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# George Gissing

## *Essays & Fiction*

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Baltimore and London

# George Gissing Essays And Fiction

**Benjamin Kohlmann**



## **George Gissing Essays And Fiction:**

Essays and Fiction George Gissing,1970      **A Man of Many Parts** Barbara Rawlinson,2006-01-01 This comprehensive study of George Gissing s short stories and related non fiction is essential reading for students of nineteenth century realism For the first time readers will be able to follow the development which transformed Gissing s unremarkable early stories into the very individual tales that elevated his work to the vanguard of realistic short fiction Gissing s American period is notable for its accumulation of themes that were repeatedly refined and adapted for his later work causality emerging as the dominant voice On his return to England shifting political and philosophical beliefs expressed in his non fiction had a vital impact on his second phase of short fiction and the part played by realism in the author s short stories and his writings on Charles Dickens added further dimensions to his work as a whole By the final phase of Gissing s remarkable development it is evident that his interest in the concept of causality as the major force in his short work had been replaced by a more challenging preoccupation with the human psyche This introduced philosophical sociological and psychological dimensions to Gissing s work that established him in the field of short fiction as a leading exponent of late nineteenth century realism

**George Gissing** ,2000      George Gissing on Fiction George Gissing,1978 including *The Coming of the Preacher* and *The English Novel of the Eighteenth Century*      **George Gissing** Robert L. Selig,1995 Provides in depth analysis of the life works career and critical importance of George Gissing      **New Grub Street** George Gissing,2019-08-24 *New Grub Street* is a novel by George Gissing published in 1891 which is set in the literary and journalistic circles of 1880s London Gissing revised and shortened the novel for a French edition of 1901      **George Gissing** Martin Ryle,2017-11-28 Once seen as a relatively marginal figure George Gissing 1857 1903 persists in sparking interest among new generations of radical critics who continue to be inspired by his work and to develop fresh approaches to it This essay collection bringing together British European and North American literary critics and cultural historians with diverse specialities and interests demonstrates the range of contemporary perspectives through which his fiction can be viewed Offering both closely contextualized historical readings and broader cultural and philosophical assessments the contributions will engage not only the specialist but those interested in the diverse themes that absorbed Gissing the cultural and social formation of class and gender social mobility and its unsettling effects on individual and collective identities the place of writing in emerging mass culture and the possibilities and limits of fiction as critical intervention      **British Literature and the Life of Institutions** Benjamin Kohlmann,2021 Explores how late Victorian Edwardian and modernist literary texts responded and adapted to institutional change that characterized the emergence of the welfare state and links the development of the institutional forms of the state to the aesthetic forms of literary writing      *Satire in an Age of Realism* Aaron Matz,2010-07-15 As nineteenth century realism became more and more intrepid in its pursuit of describing and depicting everyday life it blurred irrevocably into the caustic and severe mode of literature better named satire Realism s task of portraying the human became indistinguishable

from satire's directive to castigate the human. Introducing an entirely new way of thinking about realism and the Victorian novel, Aaron Matz refers to the fusion of realism and satire as satirical realism: it is a mode in which our shared folly and error are so entrenched in everyday life and so unchanging that they need no embellishment when rendered in fiction. Focusing on the novels of Eliot Hardy, Gissing and Conrad and the theater of Ibsen, Matz argues that it was the transformation of Victorian realism into satire that granted it immense moral authority but that led ultimately to its demise. **Notework** Simon

Reader, 2021-06-22. Notework begins with a striking insight: the writer's notebook is a genre in itself. Simon Reader pursues this argument in original readings of unpublished writing by prominent Victorians, offering an expansive approach to literary formalism for the twenty-first century. Neither drafts nor diaries, the notes of Charles Darwin, Oscar Wilde, Gerard Manley Hopkins, Vernon Lee, and George Gissing record ephemeral and nonlinear experiences, revealing each author's desire to leave their fragments scattered and unused. Presenting notes in terms of genre allows Reader to suggest inventive new accounts of key Victorian texts, including *The Picture of Dorian Gray*, *On the Origin of Species*, and Hopkins's devotional lyrics, and to reinterpret these works as meditations on the ethics of compiling and using data. In this way, Notework recasts information collection as a personal and expressive activity that comes into focus against large-scale systems of knowledge organization. Finding resonance between today's digital culture and its nineteenth-century precursors, Reader honors our most disposable, improvised, and fleeting written gestures. *The Birth of Liberal Guilt in the English Novel* Daniel Born, 1995. Daniel Born explores the concept of liberal guilt as it first developed in British political and literary culture between the late Romantic period and World War I. Disturbed by the twin spectacle of urban poverty at home and imperialism abroad, major novel

**Modern Essays and Stories** Various Authors, 1912-01-01. In all schools, pupils are expected to write essays, but curiously enough, essay reading and essay writing are taught but little. In spite of that neglect, the essay is so altogether natural and spontaneous in spirit, so intensely personal in expression, and so demanding of excellence of prose style that it is the form par excellence for consideration in school. If teachers are to show pupils much concerning the art of writing well, the essay is to prose what the lyric is to poetry: complete, genuine, and beautiful self-expression, or better still, self-revelation. Most of the writing done in schools is straightforward narration of events without much, if any, attempt to show personal reactions on those events; mere diary-like accounts at best, mechanical descriptions that aim to present exterior appearance without attempting to reveal inner meanings, or to show awakened emotions and stereotyped explanations and arguments drawn for the most part from books of reference or from slight observation. Beyond all this mechanical work lies a field of throbbing personal life, of joyous reactions on all the myriads of interests that lie close at hand, of meditations on the wonders of plant and animal life, of humorous or philosophic comments on human nature, and of all manner of vague dreams and aspirations aroused by such sights as youthful poets dream on summer eves by a haunted stream. Without the slightest question, it is the duty of the school and of the teacher in particular to lead pupils to appreciate honesty and originality in unapplied

unpragmatic self expression and to show pupils how they themselves may gain the very real pleasure of putting down on paper permanent records of their own intimate thinking Joseph Addison's *The Sir Roger de Coverley Papers* and Washington Irving's *Sketch Book* have for many years made valiant but unsuccessful efforts to fill the places that should be filled by more modern representatives of the essay Macaulay's *Essay on Johnson* is a biographical article for an encyclopedia his essays on Clive and on Hastings are polemics and Carlyle's *Essay on Burns* is a critical disquisition With the exception of *The Sir Roger de Coverley Papers* all these so called essays are of considerable length and are unfitted to serve as the best examples of the essay form for the essay like the lyric demands brevity it is after all only a quick flash of self revelation not a sustained effort Then again who would wish to learn to write like Addison like Washington Irving like Macaulay or like Carlyle Those great writers couched their thoughts in the language fashions of their days just as they clothed their bodies in the garments of their times To imitate either their style of expression or their costumes would be to make one's self ridiculous or to take part in a species of masquerade The extremely Latinized vocabulary of 1711 or the resonant periods and marked antitheses of 1850 are as old fashioned to day as are the once highly respected periwigs great coats and silver shoe buckles of the past The thoughts of yesterday are not the thoughts of to day There is in serious reality such a thing as an old fashioned point of view With all due reverence for the past the best teachers of to day believe that it is just as necessary for students to use present day methods of expression and to cultivate present day interests as it is to take advantage of the railroad the telegraph the telephone the automobile and the thousand other mechanical contrivances that aid life to day but which were unknown in 1711 or in 1850

Critical Survey of Long Fiction: Ralph Ellison-Jamake Highwater ,2000      *George Gissing - a Lifes Morning* George R. Gissing,2018-01-29 George Robert Gissing was born on November 22nd 1857 in Wakefield Yorkshire He was educated at Back Lane School in Wakefield Gissing loved school He was enthusiastic with a thirst for learning and always diligent By the age of ten he was reading Dickens a lifelong hero In 1872 Gissing won a scholarship to Owens College Whilst there Gissing worked hard but remained solitary Unfortunately he had run short of funds and stole from his fellow students He was arrested prosecuted found guilty expelled and sentenced to a month's hard labour in 1876 On release he decided to start over In September 1876 he travelled to the United States Here he wrote short stories for the Chicago Tribune and other newspapers On his return home he was ready for novels Gissing self published his first novel but it failed to sell His second was acquired but never published His writing career was static Something had to change And it did By 1884 *The Unclassed* was published Now everything he wrote was published Both *Isabel Clarendon* and *Demos* appeared in 1886 He mined the lives of the working class as diligently as any capitalist In 1889 Gissing used the proceeds from the sale of *The Nether World* to go to Italy This trip formed the basis for his 1890 work *The Emancipated* Gissing's works began to command higher payments New Grub Street 1891 brought a fee of 250 Short stories followed and in 1895 three novellas were published *Eve's Ransom* *The Paying Guest* and *Sleeping Fires* Gissing was careful to keep up with the changing

attitudes of his audience Unfortunately he was also diagnosed as suffering from emphysema The last years of his life were spent as a semi invalid in France but he continued to write 1899 *The Crown of Life* Our Friend the Charlatan appeared in 1901 followed two years later by *The Private Papers of Henry Ryecroft* George Robert Gissing died aged 46 on December 28th 1903 after catching a chill on a winter walk **George Gissing and the Woman Question** Christine

Huguet,2016-04-22 Approaching its subject both contextually and comparatively *George Gissing and the Woman Question* reads Gissing's novels short stories and personal writings as a crux in European fiction's formulations of gender and sexuality The collection places Gissing alongside nineteenth and twentieth century authors as diverse as Paul Bourget Ella Hepworth Dixon May Sinclair and Theodore Dreiser theorizing the ways in which late Victorian sexual difference is challenged explored and performed in Gissing's work In addition to analyzing the major novels essays make a case for Gissing as a significant short story writer and address Gissing's own life and afterlife in ways that avoid biographical mimetics The contributors also place Gissing's work in relation to discourses of subjectivity and intersubjectivity identity public space class and labour especially literary production Increasingly viewed as a key chronicler of the late Victorian period's various redefinitions of sexual difference Gissing is here recognized as a sincere uncompromising chronicler of social change **Critical Survey of**

**Long Fiction** Frank Northen Magill,1991 *Degeneration, Culture and the Novel* William M. Greenslade,1994-04-28 An exploration of the impact of degeneration theories on British culture and fiction *The Private Papers of Henry Ryecroft* George Gissing,2016-04-01 In this engaging collection of essays from George Gissing the narrator of the fictional frame story describes himself as having been charged with the difficult task of editing a recently deceased friend's papers The essays sketches and observations are arranged according to a seasonal theme and each of the four sections offers keen insights about the cycles of nature and of life *The Imagination of Class* Daniel Bivona,Roger B. Henkle,2006 A fascinating meld of two scholars research and conclusions *The Imagination of Class* is a synthetic journey through middle class Victorian discourse posed by poverty in the midst of plenty but not that alone Rather Dan Bivona and Roger B Henkle argue that the representation of abject poverty in the nineteenth century also displaced anxieties aroused by a variety of challenges to Victorian middle class masculinity The book's main argument in fact is that the male middle class imagery of urban poverty in the Victorian age presents a complex picture one in which anxieties about competition violence class based resentment individuality and the need to differentiate oneself from the scions of inherited wealth influence mightily the ways in which the urban poor are represented In the representations themselves the urban poor are alternately envisioned as sentimentalized and feminized victims who stimulate middle class affective response as the objects of the professionalized discourses of the social sciences and social services and as an often hostile social force resistant to the culturalizing taming processes of a maternalist social science Through carefully nuanced discussions of a variety of Victorian novelists journalists and sociological investigators some well known like Dickens and others less well known like Masterman and Greenwood the book

offers new insight into the role played by the imagination of the urban poor in the construction of Victorian middle class masculinity Whereas many scholars have discussed the feminization of the poor virtually no one has addressed how the poor have served as a site at which middle class men fashioned their own class and gender identity Hardy and His Readers T. Wright, 2003-04-25 This study examines Hardy's prolonged struggle with his contemporary readers whose bourgeois values he despised Initially content to compromise to provide them with congenial entertainment Hardy resorted at first to strategies of subversion smuggling material past his editors and finally to outspoken attack Professor T R Wright attempts to balance historical research into the response of actual readers and the material conditions of publishing with literary critical analysis of the implied reader inscribed in the novels themselves

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