

SCRITTURE D'OLTREMANICA

16

*Direttore*

**Maria Teresa Chialant**  
Università degli Studi di Salerno

*Comitato scientifico*

**Maria Del Sapio**  
Università degli Studi Roma Tre

**Paola Di Gennaro**  
Università degli Studi Suor Orsola Benincasa

**Laura Di Michele**  
Università degli Studi de L'Aquila

**Michael Hollington**  
University of Toulouse–Le Mirail, France

**Stefano Manferlotti**  
Università degli Studi di Napoli

**Carlo Pagetti**  
Università degli Studi di Milano

**Patrick Parrinder**  
The University of Reading, England

**Antonella Piazza**  
Università degli Studi di Salerno

## SCRITTURE D'OLTREMANICA

Questa collana di studi inglesi comprende sia saggi critici, sia edizioni critiche di testi in traduzione italiana, con o senza originale a fronte, preceduti da un'introduzione e corredate di un apparato di note. Si selezioneranno, nel primo caso, scrittori e scrittrici, opere e tematiche di carattere letterario che risultino di sicuro interesse culturale e di attualità; nel secondo caso, testi appartenenti a generi letterari diversi, composti in un ampio arco di tempo — dalla prima età moderna alla contemporaneità, ma con un'attenzione particolare ai secoli XIX e XX —, poco o affatto noti nel nostro Paese e per la prima volta tradotti in italiano. I curatori e/o gli autori sono docenti, ricercatori universitari, dottori di ricerca con specifiche competenze nelle aree entro cui si opererà la scelta dei testi e degli argomenti. Il titolo della collana intende indicare sia l'area geografico-culturale alla quale si riferiscono i lavori qui ospitati, sia la direzione dello sguardo dei loro autori: dall'Italia alla Gran Bretagna. I testi pubblicati all'interno della collana sono sottoposti a una procedura anonima di referaggio.

Questo volume è stato realizzato con il contributo del Dipartimento di Lingue, Letterature e Culture Moderne, Università degli Studi “G. d’Annunzio” di Chieti–Pescara e del Laboratoire CECILLE (EA 4074), Université de Lille 3.

# A World within the World

George Gissing's Vision of Art and Literature

*edited by*

Maria Teresa Chialant

Emanuela Ettore

Christine Huguet

*Contributions by*

Maria Teresa Chialant

Paul Delany

Richard Dennis

Emanuela Ettore

Constance Harsh

Christine Huguet

Rebecca Hutcheon

Randy Jasmine

Roger Milbrandt

Akemi Yoshida





Aracne editrice

[www.aracneeditrice.it](http://www.aracneeditrice.it)  
[info@aracneeditrice.it](mailto:info@aracneeditrice.it)

Copyright © MMXVIII  
Gioacchino Onorati editore S.r.l. – unipersonale

[www.gioacchinoonoratieditore.it](http://www.gioacchinoonoratieditore.it)  
[info@gioacchinoonoratieditore.it](mailto:info@gioacchinoonoratieditore.it)

via Vittorio Veneto, 20  
00020 Canterano (RM)  
(06) 4551463

ISBN 978-88-255-1587-9

*No part of this book may be reproduced  
by print, photoprint, microfilm, microfiche, or any other means,  
without publisher's authorization.*

I<sup>st</sup> edition: July 2018

# Contents

- 9 Acknowledgements
- 11 List of Illustrations
- 13 Notes on Contributors
- 19 Introduction: The Place of the Artist in Gissing's  
Poetics  
*Maria Teresa Chialant, Emanuela Ettorre, Christine Huguet*
- 31 Gissing and "Elaine": Early Thoughts on the Mimetic  
*Christine Huguet*
- 49 The Visual World of Gissing's *The Unclassed* (1884)  
*Paul Delany*
- 63 The Place of Art  
*Richard Dennis*
- 81 Beyond the Aesthetics of Existence: *The Nether World*  
and the Negation of Art  
*Emanuela Ettorre*

- 93 *The Hope of Pessimism: Philosophy and Fiction*  
*Roger Milbrandt*
- 109 *The Land Beyond the City: The Natural World and  
the Feminine in the Work of George Gissing*  
*Randy Jasmine*
- 125 *Women Singers in Gissing's Novels: Thyrsa Trent and  
Beatrice Redwing*  
*Akemi Yoshida*
- 143 "Entirely to My Taste": Gissing's Reception of Charlotte  
Brontë  
*Constance D. Harsh*
- 159 *The Dangers of the Palace of Art: The Irony of  
Retirement in Gissing's Tennysonian Allusions*  
*Rebecca Hutcheon*
- 177 *The Writer as Literary Critic: Gissing's Monograph  
on Dickens*  
*Maria Teresa Chialant*



## Acknowledgements

The editors wish, first, to record their grateful thanks to Dr Nicky Losseff, for gracefully accepting to host the Fourth International George Gissing Conference at the University of York, 28–30 March 2011. We feel greatly indebted to her for her support, most unstintingly given, in organising the event. We are also grateful to Tony Petyt (The Gissing Trust, Wakefield) for his hospitality and generosity. Tony not only shared his thorough knowledge of Gissing's life with the conference delegates during the fascinating tour of Gissing's Wakefield he had organised, he also treated them to a unique experience — a memorable picnic in the house where the novelist was born, now the Gissing Museum.

We wish to express our deep gratitude, next, to CECILLE (EA 4074), the Research Centre of the University of Lille for the study of Foreign Languages and Cultures, for providing support for the conference and the publication of the conference proceedings, as well as to the Department of Languages, Literatures and Modern Cultures, University “G. d’Annunzio” Chieti–Pescara, for providing support for the present publication.

Other warm thanks are due to M.D. Allen (University of Wisconsin–Fox Valley), Pierre Coustillas (University of Lille), Constance Harsh (Colgate University), Simon J. James (Durham University) and Bouwe Postmus (University of Amsterdam) for kindly accepting to join the conference advisory committee. Further thanks are due to Malcolm Allen, whose input in the initial stages of the publication has been indispensable, and to Prof William Greenslade (University of the West of England,

Bristol), for his most kind support and guidance through part of the editing process.

We thank the museums and art galleries for image licences of the paintings reproduced here: the Russell–Cotes Art Gallery and Museum (Bournemouth, UK), the Tate (London), the Museum of Fine Arts (Boston), and Musée d’Orsay (Paris). Our special thanks to Mrs. Heide Van Doren Betz for a courtesy reproduction of Domenico Tojetti’s *Elaine*.

Our next debt is to the many scholars from England, Canada, Japan, the United States, France and Italy who gave papers at the conference and have trusted us with their essays. For their enthusiasm and expertise, we are deeply grateful.

## List of Illustrations

- Fig. 1.** Domenico Tojetti. *Elaine*, 1876. Detail [Elaine's head].
- Fig. 2.** Domenico Tojetti. *Elaine*, 1876. Detail [Dumb old servitor's head].
- Fig. 3.** Domenico Tojetti. *Elaine*, 1876. Detail [Elaine in the barge].
- Fig. 4.** Domenico Tojetti. *Elaine*, 1876. Detail [The mourners].
- Fig. 5.** Dante Gabriel Rossetti. *Venus Verticordia* [Venus Turner of Hearts], 1864–68. Photograph reproduced with the kind permission of The Russell–Cotes Art Gallery & Museum, Bournemouth (UK).
- Fig. 6.** John Spencer Stanhope. *Thoughts of the Past*, 1859. ©Tate, London 2018.
- Fig. 7.** Dante Gabriel Rossetti. *Bocca Baciata* [The Kissed Mouth], 1859. Photograph ©2018 Museum of Fine Arts, Boston.
- Fig. 8.** William-Adolphe Bouguereau. *Naissance de Vénus* [Birth of Venus], 1879. Musée d'Orsay, Paris (RF 253), acquis de l'artiste par l'Etat pour le Musée du Luxembourg en 1879. Photo © RMN–Grand Palais (Musée d'Orsay)/Hervé Lewandowski.



## Notes on Contributors

**Maria Teresa Chialant** was Professor of English literature at the University of Salerno, Italy. Her main fields of research are the 19<sup>th</sup>- and 20<sup>th</sup>-century novel and Gender Studies. Her publications include a book on Dickens, articles on Gissing, Wells, Conrad, Forster and Rose Macaulay, and the Italian translation of Gissing's *Eve's Ransom* and *Sleeping Fires*. She has (co-)edited several collections of critical essays, among which: *Literary Landscapes, Landscape in Literature* (Carocci, 2007), "Eve's Ransom". *George Gissing e le sfide del romanzo tardo-vittoriano* (Aracne, 2010), and *Time and the Short Story* (Peter Lang, 2012). She has contributed to international volumes and (online) journals; the most recent ones are: *George Gissing and the Woman Question. Convention and Dissent* (Ashgate, 2013), *Texts, Context and Intertextuality. Dickens as a Reader* (V & R unipress, 2014), *The Silent Life of Things* (Cambridge Scholars Publishing, 2015), «E-rea» (13.2, 2016) and «Literary Geographies» 3 (2) 2017.

**Paul Delany** is Emeritus Professor of English at Simon Fraser University, Vancouver, Canada. Apart from his biography of Gissing (Weidenfeld & Nicolson, 2008) his recent books include *Literature, Money and the Market from Trollope to Amis* (Palgrave, 2002), *Bill Brandt: A Life* (Jonathan Cape, 2004) and *Fatal Glamour: the Life of Rupert Brooke* (McGill-Queen's University Press, 2015). He has also edited *New Grub Street: the 1901 Revised Text* (ELS Editions, 2009) and, with Colette Colligan, *The Unclassed: the 1884 Text* (ELS Editions, 2010).

**Richard Dennis** is Emeritus Professor of Geography at University College London, UK. He is the author of *Cities in Modernity*:

*Representations and Productions of Metropolitan Space, 1840–1930* (Cambridge University Press, 2008) and co–editor of *Architectures of Hurry — Mobilities, Cities and Modernity* (Routledge, 2018). He contributed chapters to *Gissing and the City* (Palgrave, 2006) and *Writing Otherness: The Pathways of George Gissing’s Imagination* (Equilibris, 2010), and an essay on “Thyrza’s Geography” to the Victorian Secrets edition of *Thyrza* (2013), as well as several contributions to «The Gissing Journal». Beyond Gissing studies, his interests focus on housing and public transport in Victorian and Edwardian London and on Canadian cities in the early twentieth century. He is a trustee and on the editorial committee of «The London Journal» and was formerly Associate Editor of «Journal of Urban History».

**Emanuela Ettorre** is Associate Professor of English Language and Translation at the University “G. d’Annunzio” of Chieti–Pescara, Italy. She has published a volume on the novels of Thomas Hardy (Liguori, 2007), and essays on George Gissing, Thomas Hardy, Anthony Trollope, Mary Kingsley, Charles Darwin, on animal studies, women travel writing, and the relationship between science and literature in the XIX century. She has translated into Italian three volumes of short stories by George Gissing (Edizioni Tracce, 2000), Thomas Hardy (Transeuropa, 2012) and Hubert Crackanthorpe (ESI, 2015). She has contributed to international volumes and journals, and is currently editing a collection of essays on Thomas Hardy.

**Constance D. Harsh** is Professor of English at Colgate University, USA. Her main fields of research are nineteenth–century literature, British fiction of the 1890s, and late Victorian publishing and reviewing practices. She is the author of *Subversive Heroines: Feminist Resolutions of Social Crisis in the Condition–of–England Novel* (University of Michigan Press, 1994), and the editor of *A Sunless Heart*, an 1894 novel by Edith Johnstone (Broadview, 2008). She has published close to a dozen pieces on Gissing, including articles in «ELH», «SEL», «Vic-

torian Newsletter», «Gissing Journal». Her most recent publications are: “Fantasies of Recuperation in *Eve’s Ransom*” in *Eve’s Ransom: George Gissing e le sfide del romanzo tardo-vittoriano* (Aracne, 2010), “Gissing and Religion” in *Writing Otherness: The Pathways of George Gissing’s Imagination* (Equilibris, 2010), and “Gissing and Women in the 1890s” in *George Gissing and the Woman Question. Convention and Dissent* (Ashgate, 2013). Recently she served for two years as Interim Dean of the Faculty and Provost at Colgate.

**Christine Huguet** is Senior Lecturer at the University of Lille, France. She has published extensively on Victorian fiction, translated Dickens’s *A Christmas Carol* for Le Livre de Poche (*Un chant de Noël*), and edited *Spellbound, George Gissing* as well as *Writing Otherness: The Pathways of George Gissing’s Imagination* (Equilibris, 2008 and 2011). She is co-editor of two special issues on *Dickens Matters* and *Dickens His/story* for the «Dickens Quarterly»; one special issue on *Dickens in the New Millennium* for «Les Cahiers victoriens et édouardiens»; *George Moore: Across Borders* (Rodopi, 2013); *George Gissing and the Woman Question. Convention and Dissent* (Ashgate, 2013); *Dickens, Modernism, Modernity* (Paris: Sagittaire, 2014) and *Unsettling Dickens: Process, Progress and Change* (Sagittaire, 2016). In 2011 she curated a Dickens exhibition at the Château d’Hardelot at Condette and edited its catalogue, *Charles Dickens L’Inimitable/ The Inimitable* (Paris: Democratic).

**Rebecca Hutcheon** is a senior teaching associate and post-doctoral researcher at the University of Bristol, and a post-doctoral researcher at Lancaster University, UK. Her first monograph, *Writing Place*, will be published by Routledge in 2018. She has also published on mapping urban space, the country house motif, and Bakhtin. Her research interests include: George Gissing and the fin-de-siècle, literature and place, and the long nineteenth century. The co-creator of the smart-phone app: *Romantic Bristol: Writing the City*, Rebecca is currently working

on the AHRC funded project, “Creating a Chronotopic Ground for the Mapping of Literary Texts” at Lancaster University.

**Randy Jasmine** is an associate professor of English at Dixie State University in St. George, Utah, USA, where he teaches a variety of composition and literature courses. His research interests include Charles Dickens and George Gissing, as well as African American and Southern literature. His publications include: “A Mean and Ungentlemanly Act”: *Casaubon’s Passive Aggressive Maneuvering in George Eliot’s Middlemarch* («The Journal of the Utah Academy of Sciences, Arts, & Letters» 7, 2010) and “I’d Like to See Any Man Put Me Outer Dis House”: *Space and Place in Richard Wright’s Early Work* («Publications of the Mississippi Philological Association», 2004). He is also the co–editor of *Liberty’s Captives: Narratives of Confinement in the Print Culture of the Early Republic*, published by the University of Georgia Press.

**Roger Milbrandt** is a retired English professor who worked for many years at the Augustana Campus of the University of Alberta, Canada, where he taught courses in nineteenth–century English literature and in literary criticism. He has published articles in «The Gissing Journal» on Gissing’s income and on the ideological provenance of *The Hope of Pessimism* (with an updated transcript of the essay). He has also contributed a chapter on Gissing’s controversial first wife, “Gissing’s Nell: Her Body and His Text”, to *George Gissing and the Woman Question. Convention and Dissent* (Ashgate, 2013).

**Akemi Yoshida** studied English Literature at the University of Tokyo (M.A.) and the University of Sussex (M.A.). She was English Tutor at Kitasato University and Nagoya Institute of Technology and is now Associate Professor at Kindai University, Japan. Her recent academic interest is in the representation of music and musically talented characters in the late Victorian novel. Among her publications: “Is *Evelyn Innes* (1898) a Literary Daughter of George Sand’s *Consuelo* (1843)?”, in *George Moore’s*



*Paris and his Ongoing French Connections* (Peter Lang, 2015), and Stanley Makower's *Contribution to the 'Woman Composer Question': A Reading of The Mirror of Music* (1895), «New Directions», 33 (2015).



## Introduction\*

### The Place of the Artist in Gissing's Poetics

MARIA TERESA CHIALANT, EMANUELA ETTORRE  
CHRISTINE HUGUET\*\*

The essays collected in this volume began life as presentations given at an international George Gissing Conference, which convened in March 2011 at the University of York. The event alone, the fourth of its kind, would be evidence enough of the remarkable upsurge of academic interest in Gissing over the past six decades or so, were we to omit mentioning the mass of publications of and about the man and his work in the same period (which, as Pierre Coustillas correctly notes, «now surpasses in bulk the amount devoted to most other Victorian novelists, with the sole exceptions of Dickens and Hardy»<sup>1</sup>), or again the enviable vitality of the «Gissing Journal», formerly «Gissing Newsletter». The York Conference did not only serve to highlight the novelist's regained pre-eminence, it also made possible a better appreciation of the current state of Gissing studies and of the sheer variety of critical approaches his work seems to be attracting. The Conference topic — Gis-

\* The editors have used Merriam–Webster Dictionary online for hyphenization.

\*\* Maria Teresa Chialant, Professor of English literature at the University of Salerno, Italy; Emanuela Ettore, Associate Professor of English Language and Translation at the University “G. d’Annunzio” of Chieti–Pescara, Italy; Christine Huguet, Senior Lecturer at the University of Lille, France.

1. P. COUSTILLAS, *The Heroic Life of George Gissing, Part I: 1857–1888*, Pickering & Chatto, London 2011, p. 1.

sing's Vision of Art and Literature — thus purposely called for multidisciplinary approaches and proposed to extend the focus to all aspects of Gissing as an artist, notably his engagement with late Victorian aesthetics.

The choice was a logical one, given the novelist's lifelong self-reflexive stance. If *New Grub Street* immediately comes to mind as Gissing's most famous experiment with the conventions of the *Künstlerroman*, fascinating portraits of the artist are to be found disseminated in the rest of the corpus. Gissing's fiction is full of internal metalanguage, constantly reaffirming tenets by which he is now remembered and reassessing contemporary literary orthodoxies. Many of his letters and personal writings similarly show him (re)inventing himself as a unique voice, raising interpretative interrogations upon the medium used by fellow writers (including his own brother Algernon, the would-be novelist upon whom he patiently lavished "professional" advice for the best part of his life), by contemporary artists and himself. To the critic, such comments scattered throughout Gissing's writing career have now become invaluable language wondering about language, providing fresh evidence that, with the storyteller, "consciousness" invariably becomes "conscientiousness"<sup>2</sup>. Thus, the definition Gissing gave of himself as artist as early as 1883 forcefully illuminates his lifelong determination to offer more than enticing period-piece reading experiences:

I am by degrees getting a certain confidence in myself, & beginning to find my right place in the world. [...] My attitude henceforth is that of the artist pure & simple. The world is for me a collection of phenomena, which are to be studied & reproduced artistically. In the midst of the more serious complications of life, I find myself suddenly possessed with a great calm, withdrawn, as it were, from the immediate interests of the moment, & able to regard everything as a picture. I watch & observe myself just as much as others. The

2. G. GISSING, "To Rev. George Bainton", 30 Sept. 1888, *The Collected Letters of George Gissing*, ed. P.F. Mattheisen, A.C. Young, and P. Coustillas, vol. 3, Ohio University Press, Athens 1992, p. 251.

impulse to regard every juncture as a “situation” becomes stronger & stronger. In the midst of desperate misfortune I can pause to make note for future use, & the afflictions of others are to me materials for observation.<sup>3</sup>

Gissing the consummate artist awakening to the infinite potentialities of the world’s “phenomena” was also an avid reader, studious and concentrated<sup>4</sup>. His «prodigious appetite», Pierre Coustillas reminds us,

embraced not only books in English but in French, German, Italian and Spanish literature, which he could all read in the original, let alone the Russian works with which he became acquainted through French and German translations, and the same can be said of the Scandinavian plays and novels to which he had access thanks to the brave but not invariably brilliant efforts of a few pioneering linguists.<sup>5</sup>

As has been amply demonstrated by, notably, Pierre Coustillas and David Grylls, what further coloured the novelist’s self-fashioning was his astounding erudition in many fields. He was in particular — this is a remarkable idiosyncratic trait — a knowledgeable classicist<sup>6</sup>. The passionate student in him of so many disciplines including the languages and cultures of antiquity again and again addressed the gap (and indeed, “paradox”, as Grylls sees it) between the marked hopelessness of some of his scenarios and his own intimate belief in individual tenacity and will power. Arguably, *Workers in the Dawn* remains Gissing’s most striking record of indestructible, infinitely attractive ideals

3. Ivi, “To Algernon”, 18 July 1883, vol. 2 (1991), p. 146.

4. See notably his invaluable list of favourite novels, ivi, “To the Editor of *Pearsons’s Weekly*”, 28 Dec. 1893, vol. 5 (1994), pp. 169–70.

5. P. COUSTILLAS, *op. cit.*, p. 5.

6. See S.V. GAPP, *George Gissing, Classicist*, University of Pennsylvania Press, Philadelphia 1936; F. SWINNERTON, *George Gissing: A Critical Study*, Kennicat Press, Port Washington, N.Y. 1966 [third ed.], pp. 154–67; and, more recently, J. KORG, “Gissing and Ancient Rome”, *A Garland for Gissing*, ed. B. Postmus, Rodopi, Amsterdam–New York 2001, pp. 225–33.

in the very act of plaguing the hero with an acute awareness of nothingness, and then consigning him to Schopenhauerian “non-existence”.

Inevitably, the paradox of Gissing also fashions his self-definition both as realist, reform-minded novelist and as intellectual with the privilege of a real, solid culture<sup>7</sup>. Perhaps, it also accounts for his uneasy, dichotomous relation to beauty, both contemplated at a personal level and fictionalised. Indeed, in most of Gissing’s work there is a tension between a pragmatic, almost sociological urge and the expression of artistic leanings, of an inward turning — again, *Workers in the Dawn* with its memorable aestheticisation of Niagara Falls in the ending chapter provides early evidence of the novelist’s mystical striving for the beautiful and the sublime.

One begins to feel that, in a Gissing text, the contention which this split allegiance between “a realist-engagé poetics”<sup>8</sup> and the worship of art as escape from others foregrounds is over the place of mimesis itself. The storyteller’s poetics of the descriptive cannot be alone understood in terms of his reputed embeddedness in the culture of his day or of the earnestness with which he strove to achieve reality effects (as his working notes would abundantly prove), since Gissing saw himself primarily as a more detached devotee of art “pure & simple”. In a famous letter to his brother Algernon, he observed that the artist should «keep apart, & preserve [his] soul alive» because the natural environment of the artist is «the shade [where he]

7. On this, see A. POOLE, *Gissing in Context*, Macmillan, London and Basingstoke 1975 (Poole underlines Carlyle’s influence on Gissing as regards the notion of “integrity”, that «plays such a central role in the life and work of Gissing and other late-Victorian writers», p. 105), and M. RYLE, “‘To show a man of letters’: Gissing, Cultural Authority and Literary Modernism”, *George Gissing: Voices of the Unclassed*, ed. M. Ryle and J. Bourne Taylor, Ashgate, Aldershot 2005, pp. 119–132.

8. L. VILLA, “Writing in the Dawn”, *Writing Otherness. The Pathways of George Gissing’s Imagination*, ed. C. Huguet, Equilibris, Haren (NB), The Netherlands 2010, p. 169. See also, on his realistic aesthetics in *Workers in the Dawn*, G. GISSING, “To Algernon”, 25 Jan. 1880, *The Collected Letters of George Gissing*, cit., vol. 1 (1990), pp. 235–36.

can make a world within the world»<sup>9</sup>. Thus, although Gissing was from the first especially designated as a novelist of slums and prostitution, in whose work one might confidently trust to find all the minutiae of life, recent criticism has made a point of foregrounding his nuanced, ambivalent use of familiar realist strategies in the representation of the boroughs east of London, upending, in particular, the commonly accepted notion that he was intimately acquainted with the criminal East End of Whitechapel slums<sup>10</sup>. What implicitly results from such reassessments of the Gissing corpus is the idea of a superimposition of an imagined, metaphorical topography of the city on a journalistic mapping of its meanders. Gissing thus emerges as a major practitioner of what theoreticians of realist discourse have recently analysed as forms of intermittent realism. Philippe Hamon, for instance, convincingly identifies two opposed, but possibly complementary, functions of the “realist attitude” — «a ‘horizontal’, encyclopaedic realism [...] striving for an exhaustive inventory of surfaces [...], and a ‘vertical’ realism which sees the real as hidden below the surface and needing to be decrypted in order to be brought to light»<sup>11</sup>.

9. Ivi, “To Algernon”, 22 Sept. 1888, vol. 3 (1992), pp. 349–50.

10. See in particular R. DENNIS (“George Gissing and the ‘Other’ East End”, *Writing Otherness. The Pathways of George Gissing’s Imagination*, cit., pp. 35–48); P. D’ERCOLE (“Alien Territories: Gissing’s Cartography of *The Nether World*”, ivi, pp. 49–58); L.D. MOORE (“Certainties and Contingencies: George Gissing and the Break-Up of the Centre”, ivi, pp. 255–66); L. VILLA, *op. cit.*, among others. For instance, Dennis has offered convincing evidence that, prior to the late 1880s, Gissing was uncomfortable aestheticising the squalid streets and rookeries marked in black and dark-blue on Charles Booth’s poverty maps of 1889 and 1899. It took him over a decade (in fact, until the 1895 revision of *The Unclassed*) to reroute several of the protagonists’ walks and relocate the action “down east”, although he had visited the East End as early as February 1883, while he was working on this novel.

11. «un réalisme ‘horizontal’ encyclopédique [...] qui vise à l’inventaire exhaustif des surfaces [...], et un réalisme ‘vertical’ qui pense que le réel est caché sous la surface, est à décrypter pour être mis à jour» (translation ours). “Entretien avec Philippe Hamon par Guillaume Bellon”, “Le Descriptif, ‘ce délaissé de l’impérialisme narratologique...””, «Recto/Verso» N° 7-Du Descriptif, Oct. 2011. <http://www.revuerectoverso.com/spip.php?article205>.