

Contents

General Editor's Preface	ix
A Note on Texts Used	xi
Acknowledgements	xii
Introduction: Ways of Seeing	1
• The moral imperative of clear vision	5
• Clouded vision? Subjectivity and impressionism	9
• Dark visions	16
• Ears or eyes?	24
1. The Persistence of Realism	30
• The strained case of George Gissing	39
• H. G. Wells and the quarter-educated	48
• Galsworthy the materialist	55
• Aesthetics and the market, or the artist and the artisan; or Mr Bennett and Mrs Woolf	62
2. Rhymers and Reasoners: Poetry in Transition	74
• Country	80
• Woman	86
• City	92
3. The Strange Case of Mr Wilde: or, 1895 and all that	105
• Doubles and double vision	118
• 1895: or, looking both ways?	125
4. Masculine Romance, Cultural Capital and Crisis	128
• The Gothic and obscure vision	134
• Degeneration: The context of late-nineteenth-century monstrosity	138
• Telling clearly ...? The eyewitness and cultural capital	145

• <i>Dracula</i> : (cultural) capital and (epistemological) crisis	149
• The good ended happily ...?	155
5. New Women for Old: Politics and Fictional Forms in New Woman Writing	159
• Defining the New Woman	159
• Olive Schreiner	165
• Sarah Grand: seeing things purely	173
• George Egerton and impurity	179
• The New Woman beyond the nineties	187
6. Conclusions? <i>Rainbow's</i> End: The Janus Period	192
• Time and character in <i>The Rainbow</i>	195
• Forster's connections	202
Selective Chronology 1865–1925	210
Annotated Bibliography	222
Bibliography	228
Index	241