

Hist. of Novel:

- The long novel has been comparatively late type to develop. Novel appeared in the midst of Elizabethan activity, ^{and various approximations} (most of them foreign borrowings) were produced in 17th
- Though genuine novel belongs to the 18th beginning before the efforts of Richardson and thoroughly established it before the time of Walter Scott.
- This word 'novel' came into being in the language with the short Italian tales (nouvelle) of the 16th & 17th and had its application limited to the such stories for a long time.
- "History" was the ^{usual word for} more comprehensive stories; "memoir" was frequently employed, and "romance" served many purposes.

Distinction b/w historical & Romantic Novel & Epic
Cleo patre or de Grand Cyrus - typical of ^{romances in} 17th France

- The 'romance' following hard upon the epic, dealt like it with great historical characters but submerged the idea of them as instruments of fate fulfilling the destiny of nations. ~~Instead~~
- Instead it emphasized their marital achievements, their panorama of adventures, above all their overpowering and all-enduring passion of love.
- The romance had no unities like epic, but piled adventure upon adventure or employed one device after another to keep devoted lovers separated. (construction was such that any one could add a sequel of 1000 pages)
- The proper medium of ^{a sequel of 1000 pages} romance was prose.

— Still the plot of a novel is more comprehensive and the actual time involved is longer than novella.

— The novel is largely concerned with love, — neither the supreme devotion of romance nor the hard, cynical things too common in "nouvelle".

— Novel is a mere fusion of these two elder forms of prose fiction.

~~English~~ 16th and 17th

— In the first 20 yrs of 18th, the various ingredients of the English novel were in the crucible.

Imp. works prior to the period; 5 imp 10 or 2 of lesser imp. were

The great documents, all but one lies within the 16th are: — Thomas More's "Utopia" (1518)

— John Lyly's "Euphues" (1579)

— Sir Philip Sidney's "Arcadia" (1590)

— Thomas Nash's "The Unfortunate

Traveller, or
Life of
The Jack Wilton (1594)

Bunyan's "Pilgrim's Progress"
(1678)

Other works

— Roger Boyle's "Pamphylissa" (1654)

(representing an English attempt at the heroic romance then popular in France.)

— Aphra Behn's "Oroonoko" (1688)

(Sentimentalizing romance, in the direction of opposition to slavery & idealization of the virtuous savage)

Early Popular Fiction

- The middle classes of Europe found entertainment for centuries in another kind of fiction. Sometimes it was in verse, more frequently in prose. It was concerned much less with kings and princesses than with the man of the streets, the sharp-tongued housewife, or the sly, intriguing priest. There was much of love and lovers in its pages, but this was the love of *Darby & Joan*, not the "grand passion".

DIFFERENCE B/W Novella & Novel

- These were the stories of "here & now", with concrete pictures of manners & customs, and a simple but effective manner of expression.
- The narrative rambled at times, but in the main the stories had a distinct objective point, moved towards it with some rapidity, then stopped - in considerably less than the 100 pgs. a romance would have used in merely getting underway.
- These were the novelle of Italy & Spain providing "filling" for the polite framework of Boccaccio's Decameron or the Heptameron.
- Somewhere b/w the extremes the heroic romance & popular "novella" lies the province of the novel. It prefers real people to an idealized royalty & presents them in a more or less realistic way. It aims at an organic unity of construction, and - with certain exceptions - has the merit of stopping when it is done.

Utopia

The account of an "ideal commonwealth" was the work of a humanist scholar, in Latin.

— Didactic in purpose.

* Read about Arcadia, Euphues (Elizabethan notes)

— Nash's "Jack Wilton" was in part a protest against the vogue of the medieval romances, which persisted in a rude, popularized form. It took rather the form of the realistic rogue novel already popular & known in Spain for 50 yrs.

— In construction "J.W." resembles the picaresque novels.

— Customary series of adventures, like beads on a string, always capable of extension so long as there are more beads in the box.

— Sidney, strongly influenced the "bourgeois" romancing of Richardson, Nash is the forerunner of Fielding.

Pilgrim's Progress — while entirely allegorical in its purpose, has its chief historical value in the realistic effects it obtains from the use of simple and concrete details presented in a language that is simplicity itself.

Influences Toward Realism

- To bring the romance down to earth: that was the mission that lay before the literary craftsmen of the early eighteenth century.

The heroine 'Pamela' passed from the pastoral shades of Sidney's Arcadia to the servants' quarters of an English country place (It is a fact that the name of Richardson's Pamela was suggested to him by Sidney's Arcadia) Cyrus the Great yielded the center of the stage to Tom Jones, "a foundling".

- In this transposition of things the picaresque novels and the closely associated military memoirs played a large part, & continued to be popular in England throughout the century.

- A still larger influence, on the negative side, was that of certain avowed realistic or mock romances, of which the best known is the Spanish DON QUIXOTE (1605).

- Most imp. was the growing popularity of the "novelle" & the employment of them for all sorts of literary purpose. Sometimes they were expanded into stories of considerable scope, sometimes inserted as episodes in romances and memoirs. Structurally.

Structurally many of these were very well-contrived, and with dozens of examples of well-knit comedy available to them on stage.

PORTRAYAL OF CHARACTER (156 Pg) (in a Novel)

A most imp. factor in development is the matter of character portrayal.

- In the history of essay, there was a ~~fondness~~ fondness for in the 17th for "characters" or satirical type-studies as displayed on the stage in Ben Jonson's comedies.
- These characters were generic, but there was a corresponding vogue of "character portraits" that were specific and individual. This vogue began with the French romances of the early 17th, in which analysis of characters and emotions was a stock feature.
- These romances were produced in and for the fashionable coteries, and soon emphasized the pastoral device of portraying real people from these circles as the heroes and heroines of their adventures.
- The widow of Colonel Hutchinson, for example, found such portraits necessary to the biography of her husband, and Bishop Burnet scattered them freely thru his HISTORY OF HIS OWN TIMES (1724)

Secret histories

- There were also the "roman à clef" & their nearest of kin, the "secret histories".
- These realistic little romances, often packed with scandal or with novella-stuff that passed for scandal, dealt freely in character portraits that were meant to be identified.
- The 'roman à clef' depicted living contemporaries as denizens of Atlantis or Caromania or some other Utopian fancy; the secret history professed to laud

the secret histories professed to lay bare the secret lives of deceased monarchs. They kept the psychological interest, toned down adventure and dialogue to the possibilities of everyday life, introduced numerous characters from the middle classes and made intrigue — from the novelle or from actual experience — a somewhat essential feature of romantic narrative.

RISE OF THE MODERN NOVEL.

Samuel Richardson : inventor of the type.

— (He did not discover ~~it~~ the female heart; he only probed it more deeply & delicately.

— Addison's "Sir Roger" is said to be a first study of character in action, & Goldsmith is credited with weaving such action into plot.

* — Cultivating the novel toward the highest artistic achievement was as much an obsession of the 18th as cultivating the lang. to the height of its literary possibilities was in the Elizabethan period.

REALISM & SENTIMENTALISM.

The earliest of these tendencies may be designated as realism & sentimentalism.