways a better book than the more powerfully conceived Demos. Perhaps the appeal of Whitman for

9. Ibid., pp. 423 and 424.
Yet to demonstrate...
Gissing lay in Gissing's own romantic strain. Gissing seems always to see rural nature through the eyes of a romanticist; and it is "the very voice of nature" which he finds in Whitman.

At all events, the influence of Whitman, though it may have urged Gissing toward a kind of sporadic romanticism, and though it probably augmented his already strong subjectivity, did not destroy the realistic elements in Thyrza. Rather, it tempered Gissing's attitude toward the lower classes and toward humanity in general in such a way as to give his book a balance and a calmness of tone which make it seem objective. There are moments when Gissing seems to see his material clearly, steadily, and whole, without prejudice or distortion. Many of these moments occur in Thyrza.

Some of the sympathy shown in Thyrza carries over into the treatment of victims of the social order in The Nether World. This sympathy is tinged with a darker kind of sadness than that of Thyrza; the acute consciousness of existing evils is as strong as that shown in Workers in the Dawn, and the total effect is the more powerful because the author no longer hopes to find the remedy for the ills he sees. It is this hopeless resignation which gives The Nether World an effect of sombre pessimism and makes the sordid atmosphere of its scenes so poignantly memorable.

For the material of The Nether World is almost identical with that of Workers in the Dawn. The gloom of Clerkenwell and
At all events, the influence of Wilhelm Grimm is may
have made thinking someth of aboriginal caomunication and
have shown the need for mutual respect among the various
tribes if properly encouraged. This tradition of oral transmis-
Sion of knowledge and respect for the oral tradition is one
that has been preserved in many parts of the world. Even
in the present age of technology, the oral tradition remains
a vital part of the cultural heritage of many societies.

Some of the key aspects are:

1. The significance of stories and tales in the society.
2. The role of tradition in shaping the values and beliefs of the
   people.
3. The importance of oral tradition in preserving the heritage
   of a culture.
4. The impact of technology on the transmission of oral tra-
   dition.

For the purpose of this report, it is important to note
that the influence of the oral tradition in many cultures
remains strong, and the safeguarding of these traditions is
essential to preserve the cultural heritage of these peoples.
the putrifying horror of Shooter's Gardens permeate the entire book. There is no relief from this dreary atmosphere; Crouch End and The Crystal Palace are merely a part of it and are subordinate to it. Even Zola could not have chosen a more fitting milieu for a naturalistic novel.

If The Nether World is naturalistic in regard to setting, it is only partly so in regard to treatment of that setting. Gissing treats his material in this book with more restraint than he exercised in Workers in the Dawn. Perhaps he was making at least that concession to the subscribers of Mr. Mudie's Library. He turns away, for example, from the re-creation of the atmosphere of Shooter's Gardens:

A stranger bold enough to explore would have discovered that the Gardens had a blind offshoot, known simply as "The Court." Needless to burden description with further detail; the slum was like any other slum; filth, rottenness, evil odors, possessed these dens of mankind and made them gruesome to the peering imagination.

He is less reticent about scenes like that which takes place at the Crystal Palace:

It is a great review of the People. On the whole how respectable they are, how sober, how deadly dull. See how worn out the poor girls are becoming, how they gape, what listless eyes most of them have. That stoop in the shoulders so universal among them merely means over-toil in the work-room. Not one in a thousand shows the elements of taste in dress; vulgarity and worse glares in all but every costume. Observe the middle-aged women; it would be small surprise that their good-looks had vanished, but whence comes it that they are animal, repulsive,

absolutely vicious in ugliness? Mark the men in their turn; four in every six have visages so deformed by ill-health that they excite disgust; their hair is cut down to within half an inch of the scalp; their legs are twisted out of shape by evil conditions of life from youth upward.\textsuperscript{11}

There is a suggestion, in such passages and elsewhere, of the environmentalism of the Continental naturalists. But Gissing did not accept this environmentalism fully, and in no case did he follow it through with the rigorous logic of Zola. He purposely takes exception to it; in describing Clem Peckover, he cites the exceptional case:

The putrid soil of that nether world yields other forms besides the obviously blighted and sapless.\textsuperscript{12}

And Kirkwood and Jane Snowdon are also exceptions, of course.

There is a vein of naturalism in Gissing's treatment of character in \textit{The Nether World}. This vein is noticeable chiefly in connection with extreme types who are produced by the slum environment or in some way deformed, mentally or morally, by it. Mad Jack is reminiscent of Zola's Coupeau in \textit{L'Assommoir}. Clem Peckover is, like Nana, a product of her environment, except that Clem's moral deformity consists mainly in unscrupulousness and cruelty rather than in sexual promiscuity. But Gissing, of course, never attained the simple,

\textsuperscript{11} \textit{Ibid.}, p. 109.
\textsuperscript{12} \textit{Ibid.}, p. 12.
crystal-clear objectivity that he might have learned from Zola. Gissing continues to comment extensively on his characters' actions and motives, and his lengthy commentaries detract from what is otherwise a powerful story.

Naturalistic influences affect only a few of the characters of The Nether World. The majority are treated with a moderate realism. The Hewetts are, in general, capably presented. They are studied, truthful representations of working-class people. John Hewett is typical of one kind of English artisan; he is the more intelligent kind of man who cannot help becoming soured because he recognizes the implications of his station in life, but who preserves a degree of decency and a degree of tenderness for those he loves. Bob Hewett is the young man of fair intelligence, who, rebelling against the circumstances of birth and station, descends into a criminal way of life and comes to the end that awaits the average criminal. The other Hewetts are normal products of their environment, except for Clara, who, like Bob, inherits her father's intelligence and his capacity for revolt. Clara is one of Gissing's most interesting feminine creations; she is intelligent but not wise, and strong but not altogether virtuous. Her basic conflict is similar to that of Gissing's favorite male characters: she has learned to expect more of life than her social station can give her, and she has to make exorbitant sacrifices in order to get what she cannot help wanting. Her situation is somewhat parallel to that of Zola's Nana, but it is handled with more res-
traint and more sympathy than Nana's. And for all her faults, Clara is more intelligent and much more respectable than her prototype.

Jane Snowdon and Sydney Kirkwood are idealized according to Gissing's frequent practice. Kirkwood is the sensitive soul struggling against a sordid environment, and Jane is the _belle fleur_ growing out of, or in spite of, the "putrid soil" of that environment. Jane is a good, lovely girl, but she is not convincing. She seems at times to have been inspired by Browning's Pippa; her effect on people is almost identical with Pippa's; but she does not seem quite real in her surroundings. Kirkwood is more earthy, but scarcely more real. His trouble is one of motivation; he deliberately renounces Jane and marries Clara, knowing he will be miserable in doing so.

"It is by a feat of moral gymnastics rather than by stern self-examination that he girds himself to renounce Jane and the mission which they could have carried to fruition, though he loves her and believes she loves him."[13]

Kirkwood's renunciation is, of course, necessary for two reasons: Michael Snowdon's social scheme must fail, and the book must end on the sombre note with which it began. In order to attain these ends, Gissing goes beyond mere commentary on the motives of his characters; he builds up an elaborate—and

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therefore unconvincing—system of moral apologetics. In so doing, he detracts from the effect of realism which the book otherwise produces.

In its rather forced psychology and its moral overtones, The Nether World falls short of realism and of naturalism respectively. However, it is Gissing's approach to the continental naturalistic vein. As Baker says, "he learned from Zola, much more than from Dickens, the art of depicting the masses; but he failed to acquire much that Zola could have taught him." 14 He probably never tried to learn a great deal from Zola; he must have reacted violently against Zola's flair for the sensational and against the "indecent" frankness of the continental school. He attached little value to the "exquisitely objective art" 15 of Flaubert and the Goncourts. He tried, for a long time unsuccessfully, to break away from the Victorian three-volume novel and adopt the briefer, more manageable form used on the Continent. 16 Nevertheless, he achieved at times a sort of synthesis of old and new elements; and one such synthesis he attained in The Nether World.

15. Ibid.
V. Change of Scene

The inspiration of Whitman's verse apparently did not affect Gissing permanently. At least, it did not convert him to belief in democracy nor dispel his growing pessimism. Egremont states the case correctly in his letter:

"Has he made me a thorough-going optimist? Scarcely, for the willow cannot become the oak." 1

Gissing's social views became more sombre as time went on: he began to warn his readers of the effects democracy would have upon art; he feared science and industrial change; he sought to retire from the scene of transformations whose import he feared intensely. In 1885, he wrote to his brother about the arrest of William Morris in a Socialist riot in the East End:

But alas, what the devil is such a man doing in that galley? It is painful to me beyond expression. Why cannot he write poetry in the shade? He will inevitably coarsen himself in the company of such ruffians. Keep apart, keep apart, and preserve one's soul alive--that is the teaching for today. It is ill to have been born in these times, but one can make a world within a world.2

And we have the following, to his sister Margaret, in 1887:

Last Sunday evening I spent on Clerkenwell Green--a great assembly-place for radical meetings and

the like. A more disheartening scene it is difficult to imagine—the vulgar blatant scoundrels! Rather than with such, I can sympathize with the most bigoted frequenter of the littlest of little Bethels. May we not live long enough to see democracy get all the power it expects.3

Perhaps these pessimistic lucubrations were what brought on the period of stagnation during which he labored under tremendous mental difficulties. Or perhaps the trouble was merely that he had exhausted his material and worn out his creative forces and needed a rest. At all events, his letters and his diary from 1838 to 1890 record acute suffering; he felt mentally and physically sick and was scarcely able to write at all. In his diary for January 25, 1838, we read this entry:

A terrible day, got up with a headache, from 9:30 to 2 wrote—or rather struggled to write—achieving not quite two pages. Suffered anguish worse than any I remember in the effort to compose. Ate nothing at 2, but started and walked to Hempstead and back. Head a little better. Dined at a cafe extravagantly spending 1s 9d. At 7 tried to write again, and by 9:30 finished one page.4

He had been to Paris in 1836 for about ten days. This trip may have whetted his desire for travel; at any rate, he had enjoyed the experience; and after two and a half years of grinding work the wanderlust took hold of him. He went to Paris again in October, 1838, and while there received one hundred and fifty pounds for *The Nether World*. This enabled

The text on the page is not legible due to the quality of the image. It appears to be a page from a document, but the content cannot be accurately transcribed.
him to realize a life-long dream. At last, the lover of classical antiquity could see the Italy of which he had read so much. From November of 1888 through February of 1889, he traveled about the Peninsula, seeing the ancient and the new, continually reconstructing the Roman past from the landscapes and the ruins he visited. That experience was a great turning point in his artistic life; it marks the abandonment of his nether-world milieu and the beginning of a growing preoccupation with the Italian scene. This preoccupation was to last out the rest of his life and was to produce the change in material that culminated in the historical novel, Veranilda. He had already expressed the desire to get away from the "low-life scenes"; but Meredith had advised him against the change, and The Nether World had shown the possibilities of that vein. His trip gave him an opportunity to try something new.

The change of scene was to have serious consequences, then, for Gissing's art. It did not mean a profound change in his perspective; his social and intellectual attitudes were not significantly altered. But it did mean the abandonment of the material used by the naturalistic school and an increasing interest in foreign atmospheres and in the English people of independent means or moderate income who frequented foreign environments. This change did not, of course, lead directly to the

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dropping of the realistic approach to the problems in hand.

Still, the ultimate consequences of the change were of the first importance.

Gissing put to use a great deal of the material he had gathered on his Italian trip in his novel, The Emancipated, written in the following year. It is interesting to note how closely some of his own experiences are reproduced in the novel. Gissing never was known to use the "notebook method"; perhaps his nearest approach to it is in the reproduction of the Italian scene as recorded in his diary for November 3, 1888:

Tempted onwards, and soon came to Pozzuoli, where I had to face a combat with swarms of guides and carriage-drivers who swarm before the gates by which you enter the town. A happy lie saved me. "Ho gia tutto veduto!" I cried, and my trouble was at an end. But a scrubby little naked-legged boy stuck to me through the street. I was looking for a wine-shop (having already eaten two rolls and two pears which I had put in my pocket) and he, observing this, kept recommending a place. In vain the attempt to throw him off; I yielded at last and let him guide me to a paltry little "osteria." There I had half a bottle of wine and the ragged boy, very good tempered, sat beside me...

Compare this with Mallard's experience in the same area of Naples:

Mallard went his way thoughtfully, the smile quickly passing from his face. At a little caffe', known to him of old, he made a simple breakfast, glancing the while over a morning newspaper, and watching the

...
children who came to fetch their *due soldi* of coffee in tiny tins. Then he strolled away and supplemented his meal with a bunch of fine grapes, bought for a penny at a stall that glowed and was fragrant with piles of fruit. Needless of the carriage-drivers who shouted at him and even dogged him along street after street, he sauntered in the broad sunshine, plucking his grapes and relishing them.

From Bagnoli... he went along by the seashore, and so at length, still long before midday, had come to Pozzuoli. A sharp conflict with the swarm of guides, who beset the entrance to the town, and again he escaped into quietness... In the kind of eating-house that suited his mood, an obscure *bettola* probably never yet patronized by Englishmen, he sat down to a dish of *maccheroni* and a bottle of red wine. 7

Gissing was honest in his handling of the Italian scene in *The Emancipated*: that is, he was truthful according to the way he saw that environment. And his viewpoint was far from the superficial one of the casual tourist. He had examined and appreciated every detail of the visible scene; Naples, Rome, Amalfi, Salerno, Capri, all such places left a lasting, vivid imprint on his mind as long as he lived and wrote. Yet his realism is mixed in dealing with these places; it is almost never pure. For what he saw in Italy, he saw through the veil of classical scholarship—a veil that allowed certain significant highlights to stand out and obscured certain details. Naples was to him Neapolis, Brindisi was Brindisium. The filth and poverty of Naples were at least as impressive in his day as the filth and poverty of London; but the slums of Naples were a little more to him than a part of the general picturesqueness.

The report on the school and the school's achievements and problems have been presented. The school's main achievement is the improvement of the educational system and the progress in the field of science. The school has made significant contributions to the field of education and has been recognized for its excellence. The school's future looks promising, with a strong focus on research and development.

In the teaching staff, the teachers are well-prepared and knowledgeable. They are dedicated to their work and are always ready to help the students. The school's policy is to provide a safe and conducive learning environment for the students. The school's administration is working hard to ensure that the students have a positive experience in school.

The school's facilities are well-maintained and modern. The classrooms are equipped with the latest technology and resources. The school also has a well-equipped library and a computer lab.

The school's extracurricular activities are also well-organized. The students are encouraged to participate in various sports and cultural activities. The school's sports team has been successful in recent years and has won several trophies.

The school's awards and recognition are a testament to its excellence. The school has received several awards and has been praised by the authorities for its outstanding performance.

In conclusion, the school has achieved significant progress in the field of education. The school's administrators, teachers, and students are working together to ensure that the students receive the best possible education. The school's future looks promising, and it is expected to continue to excel in the field of education.
of the scenery. And, taking all this in the light of his personal emotions, we cannot blame him for his attitude. Italy was for him, as for Miriam Baske, a refuge from the dreariness of urban England, a respite from the pressures of an industrial civilization and a rigorous climate. He had come to escape from the muck, not to rake it.

That he should have avoided the sordid and the revolting is perhaps inevitable, too, in the light of his shift in intellectual emphasis from social phenomena to art. This shift did not mean a refusal to face ethical and social problems, however, nor did it mean an abatement of realistic purpose in the study of character. Many of the characters of *The Emancipated* are drawn with a surprisingly clear-headed objectivity. Strangely enough, there is no single character in the book whom we can point out as either an idealization or an unqualified projection of Gissing's own personality. The artist, Mallard, is treated with a high degree of sympathy, but the author is able to stand aside and see him objectively, to suggest his shortcomings and indicate his development, in a perfectly disinterested way. Miriam Baske is in a sense a mature vision of Helen Norman, but she is scarcely idealized at all; she has all the faults and weaknesses of the normal woman plus the internal tension induced by dogmatic Puritanism; and she gains her emancipation almost in spite of herself. Cecily Doran looks at the outset like another perfect intellectual woman, but she turns out to be a slightly immature girl of
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imperfect judgment and incomplete moral stabilities.

The minor characters are handled with adequate realism. They are sometimes types, like the Bradshaws, who embody the prejudices of the average tourist, or the Spences, who represent culture and maturity. But the only lack in such people is one of fullness, not one of accuracy. The petty squabbles and real troubles of the Denyers are both representative as far as middle-class life is concerned, and basically truthful. The aspiring artist, Marsh, is treated somewhat coldly, but without the scorn with which his earlier analogues were favored.

In places, there is a marked approach to psychological method in the treatment of motive. The best instance of this is the somewhat over-compressed, but basically accurate, account of the gradual decline of the love between Reuben Elgar and Cecily after their marriage. The account has many of the elements of psychological analysis without any of the jargon of that science. We may list a few examples, with some terms that might easily be applied to them:

1. Transfer:

His making definite choice of a subject whereon to employ his intellect (a diatribe against Elgar's bete noire, Puritanism) was at one and the same time a proof of how far his development had progressed and a warning of what lay before him...His intellect was combative, and no subject excited it to such activity as this of Hebraic constraint in the modern world. Elgar's book, supposing him to have been capable of writing it,
The major techniques are grouped with a separate title.

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would have resembled no other; it would have been, as he justly said, unique in its anti-dogmatic passion.

2. Repression and consequent anxiety:

For all that she seemed to welcome the proposal with enthusiasm, Cecily's mind secretly misgave her. She had begun to understand Reuben, and she forsook, with a certainty which she tried in vain to combat, how soon his energy would fail upon so great a task. Impossible to admonish him; impossible to direct him on a humbler path, where he might attain some result. With Reuben's temperament to deal with, that would mean a fatal disturbance of their relations to each other. That the disturbance must come in any case, now that he was about to prove himself, she anticipated in many a troubled moment, but would not let the forecast discourage her.

3. Projection:

Elgar knew how his failure in perseverance affected her; he looked for the signs of her disappointment, and was at no loss to find them. It was natural in him to exaggerate the diminution of her esteem; he attributed to her what, in her place, he would himself have felt; he soon imagined that she had as good as ceased to love him.

4. Compensation:

Pent-up irritation drove him into the extravagances which to Cecily were at first incredible. He could not utter what was really in his mind, and the charges he made against her were modes of relieving himself.

8. Ibid., p. 296.
9. Ibid.
10. Ibid.
11. Ibid., p. 297.
Representation and concealment required.

You fill that the weakness to evolve the property.

Missed efficiency, collate the mind secretly delineated, the treatment, and the instruction with the page comes to master's response. Some of the fact that a certain aspect of the time to arise to courage. Some readers were the product with some heart. This would affect the reader's material to meet the reader's material and the reader's material to make a product. That the time of their reference to each other. That the time of their reference to each other.

4. Particulars:

4.1 You want your fate to dominate the page number.

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4.4 What are the readers of the page of the page number?

4.5 What are the readers of the page of the page number?

5. Conclusion:

6. Page 1

7. Page 2

8. Page 3
In *The Emancipated*, then, Gissing's elaborate explanations, his exercises in moral geometry, begin to develop into acute analyses of motive. Unfortunately, he rarely shows the knack of substituting the dramatic method for the explanatory one; he cannot suggest and illustrate the subtleties of emotion and thought he wants his reader to grasp; he feels obliged to explain them in detail, thereby occasionally becoming tedious and often losing the effect of objectivity he might otherwise have attained. Of course, the difficulty was that, at this stage of his development and succeeding stages, so much of his drama was on the mental level that only the rarest genius could have interpreted it to the reader without recourse to his method. The technique of subtle psychological portraiture had not been sufficiently explored in his time, and he had to use the best tools at hand.

As Gissing's technique showed signs of maturation in *The Emancipated*, so likewise did many of his points of view. This novel is nothing if not controversial, yet there is little of the dogmatic certainty that appears in his earlier novels of this kind. *Marriage*, *Puritanism*, the education of women—these are the chief problems with which the emancipated ones grapple. Most of them come off second best, admitting their frailty and uncertainty in the long run; likewise, we suspect that the author, though he has opened up channels of investigation, has found no single, categorical solution to any of his problems.
In the experimental stage of women's educational achievement, there is an exercise in women's geometry, bearing to develop into an insight of understanding the geometric method for the experimental stage, and we cannot suggest any influence on the satisfaction of some concept in certain respects, we want to discuss the nature of the woman's geometric becoming the explanation that in exercise, the effect of accessibility to which offer to have and offer focus on the effect of accessibility to which offer to have and offer accessibility to which offer.

Of course, the accessibility was that in this stage of the development and accessibility of women, and the women were on the wrong level, that even the access were inaccessible, it to the nature. This would have importance to the nature without resistance to the means. The reasoning of the female psychology parallel. We had not seen sufficiently exposed to the time, and we had to the past focus on page.

As a general's considering showed among of women's education, in the experimental stage of women's education, the most is to conduct to not consider, we view the stage of the woman's educational accessibility that exposure in his own.

The education of women - those are the principal problems with which the meaningful ones engage. Most of them come to learn, that's part, satisfying their ability and necessity in the four years, it shows that the subject fast. In these dynamics, who exposed on single, categorical solution to research, are trying on single, categorical solution to
The problem of marriage was, indeed, one which Gissing showed himself unable to cope with successfully; but by the time of writing *The Emancipated*, he had through hard experience attained an objectivity that smacked of cynicism. We suspect that the author seconds Elgar's comment on love in marriage with a sort of grudging irony:

"I believe that love can only come when reason invites. Of course, we are talking of love between men and women; the word has so many senses. In this highest sense, it is one of the rarest of things. How many wives and husbands love each other? Not one pair in five thousand. In the average pair that have lived together as long as we have, there is not only mutual criticism, but something even of mutual dislike."\(^1\)\(^2\)

The echo of these sentiments is Gissing's own comment:

Elgar's marriage had been a great success. For a year and a half, for even more than that, he had lived the fullest and most consistent life of which he was capable; what portion of the sons of men can look back on an equal span of time in their own existence and say the same of it?\(^1\)\(^3\)

And as final answer to the whole problem raised by the unfortunate match, as the final sentiment of the book, in fact, Gissing offers only the old saw, "first love is fool's paradise," and a couple of lines from the worldly Boccaccio:

*Bocca baciata non perde ventura;*  
*Anzi rinuova, come fa la luna.*\(^1\)\(^4\)

The problem of marriage was always one near and close to the heart of the individual. Many people wanted to marry, but the financial and social pressures made it difficult. With a spirit of optimism, many looked towards the future with hope.

I believe that love can only come with true passion. The idea of marriage is not the same as love. It is like the idea of a new beginning, a fresh start. As you can see, there are many ways to approach love, but love itself is eternal.

The goal of these sentiments is to gain a meaningful connection. When marriage is not a pure and honest relationship, it may lead to failure. However, if both partners are committed and are willing to work through the challenges, it can lead to a successful marriage.

This excerpt contains various sections from the morality section:

- A couple of lines from the morality section:
  - And as I thought about the whole problem, I realized that the problem is not so clear.
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- A couple of lines from the morality section:
  - As I think about the whole problem, I realized that the problem is not so clear.
  - The thought of the problem is not clear.
A realistic acceptance of love as a phenomenon to be studied gives a thoroughly unromantic basis to Gissing's treatment of marriage. So likewise, his essentially pessimistic attitude toward the education of women provides occasion for an interesting study. The emancipated woman, in the person of Cecily Doran, proves lacking, under stress, in judgment and resisting power. Her freedom proves to be her undoing. At the same time, Miriam Baske, the product of extreme Puritanism, eventually achieves a far more satisfactory freedom and a more lasting happiness than Cecily does, even though Miriam never considers herself completely emancipated. The basic flaw in the education of Cecily, Gissing implies, is that it fails to take into account the dependent position of women. It is Mallard who states the case most accurately:

"I wish she were an artist, of whatever kind; then it wouldn't matter much. A woman who sings, or plays, or writes, or paints, can live a free life. But a woman who is nothing but a woman, what the deuce is to become of her in this position?"

As Gissing demonstrates, the whole question of emancipation may be divided into two headings: emancipation from what, and emancipation for what? And neither question is fully answered. The first is dealt with in the comparison between Miriam and Cecily. The second relates to the problem of Puritanism in English life and is partially answered through the

15. Ibid., p. 447.
transformation of Miriam's intellect.

But the whole problem of Puritanism is too big to be seen in this single department; therefore Gissing discusses the problem extensively through his characters, especially through the conversation of Reuben Elgar. Reuben represents an extreme rebel, and he is not to be taken as the author's sole representative. Nevertheless, some of his comments are revealing:

"One of the worst evils of democracy in England," said Reuben forcibly, "is its alliance with Puritan morality."

"Oh, that is being quickly outgrown," cried Marsh. "Look at the spread of rationalism."

"You take it for granted that Puritanism doesn't survive the religious dogma? Believe me, you are greatly mistaken...The mass of the English people have no genuine religious belief, but none the less they are Puritans in morality..."

"Puritanism has aided the material progress of England; but its effect on art! But for it, we should have a school of painters corresponding in greatness to the Elizabethan dramatists. Depend upon it, the democracy will continue to be Puritan. Every picture, every book, will be tried by the same imbecile test. Enforcement of Puritan morality will be one of the ways in which the mob, come to power, will avenge itself on those who still remain its superiors."16

Elgar likes to rave so much that we suspect that Gissing is not fully in sympathy with him. There is more than one grain of truth, nevertheless, in what he says. And even the sober-minded Mallard seems to echo some of his sentiment:

16. Ibid., p. 103.
But the whole problem of partition is too big to go
seen in the single department; the problem essentially
broadly and externally through the characters, especially
represented as an extreme
gether and pie is not to be taken as the author's sole
ative. Nevertheless, some of his comments are revealing:

one of the most active of Germany in hospital
Rappen succeeded it in alliance with Burton and
stilly.

Don't feel the pressure of the situation.
"Look at the resources of partition."
"You can see for yourself that partition is made.
not the slightest suggestion that Hungarian people have no
material.

imperialism and seek the material 

manipulation that the effect of our

stability: for an effect. But for all, if we only
the partitioned area, the growth of the same
never continue to be partitioned. History shows, every
will continue to be partitioned, will cease of the way in which
the moment, come to power, will advance itself on those and
will remain in our sight.

But I think it true to say that we forget that
is not only in sympathy with him,

There is more seen one

of truth, never 'phenomena' in what he says. And every the same.
"Hic intus homo verus certus optumus [sic] recumbob, Publius Octavius Rufus, decurio."

Mallard stood reading this inscription, graven on an ancient sarcophagus preserved in the cathedral of Amalfi. A fool, probably, that excellent Rufus—he said to himself—but what a happy fool! Unborn as yet, or to him unknown, the faith that would have bidden him write himself a sinner; what he deemed himself in life, what perchance his friends and neighbours deemed him, why not declare it on the marble when he rested from all his virtues?17

Whatever Gissing's exact stand on the subject may have been, he certainly does not sanction Elgar's attitude of complete revolt. Sanity, balance, objectivity—these are the only weapons he recommends in the struggle, if there is to be one. And the use he makes of these instruments in attacking his subject-matter makes the book seem as realistic as any he had written. What it lacks in sympathy of presentation and fullness of character development it makes up in clarity and objectivity.

Unfortunately, the change of scene did not relieve Gissing's state of mind for long. His diary entries throughout the year 1890 show an almost incredible despondency.18 That this state was induced by ill health and economic difficulty is possible though there is some dispute as to how poor he really was at this time; but it seems reasonable also to assume that the transition stage in his writing had something to do

17. Ibid., p. 169.
The emphasis on the role of the brain in the development of cognitive abilities has been a growing focus in recent years. The importance of early childhood education and the role of parental involvement in children's academic success have been highlighted in various studies. It is widely accepted that a strong foundation in the early years sets the stage for future academic achievement. Teachers and parents play crucial roles in supporting children's development in these early years.

Unfortunately, the changes of scene at the last letter

The brain's structure is complex and the nervous system is intricate, but it is through careful study and research that we can better understand how the brain works and how to support its development. Early intervention and ongoing support are key to ensuring that children have the best possible start in life.

References:
1. J. Smith, 2015,
2. G. Johnson, 2016,
with his lack of productivity. The material of psychological realism is never easy to handle, and Gissing's artistic conscience would not let him turn out an inferior piece of work of any kind.

It is, perhaps, not surprising that the most memorable of his books should have been a product of this time of auctorial anguish. For The New Grub Street is the most thoroughly personal of his books; it deals with the problem and the people that he knew best. If he lacked the advantage of being able to stand off and look at his material with complete objectivity as he could in The Emancipated, he had the compensating advantage of thorough knowledge of his material. Having decided to work in the sphere of the mental and the moral, he picked the most suitable area of that sphere for the exercise of his peculiar talent.

The subject of The New Grub Street is quite within the bounds of realism; it is preeminently capable of realistic treatment. It does not look, on the surface, like a particularly attractive subject. The romanticist could find nothing appealing in it. It is a subject for study and analysis.

And for such a study Gissing was well qualified by experience. There was only one drawback: he was too close to the problem, too much a living and suffering part of it, to see it objectively. Reardon and Milvain, the chief representa-
tives of variant literary practices, are too close to his own situation to be seen clearly in the light of the whole. Reardon has his weaknesses and is only too thoroughly aware of his own shortcomings; yet we are always conscious of the fact that he is a hero to the author. Milvain is allowed to state his own case, but we see through his arguments into the scorn with which the author regards him. It could not be otherwise. To expect complete objectivity of Gissing in treating such a subject would be to ask for the impossible. And within the limits of his basic convictions, he is fair. Besides, there is no distortion of plot for the sake of "poetic justice"; Jasper gets the sort of happiness he aims for, and Reardon meets the end he expects.

Reardon is not the only character in the book who reflects Gissing's own temperament. Whelpdale recounts Gissing's American experiences in his own person, and Biffin represents in part an aspect of Gissing's literary experience. To be sure, we cannot claim that Gissing would have sanctioned Biffin's remarks on realism; they are not in agreement with Gissing's essay on that subject. On the other hand, we may be sure that Gissing approves heartily of Biffin's basic sincerity. And we suspect he sanctions Biffin's disregard for the claims of public taste. Although Biffin is probably a mild caricature, he has some pertinent remarks to make about the contemporary novel:
The man in the mirror, I see you across the room.

At a glance, I see you, and I only see two temporary states of a man's existence. To go unseen is the right of the whole. Are we the same elements? Are we, are we always conscious of the fact that in a hero to the author, existence is allowed to state with which the author considers him. No, it cannot be otherwise.

To expect complete accessibility of Gissing in tracing each a man's experiences in life, to the impecunious and within the limits of the page, consciousness, to be fair, Heine, he is no pedantic critic of his data of "debating influence"; to read Gissing the good or happiness, to serve for, and Heine's, indeed the only aspect of the book which to me appears as a complete conception of Gissing's own temperament. My pedagogic recollection of Gissing, American experience in the same persons, and his semi-experiences, to begin, is not in search of Gissing's literary experience. Nor can we claim that Gissing would have sanctified Hiltzig's recollections, nor can we claim that we may go more steady, as with no larger precedent. On the other hand, we may go more steady, on any but another precedent. Although Hiltzig, to propagate a with caution, and public taste, I mean some pertinent remarks to make from the contemporarily.
"I have thought of a new way of putting it. What I really aim at is an absolute realism in the sphere of the ignobly decent. The field, as I understand it, is a new one; I don't know any writer who has treated ordinarily vulgar life with fidelity and seriousness. Zola writes deliberate tragedies; his vilest figures become heroic from the place they fill in a strongly imagined drama. I want to deal with the essentially unheroic, with the day-to-day life of that vast majority of people who are at the mercy of paltry circumstance. Dickens understood the possibility of such work, but his tendency to melodrama on the one hand, and his humour on the other, prevented him from thinking of it. Other men who deal with low-class life would perhaps have preferred to reproduce it verbatim, without one single pertinent suggestion of any point of view save of honest reporting. The result will be something unutterably tedious. Precisely. That is the stamp of the ignobly decent life. If it were anything but tedious it would be untrue."  

Biffin's precepts were not identical with Gissing's practice; that is easily seen. Gissing does not avoid dramatic scenes, nor does he confine himself to the "ignobly decent." It is interesting to note, however, that Biffin's novel, Mr. Bailey, Greengrocer, has its parallel in Gissing's Will Warburton, even though Gissing did not obey all of Biffin's maxims in writing that book.  

Two important problems serve as the bases for The New Grub Street. One is purely economic; and the other is related to it but is largely artistic.  

The economic problem is that of the influence of poverty upon human ethical behavior. In his treatment of the  

question, Gissing is suggestive of the naturalist spirit. His demonstration of the practical effect of poverty upon Reardon's artistic powers and upon his marriage is almost as rigorous an exercise in environmentalistic logic as one of Zola's accounts of the Rougon-Macquart history. There is only one variable factor in the equation: that is the character of Amy. Had she been an exceptional woman, she might have saved Reardon. But by the time of New Grub Street, Gissing had practically ceased to believe in the Perfect Woman. He does not attempt to extenuate much in dealing with Amy, but neither does he set down anything in malice. She could not suddenly become a stronger person than she had ever been; given the situation, there was eventually only one way for her to behave. The real villain of the whole story was not Jasper Milvain, but Poverty.

In relation to the problem of poverty, Gissing presents the problem of the artistic conscience. Milvain is the flesh-and-blood realization of Gissing's fears as stated through Elgar and Mallard in The Emancipated. By catering to the mob, Jasper gets along in the only feasible way; at the same time, he helps vitiate the standards of art. The implications are plain enough; it is not Jasper himself, nor others like him, who cause the downfall of sincere artists like Reardon; it is Demos, armed with decisive economic power, that brings about the catastrophe.
In relation to the problem of poverty, "Gaining Presence" and "Presence" in relation to the problem of the "Militancy, Proletarianization, and the "Proletarianization of Consciousness'"...
The New Grub Street is essentially realistic, then, in its basic assumptions and its execution. Gissing's subjectivity is still present, but it is less prevalent than in works written before The Emancipated. The approach and the method of the studious realist were showing their proper effect on Gissing's technique.

He is no slave to theory, scientific or sociological. On the other hand, he does apply the techniques of the continental realists within the limits of his own background. He modifies these techniques to suit his purposes. He sometimes distorts them to fit his plots and his ideas or neglects them. But basically they are present, disguised sometimes by elaborate novel geometry and Victorian reliance and subjective interpretation. He neither achieves our aim at the dramatic objectivity of the best continental artists, though at times he seems to approach it. His egocentric subjectivity led him into what Swinnerton calls "studies of abnormal temperament." He seeks to escape from the real into the atmosphere of the past, usually without permanent success. In spite of these facts, the basic methods of environmentalism are no negligible part of his artistic equipment; he acquires into the relationships of man and society, man and woman, man and ideas. The influence of pov-

The new crop threat to agricultural productivity...
VI. Manners and Values

By 1895, Gissing had acquired a fairly settled artistic perspective. He had made successful sorties into the realm of the genteel and was prepared to stay there. The continental influence is visible both in his rejection of the three-volume novel in favor of the shorter form and in his realistic studies of character in its relation to society. He does not follow Zola's precepts for the roman expérimental to the extreme; he is no slave to theory, scientific or sociological. On the other hand, he does apply the techniques of the continental realists within the limits of his own background. He modifies these techniques to suit his purposes. He sometimes distorts them to fit his plots and his ideas or neglects them. But basically they are present, disguised sometimes by elaborate moral geometry and Victorian reticence and subjective interpretation. He neither achieves nor aims at the dramatic objectivity of the best continental artists, though at times he seems to approach it. His egoistic subjectivity led him into what Swinnerton calls "studies of abnormal temperament." He seeks to escape from the real into the atmosphere of the past, usually without permanent success. In spite of these facts, the basic methods of environmentalism are no negligible part of his artistic equipment; he enquires into the relationships of man and society, man and woman, man and ideas. The influence of pov-

45. KONRAD'S and Value

By \textit{1888}, Germany had secured a strong position in the world of science, and her successes were beginning to be felt. The concentric circles of influence in science were now spreading to other fields. In the second volume of the \textit{Three-Volume Report}, the author, \textit{Konrad}, set out to establish a new theory of society. He went not fallen...
ertainty on human behavior, the reaction of sensitive organisms to social pressures, their reaction to fashion and tradition, the veiled, subtle, operation of shaping and destroying forces beyond the control of intelligent agents--these form a major part of his philosophic viewpoint as it appears in his mature work.

Gissing's study of the human equation does not go to the extremes of a work like Hardy's *Jude the Obscure*, we must admit. Gissing is never a thorough determinist. Sometimes the future of one of his characters depends on a deliberate, conscious choice, or, at least, what seems to the reader to be such a choice. In *Sleeping Fires*, for instance, Lady Revill gives up her social ambitions and some of her traditional prejudices for the sake of her love for Edmund Langley. Even in such a case, however, we are never explicitly told that it is not the force of an instinct deeper than conscious processes which brings about the change. In *The Whirlpool*, on the other hand, Harvey Rolfe is drawn into the grip of destructive social forces even though he is constantly aware of his situation. His physical attraction to Alma Frothingham is also too strong for his intelligence; he recognizes her vanity and her superficiality; yet he gives up his tranquil, independent life for her. He sees the futility of Alma's artistic aims, but his delicacy and love of tranquility keep him from making her give them up.

If Gissing is studiously realistic about his characters
It is essential to recognize the importance of accurately representing the image. The text appears to be a page from a document discussing various points, possibly related to a lecture or a study. However, the text is not clearly legible due to the quality of the image. The document seems to touch on themes of precision, accuracy, and possibly a scientific or educational context. Without clearer visibility, the exact content and context cannot be accurately transcribed.
during this period of his life, he is also somewhat cold. His men and women are creatures of his mind rather than of his deep emotions. Langley, in *Sleeping Fires*, is human enough; he has his weaknesses, his hopes, his feelings. Lady Revill is both human and lady-like; her pride and her humanity furnish the fundamental conflicts around which the book is constructed. Yet we see these people as through a veil, dimly. The Problem comes to the fore, and the characters become debaters thrashing it out. They do not lack appeal, but their appeal is to the mind rather than to the heart.

This is not to say that *Sleeping Fires* is totally lacking in essential reality or in charm. Its atmosphere is pleasantly tranquil. Its setting is not that of the typical realistic novel, though an occasional reminder of what to Gissing was the height of ugliness disturbs the quiet beauty of the scene:

Langley roused himself from oppressive abstraction, and put into better words this common sense of mirage due to the air and light of Greece. He spoke deliberately, and as if his thoughts were still half occupied with things remote. The frown imprinted on his features conveyed an expression of gloom; which was rarely its effect.

"How do you like the smoking mill-chimneys at Piraeus?" he asked suddenly.

"Oh, of course that's abomination."

"Ah, I thought you would perhaps defend it. The Greeklings of the day would be only too glad if their whole country blackened with such fumes."2

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The book itself is a quiet, scholarly one, deriving much of its charm from its Grecian atmosphere. For in Greece, as in Italy, Gissing sees beyond the present reality into the remote past.

There is an element of classicism in the book. Langley's attitude is one of healthy respect for Greek ideals; he is no mere bookworm but an appreciator of classic values:

"What do you suppose it amounts to," asked Langley, "all we know of Greek life? What's the use of it to us?"

"That's what I have never been able to learn. It seems to me to have no bearing on our life today. That's why I hate the thought of giving years more to such work---"

"You'll see it in a different light some day," said Langley. "The world never had such need of the Greeks as in our time. Vigour, sanity, and joy—that's their gospel."

"And of what earthly use," cried the other, "to all but a fraction of mankind?"

"Why, as the ideal, my dear fellow. And lots of us who might make it a reality, mourn through life." 3

The book throws no unusual light on Gissing's total philosophy. His pessimistic social determinism, his distrust of progress, is restated in a mild way. His desire to escape from the turbulent areas of industrial change and economic strife into the quiet, unchanging atmosphere of the ancient world is noticeably present. His rigid Victorian code of sex morality has relaxed since the time of Workers in the Dawn: the code that made Helen Norman refuse Arthur Golding's love and forced Sidney Kirkwood into an unhappy marriage is modified so that

3. Ibid., p. 65.
The book develops a different concept of the Greek and Roman culture, and it is clear that there is an element of plagiarism in the book. However, it is not clear if the author is attempting to mirror the Greek or Roman culture, or if the concept of a different concept of the Greek and Roman culture is being presented. The book seems to be a reflection of the author's views on Greek and Roman culture.

The book explores the meaning of life in a different context. The author's views on life are reflected in the book's style and tone. The book has a philosophical approach, focusing on the meaning of life, the nature of existence, and the relationship between the human and the divine. The book also explores the concept of the Greek and Roman culture, and it is clear that the author is attempting to mirror the Greek and Roman culture in the book.

The book describes the importance of life and the nature of existence. The author's view on life is reflected in the book's style and tone. The book has a philosophical approach, focusing on the meaning of life, the nature of existence, and the relationship between the human and the divine. The book also explores the concept of the Greek and Roman culture, and it is clear that the author is attempting to mirror the Greek and Roman culture in the book.
Langley is able to convince Lady Revill that she should marry him in spite of his earlier relationship with another woman.

Like Sleeping Fires, Eve's Ransom is a problem novel; but the latter is developed in fuller outline and is therefore more significant.

In Eve's Ransom, Gissing deals largely with lower middle-class material. He reiterates a few of the remarks on the effects of drudgery and industrial slavery that have taken up much of the content of his earlier novels; but his feeling about these effects has ceased to be an obsession with him. He throws out suggestions and makes implied judgments; he does not preach at any length. He has evidently ceased to concern himself with those condemned to spend the rest of their lives in bondage and is interested chiefly in those who rebel—preferably those who have achieved a measure of success. Maurice Hilliard and Eve Madeley are both rebels. Eve is successful only with Hilliard's assistance, and Hilliard needs a certain amount of luck. Both attain the desired goal in spite of numerous weaknesses and hazards. And when they do attain it, they find that their new environment is not without its share of problems.

The major problem, that of Eve's obligation to Hilliard, is handled at times with a realistic accuracy that borders on cynicism. Although Hilliard sees his passion for Eve in a true
The selection choice, Eve's Reawakening, is a proper novel.

The letter is developed in letter outline and in poetics.

more significant.

In Eve's Reawakening, création gene is affected with lower

which raises material. He reiterates a tone of the narrative on

the effects of tyranny and important elements that have taken

to much of the concern of the earlier novels; part the leading

and sound effects are deemed to be an obsession with this.

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with those concerned to bring the least of pain lives to

self with those concerned to bring the least of pain lives to

converse and is interested only in those who report--but--the

self phase who have something to measure or success.

Hilliard and Eve Neger are both report. Eve is necessary

only with Hilliard's preservation, and Hilliard needs a caution

sooner grace of lock. Both satisfy the creating, cost in spite of

numerosous measureess any necessary. And many took action if

play their part more anouncement is not without the saving of

prophetess.

The weather prophet, part of Eve's application to Hilliard.

is constancy or life with a terrestrial sounding that, besides no

chacter. Affections Hilliard sees the passion for Eve in a June
light, he cannot release himself from it; only the knowledge that she has been pretending to love him and at the same time encouraging Narramore's attentions sets him free. Through his own unfortunate experience, Gissing has learned to distrust mere passion; in fact, it may be doubted whether at the time in question he recognizes any other form of amorous experience. Hilliard, having been enslaved and freed, rejoices in his freedom.

Neither Hilliard nor Eve is exaggerated beyond the reach of realistic study. Both have their weaknesses; Eve's is the lack of sufficient moral courage to confess her disinclination to love Hilliard, and Hilliard's is a morose instability that leads him into minor follies and excesses. On the other hand, Hilliard has the saving grace of generosity; once he sees that Eve cannot love him, he leaves her free to act as she chooses as long as she is fair in her dealings with Narramore.

Eve is rather superficial; her rebellion against her social position involves no deep reconsideration of her system of ethical values. However, she is decent enough to tell Narramore the truth about her relationship with Hilliard. In all these respects, Hilliard and Eve are good subjects for realistic study. They are not puppets—not the automatons of naturalistic fiction—but fairly ordinary people endowed with the courage to carry out some of the things that ordinary people desire to carry out.
Gissing's method in Eve's Ransom is surprisingly objective. He takes little time to interpret and explain. The book is short, and the author has to leave something to the reader's imagination. We do not mean that Gissing attains absolute objectivity in this novel; he does not hesitate to comment upon the disagreeable sights associated with industrial progress or upon the moral implications of some of his characters' actions. But there is evidence of a reasonably honest attempt to state facts and let them speak for themselves and to let the characters interpret their own motives.

As in many characters who are not projections of Gissing's personality, we find only a moderate appeal to our sympathies in Eve and Hilliard and Narramore. They are developed beyond mere outlines, but they hold our attention more as objects of interest and study than as living, vividly created people. Once more, the realism of the problem story and the external accuracy of character portrayal detract from the impression of deeply felt, vital emotion that characterizes the studies of the lowest classes.

The Whirlpool, like Sleeping Fires and Eve's Ransom, is notable for intellectual appeal primarily, rather than for appeal to the emotions. It is a fully developed story; its characters are presented with a thoroughness that goes far beyond the mere outlines given in Sleeping Fires. At least one, Harvey Rolfe, may have a real prototype; Samuel Gapp
The conclusion to the play is not a problem of the play. He takes little time to interpret and explain. The book is not a report on the situation to leave room to the reader's imagination. We do not mean that giving a complete account

ability to fill in the gaps. He does not hesitate to comment upon

the greenhouse style associated with important progress or

the somewhat intimation of some of the characters' actions.

But there is a advance of a reasonable honest attempt to state

facts and feel them sensorily. For comprehension and to let the action

take independent parts in controversy.

In the many characters who are not portrayed at

Greenhouse's personality, we find only a motive of escape to our

symptoms in the nature of hill and mountain. Then the general

sentiments in the nature of hill and mountain, but they both are attention more as

sources of interest and study than as living, vividly actual

people. Once more, the realism of the proper scene and the

extremely successful of characters becomes evident from the

impression of greedily telling fairy stories and characters the

features of the town classes.

The spotlight, little greenhouse, little eve. Hence, in

not possible for intellectual subterfuges, merely for the

aspects of the emotion. It is a fairy developed story; the

characters are presented with a pronouncements that keep the

people the more outlines given in greenhouse, there.

one, Harvard role, may have a test photographs separated gap
sees in Rolfe a picture of Gissing's father. Nevertheless, The Whirlpool impresses one with its author's comparative detachment; it is a problem novel, and it has the analytical character of its genre.

In the sphere of middle-class realism, The Whirlpool ranks with Madame Bovary. Both books deal with approximately the same problem; the social ambitions and general restlessness of a married woman produce complicated intrigue which leads to disaster. Gissing does not achieve the dramatic objectivity or the effective simplicity of Flaubert's book; on the other hand, he develops character and incident in more detail and stimulates interest with material of a less sensational nature.

His characters are on a somewhat higher mental level than Flaubert's. Alma carries out complicated intrigues, not for the sake of erotic experience, but for the sake of recognition and social advancement. Technically, she is faithful to her husband; she stops short of the physical act that would have meant either success or ruin. Harvey is a more interesting character than the rather stupid Bovary: he has intellect, sensibility, and humanity. He is conscious of his wife's defects; he can even understand and forgive when he knows about her indiscretions.

Although Gissing never fully absorbed the technique of the continental realists, he employs detail at times in a way that suggests their methods. He never relies on detail to the exclusion of subjective interpretation; yet he is not incapable of using it and sometimes does so with telling effect. Consider the use of external detail in the characterization of Alma:

"With a wave of her hand, Alma passed into the sitting-room, where she stood at the window, watching till Mrs. Frothingham's sunshade had disappeared. Then she moved about, like one in search of occupation; taking up a book only to throw it down again, gazing vacantly at a picture, or giving a touch to a bowl of flowers. Here, as in the dining-room, only the absence of conventional superfluities called for remark; each article of furniture was in simple taste; the result, an impression of plain excellence. On a little corner table lay Alma's color-box, together with a drawing-board, a sketching-block, and the portfolio which contained chosen examples of her work...

She entered her own room. It could not be called disorderly, yet it lacked that scrupulous perfection of arrangement, that dainty finish, which makes an atmosphere of privacy for a certain type of woman. Ruth had done her part, preserving purity unimpeachable; the deficiency was due to Alma alone...

She stood before the mirror, and looked at herself, blankly, gloomily. Her eyes fell a little, and took a new expression, that of anxious scrutiny. Gazing still, she raised her arms, much as though she were standing to be measured by a dress-maker; then she turned, so as to obtain a view of her figure sideways. Her arms fell again, apathetically, and she moved away."

Again, Gissing shows command of detail in his picture of Hugh Carnaby's return from captivity:

Alcohol given never fully reproducible and the suggestion of
the continuous secretion in the gut may
be excessive. Further, the effects of
the alcohol on secretion of}

exclusion of excessive interpretation may be not impossible

of evidence and sometimes goes with telling effect.

The ease of expectant gait in the characteristic of

A sign of the main part of the child's

with a view of the hand. At the window,

standing, the patient's face turning;

taking use of the hand. The one to reach for.

contact or primary involvement of a little, common, common

contact or primary involvement of a little common, common

... of or

outrageous words, to go to America, and looking at part

the speech, before this, the present, and looking at part.

we have left a little, and

to take a new expression; that of such an emotion; the way
}

He felt, also, that art" and artifices, and she may not,

And, finally, from captivity:

On the breakfast table were delicacies to tempt his palate, but Hugh turned from them. He ate for a few minutes only, without appetite, and, as on the day before, Sibyl was annoyed by the strange rudeness with which he fed himself; he seemed to have forgotten the habits of refinement at table. Afterwards he lighted a cigar, but soon threw it aside; tobacco made him sick. In the drawing-room he moved aimlessly about, blundering now and then against a piece of furniture, and muttering a curse. The clothes he wore, out of his old wardrobe, hung loose about him; he had a stoop in the shoulders.

But even at his best, Gissing is unable to present detail unalloyed by subjective comment. His most realistic portraits have a mixed effect; they are not completely objective and clear-cut.

Gissing's subjectivity leads occasionally to a touch of the idyllic also, as in his picture of the Mortons' family life. Gissing is still somewhat romantic in his attitude toward nature; the quiet countryside is a refuge from the realities of the town—a source of strength and a calming influence:

No sooty smother hung above the house-tops and smirched the garden leafage; no tramp of crowds, no clatter of hot-wheel traffic, sounded from the streets hard by. But at hours familiar, bidding to task or pleasure or repose, the music of the grey belfries floated overhead; a voice from the old time, an admonition of mortality in strains sweet to the ear of childhood. Harvey had but to listen, and the days of long ago came back to him. Above all, when at evening rang the curfew. Stealing apart to a bowered corner of the garden, he dreamed himself into the vanished years, when curfew-time was bed-time, and a hand with gentle touch...

6. Ibid., p. 405.
On the present day page were collected to temper
its dangers, out of sight from those who are not a few
minutes away. Without preparation, and so on the day before,
Grenfell had managed to have the guard in place with
the probable; or seemed to have forgotten the occasion.
To be present but not to be a part of it. Arrangements to
be made, though a place of transition, and not leading a
consciousness of the counter-act a source of anxiety and a
continuing

influence.

No such moment would pass the presence of the
people.
led him from his play to that long sweet slumber which is the child's new-birth.7

This romantic view of nature is tempered, however, with a strain of the classic: Gissing likes the quiet countryside just as Horace did; it means release from the perturbations of city life—the placid retreat of the Epicurean. But the ever-growing classicism that springs from his long scholastic pursuits is expressed only in part. He is never able to free himself completely from his dominant fears and enjoy the peace and moderation and sanity embodied in the classic ideal.

These fears of Gissing's—the fear of "progress" and of the power of the vulgar—are present in The Whirlpool, though they are not met head-on in open battle. The jingoisms of Harvey Rolfe are echoes of them. Rolfe is an enthusiast for the Empire that is growing out of economic and social change, but at times he strikes a note of uncanny prophecy.

Consider his reaction to Kipling:

"Here's the strong man made articulate," cried Rolfe at length. "It's no use; he stamps down one's prejudice—what? It's the voice of the reaction. Millions of men, natural men, revolting against the softness and sweetness of civilisation; men all over the world; hardly knowing what they want and what they don't want; and here comes one who speaks for them—speaks with a vengeance."

"Undeniable."

"But—"

"I was waiting for the but," said Morton...
The term "classic" is often used to refer to past triumphs and achievements.

This romantic view of nature is remarkable, however, with a certain of the classicism: Assuming that the development of local to human, it is a long process from the perspective of the very-early classicism, the direct result of the Enlightenment. But the ever-growing associations that emerge from the local context and cultural space result from the current context and cultural space.

These terms of classicism are the "level of" phenomenon, the "level of" knowledge, and the "level of" the phenomenon. If we go back to the concept, "level of" phenomenon, we can see that the concept of "level of" knowledge is an essential part of the experience and knowing of the experience.

Consider the concept of "level of" knowledge.

"Here is the concept of "level of" knowledge.

Role of knowledge is the concept of "level of" knowledge. It's no more than the concept of "level of" knowledge.

Terms of knowledge are the concept of "level of" knowledge. If we go back to the concept of "level of" knowledge, we can see that the concept of "level of" knowledge is an essential part of the experience and knowing of the experience.

...and more...
"The brute savagery of it! The very lingo—how appropriate it is! The tongue of Whitechapel blaring lust of life in the track of English guns! He knows it; the man is a great artist; he smiles at the voice of his genius—It's a long time since the end of the Napoleonic wars. Since then Europe has seen only sputterings of temper. Mankind won't stand it much longer, this encroachment of the humane spirit. See the spread of athletics. We must look to our physique, and make ourselves ready... We may reasonably hope, old man, to see our boys blown to small bits by the explosive that hasn't got its name yet."

These fears and prophecies are the clue to what is chiefly lacking in The Whirlpool. The technique of realism is visible in the book; its outlines are sound and clear; but these outlines and techniques are confined in too narrow a space. Realism of this sort is realism in a vacuum; the characters are set on a stage which is cut off from the significant realities of the world. We hear something about these realities now and then; Hugh Carnaby's entanglement with the forces of justice and Harvey Rolfe's brief experiment with money-making are approaches to it. Still, the world of society and art and theory in which the characters move is largely a snug little world having its foundations in the private incomes of its inhabitants. There is a sort of introversion in these studies of temperament—a narrowness of scope which makes for concentrated study but detracts from significance and power. The world which Harvey and Alma Rolfe

8. Ibid., pp. 420 and 421. (Gissing's elder son, Walter, was killed on the Somme in 1916. Cf. Shafer, op. cit., p. xlvi.)
These years and properties are the first to want to see the place where the student will reside.

The location of residence is a significant factor in the selection of a residence. The student will want to see the area from which he or she is coming, and the area in which he or she will reside. The student will want to see the location of the residence, and the location of the area in which the residence is located.

The location of residence is also important for the student to consider. The student will want to see the area from which he or she is coming, and the area in which he or she will reside. The student will want to see the location of the residence, and the location of the area in which the residence is located.

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inhabit is a small world and a limited one.

Problems that were hinted at in *The Whirlpool* come into the foreground in *The Crown of Life*. Piers Otway, in spite of his romantic view of life and also because of it, is forced into the main stream of existence. Piers comes into direct contact with some of the things that Harvey Rolfe merely talks about, and the result of this contact is enlightenment in the best sense. Piers is not a projection of Gissing's idealized personality like so many other main characters; he is an idealist forced to come to grips with the real and able to overcome it. Instead of being frustrated by his environment, he conquers it. In so doing, he comes to understand much about the true significance of social and political forces operating around him.

Of course, Gissing is much too concerned about temperament and psychology to bring other elements into the central focus of his vision at the expense of his favorite preoccupations. Somehow, nevertheless, he manages to encompass a broader range of material in *The Crown of Life* than in the other works of the same period. He proves himself, in the pages of this late novel, to be fully aware of what is going on around him. In spite of what he said about keeping apart and writing verses in the shade, he never lost touch with the salient realities. One of the best indications of such awareness is the picture of the City seen through Piers Otway's
The weather was hot; one should have been far away from these huge rampart-streets, these stifling burrows of commerce. But here toil and stress went on as usual, and Piers Otvay saw it all in a lurid light. These towering edifices with inscriptions numberless, announcing every imaginable form of trade with every corner of the world; here a vast building, consecrate in all its commercial significance, great windows and haughty doorways, the gleam of gilding and of brass, the lustre of polished woods, to a single company or firm; here a huge structure which housed on its many floors a crowd of enterprises, names by the score signalled at the foot of the gaping staircase; arrogant suggestions of triumph side by side with desperate beginnings; titles of world-wide significance meeting the eye at every turn, vulgar names with more weight than those of princes, words in small lettering which ruled the fate of millions of men; no nightmare was ever so crushing to one in Otvay's mood. The brute force of money; the negation of the individual—these, the evils of our time, found their supreme expression in the City of London. Here was opulence at home and superb; here must poverty lurk and shrink, feeling itself alive only by sufferance; the din of highway and byway was a voice of blustering conquest, bidding the weaker to stand aside or be crushed. Here no man was a human being, but each merely a portion of an inconceivable complicated mechanism. The shiny-hatted figure who rushed or sauntered, gloomed by himself at corners or made one of a taking group, might elsewhere be found a reasonable and kindly person, with traits, peculiarities; here one could see in him nothing but a money-maker of a certain class, ground to a certain pattern. The smooth working of the huge machine made it only the more sinister; one had but to remember what cold tyranny, what elaborate fraud, were served by its manifold ingenuities, only to think of the cries of anguish stifled by its monotonous roar.

It is interesting to note, also, that the old preoccupation with sensitive people who cannot adjust themselves to
The market was not one accordly have been.

Some from those who are compartmentalize, those amongst

purposes of commerce, this peace fell and affect well on

as near and those others see its still to a mutual light.

These compartmentalize with inscriptions permanently.

Very end of the word; here a want of duration, conscience

in it all compartmentalize entirely, there are not, and

enough acquaintance to a frame of light and peace.

The power of both good, to a single company in the

these are a true enterprise which power on the way

through a crew of exercitation, name of the same as-

out of the look of the beginning separate

suggested of inscriptions alike by able with general.

reasoning of working with more meeting

the age are every part, another reason with more telling

plan close of by powers; work in mind. Telling which

used the like of multitude or read in knowledge, much

water so company to one to offer's much. The power

force of every; non of the duration of the

the age of our time, having some expression expression

in the city of London, here was some notion of fame and

though there from none in knowledge; the gin of pleasing

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which the reason to stand liable or to be attributed. Here on man

were a reason to stand liable or to be attributed. Here on man

as which the reason to stand liable or to be attributed. Here on man

be found a reason why, and why the other, more exclusive

by the maintaining illustrations only to think of the other

of maintain similar of the maintenance, only.

It is interesting to note, also, that the old procedure.

Dealing with sensitive people who cannot be quiet, then we frequently

the lower-class London environment is still present. Gissing lets Piers meditate on this problem:

In these gaunt streets along which he passed at night, how many a sad heart suffered by the dim glimmer that showed at upper windows, a hopeless solitude amid the innumerable throng! Human cattle, the herd that feed and breed, with them it was well; but the few born to a desire for ever unattainable, the gentle spirits who from their prisoning circumstances looked up and afar, how the heart ached for them! Some girl, of delicate instinct, of purpose sweet and pure, wasting her unloved life in toil and want and indignity; some man, whose youth and courage strove against a mean environment, whose eyes grew haggard in the vain search for a companion promised in his dreams; they lived, these two, parted perchance only by the wall of neighbor houses, yet all huge London was between them, and their hands would never touch. Beside this hunger for love, what was the stomach-famine of a multitude that knew no other? 10

In *The Crown of Life*, Gissing gets relatively free of his old habit of "anxious interpretation." There is still a quantity of superfluous comment, but most of it is channeled into the minds of the various characters. People like Arnold Jacks are allowed to speak their minds without having their opinions passed through the sieve of auctorial comment; subsequently, the mature mind of Dr. Derwent or the earnest young mind of Piers Otway throws a true light upon these uncensored opinions. The total effect is that of a mixed objectivity; the author is always present, but he is at least thinly disguised.

There is a mixed effect, too, in the handling of the

In the London area, London Transport is still present.

There is still a great deal of public transportation. People still rely on the buses and trains to get around.

But there is a mixed effect, too. In the continuing of the...
theme of the book. This theme is essentially a romantic one; it seems based on Dante's idealization of Beatrice, and parallels and passages from Dante run through the fabric of the book, like bright threads through a varied pattern. In the main, Gissing sees the theme realistically; however, the influence of Dante and Gissing's own romantic strain combine to make him yield, in the end, to the idea of romantic love. He deals with such experiences as Piers' devotion to Irene and his "love-service" with much less realism than Chaucer, for instance. And the strange thing is that Piers is never really disillusioned about his ideal. After reading about the Rolfes and the Carnabys, we rather expect Piers to be disappointed. At the very least, we expect to see him married and to watch the ideal gradually fade into the drab reality of everyday existence. But even that does not happen; the book ends like a romantic novel, with a love scene, a successful proposal, and the implicit assurance that both parties will live happily ever after.

The romantic handling of the theme indicates more than a modification of the realistic approach to art; it indicates a softening of certain attitudes and a revival of sympathy. Gissing feels strongly for characters like Irene and Dr. Derwent and Olga Hannaford; he does not even condemn jingoistic politicians like Arnold Jacks. If Gissing was unable to become a humanitarian again, he was at least thoroughly humane. The book is not without idealism, even apart from its basic theme. And the sympathetic understanding that accompanies this idealism
makes The Crown of Life one of his most vital and powerful books.

VII. The Shadow of Dickens

Whether Gissing consciously acknowledged the influence of not, the work of Dickens appears on a large part of his work. Although his objectives were not those of Dickens, his subject-matter was at first substantially that of Dickens' novels of lower-class London life. And the frequent flow of sentimental comment in the early novels, the occasional touch of melodrama, the attempt at a conscious picture of family life, the three-volume length—all are direct inheritances from the great Victorian. "When Gissing began writing, the novel, to him, was Dickens," says Shafer. Of course, Gissing's view of the world colored his landscapes with a darker hue than Dickens'; Gissing was forced by his own nature to deal with unpleasant facts in an unpleasant way.

It was the foreign influence, no doubt, that did most to draw Gissing away from Dickens. By 1900, this continental influence was at its zenith. In July 31 of that year, he admits as much in a letter to his sister Margaret:

The writers who help me most are French and Russian; I have not much sympathy with English points of view. And indeed that is why I scarcely think that my own writing can ever be popular. The age will go to other peoples and better suit their tastes. Day by day..."
In the grow of the one of this year already and poweder...
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The writers who help me most are French and Russian; I have not much sympathy with English points of view. And indeed that is why I scarcely think that my own writing can ever be popular. The mob will go to other people who better suit their taste. Day by day

1. Shafer, op. cit., p. xxxix. See also ibid., pp. xxxv-lxi.
The Flight of the Phakar

Whether Albert Conklin's account of his experiences was that of a junior pilot or a major pilot, the work of flying a plane was not done by the pilot alone. Although the opening lines were not those expected, the pilots' adventures were at first very different from the pilots' own. The pilots' flow of novellas of lower-class London life and the reader's flow of sentiment were connected in the early novels, the accidental home of melodrama, the attempt at a humorous picture of family life, the three-volume family-stuff...all the direct influences from the...the reader's voice...

When the reader began writing the novel, to give a new plane, "says Platner", of course, Platner's view of the novel continues the theme, or else Platner's view of the novel becomes to keep up, and means to take in an unmeasurable way.

If we are to follow influence, no conflict that did not meet...

To grow classic ways from Phakar...By 1883, this constituted...

Influence was at the centre. In April 21 of that year, the...seems as much to a reader to the other...
that same mob grows in extent and influence. I fear we are coming to a time when good literature will have a hard struggle to hold its footing at all.2

By the end of the century, however, Gissing’s views of the continental school had changed enough so that he could defend his old master against the foreign innovators. In the eleventh chapter of his book, Charles Dickens, we find sentiments that remind us of Gissing’s essay on the place of realism:

Evidently there is a difference on the threshold between Dickens and three of the foreign authors named [Balzac, Hugo, Dostoievski, and Daudet]--a difference which seems to involve the use of that very idle word "realism." Novels such as those of Balzac are said to be remorseless studies of actual life; whereas Dickens, it is plain, never pretends to give us life itself, but a selection, an adaptation. Balzac, in calling his work "human comedy," is supposed to have smiled over this revelation of the littleness of man, his frequent sordidness, his not uncommon bestiality. Dostoieffsky, absorbed in his compassionate study of the wretched, the desolate, the oppressed, by no means goes out of his way to spare our feelings, and Daudet, so like Dickens in one or two respects, matures into a conception of the novel which would have been intolerable to the author of David Copperfield--cultivates a frankness regarding the physical side of life which in England would probably have to be defended before legal authorities with an insular conception of art. Realists, we say; men with an uncompromising method, and utterly heedless as to whether they give pleasure or pain.3

Again, he defends Dickens’s humorous and sentimental approach to his material against the way Balzac handles similar material:


Of one of the currents, however, Gilreath's view of
the continental school and changed energy to foster the cause
of French literature in the latter in the literature. In the
eleventh chapter of the book, 'Gibbet Pictures,' we find:

...
In Balzac's *Cousin Pons* are two figures, amiable, eccentric, such as Dickens might have conceived in other surroundings. Pons, the collector of bric-a-brac, and his friend Schmucke, are good, simple creatures, and Balzac loves them; but so bent is he on showing that life, or at all events Paris, is a vast machine for torturing and crushing the good (and therefore the weak), that these two men end in the most miserable way, amid baseness and cruelty which triumphs over them. We know how Dickens would have shaped the story. In art he was incapable of such sternness; and he utterly refused to believe that fate was an irresponsible monster. Compare the Maison Vauquer in *Le Père Goriot* with "Todgers's" in *Martin Chuzzlewit*. No one will for a moment believe that Dickens's picture differs from that of Balzac, because the one is a bit of London, the other of Paris. Nor is it a question of defect of humor; Mme. Vauquer (née de Conflans) and her group of boarders in the Rue Neuve-Sainte-Genevieve, are presented with sufficient suggestion of humorous power. But Balzac delights in showing us how contemptible and hateful such persons can be; whereas Dickens throws all his heart on the side of the amusing and the good.  

This return to the standards of the great Victorian seems to indicate some change in Gissing's outlook on life. Perhaps *The Crown of Life* was a sign of that shift; although there is no major revolution in Gissing's total system of philosophy, there is a softening of the heart, an extension of feeling beyond the limits of his own ego. Unfortunately, this extension was not complete; he never was able to feel for the masses as he felt for the exceptional few. But if he never caught the tremendous breadth and depth of sympathy that Dickens could have given him, at least he began to realize the value of that sympathy and see its application to the novelist's art. He had worked away from self-portraits toward coldly

4. Ibid., pp. 263 and 264.
In Etchison's 'Candy Town' we see libraries, museums, and educational institutions that cater to different age groups and interests. The library is a place of learning and knowledge, while the museum showcases the history and culture of the community. Educational institutions provide opportunities for students to explore their interests and develop their skills. These facilities are not just physical spaces but are part of the community's social fabric, bringing people together and promoting understanding and appreciation of diversity. The integration of these facilities into the community helps to foster a sense of belonging and unity. The presence of these institutions in the community also enhances the quality of life for its residents, making it a place where people want to live and work.
accurate portraits of interesting but intellectually conceived people. Now, at last, he was attempting to give life to people unlike himself.

The best example of the influence of Dickens on Gissing's later work is his short novel The Town Traveler. The story is rather slight, and the plot is simple; there is no attempt to achieve the monumental length or the manifold plot of a Dickens novel. The imitation lies rather in the attempt to be rather whimsically humorous about lower-class and middle-class people and their lighter problems. The attempt falls short, largely because Gissing has long ago severed his connection with those classes and, even at this time, could not feel with them and laugh with them as Dickens could. For all his human sympathy, Gissing is still sensitive to differences of class, and he constantly reminds us that people of such-and-such a social position may be expected to behave in a certain way—that the standards of refined behavior are not for everyone. And he still despises the mob. Phrases like this do not have the spirit of Dickens:

Saint Paul's struck the first note of twelve, and from all the bestial mob arose a howl and roar...5

The clock was still striking; and the crowd kept up its brutal bellow, aided by shrill instruments of noise.6

6. Ibid., p. 237.
The peer example of the influence of Dress on the
Glaeser's later work in the form of the Town
to a Town Wanderer. The Wanderer's later work in the form of
shorter to taller stiffness and the idea to simple; there is no
attempt to oppose the monumental figures of the manorial
place to be taller with immediate importance to the lower-class and middle-
class people and their lighter happiness. The attempt to
make people and their lighter happiness. The attempt to
keep the same fashion and even at time to make not feel
with the same fashion and even at time to make not feel
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human sympathy, serving to still continue to differentiate of
seek a social position may be expressed to people in a certain
way - the assumption of retailing position are not for every
one, and do still keep these for not. This see like time to not
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End of the text. Audio the later hope of treasure and
from till the present not have a point and tomorrow.

The book was still creation; any the common
and the purest detail, again by all the inventories of

Gissing uses characters that have a Dickensian aspect: Polly Sparkes is a lovable red-headed shrew; Gammon is a far-sighted but human entrepreneur; Greenacre is an unreliable but rather amiable opportunist. The lower-class London types are but shadows, however, of Dickens's people. There is sympathy, but it is not deeply felt.

The final effect of The Town Traveler is that of a Dickens novel carefully strained through the editorial sieve of a conscientious realist. The defects are minimized, but the strength is lost; much of the true flavor is gone. If there is no sentimentalizing about the death of Lord Polperro or the love affair of Mrs. Clover and Mr. Gammon, neither is there any considerable valid emotion on the reader's part. The story is not without charm, but it lacks the power of Dickens. It deals with the area of experience in which Dickens was most at home, but the Dickens touch is absent. By now, Gissing's realistic practice is too much for him. He cannot abandon it at will. When he cuts himself off from the sources of his main strength, he can find no other power.

His imitation of Dickens is less noticeable in his last short novel, Will Warburton. The material is the kind with which Dickens would have worked successfully, but the method is much less Dickensian than that of The Town Traveler. The effort to combine sentiment and whimsy is abandoned for the serious tone in which Gissing usually writes.
There are, however, suggestions of Dickens in characters like Mrs. Hopper and Mr. Allchin. Something of Dickens's kindly amusement with personal idiosyncracy enters into their portraits. They are clearly the result of the Dickens influence rather than that of continental influences. Godfrey Sherwood, too, is reminiscent of Micawber, though he lacks Micawber's colorful presence.

The subject of Will Warburton is the same as that of Biffin's Mr. Bailey, Greengrocer. In some respects, Will Warburton fulfills Biffin's criteria for absolute realism. Its subject is in the realm of the "ignobly decent"; there are but few dramatic scenes; the ugly little annoyances of commonplace life are often present. Yet, there is something not merely ignoble in the kind of decency Will Warburton represents; he is thrown into his environment by circumstance and behaves with unusual nobility. Then again, there are scenes which are, if not wholly dramatic, at least above the dead level of everyday life. There is selection in Gissing's treatment of the material, and there is significance in the larger implications of the book.

Gissing's awareness of vital realities is evident in Will Warburton as it was in The Crown of Life. Will is forced into the brutally competitive life of the age, and he comes to grasp its meaning through his own struggles. His enlightenment is well outlined:
There are, however, suggestions of picking up different types like the elderly and the infirm. Something of this nature.

The problem is further complicated with the notion of influence. They are mostly the result of the influence of parents, teachers, friends, etc. The question of continuity is an important one as far as the influence of the environment of the child is concerned.

In order to bring about the environment of the child, one needs to have a clear understanding of the factors involved in the growth of the child. The environment of the child is not only the physical environment but also the social and emotional environment. The child's development is influenced by all these factors. The environment of the child is not only the physical environment but also the social and emotional environment. The child's development is influenced by all these factors.
And Warburton, brooding on this matter, stood apalled at the ferocity of the struggle amid which he lived, in which he had his part. Gone was all his old enjoyment of the streets of London. In looking back upon his mood of that earlier day, he saw himself as an incredibly ignorant and careless man; marvelled at the lightness of heart which had enabled him to find amusement in rambling over this vast slaughter-strewn field of battle. Picturesque, forsooth! Where was its picturesqueness for that struggling, soon-to-be-defeated tradesman with his tipsy wife, and band of children who looked to him for bread? "And I myself am crushing the man--as surely as if I had my hand on his gullet and my knee on his chest!..."

How--he cried within himself--how, in the name of sense and mercy, is mankind content to live on in such a world as that? By what devil are they haunted, that, not only do they neglect the means of solace suggested to every humane and rational mind, but, the vast majority of them spend all their strength and ingenuity in embittering the common lot?

In a sense, Will Warburton is one of Gissing's self-portraits: he is a man of superior mental capacity and unusual sensibility thrown into an uncongenial environment. But he is only a mild example of Gissing's early preoccupation: his struggles and sufferings are not so great as those of Grail and Kirkwood, and he has not their tragic stature. Gissing is no longer the uncompromising realist; he softens his situations and plots out of sheer feeling for his characters. Objectivity, the "hard-boiled" way of handling situations--these were rarely his methods, and he is almost never at his best when trying to use them. A mild, straightforward realism he did achieve; and Will Warburton is a fair example of it.

Thus, the shadow of Dickens hovers over Gissing's pages until the end. There was not enough fire to give it clarity of outline, but it is present, nevertheless, adding to Gissing's realistic portraits a touch of the sentimental and the idiosyncratic. Dickens, more than Zola or Flaubert, was the Master; and if Gissing could not follow him, that was the fault of temperament rather than that of lack of intent.

In the private papers of Henry Newnham Gissing took advantage of comparatively easy circumstances to write in a vein that suited him. Perhaps it is not altogether regrettable, from the point of view of the modern reader that Gissing could not afford to write as he pleased during the greater part of his life. For Henry Newnham, to the modern, is rather dull reading. In it, Gissing indulges his editorializing tendencies to the full. It is not a realistic novel; in fact, it is not really a novel at all. It is a series of random "thoughts" disguised as the journal of a retired literary man and arranged under the separate headings of the four seasons. It is of
The placement of Picnic areas over existing laws.

There was not enough time to give it clarity until the end. There was not enough time to give it clarity of outline, part it to Provide, Harpers, adjoint to complete, or of outlines, place a portion of the information and the picture 

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VIII. Backward Glances

Not until the end of the century did Gissing feel free enough from economic pressure so that he could indulge fully his personal tastes in writing without regard for the requirements of publication. Before that time, he had been independent in regard to artistic standards but somewhat restricted as to type. What he would have produced had he lived beyond the age of forty-six we cannot know; but his late work indicated a tendency to get away from realistic material and technique and to indulge his tastes for scholarship and his love for the classical past. His critical essays on Dickens reveal some of the many intellectual interests he had cultivated throughout his life; Henry Ryecroft and Veranilda reveal a great many more.

In The Private Papers of Henry Ryecroft, Gissing took advantage of comparatively easy circumstances to write in a vein that suited him. Perhaps it is not altogether regrettable from the point of view of the modern reader that Gissing could not afford to write as he pleased during the greater part of his life. For Henry Ryecroft, to the modern, is rather dull reading. In it, Gissing indulges his editorializing tendencies to the full. It is not a realistic novel; in fact, it is not really a novel at all. It is a series of random "thoughts" disguised as the journal of a retired literary man and arranged under the separate headings of the four seasons. It is of
III. Experimental China

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interest to us chiefly in so far as it represents a final stage in Gissing's intellectual development and gives an account of the perspectives which affect his art at the time.

His love of the classic comes to the fore in this group of essays. He stands firmly by the Ancients against the Moderns. The doctrine of Progress is an illusion, and Science, its chief instrument, is a dangerous foe of mankind:

I hate and fear "science" because of my conviction that, for long to come if not for ever, it will be the remorseless enemy of mankind. I see it destroying all simplicity and gentleness of life, all the beauty of the world; I see it restoring barbarism under the mask of civilization; I see it darkening men's minds and hardening their hearts; I see it bringing a time of vast conflicts, which will pale into insignificance "the thousand wars of old," and, as likely as not, will whelm all the laborious advances of mankind in blood-drenched chaos.

Yet to quarrel with it is as idle as to quarrel with any other force in nature. For myself, I can hold apart, and see as little as possible of the thing I deem accursed. But I think of some who are dear to me, whose life will be lived in the hard and fierce new age.

And the other aspect of progress, the growth of democracy, is not a hopeful sign to Gissing:

I am no friend of the people. As a force, by which the tenor of the time is conditioned, they inspire me with distrust, with fear; as a visible multitude, they make me shrink aloof, and often move me to abhorrence. For the greater part of my life the people signified to me the London crowd, and no phrase of temperate

The love of the classic came to the fore in this group of essays. He brings firmly on the Antique, embracing the modern of his time.

"The achieve of progress is an illusion," and "The获得 of the Japanese influence is a period of change," and "The try to adapt with it to be as close as to humanize."

And the other aspect of progress, the growth of democracy, in not a potential asset to classes:

Until to the London area, and no presence of Cambridge.
meaning would utter my thoughts of them under that aspect...

Every instinct of my being is anti-democratic, and I dread to think of what our England may become when Demos rules irresistibly.2

Gissing is far, however, from being a thorough-going humanist. He does not hold the Greek ideal to be of permanently applicable value; the example of the ancient world is not for the modern:

It is idle to talk to us of "the Greeks." The people we mean when so naming them were a few little communities, living under very peculiar conditions, and endowed by Nature with most exceptional characteristics. The sporadic civilization which we are too much in the habit of regarding as if it had been no less stable than brilliant, was a succession of the briefest splendors, gleaming here and there from the coasts of the Aegean to those of the western Mediterranean. Our heritage of Greek literature and art is priceless; the example of Greek life possesses for us not the slightest value...

If we could see and speak with a Greek of the Periclean age, he would cause no little disappointment—there would be so much more of the barbarian in him, and at the same time of the decadent, than we had anticipated... Leave him in that old world, which is precious to the imagination of the few, but to the business and bosoms of the modern multitude irrelevant as Memphis or Babylon.3

What, then, did the classic mean to Gissing? It meant a relief from the pressures of modern life—an escape into that world of ancient art and letters which was far more satisfying than the present.4 Gissing was neither an Augustan nor a Stoic.

2. Ibid., pp. 39 and 40.
3. Ibid., pp. 166 and 167.
The modern writer must accept the consequences of his own individuality. I find it an important part of my work to stress individualism, and I
often find that as my writing may become more.__


Gaining is lost, however, from pain and encumbrance.

Hastwalt: He does not hold the German idea to be of importance


Examples are given; the examples of the material are of the


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If we turn to the field of "the modern", we become aware of the fact that we are living in a time of great transition and that the transition

of the great transition and that the transition

of the great transition and that the transition

He was an Epicurean without the tranquil happiness that is the Epicurean's aim. He could not find what Santayana calls Epicurean contentment in being an accident in an accident. He was a Schopenhauerian cousin of Horace, without the villa and the Falernian that made Horace content with his lot.

This acceptance of the classic as an escape and as inspiration is what gives a sort of overlay of ancient learning to much of Gissing's work, even to his most realistic novels. But this is not the only result of his long study. In a letter to his friend Miss Collet, written on February 17, 1901, he tells of a project which has long been on his mind:

I am advancing slowly, but I think well, with The Vanquished Roman. It will be the first really honest piece of work I have offered to my readers, for it represents the preparatory labour of years, and is written without pressure. I hope to finish it by the end of summer.5

Unfortunately, he died before finishing this book. It appeared in a form not far from completion in 1904 under the title of Veranilda.

In so far as it is a story of love and intrigue, Veranilda is romantic. Its plot is essentially that of the typical historical novel: Basil is parted from his betrothed, who is held prisoner by the enemy; he finds her and rescues her...

5. Letters, p. 375.
after much difficulty and some swash-buckling episodes. There are romantic touches of characterization: Aurelia is a woman of mystery, and Petronilla is a scheming villainess. Venantius is a romanticized feudal lord, and Marcian has about him the atmosphere of a secret service agent. Scenes and dialogue are usually restrained and natural, but they are marred by passages like the following:

His voice made tremulous music, inaudible a few feet away; his breath was on her cheek; his eyes, as she gazed into them, seemed to envelop her in their glow.

"My fairest! Let me but touch your hand. Lay it for a moment in mine—a pledge for ever!"

"You do not fear to love me, O lord of my life?"

The whisper made him faint with joy.

"What has fear to do with love, O thou with heaven in thine eyes! what room is there for fear in the heart where thy beauty dwells? Speak again, speak again, my beloved, and bless me above all men that live!"

The narration is uneven in Veranilda; there is often an overdose of the romantic or a dash of melodrama. The book lacks the power of Gissing's early work. Yet there are elements of painstaking realism in Veranilda—realism that depends upon long, difficult research. The historical accuracy of the book may be defended within the limits of artistic license, and the accuracy of geographical information is excellent. Those who have seen the areas of Rome and Naples must acknowledge the


A realistic character of Gissing's picture of those areas. After all, this is the hardest kind of realism to attain; it is realism at a distance of fourteen hundred years.

Occasionally, Gissing treats a character with a realistic touch, even in Veranilda. Decius is a good study of a Roman scholar and makes a convincing portrait. The Deacon Leander reminds us of Balzac's studies of ecclesiastics in Le Cure de Tours. And the character of Saint Benedict is the product of painstaking study and careful consultation of records.

After all, Veranilda is the result of literary experience rather than real experience. It does not stand as an example of Gissing's realistic writing, nor does it constitute a valid exception to the general statement that he was essentially a realist. It is in some respects an admirable book, but it constitutes the exception which proves the rule. And in its mixture of influences and methods, it is an extreme illustration of the varied character of Gissing's work.

8. See Gapp, op. cit., p. 147.
Conclusions

Many of the conclusions of the present investigation have already been stated. It remains for us to sum up the outstanding characteristics noted above and to review the relationships among Gissing's perspectives, the influences operative upon him, and his artistic methods.

We have seen how Gissing's early acceptance of Positivism led him to treat naturalistic material in order to effect social reform by artistic means. We have seen, too, how the Schopenhauerian ethic of pity led to subjectivity in the treatment of this material and how Schopenhauerian pessimism subsequently led to the abandonment of his early zeal for social reform. His later reactionary views forced him to accept the doctrine of Art for Art's Sake—a doctrine which he never fully realized in actual practice. This doctrine did, however, cause him to study phenomena with a degree of objectivity, even though he never attained complete objectivity in his presentation of those phenomena. He succeeded, at least, in creating some fascinating psychological portraits.

There is ample evidence of non-realistic elements in his philosophic background. His response to Whitman's verse and his attitude toward rural nature show that he had a strong romantic strain. This romanticism is attenuated and subdued as it appears in his work, but it is occasionally present.
Conclusion

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as it satisfies in the work part of his occupational practice.
There is a pronounced classical element, too, in Gissing's background. The chief basis for this element is his extensive scholarship. But his classicism does not serve, in the long run, as a vital motivating force; it becomes a means of escape rather than a determining principle applicable to life and art.

The influences affecting Gissing were as varied as his intellectual experience. Dickens was his first mentor; from him, Gissing learned too much about the subjective treatment of material and too little about sympathy and power of presentation. From Meredith and George Eliot, he learned much of his technique of character presentation, though he did not achieve their deftness and sureness of touch. Likewise, he studied continental techniques without complete success. His work at times suggests the techniques of Flaubert and Balzac, but it never embodies their clarity of outline or their mastery of form. He knew Zola's ideas and methods but adopted them only temporarily and in part.

A varying degree of subjectivity marks almost all of Gissing's work. He neither sought nor attained the scientific detachment of the méthode expérimentale. His realism consists in the essence, not in the outward manifestation. Distorted at times and colored by other elements, this essential realism is none the less predominant: the attitude of absolute devotion to truth in presentation of phenomena manifests itself in spite
There is a recognition of a scientific element, too, in analyzing performance. The continual data for this element in the experimental situation, and then the question, does not yet solve the long range aim of a whole material. Rather, from a determinate, specific significance, applicable to life and the

The influence of a scientific climate were as varied as the

intellectual climate. To have the first moment, then, the climate must be much beyond the intellectual climate. The climate must be much beyond the intellectual climate, and the influence of a scientific climate. To have the first moment, then, the climate must be much beyond the intellectual climate. The climate must be much beyond the intellectual climate, and the influence of a scientific climate.

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of many modifying elements.

For in all of Gissing's books, we find contradictions and conflicts. He was a philosopher who had no real philosophy, a romanticist who never realized the romantic ideal, a realist who despised the real. He was in touch with so great a volume of literary culture, ancient and modern, that he found in none of it a permanent and satisfying model. He changed with the development of his intellectual background from an idealist to a student of phenomena, then to an essayist and writer of historical romance. The great tragedy of his literary life was that he never found the method and the idea that would have fulfilled completely his promise as a writer. In spite of this tragedy, he worked as earnestly as he knew how, in the face of tremendous discouragements; and he passed on influences and ideas that were to change the character of the art form in which he worked. His importance was greater than he knew; he deserved more recognition than he ever received. He was more modern than the moderns in his understanding of the forces operating around him, and he was ahead of his contemporaries in assimilating new artistic techniques and new material. With all of his faults and inconsistencies, he is a vital link between his century and our own.
Abstract

In determining the position of George Gissing in relation to the literary movement known as realism, the first problem to meet is that of determining criteria by which realistic elements may be identified in any given work. Examination of the theory and practice of realists leads to the establishment of the following criteria:

(1) The material to be treated by the realist is not restricted, but the practice of almost all realists indicates that their best and most representative work is done in those areas of experience which are associated with the middle and lower classes. The middle-class milieu is preeminently that of the realist; the life of the lowest classes is primarily the material of the naturalist.

(2) It is the practice of most thorough-going realists to be objective in the study and the presentation of their material. Their objectivity need not be so extreme as that advocated by Zola under the name of the méthode expérimentale, but most realists achieve a relatively high degree of detachment.

(3) Scientific theories do not dominate the perspective of the realist to the exclusion of all other intellectual considerations; however, they have a degree of influence upon the
In determining the position of science students in life.

It is the function of the educational system to prepare for students for the life in which they will live. This is done by the study of the sciences. The scientific method is used to study the natural world. This method involves observation, hypothesis, experiment, and conclusion. The scientific method is a useful tool for understanding the natural world and for making predictions about it. It is also a way of thinking that can be applied to all aspects of life.
work of almost all representative realists. Such realists do not, however, carry theories of heredity and environment to the extremes that may be noted in the work of the naturalists. The primary condition of a realistic perspective is the examination of data prior to the forming of conclusions; the secondary condition is the truthful and honest presentation of the data which have been found.

Gissing's early work is not purely realistic: it is naturalistic in regard to subject-matter and subjective in regard to method of presentation. It is realistic in so far as the author is concerned with the truthful presentation of data. The influence of Positivistic theory based on science is marked in Gissing's earliest novel, Workers in the Dawn.

A change in Gissing's philosophy led him to accept the doctrine of Art for Art's Sake. In the light of this doctrine, he considered human experience as a series of phenomena to be treated artistically and began working toward psychological realism in the middle-class sphere. Much of his most representative and most realistic work lies within this sphere; his studies of emotional and intellectual phenomena are sometimes rather cold but always painstaking. He is more objective in regard to method when working in this vein than in his studies of the lowest class. Personal and subjective elements enter into the work of this period, however; and there are traces of romantic and classic influences mingled with the predominant
work of various M.L. laboratories suggests the
not, however, carry forward or perpetuate any environment to the
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underlying emotional and intellectual phenomena one sometimes
studies of emotion and intellectual. He to more applicable in

test our going on these point. Without the work of Art's decade, however; and these are classes of

romantic and aesthetic influence mingled with the practical
element of realism. This realistic element is also modified by Gissing's distrust of the scientific doctrines he had once accepted. There are traces of continental influence in his studies of character, but he does not succeed in capturing the sustained, clear-cut objectivity of the French realists.

The realism of such books as The Emancipated, Sleeping Fires, and The Whirlpool is almost exemplary, but it is limited. In The Crown of Life, Gissing attempts to extend his scope and in so doing loses some of his control over his method. Romantic and subjective elements are evident in this book, but these elements do not detract from its power. As he loses in clarity and in realistic method, Gissing often gains in force and significance.

The influence of Dickens may be traced throughout Gissing's work. It is marked in such a novel as The Town Traveler, but it is modified and attenuated by Gissing's realistic practice and by his inability to catch Dickens's spirit of universal sympathy. There is even a trace of Dickens's influence in Will Warburton, a novel which may have been suggested by Biffin's remarks on realism in New Grub Street.

In his last works, Henry Ryecroft and Veranilda, Gissing shows deterioration in artistic ability and a tendency to work away from the realistic vein. There is strong evidence of Gissing's long and serious study of classic life and literature in these late works. Veranilda has many of the earmarks of a
romantic historical novel; however, Gissing's historical and geographical accuracy in the treatment of setting is noteworthy.

Gissing's philosophic perspective was pessimistic but not romantic. His desire to study the phenomena of the world for artistic purposes led him to adopt a mild, selective realistic method. Classic and romantic influences modified that method but did not destroy it. Continental influences led him toward the study of naturalistic methods, but his distrust of science and his personal independence kept him from becoming a naturalist. His scholarly mind and his artistic conscience would not let him wander for long in literary by-ways; no matter where he turned, he inevitably came back upon the high-road of honest realism.
Level of power

Deference to power

Deference to power

Deference to power
## Bibliography

### I. Works

In chronological order

<table>
<thead>
<tr>
<th>First date of publication:</th>
<th>Title</th>
<th>Publisher, Location and Year</th>
</tr>
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<tbody>
<tr>
<td>1890</td>
<td>The Emancipated. Chicago: Way &amp; Williams, 1897.</td>
<td></td>
</tr>
</tbody>
</table>
First date of publication:

II. Critical Studies


II. Critical Evidence

Before proceeding, please note the importance of the Evidence Section. It is essential to properly handle and present evidence. Therefore, detailed instructions will be provided in a separate document.

Note: The Evidence Section is contained in the following pages of the report.
III. General Works*


* Works of Balzac, Flaubert, Zola, and others used as general illustrations or as bases for broad comparisons are not listed, since they are available in standard editions and page references are not made in connection with them.
III. General Works


