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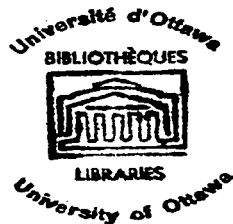
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M. A., H. O. June, 1929.

S A L T E R H A Y D E N .



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CRITICAL HISTORY of the DEVELOPMENT of ENGLISH PROSE.

XX

As the serious and thoughtful individual, seated in one of our modern libraries, turns his gaze for a moment from the perusal of his book and lets his eye wander over the shelves tightly packed with books of all kinds and varying importance, surely when his sight is finally confronted by the heavily-burdened book-frames massed in the rear, a new world for speculation has been opened to him. Immediately a variety of questions should demand solution. Are these thousands of volumes the concrete result of man's mental effort during all the ages of existence? Do they represent an accumulation to which each generation has contributed an equal or at least a generous proportion? Or do they represent the sum-total of human activity in the literary field to which some ages have contributed mightily while other centuries have done nothing except perhaps to pave the way for greater literary progress by their internal national development? These are the questions which should naturally arise and it is the purpose of this present work to explore with a twentieth century eye the dusty corridors of the past and to turn over the musty volumes of ages now faintly remembered in order to satisfy in one point the speculations of the thinker and in order to expose as lucidly as possible the development in the field of English prose.

However, before proceeding in our self-appointed task, we must first dispose of a question which rises immediately upon mention of English prose. Without reference or comment on our part it might be assumed that the English of today was with slight variation the language of the earliest ages. Such an assumption would not be entirely wrong, yet it would not be totally correct. If we cast even a superficial glance over the oldest English Literature, we will notice that it is written in the language spoken by the Angles and Saxons, the founders of the English nation, the progenitors of the mighty British Empire of today---our forefathers. However at first sight this looks like a strange tongue to one who has not delved deeply and studied extensively the development of the different languages. As a matter of fact, the language that we employ today has the framework, the bone and sinew of the earlier tongue. In its modern development our language of discourse is no more unlike the Anglo-Saxon than a bearded man is unlike his former self. True it has outgrown the inflections which made it resemble the German; but even in the inflected forms a novice, after his feeling of strangeness has passed ^{away}, can discover a similarity in the languages and even recognize the words.

Since it must be acknowledged that a difference, which can be readily seen, exists between the language of today and yesterday, we must turn aside for the moment to dispose of this obstacle. For an obstacle it surely is ~~in~~ the development of our question. Logically we cannot discuss the development of modern English prose without first pointing out the origin and development of the Anglo-Saxon language through the various ages until it finally shed its burdensome inflections and blossomed forth as the English of the later centuries.

The early history of Britain like that of most European countries intermingles with the history of the Ancient Roman Empire. For four hundred years, from the reign of Claudius to the reign of Honorius, the Britons had acknowledged the Romans as their masters. In the year 410 A.D., Honorius recalled his legionary troops from Britain to repel the tide of the Teutonic invasion which threatened to wipe out his Empire. The Britons enervated by years of idleness and lack of military discipline and exercise of arms were an easy prey for their barbarous neighbors, the Picts and Scots. The unequal conflict raged for years until finally with the assistance of the Jutes, Angles and Saxons, the Britons were relieved of their long-dreaded enemy.

As future events conclusively proved, the Britons were only exchanging bad for worse. In a few years the Angles and Saxons turned against their former friends, and by the year 488, they had completed the subjugation of the island, driving the Britons into the mountain fastness of Wales. The Angles and Saxons then established a Heph-tarchy which remained in existence until the reign of Egbert. In the year 830 Egbert, by force of arms, compelled the various rulers to acknowledge him as overlord. However the Danish invasions that had commenced during this period absorbed the attention of the people to the utter exclusion of all ideas of national development which this step of Egbert should have aroused in the minds of the people. Notwithstanding the earnest and continued efforts of the inhabitants of the island the Danes established settlements in the north of England and although temporarily checked by Alfred ~~849-900~~ (849--900), yet in the latter part of the tenth century they again became exceedingly troublesome. Finally in the year 1017 Canute, the leader of the Danes, was nominated King of England. Fortunately however, the Danish dynasty expired with the death of his two sons, and ~~the~~ in the year 1042 there is a return to the Anglo-Saxon dynasty.

It may be asked what connection there is between the history of England and its literature that such digression should be made in order to give an outline of early Anglo-Saxon history. The question answers itself. The literature and the history of any nation are closely interwoven. The literature is a reflection of the conditions of the time. If therefore, we would properly understand the literature of any particular period we must prepare for ^{it} a task by first acquiring a thorough knowledge of the history of that century. It is with such principles to guide us that we cast a critical eye over that portion of Anglo-Saxon history which extends to the re-establishment of the Anglo-Saxon line of kings.

Throughout those early ages the Anglo-Saxons at all time manifested a great desire for freedom and a great love for adventure. In pursuit of adventure they dared the storms and fogs and ice of the yet unknown water^y kingdom and their yearning after freedom they carved out settlements from the ~~origin~~ virgin forest where they might live and die as freemen. In view of this we shall find little that is prosaic in their lives. Here they were in contact with the mighty elemental forces of nature and this bred in them a spirit of kinship with nature. Little wonder then, that when the desperate fight was won, they would lay aside their weapons and listen to the songs of the Scop and the Gleeman. Little wonder then, that there was:

"Music and song where heroes sat;

"The glee-wood rang, a song uprose

"When Hrothgar's Scop gave the hall good cheer."

For poetry lends itself to the emotions; it is a spontaneous outburst, the resulting product of an emotional nature. And surely the Anglo-Saxons were emotional. Nature was before them; her charms all unfolded to their gaze. And their youths, their daring, their communion with nature, and their superstitions rendered them highly imaginative. So like the happy man, their exuberance of spirits forced them into song. A nation early in its life could not be expected to find time during its work of conquest and ~~settlement~~ settlement to acquire calmness of mind and the quality of studious deliberation which are essential to the development of prose literature.

As a consequence the literary field is barren of prose literature until the Danish invasion of 825. Nevertheless, the language had received some ~~development~~ development due to the fact that in the year 597 St. Augustine, with his band of illustrious missionaries brought the message of Christianity and civilization to the shores of Britain. Then, the Jutes, Angles, and Saxons, offspring of barbarous ancestors, the collateral descendants of those savage and untamed tribes that had ^{spread} destruction and desolation over the face of Europe and had shaken to its roots the civilization of the world, bowed to the teachings of the Church and laid aside their superstitions and heathenish practices. Education, literature, and art followed, finding their homes in the monasteries ~~whence~~ whence they breathed forth inspiration to those who were but lately brought into the fold. The refining influence of Christianity soon

made itself felt in the kingdom and those frightful wars which had so marred the peace of Britain were brought to an end. The literary monk replaced the Scop and though the language of discourse still remained English(Anglo-Saxon), the monk had behind him all the culture and literary resources of the Latin language. And the result is instantly noticeable in the quality of the literature produced.

Furthermore, the birth of Christianity led to the production of prose literature. Latin works were translated into the English tongue for the benefit of the rising generations. Worthy of mention among these early writers is the Venerable Bede, who, although he wrote almost exclusively in Latin since English was not sufficiently stable, has given us an Anglo-Saxon translation of the Gospel of St. John. However the prose of this period is not worthy of very great consideration because the Anglo-Saxon language still retained its horrible inflections which interrupted the smooth and rapid flow of the thought and robbed the inspiration of its warmth. Furthermore, there ~~are~~ was no national life in England and consequently there was no national literature. The various dialects prevented the birth of a literature which could acquire a dominating position.

At this time however, the Danish invasion banished from the minds of the people all literary ideals. The northern settlements were overrun by the Danes and the monasteries and schools, the products of years of patient toil were destroyed. Their downfall sounded the knell of English poetry for the time, as this portion of the country had developed in its literary pursuit great poetic ability. The check administered by Alfred prevented the Danes from inflicting their customs and manners on the southern part of England. The ultimate result was that prose literature flourished at this time in the south of England.

The greatest exponent of prose-writing during this age was Alfred who has been called the Father of English prose. While conceding the fact that he was really the first prose writer to leave his literary mark definitely in the history of England, still I would rather call him the father of Anglo-Saxon prose in order to distinguish the language of yesterday from the language of today. His writings were chiefly translations with the exception of the Anglo-Saxon Chronicle which records events as far back as the story of Caesar's conquests. Alfred revised this Chronicle and by the interesting and connected account which he gives of his own reign he well merits a prominent place in the literature of the world. Strange to relate, however, this prose awakening did not last long. For a full century after the death of Alfred there was practically no literature. It was a standstill. The study of literature had gone ahead as far as it could go; it had developed to its capacity in the different dialects and it was now waiting for a national impulse and for that culture that would enable it to stand out as a new and greater art. Hence we can truthfully say ~~that~~ from the death of Alfred to the universal recognition of Chaucer, ~~that~~ England was in labour to produce a national language. And it was not until Chaucer brought forth that infant prodigy, the language of succeeding ages, that the hopes and prospects of a great and lasting literature could have any fulfillment.

Glancing over the history of this period it can be truthfully said that seeming disasters are often blessings in disguise. The invasion of the Normans in the year 1066, and the subjugation of the Anglo-Saxons did not speak well for the future of English literature. The Normans arrogated to themselves all the powers of government, while the Saxons were left to grovel and cringe as servants at their master's bidding. It is hard to say which was greater, the contempt of the Normans knights for these narrow Islanders or the hatred of the Anglo-Saxons for the arrogant domineering foreigners. But a strange species of magnetism was at work. Repelling awhile, it soon began to attract these two diverse elements; with the result that we shortly find friendship replacing hatred, and a spirit of equality casting into shadow the old spirit of mastery.

At first, the Normans refused to speak the barbarous Saxon, as the language of the country was called by them. French was made the language of the court and of the government. But constant association created a better feeling between the two classes and soon we find the Saxons striving to acquire the language of the aristocratic element while the Normans themselves forgot the defects of the native language in their efforts at reconciliation.

Numerous causes ~~conspired~~ conspired to effect a permanent union between ~~these~~ these two classes. The Normans had scarcely established themselves in their new home when the voice of the Church was heard throughout Christendom, pleading, nay imploring the Christian rulers to unite for the purpose of wresting from the hands of the infidels The Holy Sepulchre, so that there might no longer be desecration of that hallowed spot. From 1096 to 1272 the noblest sons of Europe bravely battled against the infidel hordes for the possession of that sacred spot. Here petty quarrels were forgotten. United in a common cause the Saxons forgot their ingrained prejudices and hatred, and the praises of Richard, the Lion-Hearted, were sounded as loudly and earnestly by the Saxons ~~as well~~ as by the Normans themselves. Furthermore, the establishment of proper tribunals where justice was meted out to all, greatly influenced our Saxon ancestors. In the year 1204, King John lost Normandy and in the reign of the next sovereign, in ~~each~~ each country it was decreed that no subject of one country could hold land in the territory of the other. This, coupled with the fact that the king had been shown in a forcible manner (as was instanced in the signing of the Magna Charta, 1215), that he could not rule tyrannically nor unwisely, served to remove the last remaining barriers to a perfect understanding.

Here, then, we have the foundation stone laid in building up the supremacy of the English tongue. Confined to England, with no French possession where they might cultivate their language, the Normans began to enter into the life of the Saxons. Gradually the language was assimilated while the Saxon itself outgrew its heart-rendering prefixes and suffixes, ~~its~~ its terrifying inflections, and its confusing fanciful genders which are such a feature in the study of German. Countless words were lost in the change, but ample compensation was received. English was enriched not only by those expressions gained from the daily speech of the Normans which included French words indicative of rank, power, science, luxury, and fashion, but also by words that were added from the literary Latin. Thus we have the Anglo-Saxon "bright", the Norman-French "cheerful", the Latin "animated", as synonymous words to express the same idea. This example serves to explain why modern English has such a wealth of expression although probably more than one half the Anglo-Saxon vocabulary has been lost.

The success of the English for a time in the Hundred Years' War, and particularly during the reign of Edward, the Third, led them to estimate less highly the language of a hostile and partly conquered race. Finally in the year 1362 the English Parliament declared that the English should hereafter be used in the law courts. This marked the final ~~triumph~~ triumph of the Saxon.

Immediately following this, there is a period of great development. The composite tongue, the result of the union of French and Latin with the Saxon, was soon employed in the different parts of the country, in the various dialects. But it was left for the poet Chaucer to destroy the different dialects then in existence in England. English was a language of dialects. Chaucer wrote in the Midland dialect and aided in making that, the national language of England. Of Chaucer's influence Lounsbury says: "No really national language could exist until a literature had been created which would be admired and studied by all who could read, and taken as a model by all who could write. It was only a man of genius that could lift up one of these ~~dialects~~ dialects into a preeminence over the rest, or could ever give to the scattered forces existing in any one of them the unity and vigor of life. This was the work that Chaucer did". And it is the language of Chaucer, that composite tongue, the result of ten hundred years of internal development, retarded at times by domestic strife and foreign invasion, which has now emerged as the purified product, the modern English of

today, differing only in the matter of spelling from the language of Chaucer.

It is true ^{that} ~~that~~ prose writers flourished at this time, but relatively with regard to the formation of a distinctly national language they were not greatly concerned. Wycliffe, the most influential prose writer of the period, is best known for his translation of the Scriptures which indeed was read in every corner of the land. But we cannot, in our present essay, devote much attention to this author, not solely for the reason that he wrote in one of the many dialects, but because he was so shortly eclipsed by Chaucer, from whom we must trace modern English. However by his argumentative style Wycliffe extended the domain of English prose and showed that it could be used as ^a vehicle for terse reasoning and for expression of logical thought as well as for registering the pulsations and sweet harmonies of the emotional poet.

Peculiar as it may seem, with the death of Chaucer in the year 1400, the brilliance of the dawn of Modern English was followed by a century of almost total eclipse. True it is that minor writers and imitators flashed dimly at times; but these feeble rays only intensified the darkness of the age. Naturally we ask: "What was it that retarded for 'well nigh a century the development of English literature either prosaic or poetic?" Casting an inquiring eye over the history of that period we soon discover the answer in the fact that this age was the most volcanic period in the history of England. Foreign struggles and internal discord which finally plunged the nation into civil wars, occupied the attention of England for most of the fifteenth century.

During the reign of Henry the Fifth (1413--1422), the Hundred Years' War which had been in repose after an eventful existence, was revived. The success of the ~~war~~ ^{war} and the glory of Agincourt (1415) spread a glamour over this period, but it was not productive of any literature because those very men who by their education were capable of writing, were occupied in waging war. Constant warfare diminished the number of nobles or educated class. At last the useless^{ness} and the futility of such a contest was demonstrated to the noble and commoner alike, by the rapidity with which Joan of Arc and her inspired legions won back their former possessions and obliterated from their land the footsteps of the foreign foe. Agitation then commenced among the nobles for supreme control and the fruit of this unholy ambition was the War of the Roses (1455--1483), which steeped England in blood and left in the castles of their ancestors, few, very few of the nobles of the kingdom. It was essentially a war of the nobles who were the educated class, and as a consequence literature had little time to flourish. The heavy toll of life exacted among ~~the nobles with their retainers (to do)~~ the nobles left few nobles with their retainers to act as a check upon the king. As a result, the House of Tudor (established 1485) was free to set up a strongly centralized government. This held together the people and prevented revolutions, and soon their present grievances were forgotten in the excitement occasioned by the new inventions.

The art of printing which had been developed by Caxton and brought to England in 1477 opened new regions to the common people and made it possible for a book or an idea to reach the whole nation. Thus, the greatest prose work of that barren fifteenth century, Malory's Morte d'Arthur, was given to the world by Caxton in 1485, fifteen years after it had been completed. This is one oasis in that barren literary desert. The story is based upon the legends of King Arthur, and the Knights of the Round Table; but these have been grouped about a central idea namely the quest for the Holy Grail. Apart from the style which is at all times, even in the most impressive scenes, simple and direct, this work deserves ~~its~~ prominence and merits importance, because so many writers of succeeding ages have drawn their materials from this great prose epic of Malory. Tennyson, in the Idylls of the King immortalizes the Arthurian legends and by association Malory receives just recognition.

In this century, however, the foundation of a great literary epoch was being laid. The capture of Constantinople by the Turks in 1453 had forced the Greek scholars to collect their volumes of the clas-

sical ages and set sail for a kinder and more friendly shore. Italy became their permanent abode. Such proximity with these men of letters created in the hearts of the English a desire, an eagerness to search out and learn of the wonderful doings and the wise sayings of the Greeks and Romans of old. Soon the English passed so completely under the spell of Homer and the Athenian dramatists that a native literature was forgotten. However, this increased knowledge and their studious contemplation of the world made them eager and anxious to discover for themselves the wonders sung in verse by the bards of the early ages. This new spirit led the people to restore the commerce which had existed in the time of their ancestors, with the result that we soon have the wealth of the East scattered among the peoples of the West. The desire for safer permanent waterways led to the discovery of a new land. Here was sufficient material for any age. Here was subject matter which should have given rise to unlimited literary development. Yet all was strangely silent. Why should this be so? Why should More's 'Utopia' and Tyndale's Translation of the Bible, both of a very religious nature, be the only important prose works which appeared on the literary horizon from 1492 to 1558? The answer is not hard to find; it is written plainly on history's page. So few were the numbers of the nobles at the end of the War of the Roses that the majority of the people in England who had lived as serfs or retainers, suddenly found themselves free, independent, at perfect liberty and strongly desirous of knowing things and acting intelligently after their years of feudalism. The tide of classical learning spreading westward engulfed them so completely, that knowledge, the acquirement of knowledge became the paramount object. So engrossed were they in their pursuit of learning that they could find no time to turn aside and create a native literature. That was of no interest to them: they wished merely to grasp everything that would brighten their understanding. Furthermore, the birth of a spirit of rebellion against existing religious institutions led to the production of numerous literary dissertations of a religious nature and these filled men's minds with religious questions to the exclusion of everything else. The Reformation of 1534 marked the culmination of the disputatious period. Too much learning had effected too radical a change in the mass of people. After years of darkness the light was too strong for their eyes; they were dazzled by its glare and for a while they did not even understand themselves. However, after they became accustomed to their changed position, great impetus was given to the idea of a national life. All the people understood the responsibilities which rested on them and as a result they worked somewhat harmoniously. But the great evil which resulted from this sudden and too radical move in the matter of education, the lowering of the barriers against the commoners and their admittance into the intellectual circle, was that the masses suddenly freed from all restraining influences, left to themselves to determine the rule of conduct, no longer submissive to their immediate master and no longer having every action settled for them by their master, often flew off a tangent and during the Elizabethan period, we are treated to the spectacle of a people acquiring rapidly great intellectual development, but at the same time lacking basic moral principles and groping about for advancement without any definite standard of morality.

Education unfolded to the eyes of the multitude the secrets of nature, and the fresh discoveries beyond the sea suggested such possibilities to men that the highly emotional and imaginative spirit of the early Anglo-Saxons seemed to find a second birth in their minds. The imaginative spirit of the Elizabethans craved poetry; their active high-strung dispositions had to be catered to, ~~their/~~ ~~passionate/natures~~ and their passionate natures demanded total gratification of the desires. As all writing is a reflection of the spirit of the age, the literature of this age was preeminently poetic in form, since poetry, the poetry of nature alone could spring from such people. In addition to this, poetry had to be given to the people, because poetry, on account of its intrinsic qualities, was the only thing that had the power to soothe and satisfy the imaginative spirit of the age.

But, if we find in this Elizabethan era (1558--1620) such a creative spirit overshadowing the whole nation, if we find in this period a galaxy of genius far outshining the glory of any other age, we must not imagine that because the poets burst forth into immortal song,

~~that~~ the age was devoid of prose and that no mind was directed in that more practical and deliberative domain of prose. Indeed the prose of this period was far more varied and important than the prose of any preceding age, but it had the misfortune to spring up at a very inopportune time. For the poetry of this golden age was so remarkable that it entirely overshadowed the prose. However, the prose works of Bacon stand out prominently during this period, while Hooker also maintains a high standard in his literary achievements. Around these men numerous satellites revolve and among the brightest we can discern Lyly and Sidney. Since Bacon is the outstanding prose writer of his age a particular criticism of his works and style would seem to be necessary.

Bacon differs entirely from the writers of the Renaissance. During this age which immediately preceded the Elizabethan period, it is to be remarked that all the writings justify themselves and account for their existence on the ground that there was some necessity at that very time which demanded them. As we have already seen the literature of that period was chiefly religious because the necessity of the time (it was a period of deep religious discussion) demanded such. But Francis Bacon, the shining prose genius of the Elizabethan period, did *not* write for the present alone; he also wrote for the future. His greatest ambition was to secure immortal fame, and so he has been styled a cosmopolitan philosopher, writing for all ages and for all nations.

Surrounded in his earliest years by the atmosphere of court life and state affairs, he was thoroughly imbued with the knowledge of such matters. Well versed in diplomacy and statecraft, Bacon was able to put all his learning to good purpose when he was elected to Parliament in 1593. His innate cleverness soon showed itself in his speeches which compelled the attention of all. His clear-cut sentences, his logical ideas, his ability to speak directly, neatly, and weightily, marked him out for advancement and was furthermore valuable training for him in view of the fact that he was latter on to give to the world his wealth of ideas. When the time came for him to bring forth his written product, the first-born of his mighty intellect we note with satisfaction, with a satisfaction that increases as we read his other works, that his directness and his simplicity have not deserted him, but have indeed become only more developed during the passage of time.

All Bacon's works fall under one of these divisions: Essays, Philosophic, and Miscellaneous Works. And it is strange to relate, but nevertheless true, that this landmark, this outstanding figure in the field of Modern English prose wrote principally in Latin, and even his English works were translated into Latin, because Latin was a universal language and he had no faith in the permanence of the English tongue. And it is also remarkable that while the world neglected his Latin works, they seized with great avidity upon the English editions. → *also here*

In an age of endless circumlocutions his remarkable diction his pithy sentences, and his breadth of thought reacted upon them, even as a cooling draught of delicious cold water revives the thirsty and travel-worn wanderer.

In his Essays, which are fifty-eight in number, Bacon discusses a variety of subjects including "Riches", "Goodness", "Adversity", "Friendship". Such was the extent of his own intellectual powers that no matter how often we read ~~them~~ these essays, we still find upon another perusal places where we may pause and reflect just as long and as deeply as we did at the first reading. His philosophical works: "The Advancement of Learning", "The Novum Organum" were ~~not~~ really intended to be a part of his most ambitious work the ~~Instauratio~~ Instauratio Magna or "The Great Intitution of True Philosophy". The idea of this work was to sweep away the involved system of philosophy of the universities, and substitute a single great work which should be complete education. He intended to classify and summarize all human knowledge. ~~Philosophy~~ Philosophy and all speculations were to be cast out, and the natural sciences established as the basis of all education. In his Novum Organum he proposes to replace the logic of Aristotle by a new instrument, the use of reason and experiment, so that in the pursuit of truth Bacon would have us first cast aside all prejudices particularly those due to common methods of thought and

and to unreliable traditions of men; then he would have us proceed to interrogate nature and having collected ~~out~~ our facts by means of numerous experiments and having arranged them properly we would then be in a position to determine the law that underlies them.

His Instauration Magna is developed in accord with these ideas but while we admire the greatness of the mind which conceived so vast a work yet we must acknowledge his work in science and philosophy is receiving less and less attention in each succeeding century. In the light of present day knowledge ^{his} science is certainly inadequate. Furthermore while ^{he} sought to discover truth, he seemed to feel that he alone was capable of ^{his} doing this work, in other words he believed he ^{had} a monopoly on truth. Thus he ~~sub~~ ^{rejected} the teachings of the philosophers and naturalists of his time. Blinded by the practical and experimental notions he could not see the interdependence of the one ^{upon} the other and as a consequence he despised the philosophers of his age.

Nevertheless great praise must be given to Bacon. By his works and style an ~~essay~~ ^{era} of truly modern prose was ushered ⁱⁿ. For in his works he has strongly influenced science in the direction of accurate observation and of carefully testing every theory by practical experiment. He ~~turn~~ ^{turned} men's thoughts from the heavens above with which they had been too busy to the contemplation of their earthy surroundings which they had neglected. In an age when men were busy with romance and philosophy, in an age when men were living in an ideal, highly imaginative world, he insisted that the first object of education should be to make a man familiar with his natural environment; from books he turned to ~~men~~ ^{men}; from theory to fact; and from philosophy to nature---and this is perhaps his greatest contribution to life and literature. He emphasized the practical side of life, and although his works seemed to abound in illustrations, analogies and striking imagery, yet unlike the Elizabethan poets he appealed more to the intellect than to the emotions. Thus, he gave importance to the cold intellect in a time when imagination ruled supreme and by his practical utterances he ~~made~~ ^{urged} men to forsake that region above the earth and to ~~realize~~ ^{realize} that greater progress must still be made ere they could hope to live in security. And if we wish to determine conclusively the importance of Bacon we have but to glance over the succeeding centuries. From his death in 1626 until the rise of the transitional poets in the latter half of the eighteenth century, we find only one prominent poet displaying the creative power of the Elizabethans. Increased interest in practical affairs, the development of constitutional government and the great desire of the masses for information gave great impetus to the movement in the field of Prose. For prose is essentially the language of instruction and education. Therefore where such practical considerations hold sway, prose must predominate. And Bacon must necessarily stand first as the founder, as the man who laid the corner stone for that ~~brilliant~~ ^{brilliant} literary edifice which was reared by the untiring efforts of the men of letters in the greatest prose century of the world---the eighteenth century.

The associates of Bacon adopted ~~different~~ ^{different} different styles of writing and these have become permanent in the literary world. Lyly's aim was to produce artistic prose which would, at the same time give clearly and impressively his meaning. To further this end he introduced the art of contrast, the balanced sentence, and the copious use of comparison. While his style is thus affected and artificial yet it served a useful purpose at the time by calling the attention of the writers to the fact that artistic expression is a necessary consideration and that good form is as essential as good thought. Sidney went even farther than Lyly and became the apostle of flowery prose. In his works exuberance of fancy led him to employ the most poetic language to express his fanciful conceptions. On the other hand Hooker rejected completely the literary ideals of Lyly and Sidney and chose to follow an entirely different path. His inspiration was drawn from the Latin and we find throughout "The Laws of Ecclesiastical Polity", his ~~only~~ ^{only} one great work, a wealth of Latinisms, inversions and parenthetical qualifications, and clause piled upon clause in his effort to prevent the least suggestion of ambiguity. The importance of these different styles rests on the fact that they furnished writers of succeeding ages with models of the different kinds of prose so

that they might choose for themselves what to imitate and what to avoid. Thus did the industry of the prose writers of the Elizabethan period turn to the profit of the future generations.

But even in the declining years of Bacon's life heavy storm clouds had appeared high above the horizon and Bacon's last faint heart beat opened his eyes on a troubled world. James of Scotland, of the Stuart line, was called by the Parliament of England to succeed Elizabeth in the year 1603, and although there was no open rupture during his lifetime, yet England was resting on a volcano. Ignoring that Parliament which had created him, ruler, James asserted his belief in the divine right of kings and claimed that, since he owed his position to the God on high, he was in no way responsible for his actions, good or bad, as they might be, to Parliament or indeed to the people.

During this period a revolt had sprung up against the immorality and licentiousness which had attended so closely man's intellectual awakening in the Elizabethan age. This great moral movement culminated in the foundation of the Puritan religious sect. But since the ambition of James was to have the Church of England predominating; the other Protestant sects suffered much for their religious opinions. Those who refused to take the oath and accept the teachings of the Church of England were persecuted and harried out of the kingdom. Such a situation it was that made the Pilgrim Fathers leave their ancestral homes and seek amid the American forests a place of religious peace and contentment. This interference of James in the matter of religious liberty coupled with his non-recognition of the rights of the people was handed down as a rich legacy to his son and successor Charles the First (1625--1649). Charles, the First attempted to advance the scheme of a national church in England but his efforts only met with resistance and ultimately led to his own ruin. Finally, when even the collection of illegal taxes could not provide him with sufficient money for his military schemes, he was forced by Parliament in return for a grant of money to sign the Petition of Right, which resembled in some respects the famous Magna Charta and which was treated by him in exactly the same manner as King John had treated that memorable document. Trampling upon the Petition of Right Charles ruled for eleven years in the most despotic manner, refusing absolutely to recognize the Parliament of the people. This proved to be the last straw and in the year 1645 Civil War broke out between the Puritans on one side and the king, the nobles and the adherents of the Church of England on the other. The battle of Naseby (1645) deprived the king of all his resources and he was shortly afterwards delivered up to the victorious Puritans by his Scottish brethren among whom he had sought refuge. After a mock trial he was beheaded in 1649. Monarchy was overthrown and a commonwealth established of which Cromwell was made head. This continued in existence until the year 1660.

Such a spirit of discontent and rebellion was not conducive to the production of a wonderful literature. We look in vain for the bright, inspiring poetry of the Elizabethan age. Religious strife and the struggles for constitutional freedom so engaged the minds of the people that literature was greatly neglected. Those who did burst forth in verse and prose lacked the romantic spirit of the Golden Age. A spirit of pessimism and melancholy seems to have engulfed them completely. Furthermore romance had been superseded by a critical intellectual spirit (fostered undoubtedly by the writings of Bacon), which pervades everything. Such a spirit was only natural however in the view of the fact that great and important questions were demanding solution. The questions of religious and political freedom produced diverse and opposite opinions with the result that the literature of the period reflects this lack of unity. Every writer was seeking to propound some particular ideals and consequently the writings of the age make us think rather than feel deeply. They appeal to the intelligence rather than to the passions and thus this age is particularly an age of prose.

Yet this age produced the greatest English poet, save Shakespeare, in John Milton, poet and prose writer. Although fired with the poetic zeal of the Elizabethan age, his greatest poetry reflects the spirit of the times, the conflict between good and evil. However it is with his prose that we are so greatly concerned. It is noteworthy

fact that during the existence of the Commonwealth Milton wrote ^{little} but prose. Having accepted the position of Secretary for Foreign Tongues in the government of the Commonwealth, Milton devoted all his energies during his lifetime towards championing the Puritan Cause. Political pamphlets and books were published by him at various times not only for defensive purposes but also to prepare the minds of the people so that they might strike a blow for fuller freedom in religion, education and in the press. His Areopagitica was written in protest against the censorship of the press, during the royalist regime and it has been considered his best prose work.

With regard to the prose style of Milton several points must be noted. While we admire the ~~no~~ violence of his language and the manner in which he subdues his enemies yet we cannot, from a literary standpoint, give him great credit for influencing prose development. His massive style, elaborated and gorgeous imposes too heavy a strain upon the reader. His style resembles that of Hooker, in his profuse employment of Latinisms; while long sentences abound in which he has piled up clause after clause in the most involved manner. As a consequence great intellectual effort and constant attention are necessary to discover conclusively his very thoughts and when in our perusal we suddenly come upon sentences containing from one hundred to three hundred words with the object moored far out in the stream and out of its usual and proper course, why we yield up the ghost. We have nothing but praise for his intellectual greatness, nothing but admiration for his solemn and stately marshalling of words, yet we have no desire to acquire or to imitate his cumbrous brocaded style.

Twinkling very high in the literary firmament during this period (although writing in the Restoration period he was a Puritan in heart and in style) we find the name of John Bunyan who had been called ignorant, impassioned, and inspired. Born in the most squalid surroundings Bunyan received very little education. ~~Outgrown however~~ Outgrowing however the evil habits of youth and forgetful of everything except the desire of saving his soul, and rescuing his unfortunate brethren from their misery and wretchedness he began to preach the word of God wherever ~~people~~ people resorted. For preaching without Episcopal sanction he was imprisoned and remained in confinement for twelve years until, by virtue of an act passed by Charles II suspending all penal statutes against dissenting clergy, he was released from his now familiar prison-home. It was while languishing in prison that he conceived and composed a portion of his justly famous allegory: "Pilgrims' Progress". In this allegory, Bunyan has personified abstract qualities, virtues, and vices. Pilgrim, the hero, stands for true Christian and the story is the record of Pilgrim's Progress from the city of Destruction to the Celestial City. Here he pictures the trials, difficulties and temptations which greet the Christian wayfarer on his journey through life. This work together with his Holy War, Life and Death of Mr. Badman, may truly be called his greatest writings. In each and in every one his style is simple mingled with that simplicity we find a great earnestness. And although his subject-matter was such that he could have fittingly employed all the wealth of the language, yet he refrained even in the most impressive scenes from the least touch of fanciful rhetoric. Thus in his work there was no art, except possibly his extreme simplicity, to attract attention. His popularity therefore is due entirely to the nature of the thoughts which he expressed. And he will always hold an importance place in literature because he has given literature the rarest of things, a true allegory; while he has furthermore given to the world a story for all people and one which can be read and understood by all people. Other prose writers of lesser importance grace this age, but since Bunyan is representative of the spirit of the times which was deeply religious, it is unnecessary to include such writers in our present discussion.

With the revival of Monarchy the Puritan ideals which had been staunchly supported in the literary field during the life of the Commonwealth soon fell into disfavor. At the death of Cromwell in 1659 the restoration of monarchy was inevitable. Puritanism in its protest against one extreme had turned into another. And, in protest against the austere standard of living imposed by the Puritans, England recalled Charles II who had been in exile in France. He had been accustomed

to the dissolute habits of the French Court and soon a spirit of dissipation and corruption began to manifest itself in the English Court. Reaction against the severity of Puritanism produced great excesses and caused Puritan virtues to be held up to ridicule. Here we find the origin of that satiric spirit which is so peculiar to this and the succeeding age. After enduring the misrule of Charles II, the people rose in revolt against his successor James II (1685--1688) when his intrigues and non-recognition of laws had reached a climax. William of Orange ascended the throne but he had first put his signature to a "Bill of Rights" which with the Magna Charta and Petition of Right comprises the fundamental basis of the British Constitution. The power of the king was restricted and the rights of the people so safeguarded that henceforth the kings of England began to reign more than to rule.

This period from 1660--1700 was a most important one in the field of literature. Radical changes routed ~~route~~ old established ideals and led to the foundation of the Classical School. A close study of the history of this age will show why the writers of this period refused to worship at the ~~literary~~ literary shrine of the Elizabethans. When Charles II returned to England after his long stay abroad in France, he brought with him French ideals. Those men of letters who comprised his court in France had caught the infection of French literary ideals and upon their return to England, they immediately began to popularize the formal style of the French writers. And indeed there is much to commend it. In the Elizabethan and Puritan ages the general tendency of the writers was towards extravagance of thought and language. Sentences were made very complex by the employment of intermingling and interdependent clauses, while the Latin quotations and classical allusions were bound occur frequently. But the Restoration writers opposed this vigorously. During their sojourn in France they had grasped the French tendency of having established rules for writing and so, even as their instructors, they began to emphasize close reasoning rather than romantic fancy and to use short clean-cut sentences without an unnecessary word. This subjection to rule which included a demand for a close naked natural way of speaking and writing led to the development of a distinctive prose and marked a parting of ways with the prose style of Milton, (although some authors reverted to this style in later years).

In order to understand better the great change that was effected during the Restoration period, we must bear in mind the fact that in reclaiming the monarch Charles II and his court from France, England had only transplanted from foreign soil, it is true, a native tree; but one on which had been grafted successful French literary ideals so that when this tree was returned to its native soil it still produced foreign fruits. English, though these men were, yet ~~by no~~ they no longer appreciated English literature. Shakespeare's plays were most insipid and ridiculous; his Hamlet was impossible and disgusting to a refined age. And since writers of the Golden Age fagged them why they turned for relief to the French writers and began to imitate Pascal, Bossuet, Fénelon, Corneille and Molière. Thus we have French influence superseding the Italian influence which had been dominant since Spencer and the Elizabethans.

Foreign ideals were quickly assimilated and soon a distinct style began to manifest itself and two marked tendencies were noticeable among the literary men of the age. To the French ideas of precision and elegance of expression was added the tendency to realism. And these two tendencies have remained the basis of our literature for one hundred years. True it is that realism, the representation of men exactly as they are, the expression of the plain unvarnished truth without regard to ideals or romance, had a ~~disastrous~~ bad effect in the beginning. Vices were accentuated while virtues were seldom paraded before the public eye and so coarseness and corruption stalked through most of the early literary products of this age. Finally, however, when its own excesses brought realization of the necessity of restraint, it developed in a better channel and led to a keener study of the practical motives which govern human action. So was the hope of Bacon realized when the English world turned to a more practical consideration of its surroundings.

However realism changed the subject matter of literature.

For investigation which is the essence of realism must ever be either critical, or instructive or argumentative in nature and such a style requires the careful and continued exercise of the intellect. But where the intellect predominates, where the subject appeals primarily to the cold intellect, there we can have no romance; for romance is more closely related to the heart than to the head. It is ^{more} the product of an appeal to the imagination, to the emotions, and to the passions than to our cold, calculating deliberative faculty, the intellect. Hence the change of subject matter sounded the death-knell of Elizabethan literature. No longer could we expect that sublime portrayal of the mighty and elemental passions of humanity; in vain could we look for a Lady Macbeth in the grasp of remorse or a Lear bending over the ~~dead~~ dead body of Cordelia. We are on the threshold of an age of understanding. Realism has blotted out romance, and has erased completely the thought of feeling while ~~formalism~~ ^{formalism} has checked the free, unfettered use of the pen and forced the mind not only to deliberate on the thought but also to concentrate on the manner of expression. For, in this age, the rules laid down for clearness and correctness of expression must always be observed, if the authors wish to gain recognition.

This, then, was the change which took place at the restoration of monarchy in 1660. There had been an absolute rejection of ^{the} guiding principles of the other ages. It must have been with a puzzled expression that Dryden, the greatest writer of this age, looked first behind him only to discover the ideas of preceding centuries now faintly outlined on the distant horizon and fast receding from sight; then before him, only to find no teacher to instruct him, no guiding hand to point the way. He was alone. To him had been ^{given} the task of outlining a new art; to him had been left the work of constructing a new mould. Not one word of advice was offered nor one suggestion proposed; but before him was written in an unmistakable manner: "Thou shalt adopt and ^{develop} formalism in style and realism in thought". True, others had written in this style before him, but they merely were precursors of this literary autocrat who was to point out ~~the future~~ to future ages the proper union of these two principles and manner of development from them.

Bowing to the demand of the age, Dryden accepted the prevailing formalism with its many excellent rules and employed it in his prose while for his poetry he chose the heroic couplet as he tells us himself.

"And this unpolished rugged verse I chose

"As fittest for discourse and nearest prose."

Realism of course, prevented all impassioned flow of highly imaginative thoughts and led Dryden to scrutinize everything with the ultimate purpose of framing either a destructive criticism or an instructive explanation or a convincing argumentation. Pursuing this plan also in his poetic works he made poetry purely intellectual so that his style which was to serve as a model inflicted on the literary world for one hundred years in the field of poetry a manner of writing which was formal, measured and exclusively intellectual.

However, our present concern has to do particularly with his prose and here we find that although most of his prose is contained in prefaces to his plays and poems, still in that we find sufficient justification for calling him the father of Modern English Prose. In his prefaces and in his most important separate prose composition, "His Essay on Dramatic Poetry", he broke with the prose writers of earlier centuries by introducing the shortened sentence. One of the most striking sentences in Milton's Areopagitica contains ninety-five words, although on special occasions he uses three hundred words. Dryden averages twenty-five words in his sentences. Thus, by ridding the language and particularly English Prose of its laboured inversions and ponderous Latin constructions where clauses are packed so closely that the question of relationship is a delicate one to solve, Dryden confers a signal benefit on mankind. For, what a prose sentence loses in length it gains in strength. Brevity and directness guarantee emphasis and so the English language becomes a better vehicle to express clearly and forcibly the ideas and reasonings of men.

This spirit of formalism and realism made even the poetry prosaic, so that even Lowell when summing up the worth of Dryden as a poet remarks that he was "the greatest poet that ever was or could be made wholly out of prose". Briefly we may say that subjection to rules robbed the inspiration of its warmth, because the romantic element expired under the slow laborious effort of securing the rimed couplet. This accounts in great measure for the scarcity of poetry during the first half of the eighteenth century. But if we remove our eyes, for a moment, from a contemplation of the age and return to the history of the dying years of the seventeenth century, and the opening ~~years~~^{years} of the eighteenth century, we will discover added explanations for the predominance of prose.

When the bloodless revolution of 1688 placed William of Orange on the throne, the English were at the same time guaranteed political freedom in virtue of the Bill of Rights which ~~had~~^{had} been agreed to and signed by the new monarch. The goal had been reached after a struggle of centuries; the voice of the people would now be heard and followed in the government of the country. But with the birth of this political freedom, reforms were necessary to develop the nation. These reforms could only be secured by a majority verdict of the people and so the supporters of different reform measures approached the people with ideas, facts, arguments, and information in order to ~~secure~~^{secure} convince them as to the merits of their schemes and in order to secure their approval for the adoption of such plans. To meet these demands the newspaper came into existence and books, newspapers and magazines and pamphlets were circulated throughout the land in order to acquaint the people with the nation's progress, in order to educate them in the matter of choosing proper representatives to further national development and lastly in order to influence them in the ~~selection~~^{selection} of representatives ~~for~~^{for} Parliament. Such information could not be well imparted in a poetic style and as a consequence this age sacrifices any truly poetic tendencies which it may have had to the demand for general education. In virtue of this demand, it is easy to understand why the writings of this age were critical, ~~that~~^{that} / ~~that~~^{that} instructive, and argumentative; and it is just as easy to comprehend why under such conditions true poetry must be ~~be~~^{be} dormant until the light of a brighter day shall have provided sufficient warmth to nourish and sustain its tender blossoms of cold intellectualism.

Furthermore this was an age of social development. The various states of society had all assumed an important bearing in virtue of their voting privilege. More than ever they now realized that man was a sociable being and must live in society. But to live in society they also realized from the failures of the Middle Ages that men must be prepared to make sacrifices of opinions and prejudices, and must be willing to conform to certain standards of living. Lacking such social development, the mass of the people turned to the court for social education and ~~after~~^{after} the manners of the nobles of today and the courtiers, so that this period became one of superficial elegance. Good form was the primary ~~had~~^{had} consideration of all both in social life and in literature. The people ~~had~~^{had} no standards of their own to fall back on, so rather than risk the danger of ridicule they imitated the court in everything.

Lastly the union of politics and literature at this time led to the development of satire. The art of writing was prostituted to serve the purpose of satirizing the enemies of either the Whigs or the Tories. With such a critical ~~analytical~~^{analytical} analytical spirit actuating the men of this period it is little wonder that poetry of feeling was unheard throughout the land.

In consideration then of these three tendencies, formalism in style, realism in expression and satire in everything, the writers of this age have been called Classicists and the age, the Classic Age. Dryden who transplanted into England the French spirit was the father of this classical school and the iron-bound rules laid down by him were followed by all the writers of this period. The best works of the ancients viewed through the French spectacles were thought to provide the necessary guiding rules. Gradually this conformity to models developed polished regularity and writers lost their individuality and became formal and artificial. All emotions and enthusiasm were suppressed and the use of precise and elegant methods of expression became paramount. Good form was the first and most important consideration and we may well quote as

the motto of this age Pope's famous lines:

"True wit is nature to advantage dress'd
"What oft was thought, but n'er so well express'd".

As we ^{glance} ~~glance~~ over the literary field of the first half of the eighteenth century (1700--1745), three notable figures appear before our eyes: Swift, Addison and Steele, and as we peruse their literary productions we can truly say that this age not only chronicles the triumph of English Prose, but that it also marks great development in prose itself.

Singularly striking both in character and writing is Johnathan Swift (1667--1745). And to do his memory justice and to pass proper judgment upon him, it is necessary to know something of his life. Swift's father died before he was born and for his education and living he was dependent on an uncle who took special delight in making the young man realize the bitterness of his dependence. After his graduation he was employed by a distant relative, Sir William Temple. Here he was made to feel that he was an inferior being and owed his present position to the extreme generosity or charity of the kind Sir William Temple. All these things were galling to Swift's extreme sensitiveness and pride; so that early in life, he became misanthropic and this laid the foundation for that Swift who stalks about the pages of literature. In addition, an unknown brain disease bothered him throughout his life with the result that his writing, tinged by the variety of causes, was gloomy and foreboding in the extreme. And to fill the cup of disappointment to overflowing, the political rewards which he anticipated in return for his literary services, were never forthcoming in the manner he had hoped and expected. As a consequence, in our perusal of his works, we distinguished two men, varying according to our viewpoint. In all his writings he has given away to his bitterest feelings and everywhere his deadly satire ~~leaves~~ ^{leaves} humanity to tatters and leaves nothing in its path to suggest the slightest ray of hope to man. In his style, he differs so much from his predecessors that he has earned the appellation of an original writer and has been classed as one of the greatest masters of English prose.

Throughout all his writings, as we have already stated, the satire of Swift stands forth most remarkably. The Tale of a Tub, The Battle of the Books, and that sinister but inimitable masterpiece "Gulliver's Travels" are all masterpieces of destructive satire. In his Tale of a Tub, he began in a satirical frame of mind to expose the alleged weaknesses in the religious beliefs of the Catholics, Lutherans, and Calvinists and to uphold the Episcopalians; but in the end, nothing in science or philosophy escaped his savage satire. His Battle of the Books was prompted by a controversy that was raging at that time over the relative merits of the Classics and modern literature. And Swift, the misanthropist, places both parties in the pillory and turns the biting lash of his satire upon them. This work which was published in 1704 gained him universal recognition as the ablest exponent of satire and his services were eagerly sought after by the different political parties of the day. And in this age where popular favour was courted through the pamphlet, Swift became a veritable dictator, because ^{his} satiric force condensed to meet the demands of the pamphlet seemed to acquire by its brevity a deeper and more lasting sting. However, the reward for political service was so disappointing that gall was added to his cup of bitterness and in hatred of everything he composed his justly famous Gulliver's Travels. This story, of perennial interest to the child and never fails to delight equally, by the keenness of the thrust, the ~~power~~ ^{power} of satire. Here the faults and failings of the age are ridiculed in the guise of a story and Swift vents his rage upon his political enemies.

In these ~~in whatever works~~ ^{in whatever other} works we may peruse, we find one characteristic standing out above the rest, namely: his satire, his caustic wit, by which he revenges himself upon the world for making him such a pessimist. Often however, as in his Modest Proposal his satire is so perfectly developed that the point is missed and his statements are accepted literally. But in this case, future events disclosed to the people their error and in his own and succeeding ages he has been hailed as the inventor of irony. Yet a thing to be deplored

is that his criticism was mostly destructive; he saw in the growing polish and decency of society only a veil or a mask to hide the native ugliness which continued behind this screen to undermine society. So while we have nothing but praise for his invention, yet we must impeach him for the abuse of this great art.

When we turn to a consideration of his style, then indeed we can truly praise Swift. Although he does not employ sublimity or pathos, still there is always harmony between his subject-matter and his treatment of it. While reading his different works nothing arises to detract our attention from the story. There is nothing in his style so strongly suggestive of rhetoric that we are caught by the form, nor is there any defect in the style which would be equally striking to us. Since no offence in ^{either} extreme is visible, Swift is worthy of the title of artist; for only a great artist can thus conceal his art. Three of the chief characteristics of his style are: simplicity, flexibility, and energetic directness. He aims at no literary effects but he drives steadily ahead toward a goal which he never loses sight of and one which his readers can never fail to see. Therefore, English literature owes a great debt to Swift for demonstrating the fact that simplicity of language can exist even where vigorous and energetic treatment of the subject is demanded. Truly, then, we can say that he followed Dryden's principles and employed in his shortened and simplified sentences a simple language which could not be misunderstood.

Standing out just as prominently as Swift and achieving more success both materially and through the kindly humor that pervaded his writings was Addison who collaborated with Steele in the publication of the "Tatler" and the "Spectator" and whose mere mention recalls by association his co-partner Richard Steele. Addison was ever ^{the} friend of fortune. A pension granted to him by King William during his reign, was stopped at his death and Addison was eking out a miserable existence when opportunity knocked at his door. The great battle of Blenheim which was won by Marlborough in 1704 encouraged him to sing the praises of the victorious general. His work "The Campaign" gained the recognition of the government and financial concerns troubled him little during the rest of his life.

Thus, we can see that there was nothing in his life to stifle those kindly human impulses which beat within every breast. And as we glance through the record of his life's work, we may well and truly say that these tender impulses were never checked but that they clearly manifested themselves in all his actions. The English world in general and English literature in particular, is indebted to him for two things. First, he overcame a certain corrupt tendency which had manifested itself in England upon the restoration, of the monarchy. This tendency which was a reflection of the low moral standards existing in the French Court at that time had for its object both in writing and upon the stage to make virtue ridiculous and to paint vice in such an alluring form as to make it attractive. Addison set himself directly against this tendency and so effectively did he wield his satiric pen that vice was stripped of its gaudy trappings and shown in all its naked ugliness and deformity, while virtue, ~~was~~ presented in all its ^{innate} loveliness and attracted all so that afterwards to be loved, it needed only to be seen. Addison's influence in this particular matter was so great that in succeeding ages no open violation of decency and morality has merited other than scorn of the people of the time.

Secondly, in collaboration with Richard Steele, Addison introduced the periodical essay and furthermore by his studies of human character, he prepared for the coming of the modern novel. In the year 1709, Steele, an old school friend of Addison, conceived the idea of publishing a newspaper that should embody foreign news and the local gossip. After a few issues of the Tatler, as the newspaper was called, Addison joined Steele and when the paper discontinued in 1711, Addison had contributed sixty-nine of the two hundred and seventy-one essays, which appeared therein during that interval. The Spectator succeeded the Tatler, and it eschewed politics entirely. In it, anything in city, court, or country that shocks modesty or good manners was criticised with the view of correcting the evil. In his essays, contributed to the Spectator, Addison creates a notable character, Sir Roger de Coverly,

a country gentleman of eccentric habits. The delightful humor which he employs in the delineation of Sir Roger in the various essays, gives an air of reality to this fictional character and the series of papers detailing the actions of Sir Roger prepared the way for the introduction of the novel of real life. Furthermore, a study of Addison's essays reveals to us the nature of his satire. Nowhere do we find the violent destructive satire of Swift. Addison's satire is at all times remedial. Unlike Swift, he has not lost faith in humanity; yet he realizes acutely the failings of humanity. However, he never thunders out fierce invectives against such depraved conditions; but, he ever in his satires, holds up to kindly ridicule the vices of humanity. So his satire is remedial, for as we read his criticism of our vanities, we smile at his humorous touch, we approve of his gentle yet effective ridicule and we firmly resolve to guard against such failings in the future. When the satire of Swift and Addison is mentioned, there always recurs to my mind Lafontaine's fable of the different methods employed by the north wind and the sun to make a man lay aside his cloak. Truly we can say that Addison's satire which is so persuasive and suggestive, resembles the sun in this well-known fable. Certain, it is at any rate, that at his bidding, we resolve to leave aside the cloak of vice which had previously encircled us and enfolded us in its close embrace.

Hence, Addison, although not as violently forcible and as strikingly original as Swift, is entitled to a high place in our literature and he justly wields and will continue to wield a more salutary and lasting influence. For he took the more effective way of reaching and influencing mankind by working in harmony with human nature, rather than by belittling and decrying every effort of man to reform his moral nature.

Thus Addison elevated the moral tone of literature, by raising the moral standard of the people, as these two are ~~independent~~ ^{interdependent}. His works were widely circulated and appreciated, because his humor was never misanthropical like Swift's, but it was of that gentle type which makes a person smile rather than laugh aloud and which brings up one's spirit and puts fresh enthusiasm into his depressed nature. Lastly his style was such that he could be easily read and understood. His language was never terrifying by reason of an extensive Latin verbiage; yet his language is at all times adapted to the thought. His descriptive powers are remarkable and the interesting style which pervades all his essays points to the growing perfection of the English language. What better appreciation of Addison's style could be found than Johnson's assertion: "Whoever wishes to attain an English style, familiar but not coarse, and elegant, but not ostentatious must give his days and nights to the volumes of Addison".

To Richard Steele, who collaborated with Addison, must be given ^{the} credit of inventing or creating most of the characters portrayed in the Tatler and Spectator; but to Addison belongs the credit of having polished them and perfected them into essays, and for having added that touch of inimitable humor which gained for them universal popularity. With such a reservation, the same things may be said of Steele as have already been related of Addison. Steele was more educated in the school of the world as he had in journeys come in contact with all phases of life and he was capable of greater feeling than Addison. But Addison had greater genius, which he developed by study, while Steele was not so much a scholar. And lastly Addison was willing to make greater sacrifices of time and energy in giving an artistic finish to his prose. Thus, Addison's prose is at all times artistic while Steele's writings are often rough and lacking in polish.

The flood ^{tide} of ~~classical~~ ^{Romantic} classicism had been reached in the year 1740. A new element, ~~Romanticism~~ ^{Romanticism}, then enters the literary field and although ~~strenuously~~ ^{strenuously} opposed by the renowned Dr. Johnson, yet it finally gained mastery. Coupled with this change in literary standards, we also have the discovery and development of the ~~modern~~ ^{modern} novel. These two movements must be explained before we can proceed in our discussion; ~~as~~ some time will be devoted to present in a lucid manner the main features of the Romantic Movement and the chief points in connection with the discovery of the Modern Novel.

The romantic movement which is so vitally entwined with the succeeding age had its origin in the protest of the people against the bondage of rule. The best definition of romanticism is "Liberalism in literature". Unlike classicism, romanticism does not set a fixed standard. Furthermore, departure from accepted models does not condemn an author, for the reason that, in the estimation of the age, form has been superseded by matter. Romanticism demands originality in matter and form; that is, such originality as is the result of individual effort, unhampered by custom and unfettered by rule. Thus romanticism stands for everything that classicism deposed. It reacts against the imposition of form and protests against the sacrifice of individual genius to the prevailing literary style. The subject matter of the classical writers is thrown overboard. Nature and ~~human~~ humanity with its thousand beauties and messages became the fountain whence the romanticists drew their inspirations. Court manners, and social and political life in London had been satirized into oblivion. And the people tiring of that artificiality which would endeavor to rejuvenate these thread-worn subjects, turned eagerly to romanticism.

In addition, it can be said truly that sentiment is the ruling passion of humanity. Appeals to the intellect where the stern realities of life are presented in all their nakedness soon proved tiresome, as man is confronted at every turn in life by just such things. It is to get away from such grim realities that he delves into a book. Here he hopes to have the dreams and ideals of other ages, yes, even those of his own youth re-incarnated and paraded before him so that he can for the time forget the world and its materiality and live again those dreams of youth which are his most cherished possessions and whose mere presence makes life worth living. All this, the romantic movement by its emotional appeal promised to mankind and this was something that all the classic eloquence of Dryden could not give, a portrayal of human emotions that would touch the heart.

Thus we can see that romanticism pointed to ~~of~~ an open break with the classicists. The world of feeling was intended to supersede the cold intellectualism of the early eighteenth century writers. The personal equation came to the fore when each author was given free rein to develop his subject in his own peculiar manner and the color of the world according to his own moods and dreams. Thus formalism and realism were to bow to the sweep of time and to pass from the stage. No longer would the poet present matter of a satiric or didactic type wrought in the classical couplet of the French school, but now the poets' flights of fancy were free to assume the brightest notes and richest expression that a nature-inspired mind could produce. In a word, the followers of the romantic school returned to Spencer, Shakespeare, and Milton for their models; they went back to the Golden Age of English literature and drew from their highly imaginative works the necessary sparks to fire their imaginations to ~~greater~~ greater conquests.

But we must not for one moment conclude that this great movement was suffered to develop, unopposed; we must not for one instance, suppose that no voice was raised in protest, in violent protest against the usurpation of the literary throne. Throughout England during the whole course of his life, Samuel Johnson was most violent in his denunciations and condemnations of this movement. And such was the power which Johnson exercised in virtue of his assumed and acknowledged position as literary dictator of his age, that the romantic tendencies were kept in check. The writers of this period (1740--1800) were afraid to adopt the new creed in its entirety, for they feared to incur the enmity of Johnson. Well, indeed, they knew the influence which Johnson and his literary club exercised; and too well they realized that condemnation by such recognized authorities was equivalent to literary oblivion. So rather than openly offend this powerful adherent of classicism, they steered a middle course and retained as a rule the formal style of the classicists while they adopted the subject-matter of the romanticists. Some authors, however, shed this cloak of classicism and blossomed as romanticists of the purely romantic type. As a consequence of the conflict between the two schools of literature, this age has been called a transitional period. And as we survey this unsettled age, two great exponents of English prose stand out distinctly from their fellow-workers, Samuel Johnson, the unyield-

ing champion of the classical school and Edmund Burke, who although he shows in his language the influence of Johnson, and the classical school, displays in his thought the very essence of romanticism, namely profound sympathy for humanity.

Samuel Johnson, who was literary dictator in England, during his lifetime, is the most unique and most remarkable figure that has ever crossed the pages of literature. If we make a close study of his works, we find that that he was certainly not the greatest writer of his age; indeed it is doubtful if we can call him a great writer, yet, he occupied the most prominent position in literature during his age, and succeeding centuries have never sought to remove him from his pedestal. Johnson owes his rank, not to his writings, or to his appearance as much as to his personality. It was the man ~~his~~ self, gifted by nature as a talker and literary law-giver who attracted universal attention and captivated his hearers, whosoever they might be, by the very force of his personality. And so he became the oracle of the age, and his opinions were eagerly courted and readily accepted as conclusive evidence by all alike, rich and poor, court and populace.

In all his writings, we find the chilling, blighting influence of classicism. In all his poems, even in the *Vanity of Human Wishes*, there is nothing to delight or inspire us. ~~This~~ is a compilation of moral observations and common sense, sayings paraded before us in the guise of rimed couplets. In his *Rambler* essays, and in his only novel *Rasselas, Prince of Abyssinia*, which attained great popularity at the time of publication, there is nothing to sustain our interest and drive us forward in eager anticipation of the working out of the story. In fact any enthusiasm we might have soon dwindles away and usually dogged perseverance in all that holds us to the end. The reason is not difficult to locate. Everywhere the Johnsonian verbiage manifest itself. While we marvel at the number of big words, we deplore the ponderous style which results from the excessive use of the Latin elements. But his vanity demanded words that would sound well, so on every possible occasion he replaced simple Anglo-Saxon phrases with the superlative Latin expressions in our language. Secondly, his great love for effect led him to extremes in the use of the balanced sentences. Like his predecessors in the classical school, he was willing to sacrifice the matter to the form, so that there occur in his writings a profusion of balanced sentences which at times have no justification other than their imposing appearance. Classical allusions also crowd upon the scene. As a consequence, his prose which at his best is general and abstract becomes unreadable when he puts on his robes of office and offers up incense to the goddess of formalism. However, from this general criticism, we must exclude his "Lives of the English Poets" which is free from most of the faults so peculiar to Johnson. As this work was completed in the decline of his life, it may be concluded that constant and intercourse and conversation with the society of the day had reacted in his written work and had removed from his style that verbal superabundance which has proven the bogbear of many students.

From the following considerations, we cannot justly give great praise to Johnson for his influence upon the prose of his own age, or indeed of succeeding ages. His laboured, affected style was imitated by the other prose writers and this retarded for awhile the development of English Prose. For, such prose could not gain universal commendation, because it was couched in the language which would be utterly unintelligible to the masses. Hence, we acknowledge our indebtedness to Johnson for his Dictionary, while we appreciate his desperate struggles for recognition, and while we bow to his superior ability as a conversationalist and literary law-giver, still we cannot accord him a high place in the prose field, in virtue of his writings only.

To his friend and companion in the Literary Club, Edmund Burke, we now turn for consideration of his literary merits. To give a thorough discussion of the objects and aims of Burke is not the purpose of the present work. We can only glance at his writings and conclude from a criticism of his style, his place and influence in the literary world.

In all the writings of Burke and ⁱⁿ all his orations, as "On Conciliation with America", "American Taxation" and the "Impeachment of Warren Hastings", two points stand out prominently. Burke is in style a model for the formal classicists, while in spirit he belongs to the new romantic school. His association with Johnson is apparent from the preponderance of Johnsonian rhetoric. Endless periods are massed together and the idea moves slowly and majestically forward, catching up in its onward march all the richness and grandeur of the English language. Unrelieved by one ray of simplicity, his ponderous sentences, teeming with allusions and illustrations, tire us by their very extravagance. Little wonder then that Burke was the "dinner bell" in the English House of Commons. His lengthy periods embellished with wealth of imagery and classical illustrations drew attention to the form and prevented proper consideration of the thought. And the effort required to scale this verbal parapet, erected by Burke to set off his thoughts, but which really disguises his ideas, is too heavy a strain on the intellect of man; so that his speeches either drove the members ^{out} of the Parliament or reduced them to such an apathetic state of being that they listened but did not hear. Strange to relate, these very orations when printed and published became masterpieces and were read and studied everywhere. Thus was the theory of Burke, that there should be no difference between spoken and written discourse, disproved by the people's reception of these orations.

However Burke was not a true member of the classical school, even though the influence of Johnson is very evident in his writings. In spirit he was truly romantic. His frequent use of figurative language points to the fact that a ^{poet's} mind was actuating this prose genius. For, his thoughts are never so coldly intellectual nor his interests so extremely practical that he cannot at all times see the human side of life, and give consideration to the ideals and aspirations of humanity. This is ^{the} characteristic which makes Burke a transitional prose writer and which earns for him recognition over and above that accorded to him as the zealous upholder of truth and justice.

While Burke was discoursing on the principles of justice between man and man, and between nation and nation, Gibbon was unfolding to the eyes of the people, the pages of Roman History. His History of the Decline and Fall of the Roman Empire is ^a monumental work and its scope is so sweeping that it may well be said that he has constructed a Roman road through nearly fourteen centuries of history, from the reign of Trajan (A.D. 98) to the downfall of the Eastern Empire at Constantinople in 1453. By his thoroughness and his precision he has written a history which has survived the test of time, while other historians of the eighteenth century, notably Hume and Robertson have fallen ^{to} discard. Still, in his treatment of the Catholic Church he displays too material and too worldly a spirit to be considered an authority in this question of religion. Furthermore Gibbon's style marks the climax of the classical school. His stilted diction, where Anglo-Saxon words are conspicuous by their rarity and the artistic polish and finish given to all his sentences mark him as one of the greatest exponents of that coldly intellectual period. But ^{also} his pages are not invested with an air of reality; rather he sits in state in the graveyard of past historical events and personages. There is no attempt to revive the heroes of the past and to have them re-enact on the world's stage their emotions and struggles. As a consequence his works could better be called an encyclopædia of history where the dead framework of society is presented to view than a narrative account of men who lived and acted even as we do now. It was this lack of feeling, a characteristic of the age, which helped in a great measure to sound the death-knell of classicism, and which aided greatly in the revival of the romantic spirit of the early Elizabethans.

Before departing from the eighteenth century we must devote some time to another great movement which manifested itself during this period, namely: the development of the modern novel. Previous to entering into a discussion of this type of prose literature, logical sequence of thought demands that some consideration should be given to the meaning and history of the novel.

If we go back into the greatest antiquity and pore over the ^{records} of these ages, now obscured by the passage of centuries, we will note one outstanding characteristic of man, and that is, that man

the world over, the primitive man as well as the product of centuries of civilization, can find a common meeting ground in their liking for a story. Whence the story originated, no one can tell; but this we do know, that in every country throughout all ages the story occupied an important place in the feasts and celebrations of the people. Thus the story, and by that we mean an interesting story, is essential to the success of a novel. But proceeding from such a basis we discover that the element of imagination is important and that stories assumed different forms in virtue of the percentage of imagination which enters into their composition. Viewing the classification of works of fiction from such an angle, we have novels, romances, and mere adventure stories. Tales of adventure, which are the first to appeal to us in our youth, have no basis in reality, but run the whole gamut of knights, giants, fairies, elves, witches, goblins and marvelous adventures. Later on in life as our imagination develops and creates its own visionary forms, such stories begin to pale. Our reason becomes for a time subservient to our imagination and we take especial delight in stories of extraordinary human beings and events. The work of fiction, invented to cater to this demand, has been called romance. Briefly the romance may be defined as a story ~~which~~ in which the imagination is given full sway, without being limited by facts or probabilities. Extraordinary events and superhuman heroes are introduced and it is this combination of excessive imagination and impossible situations that distinguishes the romance.

Nevertheless, experience shows us that in ordinary life, man is not at all periods of life equally susceptible to those romantic emotional tendencies that burst into being during his youth. Hence we may conclude that the stories which gratify him in the springtime of life are quite likely to lose their influence when the summer of life has passed by. This fact had led to the production of the novel which is a story of individual life with its struggles and temptations, its triumphs and failures. Contact with the world has destroyed our bright illusions; for when life has been laid bare before us, we find that true life is not adventurous but plain, exceedingly plain. Our daily work and our daily choice between good and evil remove our last fanciful notion of existence. Then we ask for stories which will portray that type; stories in which are happily blended the elements of imagination and intellect and where the imagination is always guided and controlled by the intellect. To differentiate then the romance from the novel we may say that the romance deals primarily with incidence and adventure for their own sake; while the novel deals with these only in so far as they enter into the production of a true picture of life. In the romance complex and unusual situations arise; whereas in the novel a mirror must be held up to nature and only probable and ordinary happenings of life are faithfully reproduced. Herein one character acts upon another and develops the plot; in the romance and the tale of adventure the story may be based on one character around whom an entire story ~~is~~ is woven.

A hasty glance through the periods previous to the eighteenth century discloses the fact that there was story-telling in every age of the world. It is true that in the earlier ages these stories were written in verse as is evidenced in Beowulf, an epic poem of an early Anglo-Saxon period. We also note that Chaucer in his Canterbury Tales told a pleasing story in verse. Until the Elizabethan period, however, the general fancy was satisfied by tales of adventure and no matter how wild, wierd or impossible they were, they appeased the appetite of the people. During the Elizabethan period much prose fiction was written and Lyly's Euphues, Sidney's Arcadia, Green's Pandosto, and Lodge's Rosalind retain a standing among the present generation. Certainly these ~~works~~ works mark a ~~development~~ development in the idea of a novel, but the finished product has yet to be placed before us. Sidney, for instance, broke away from the old type of stories and he does not at any time tax our credulity to the extent practiced by the writers of earlier ages. But his characters have been idealized so that it is only at intervals we get the impression that they are real men and women. Lodge's Rosalind which furnished the material for Shakespeare's "As You Like It", is a type of romance that approaches nearer to our definition of a true novel. The modern adventure story has its foundation in the Spanish picaresque novel which was introduced

into England during the Elizabethan age. In this type of fiction the hero was usually a low scoundrel and the interest was sustained by a relation of his surprising and daring tricks. Unlike the true novel this type held the interest in virtue of its thrilling ~~features~~ adventures; and at no time ~~did~~ the author make an attempt to study and portray the development of character.

In the Puritan age, the idea of the novel receives great development. Bunyan, in his various ~~allegories~~ and allegorical works lays great stress on character and he has created figures in Christian and Mr. Badman, that will always remain among the greatest characters of English fiction. Daniel Defoe in the first years of the eighteenth century gave to the world an interesting story called Robinson Crusoe. While some critics acclaim Defoe, the discoverer of the modern novel, a consideration of this work will show that such praise is too ~~hastily~~ hastily given. As a study of the reaction of environment on character, it is well done but the story is autobiographical and the primary interest is centered in the thrilling adventures of Robinson Crusoe. Hence this work, while it marks an advance in character study, does not deserve the title of the first of the modern novels. This study of character was seized upon by Swift, Addison, and Steele and their development and humanization of character marked a definite break from the romance. Sir Roger de Coverly, the creation of Addison in conjunction with Steele, is practically the first character that impresses us with its reality. However, it is not until the publication of Richardson's Pamela in 1740, that we can safely say that the true novel has appeared. Pamela satisfies in every particular the definition of a true novel. It is a work of fiction which relates the story of a plain human life under stress of emotion and it depends for its interest, not on incident or adventure, but on its truth to nature. Other writers seemed to have grasped this idea at the same time as Richardson and so we have novels during this period, from the pens of Fielding, Smollett, Sterne and Goldsmith. To those who have understood the attitude of the people in general towards literature, the blessing of this discovery, as far as the masses are concerned, will readily appear. In other centuries literature was not ~~without~~ primarily to interest them but to interest the educated classes. As a consequence the masses were not greatly interested in literary publications. But, the novel took them by storm. Here was something different; here was a vivid portrayal, not of knights and ladies and impossible adventures, but of themselves in the guise of plain men and women, undergoing trials and sufferings of life as they well knew them. Such a thing fascinated them; they read again and again. They were enthralled. The infection spread abroad and thus this first strictly English Movement in the literary field not only displaces French influence at home, but is accepted universally throughout Europe. Hence the modern English Novel is purely indigenous in character, and its rapid development exercised a great and lasting influence upon the life of the novel in the European Countries.

In all, Richardson produced three novels: Pamela, Clarissa Harlowe, and Sir Charles Grandison. Although somewhat didactic and moralizing in his tone, still Richardson has contributed much to English literature. He had transferred the real human life around ^{him} to the pages of fiction. In the change, the characters retain their humanity. By his minute dissection of everything pertaining to the development of character, the author of Pamela has given genuine studies of characters, but his multitude of details, at times, makes the action move so slowly that events seemed to unfold themselves much less rapidly than in real life. However, we must bear in mind the fact that this novel is a new discovery and thus we cannot be too critical in our analysis. The qualities that stand out prominently in the novels of Richardson are his realism, prolixity, lack of humor and simplicity or plainness of style.

Richardson, however, did not enjoy long a monopoly in this branch of literature; for scarcely had his first literary morsel, Pamela, been given to the public when Henry Fielding was prompted to write Joseph Andrews (1742). In ~~the~~ Pamela, Richardson had related the trials, tribulations and final happy marriage of a too sweet young maiden. In detestation of this parade of morality and sentiment, Fielding resolved to write a story ~~character~~ caricaturing the virtues of Pamela. But, as the story developed, Fielding ~~forgot~~ forgot his purpose in the

to
 discovery of his own remarkable talent and when he gave the world his finished product, Joseph Andrews, it was acknowledged that in point of interest his novel topped that of Richardson. In this and in his other novels, Jonathan Wild(1743), Tom Jones(1749), and Amelia(1751), he amply demonstrates the fact that he is the greatest novelist of the eighteenth century. His plots are more compact than those of Richardson; while he is also master of that pleasing quality of humor which the reader misses in Richardson's works. However, we must not blind ourselves to the fact that Fielding often lacked refinement. Certainly he was an artist in transferring characters from life to the pages of fiction without robbing them of their vital spark; but in his portrayal he is often too vigorous and coarse even to the point of vulgarity. His realism carried him too far in his delineation of character. Good and bad were touched alike by his genius, and so, unpleasant scenes and disgusting coarseness are much in evidence at times. Unlike Richardson, he never moralizes; the reader is never burdened by the author's own views. True pictures of men and women of his day litter the pages of his novels. Their voices are presented in all their nakedness, their goodness in all its charm and the reader is left to draw his own conclusions. Consequently, though we must admit that much of Fielding's work is in bad taste and is too animal and coarse to constitute pleasant reading, still we must recognize his inherent ability which manifests itself in his realism, humor, and fidelity to character. Even more than Richardson does he, in his works, satisfy the definition of a true novel.

Two other writers are prominent during this period in the persons of Tobias Smollett and Lawrence Sterne. Lacking the genius of Fielding, Smollett attempted to adopt his style. As a result of mistaken realism, Smollett crowded his pages with brutal monstrosities and horrors, most appalling and disgusting in their narration. He reverts to the picaresque type of story and thus in his productions, Roderick Random(1748), Peregrine(1751), and Humphrey Clinker(1771), there is a tone of vulgarity which at all times is mingled with coarse humor. As a consequence his works do not appeal to the refined taste. Nevertheless, in his manner of seizing upon some grotesque habit or peculiarity and evolving a character from it, he displays a characteristic afterwards associated with the name of Dickens.

In many respects Sterne is the reverse of Smollett. Whereas in Smollett, an extreme of realism has covered his pages with coarseness, nowhere in Sterne is such a characteristic in evidence. But he always writes in a sentimental strain so that at times when the matter is trivial and unworthy of such treatment, his forced sentimentalism rings false and we begin to doubt his sincerity. However, in Tristram Shandy and A Sentimental Journey, which will ever keep the author before the eyes of the world we find much that is worthy of praise. In addition to his sentimentalism Sterne excels in subtle humor and in the brilliancy of his style. In both these works the author seems to regard the plot simply as an opportunity for him to digress, to philosophize, to moralize and to display his out-of-the-way learning. There is no great unity and compactness in the stories but the characters are created and delineated which have no superior in the whole range of English fiction. In general Sterne devotes more time to give expression to his qualities of brilliancy, humor and sentimentalism, than to acquire precision in the unfolding of the plot. Hence we may truthfully say that it is the eccentricity of his characters coupled with own conspicuous qualities and not his management of plot which makes his writings popular and sought after by every generation.

"The Vicar of Wakefield" written by Oliver Goldsmith in 1766 brought this first period of the modern novel to a close. And it was indeed fitting that a novel of the type of The Vicar of Wakefield should close such a period. Very reminiscent of Addison and Steele is Goldsmith. These two monstrosities of classicism elevated and refined the satire and essay which had been so much abused and debased by preceding writers. In the same way did Goldsmith raise the moral standard of the English novel and made it worthy to hold the highest place not only in virtue of its literary interest, but also in virtue of its moral purity. His predecessors had contributed much to the development of the novel. Richardson introduced the art of portrayal of the human life with minute

fidelity and of analysing the emotions of the heart. Fielding added to this an animal vigor and sense of human humor that was lacking in Richardson. Sterne supplied brilliancy and Smollett lent nothing to the novel that was refining. Nevertheless, while the novel was developing in interest, in style, and in character delineation yet it was marked by infrequent but more often frequent brutalities and indecencies. It was left for Goldsmith to add the refining touch of purity. His youthful training had instilled in him an Irish reverence for pure womanhood and as a practical protest against the low morality of the novel he embodied his ideas in the Vicar of Wakefield. This is a story of home life in which purity and honest domestic sentiments are so forcibly presented that succeeding novelists had to bow to the art of Goldsmith and add his virtues to the literary models supplied by his predecessors. Thus did the refining influence of Goldsmith work like a purifying flame and separate the gold from the dross in the field of fiction. By such means this movement for the development of the novel was completed and was left as a rich heritage for the generations to come.

Such were the various movements which gave such complexity to the eighteenth century and in the latter half of this century events took place which precipitated the downfall of the classic standards and inaugurated an era of pure romanticism. Two events in particular paved the way for this remarkable change in literary ideals. First, the revolt against tyranny of rule, which had broken out in the literary field in the eighteenth century and which had been checked somewhat by the commanding personality of Johnson, now rudely hurled to the ground the last ~~barrier~~ remaining barriers of a decadent classicism and literature stood forth, free, unfettered and superlatively natural. Secondly, The French Revolution which commenced in 1789, spread across the channel and those magic words: "The Rights of Man", "liberty", and "Equality"--words so full of meaning that they mean nothing---fired the imagination of the people, usurped their calmer judgment and made them so enthusiastic and so feverishly active that only the ringing verse and the song of nature could appease and soothe them. Before such an avalanche of feeling the last remnant of classicism vanished and the reign of romanticism was joyfully acclaimed everywhere.

From the signing of the Declaration of Independence in 1776 to the passage of the Reform Bill in 1832, this age marked the growing importance of the common people. The success of their American brethren had scarcely filtered through the minds of the English people, when the mighty storm of the French Revolution broke out in maniacal fury against the oppression of centuries. Fired by the example of the French populace, the English became more assertive and demanded redress of all grievances. Consequently from the closing of the eighteenth century down to the year 1832, there was social unrest and positive declaration of man's inherent rights. Out of the tumult and turmoil, which by the way, was never marked by bloody revolutions, the common man emerged with a higher position and greater powers. In such an age when the dreams of bygone days, which had been blurred by centuries of ~~oppression~~ oppression and lack of recognition, suddenly brightened, and became distinct, and capable of realization, it is little wonder that the emotional element predominated and that an appeal to the feelings was the only way of striking and swaying the masses. The romantic movement which in its essence signified a return to nature and to the imaginative characteristics of the Elizabethans blended in every way with the ideals and temperament of the people and so the first half of the nineteenth century discloses the absolute triumph of this literary movement. Coincident with this, is the fact that this period was essentially poetic in nature. Nothing else could be expected since the first attribute of true poetry is an appeal to the imagination and since the tendency of the age was to lean to the imagination rather than to the cold intellect. The demand was satisfied by the romantic school whose members as participators in the business of this age were imbued with the same feeling as their fellow beings. No wonder then, that poetry predominated. In fact, given such premises it would have been more wonderful and more miraculous if poetry had not occupied a dominating position.

Still we must not presume that no writer of this age forsok the lighter ~~page~~ page of poetry for the calmer and more deliberative medium of prose. Behold the prose geniuses: Sir Walter Scott, Jane Austin, Thomas De Quincy, and Charles Lamb! A group recipient of the admiration of succeeding generations and capable of adding lustre to the history of any period. Yet while they are appreciated individually their collective importance is overlooked, because their truly remarkable abilities were overshadowed by the splendor of the romantic poetry of the period. Nevertheless credit must be given wherever it is due and certainly Jane Austen and Sir Walter Scott contributed greatly towards the further perfection of the novel, while Lamb and De Quincy increased the importance of the literary essay in the matter of literary criticism.

The impetus given to the novel by the writers of the ~~the~~ eighteenth century spent its force after some time and an interval of comparative barrenness occurred. The revival of the novel in the nineteenth century when strong emotions were the ruling and the guiding principles in the lives of the people, led to a strange development in the novel. This new type of novel attracted multitudes of readers whose nerves were somewhat excited and who reveled in "bogey" stories of supernatural terror. The ablest exponent of this school of exaggerated romance was Mrs. Anne Radcliffe. And her novels with their azure-blue heroines, haunted castles, trapdoors, bandits, abductions, rescues in the nick of time and a general meddley of overwrought joys and horrors were immensely popular not only with the crowd of novel readers but also with the literary giants of the age. This perfection of the mediaeval adventure story, where the tender heroine replaces the knight in armour and where the adventure is inward rather than outward, held the stage for a short time, but was soon relegated to a dark corner as fresh developments in the field of fiction crowned the advance of the romantic period.

Jane Austen was the first to manifest in an emphatic manner her dislike of these exaggerated romances. This she did by burlesquing in her "Northanger Abbey", Mrs. Radcliffe's novel "The mysteries of Udolpho", which was typical of this hysterical kind of fiction. In all her other novels, Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, and Persuasion, she displays great talent in her delineation of character. Limited indeed was the field from which she drew her materials; life in the simple country parishes, where she knew and understood the simple country people supplied her with the necessary inspiration. And although ^{her} novels deal with domestic problems and the humdrum of ordinary life, yet her remarkable sense of humor has so developed them that the commonplace things and characters take on a new interest and command our attention. Thus she has become the novelist of daily life and her realism blended with her saving sense of humor enabled her to counteract the effect produced by the grotesque type of popular novel. But while she ~~has~~ attained perfection in her tiny field, we must remember that it is the perfection of a delicate miniature painting. She has not gone into the busy whirl of life but in some distant and secluded spot she has interpreted the life about her. Confined indeed then is the scope of her novel but unlimited is the attraction which it possesses. And a survey of her life work shows that she wielded a great influence in the betterment and advancement of the novel. This fact coupled with the merit of her works will ^{ever} hold her before the eye of the literary world.

Scott whose romantic spirit contrasts with the realism of Jane Austen aided greatly in raising aloft the novel and placing it upon the pinnacle of perfection. He popularized the work of fiction and made it a novel of the masses and classes and not a novel of the classes alone. In view of his relative importance, a particular ~~is~~ discussion of his literary activities would seem to be in place.

The entrance of Scott into the field of prose is remarkable. He did not tread the beaten path; he sought after original material. He did not follow with his hand on the plough-handles, seeking to model his behaviour according to the accepted standard. Rather he enlarged the field of the novel, while at the same time he employed a very striking and effective means of tillage. He was the pioneer and road-maker; he broke the rich virginal soil of fields hitherto untrod

by mortal man. Naught did he care for the stereotyped conventionalities which had governed numbers of his predecessors. He discovered material ~~that~~ had natural interest and he presented it ~~to~~ ~~him~~ in a manner quite appropriate to the subject and stimulating to the mind. As a result, no other author has ever possessed such a circle of readers. He is known wherever the English language is spoken and he is everywhere proclaimed the prince, nay the father of the prose romancers. Criticism, the weapon most feared by writers, has had little effect upon Scott's fame. His position in the hearts of the people is assured. And why? It is because his books contain so much humanity; they disclose such romantic scenes; such display of gallantry; such noble behaviour in connection with events and personages otherwise memorable; and they are besides so colored with local associations, imaginative legend, and historic glamour that their reception cannot but be universal and spontaneous. His stories betray a critical knowledge of historical events. Indeed he was the first novelist to recreate the past and in his works he has done more to acquaint the world with the history of his own and preceding ages than any other author of English literature. He never distorts facts; historically his novels are perfect; yet he has veiled the instructive side by the web of romance which he so skillfully introduces into all his narratives. As a consequence his works have an intrinsic value beyond the mere pleasure which they afford.

One thing must be remarked throughout his prose works, it is not his construction nor composition which so endeared him to the public. For, in this branch he was excelled by many. Indeed a perusal of Scott's novels will disclose the fact that in the construction of sentences he is often at fault; while in the relation of his story he frequently finds it difficult to reach the story itself without leading the reader through a maze of introductory remarks. But, his position is assured by his sheer power of genius and his complete mastery of the situation. He did not aim at a tale of individual fortunes; he endeavored to represent a kind of life not private but social. He sets his particular story in the stream of general events; he introduces the world with all its fixed types; he sets forth the manners and concerns of the world in a vivid human way. In every tale that sense of life is predominant; through every narrative a stream of humanity reveals the sufferings and actions of mankind. So naturally is it all done that we are cajoled into the belief that we are but viewing the world through a glass. So exhaustive was his knowledge of the history, customs, and manners of the different ages that his characters reflect his thoroughness and beguile us into feeling that we are but observing the actions of living persons.

Thus in his Waverley Novels, which are woven around the history of Scotland, he displays a thorough knowledge of tradition and of the country-side. It was he who made the scene an essential element in the action. His minute knowledge of Scotland enabled him to find locations for all his stories and his genius enabled him to establish perfect harmony between the scenes and the incident. Likewise he exercised great power over the emotions. The heart is stirred by his narratives; we are made to sympathize with the afflicted, we rejoice in their good fortune, we even fight and mentally applaud their successes. In a word we are enraptured by the genuine interest of the novel, that we forget the present and lose ourselves among the characters who are working out a second time their earthly course under the magic touch of Scott's pen. With such commendable qualities it is little wonder that "The Antiquary", "Castle Dangerous", "The Pirate" and even "Old Mortality" appeal to our ~~best~~ taste.

Lastly we must not forget Scott's creative power. Living and writing in a romantic, high imaginative age, Scott, by his marvellous portrayals, earned a place among the greatest imaginative prose-writers of the world and deservedly merited the title of the first of prose romancers. The world of gentlemen with its motives and interests, its sacrifices and ideas of both age and youth, and the world of humble life with its pursuits, trials, and submissions are equally at his command. He is master of behaviour for both gentleman and peasant, and of the phrases that seem the very speech of a man's mouth. Though we must admit that his lords are usually over-lordly, and his fine ladies are somewhat disappointing, still we must acknowledge that his characters,

drawn from other stations in life, are so perfect in their delineation that they live and walk the pages of his novels. Cuddie's mother in "Old Mortality", the fisherman Macklebackit in the "Antiquary", Jeanie Deans in "The Heart of Midlothian", all bear testimony to his genius of creation. This is what impresses the reader; the language is so natural and fitting that we are unconsciously led to believe that these persons are living and moving.

The literary world's debt to Scott is then a considerable one. For he not only maintained the moral standard of the novel, but he also increased the scope of the novel. He laid the permanent foundation of the historical work of fiction, and at the same time opened to succeeding ages, a wealth of untouched material. In his writings he shows that past ages were peopled with living men, not with state papers, controversies and abstractions of men. Every historical novel breathes forth this message. In addition, he also proved that definite locations lend personal interest to the story, for the particular is always more striking than the general. So he identified the scene with the action and evolved his story in such a manner as to show the proper dependence of one upon the other. Finally he is always sane, wholesome, manly, and inspiring, and we always lay aside his books with the feeling that we are better for reading what he has written.

During this period development was given a new and valuable type of prose writing, namely: critical prose writing. Previous to 1825, literary criticism, as it now exists, was hardly known in England. The satire of Swift, deadly and destructive, is still familiar to us. Literary productions were not judged on their merits; personal opinion or prejudice prompted the critics in the work. In the Classical age writings were adjudged good or bad accordingly to their conformity or non-conformity to the classic rules. Dr. Johnson during his lifetime displayed in all his criticisms that spirit of dogmatism for which he was renowned. Lastly, who does not recall the violent criticisms hurled at Byron, Keats, and the Lake Poets, by the Edinburgh Review and the Quarterly, where personal opinion was made the foundation of a most scathing ~~denunciation~~ denunciation? Early in the nineteenth century a thorough study was made of the literature of other ages, and De Quincy himself summed up the standard of criticism by declaring that "not to sympathize is not to understand". Sympathy replaced prejudice, and the work of the new author was studied with the sole idea of finding what he contributed or tried to contribute to the magnificent total of our literature. Leaders in ~~this~~ new and immensely important development were Coleridge, Hunt, Hazlett, Lamb, and De Quincy. However, as the last two named are typical of the age, we shall be contented with a consideration of them.

Lamb and De Quincy rank higher in the literary field than their contemporaries above mentioned, because they found time to produce some delightful work of their own, in addition to their literary criticisms. Lamb was a friend and admirer of Wordsworth and Coleridge, but while he heartily subscribed to their romantic ideals, he confined himself to the writing of prose. Here the genial healthy atmosphere of Addison was recreated by Lamb. Like the Spectator he lived in the midst of the busy streets of London, and viewed the endless ~~swarms~~ ^{pages} of humanity that reflected in their passing the pleasures and occupations, the comedies and tragedies of city life. In his work the author never intruded upon the scene; he portrayed the life before him as it really appeared. Nothing was exaggerated and nothing was debased. His character-sketches have presented to us in a kindly and interesting manner the companions of his age, while his literary criticisms were based on the new standard devised for such work.

As a consequence we find in the works of Lamb whether we examine his "Tales" from Shakespeare" and his "Specimens of English Dramatic Poets contemporaries with Shakespeare" or his "Essays of Elia" the application of these principles. Gently critical, pleasantly humorous, and delightfully ~~attractive~~ attractive, the style of Lamb recalls the writings of Addison and Steele. Certainly in their criticisms or appreciations of life, they live up to the best traditions of the remedial satirist of the Classical Age. But the light humor of Addison

and his confined and superficial outlook, have been added to by Lamb's quality of delicious humour, and his more extended view of life. Thus indeed, his essays by their style and new principles of criticism mark development in the essay form of prose writing.

De Quincy, the associate in time of Lamb, differs greatly from him, both in life and in writing. Of a more romantic nature De Quincy had given early in life, every indication of being the possessor of a gigantic intellect. But he was pre-eminently a dreamer and his remarkable intellectual powers were made subservient to his love of dreaming. Having become addicted to the use of opium, his passion for dreaming increased, and as a result his essays became so fanciful that we unconsciously feel their unreality. We appreciate him for ~~for~~ his intellectual attainments and for the vast knowledge of things which he had stored away during his life-time and which was ever ready to respond to his summons. Still we cannot but sigh when we consider what benefits he might have conferred on humanity, had the energy which he devoted towards surrounding his dreams and fancies, with an air of realism been directed in some other channel.

In his literary Reminiscences De Quincy applies the new principle of literary criticism in presenting to the world the writers of his own and the preceding age. Throughout his other critical essays as "On the Knocking at the Gate in Macbeth", "Letters to a Young Man", "Murder Considered as one of the Fine Arts", he displays great critical genius in his development of the central thought, and remarkable literary ability in his efforts to turn his thoughts into words. In De Quincy's autobiographical sketches which include "Confessions of an English Opium-Eater", and "Suspiria de Profundis" his mania for dreaming is graphically recorded. As a consequence of his super-imaginative ~~tendencies~~ tendencies De Quincy's place in literature and his contribution to literature are reckoned more from the style ~~of~~ of his writings than from the writings themselves. For his wealth of knowledge led him to be guilty of ~~agres-~~gression. If in the relation of his story, other thoughts suggest themselves, by association of ideas, De Quincy will digress or depart from the main theme in order to develop such lines of thought. Thus, although he always returns to his subject and explains fully the causes of ~~g~~ digression he tires the reader by introducing these extraneous subjects and does not therefore achieve the purpose that prompted his writing.

It is his style then that has gained him universal acclaim. For his imaginative power we admire him, for versatility and ~~erudition~~ erudition we envy him, but for his brilliancy and precision of style we endeavor to imitate him. Actuated by the desire to create a new style of prose-writing, he combined the best elements of prose and poetry. Hence at times, his prose can be called such only in name, for in essence it is highly poetic. Sound and sense are so perfectly blended that a spirit of harmony pervades ~~in~~ all his works. His studious pursuit of precision in expression developed in him an extraordinary vocabulary so that all the wealth of English structure is employed by him to elaborate and to explain his assertions. Even in the most ~~my~~ minute details he he never repeats. The possession of such qualities, harmony that challenges comparison even with the poetry of his day and mastery of the English language and structure which enables him to give the most lofty theme that treatment which it craves, marks him as one of the most striking figures of the day and secures for him universal acknowledgement of the brilliancy of his style. Therefore in justice ~~De Quincy~~ to De Quincy we must declare him one of the elect in the literary field for his contribution towards the perfection of the essay and for his creation of a new style whose brilliance, none but a nature like his own, erratic and imaginative, but highly intellectual, could kindle into being.

However, when Queen Victoria ascended the throne in 1837, very few exponents of the romantic school remained here below on this dreary earth. As a matter of fact, De Quincy and Wordsworth alone remained of all that heavenly-inspired band. Even in their declining years, new tendencies were manifesting themselves and great movements were on foot for the political, physical, and moral betterment of ~~the~~

the poorer classes. The throb of the war-drum and the thrill of martial music seldom spread its alarum through the country. Only at two different periods in the Victorian Age was the sword full drawn from the scabbard. Once in the Crimea in 1854 and again in the closing years of the nineteenth century in the Soudan and in South Africa. Thus, the energies of the people were directed in other channels and the reforms introduced during this period alleviated to a great degree the sufferings of the poor. Such practical pursuits which are ever less stirring than the reckless charges on the battlefield, left their impression upon the literature of the time. The age was ~~was~~ substantially prosaic, although several poets of prominence engaged the minds of the people during this period.

In brief, the position which prose writing held during this age, can be accounted for, by a consideration of the problems which confronted the men of the day. This period marked the triumph of democracy and ~~it~~ in its essence it was truly a period of progress and unrest.

The long struggle for personal liberty was settled and a true English democracy was born. By the franchise reforms of 1867, 1884, and 1888, the popular voice could be heard in the making of the laws of the land. Henceforth, all the representatives of the people were chosen by the ~~poor~~ people and a government of the people by the people and for the people was inaugurated. The rulers were shorn of their power and could no longer rule arbitrarily. Laws were no longer made by the king, but by the king in council upon the suggestion and with the sanction of the Parliament.

Political freedom led to the desire for education and increased education showed to the people not only the wretchedness of their position, but also the remedy for such ills. Factory conditions were so terrible that there really existed in England a species of industrial and social slavery. With no regard for the welfare of humanity women and children were forced to work long hours for a mere pittance. Thus while the rich were becoming richer, the country itself was daily becoming poorer, because the child who was destined to be the father of the next generation was being weakened mentally, physically, and morally by the enforced drudgery of the workshop and factory. Education disclosed such facts to the masses of the people and agitation commenced for the improvement of the labouring classes and for regulations in the matter of child-labour. The outgrowth of the movement was the establishment of trade unions and the consequent ~~the~~ improvement of conditions in the shops and factories. Child employment was regulated and their general health safeguarded.

While such political and industrial changes were being ~~and~~ carried out, great progress was also being made with the arts and sciences and in mechanical inventions. When Victoria ascended the throne the lumbering stage coach was the common means of travelling. The railroad was but an experiment and novelty; the electric telegraph had not as yet been introduced to the people. The steamship had not then usurped the old sailing vessel in the trans-Atlantic service. Mention of the modern telephone would have sounded as wild and unreal as the tale of the Arabian ~~rights~~ ~~rights~~. Yet before the sixty-three years of her reign had passed, such things had entered the realm of actuality. Still unsatisfied and restless, the enthusiastic scientist appeared in every field endeavoring to interpret the laws of nature, and apply them in the service of man. Anaesthetics and antiseptic surgery, photography, the science of chemistry and physics, biology, and geology were all ~~of~~ introduced at this period. Is it any wonder then that the Victorian Age should be highly prosaic? The best intellects of the day were labouring in the welfare of humanity. The material progress and the intellectual development influenced the people to such an extent ~~that~~ a reflection of the age is found in its literature. Writing was no longer indulged in for its own sake, but each and every author was actuated by the ~~of~~ earnest desire to communicate to the rest of mankind a definite message; each and every writer exposes in his work a moral purpose to uplift and to instruct his less fortunate brethren. The romantic influence which Scott had shed over the novel, was neglected. The primary purpose of the novelist was to treat the conditions as they really exist and then

to ascend to a discussion of what they might be or ought to be. Hence, ^{hitherto} we turn to the sentimental and humorous creations of Dickens, the social miniatures of Thackeray, or the psychological studies of George Eliot, we find underlying and indeed pervading the whole work a criticism of the misguided principles of the day and an expression clear and unmistakable of the proper principles to be followed. These ideals of social uplift have made the novels of the period more realistic and less romantic; but thank God, the characters have never become coarse and brutal. Instead these essentially human characters always suggest hope and improvement.

Dickens, the first novelist of this school, gave to the world in his numerous novels the wealth of experience that he had gained during his long battle with the world. Forced in his early years, at the tender age of eleven to contribute towards the support of the family he was engaged to paste labels on bottles. His associates who, as a general rule, were rough and illiterate gave him an intimate knowledge of the suffering, degradation, and demoralization ever going on in the lives of the lower classes. It was indeed bitter and galling to his ~~sens~~ sensitive nature to have to come in contact with such conditions, but hard though it may have been, it was an education for him. And when in after years, Dame Fortune had smiled on his first venture (Pickwick Papers) he was able to write in all sincerity and from ^{the} fullness of his heart, his stories of the miseries of the poor.

It must be borne in mind, however, that although Dickens attached a moral to most of his works, still they were not by the fact robbed of their humorous effect. Vice was odious to him, but the contemplation of it did not deprive him of his good spirits. Rather, he took effective means to insure the presentation of vice in all its native ugliness. The lights and shadows, the sunshine and clouds, were admirably contrasted. Goodness, personified in such characters as "Little Nell" and "Tiny Tim" caused the heart strings to vibrate in perfect sympathy while ~~vice~~ ^{vice} purposely rendered grotesque and even extended to a caricature ~~because~~ all the more repulsive on account of the well-marked contrast. Other characters were introduced to relieve the tediousness of such an appeal; the pompous Micawber, the humorous Sam Weller and the truly noble Sydney Carton served to lend variety to his novels. Hence, while Dickens had a serious purpose in all his writings and a purpose which was grasped by all his readers, yet he also, by his widely different types of character presented an interesting and humorous story which could be ~~thru~~ thoroughly appreciated apart from its moral aspect. In Oliver Twist he brings to light the dreadful conditions of the work-houses where the poor are branded as pariahs. His "Bleak House" contains a spirited denunciation of Chaucery Court which as he aptly says is situated in the very heart of the London fog and is well ~~located~~. The abuses of Charity schools with their brutal school-masters prompted Nicholas Nickleby. And so we might continue through a great number of his works which are truly problem novels. Possessing a great imagination and extreme sensibility, he has blended in his stories mirth and the sufferings of the poor. And while his humor attracted the attention of all, his exaggeration of the woeful conditions existing in the lower ~~strata~~ ^{strata} of society brought the truth home to the very souls of his readers and led to great reforms and to an alleviation of the general wretchedness of the poor.

To Dickens then, the world owes a great debt. He insisted on the bond of union between the poor and the rich. Different in rank and wealth as they might be, he declared that there was a common meeting ground, and that the lowest even as the highest should always be treated and considered as ~~man~~ a man. He entered into the joys and grief of the poor; he waxed highly dramatic and even melodramatic over the injustice which was the lot of the struggle masses; he ~~championed~~ ^{championed} championed the cause of the weak, and brought hope to the weary of heart. Herein lies the cause of his popularity. Not only were his stories good reading but mirroring the conditions of the time, they aided in their struggle against the tyranny of the rich, the oppressed masses. Catering to a public demand they became universally popular. Their popularity was increased by the cheery and hopeful message which ~~they strove to~~ they

strove to impart. Never does the Mephistophelean spirit of Swift manifest itself. Dicken's social creed had been well formulated by Dowden in these words: "Banish from earth some few monsters of selfishness, malignity, and hypocrisy, set to rights a few obvious imperfections in the machinery of society, inspire all men with a cheery benevolence, and everything will go well with this excellent world of ours."

As a result, Dickens is everywhere admired. His characters, in many cases, have an air of unreality due to his method of caricature, but even there the genius of the man makes us forget their artificiality. Furthermore, in his use of English, his ~~structure~~ structure is not always rhetorical, nor indeed does his grammar at times conform to rule. And in the development of his plots he certainly lacks the polish and smoothness which betray a master. Nevertheless, he has painted in such an appealing manner a strikingly pathetic picture and has unfolded it to us in such a delightful way as to keep up certain feeling of suspense within us, that ~~we overlook~~ we overlook, nay we even forget his limitations of form in our eagerness to bow before him, to drink in the outpourings of his nature-gifted intellect. In the face of such popularity and in view of the recency of his work, it is impossible to determine with certainty the value and influence of Dickens' writings. But from a consideration of his subject matter and his inimitable quality of humor a high place must assuredly be reserved for him.

Thackeray, (1811--1863), a novelist of the same period, and of practically the same span of life differs widely from Dickens. Born of a family that knew not poverty, Thackeray was reared in an atmosphere of wealth and educated as ~~benefitted~~ befitted a man of wealth and social importance. Yet ~~withal~~ withal, he borrowed the glasses of Swift and Fielding, not forgetting however, to brush away the bitterness of the ~~and~~ and the coarseness of the other; and in a satiric mood he exposes the shams, deceptions, and vanities of society. Truly then, he is the converse of Dickens. For Dickens, though a graduate from the hard school of experience, gives evidence of a spirit of ~~unrestrained~~ unrestrained optimism. He sees good in everything; his nature would not permit him to do otherwise. While Thackeray who enjoyed the benefits that Dickens knew not, became a realist and moralist, pointing out in critical manner all the defects of high society.

Having lost a comfortable fortune which had been left to him, Thackeray was forced to work for a livelihood. What then was more natural than he should draw his materials from that life, high social life, with which he was familiar. As a result, in "Vanity Fair" (1847-1848), "Pendennis" (1850), "Henry Esmond" (1852), "The Newcomes" (1855), Thackeray has presented in a very ~~restrained~~ ~~restrained~~ manner, the ~~small~~ small vanities, the little passions and petty quarrels which he felt actuated the society of his day. He has painted his characters with a master's hand so that they actually pulsate and breathe on the pages before us. Although he sought to portray the pettiness and meanness which governed the actions of the members of the society, still he can conceive noble characters. Where can a nobler character be found than that of Colonel Newcome, or Colonel Esmond, or Lady Castlewood? Yet it is true that such characters are rare; ~~because~~ ~~because~~ he wished to bear out his contention ~~that~~ that they did not abound in real life. However, for skilled delineation and variety of character, he is at his best in Vanity Fair. Who has not met the unprincipled schemer Becky Sharpe? Even an Amelia Sedley, a George Osborne, or a Mrs Bate Crawley has been seen in the busy thoroughfares of life.

In addition to his acknowledged perfection in the portrayal of character, Thackeray also possessed the art of expressing the pathetic in such a manner as to arouse in us nothing but consideration and commiseration for the sorrows and sufferings of others. Unlike Dickens, however, he never so elaborates sentiment that it becomes overdone and highly sentimental. The simplicity of his ~~gross~~ style recalls by its smoothness and purity the writings of Swift and Addison whom he much admired. His moral tone partakes also of the nature of Addison's. He is not content to let his characters work out the moral lesson which is to be grasped

by the readers; no, he must himself indicate the moral significance lest the characters should fail to produce of themselves the proper reaction. Enveloping all his works and emanating from every line is the air of a cultured gentleman. Instinctively we feel that these are the thoughts of some refined gentleman who desires to acquaint society with its defects and to impart to the world some moral lessons in the guise of a story. There is nothing affected; everything is so natural and so attractive that we are fascinated even by his style.

Thackeray has presented to the world a picture of high society even as Dickens has given to the people a conception of conditions among the masses. With variations of course both have sought to analyze the problems of life. To better the lot of the poor and to improve mankind generally, Dickens advocated certain reforms. To make this a happier world to live in, Thackeray criticized the failings of high society and demanded that they should acquire less selfish aims and ideas. Thus, both Dickens and Thackeray employed their novels to teach a solution of the difficulties of life and to give moral instruction to the people of the world. George Eliot went even farther than these two novelists. In all her writings she preaches the doctrine of self-renunciation and strict attendance on duty. Having no religion of her own, she followed nature's laws. Morally and physically she taught man must obey the laws of nature or suffer the consequences of his folly. As a result of this morality we find in the later novels that her characters very often degenerate into short-sermon preachers.

If, however, we look beyond the moral note in Eliot's works, we will find that they furnish a true picture of country life in England. This was her field and in her most remarkable novels: *Scenes of Clerical Life* (1858), *Adam Bede* (1859), *The Mill on the Floss* (1860) and *Silas Marner* (1861), she has transplanted the scenes of the country and the characters with which she was familiar, in the Midland district these she has literally transplanted to the pages of her book, where they live and act in all the naturalness of life.. Yet there is nothing gladdening in her novels, as a matter of fact, a feeling of depression seizes hold of us when we have completed one of her novels. She has turned from the light of religion; she finds no necessity for a final judgment; every act committed by man produces a definite moral effect. This moral effect is in the nature of a judgment of man's act. But she overlooks the fact that a definite moral standard presupposes the existence of a Superior Being who will repay us for our conformity or non-conformity to the moral law. If there were no God to sit in judgment on mankind, every action would be good; for it would be impossible to conceive that man would indulge in anything that did not appear as "bonum" to him. However to return to her moral teaching, we notice that her characters are developed in a very realistic and very analytical manner. Her characters are true to life in every detail, even in the matter of accent. While in all her novels and particularly in those written during her declining years she has devoted minute attention to an explanation of the motives which lie behind the actions of her characters. In the development of the plot she shows by the application of her own doctrines the immediate result produced in a man by his observance or non-observance of the moral law. Having assumed this garb she loses no opportunity to preach moral lessons which in some instances, tire the reader by their length and frequency. She never lets her characters by their actions teach a moral as Shakespeare always does; she must herself present everything lest some point should be missed by the reader. But to enact the role of a preacher, she must introduce the dark side of life with its tragedies and sufferings. Given then the premise, namely, the ideals which govern George Eliot, the conclusion is inevitable. Her novels, brought into being by such a brain must partake the nature of that brain and so they could not be otherwise than psychological studies of human activity.

Hence we can see that her novels are really devoted to the outlining of character. In this unfolding and developing of character the delightful humor of her companion-novelists is conspicuous by its absence; although at times she brightens the intense seriousness of her work by

occasional flashes of humor. These stand out in their solitariness like a few venturesome stars on a cloudy evening. Her style of writing betrays deep learning; everything is so minutely correct. Yet she shuns the more homely idioms of the language and speaks mainly in an abstract and elevated manner which ~~is~~ of course ^{is} to be expected from such a philosophical mind. Nevertheless she knows her rhetoric well. Her masterful figures of speech, aphorisms, and original turns of expression show that she realizes the importance of form. But a greater ideal overwhelms this in the majority of instances. Thus, to read Eliot, the mind must be ever ^{ably} ready to understand and follow the reasoning of the author; otherwise she cannot be properly appreciated.

After contemplating such an array of talent, we can without hesitation assert that the novel had gained a position of ascendancy during this period. Casting a retrospective glance over the romantic period, two shining lights in the world of fiction are discernible, Sir Walter Scott and Jane Austen. But if we scrutinize the present age we remark Dickens, Thackeray, and George Eliot standing out most prominently; while the novels of Stevenson, Thomas Hardy, George Meredith, and Kipling also reflect the characteristics of the Victorian period. However, during this age of education and material progress, other literary forms also received great development. In this regard the essays of Macaulay, Carlyle, Ruskin, Arnold and Newman, ~~make~~ ^{mark} the pinnacle in the perfection of this particular branch of literature.

Macaulay (1800--1859) reflects in his writings the social and political struggles of his age, to a greater degree than any of his contemporaries. The reason is not hard to understand, for he devoted himself entirely to public affairs and played a prominent part in Parliament during his lifetime. Such traits of character, such practical ideals as the solution of the complex problem of his age bred in him a practical bent of mind which is reflected in all his writings. No daring flights of imagination, no excursion into the realms of the spiritual illumine his works; but his practical notions, his vast store of knowledge ever ready to burst from its confining barriers, his clear convincing style which is easily read and quickly understood---all these provide ample compensation and make him the most interesting of our literary geniuses. Another important factor, particularly noticeable in his essays is his understanding of the fact that history and literature have some close bond of union and that a proper knowledge of the history of an age is necessary in order that fair and impartial judgment may be passed upon an author's work and influence. Lastly, his thorough grasp of his subject made it respond to his treatment even as the cold and plastic clay responds to the skillful touch of the sculptor. Everything he ~~touch~~ touched became animated and held forth the charm of interest to those who came in contact with it.

So, in all his essays, literary and historical, in his critical essays on Milton, Addison, Bacon and Johnson, in his historical essays on Clive, Hastings, Frederic the Great, and Sir William Pitt, Macaulay has so marshalled the details and events of other days that the interest of the reader is caught and sustained throughout the whole narrative. Afterwards, we may discover that his statements are not accurate in every instance, and that he has been partisan in his interpretation of motives; yet the glamour of interest which envelops his works, makes us forget, for the moment, these serious defects. There is no reason or necessity for deep analysis or dissection of Macaulay's life and works in order to discover the source of this interest. It is traceable to the man himself. In Parliament his influence was entirely different to that of Burke. Burke as a rule held few attractions for the members or the gallery, while Macaulay's presence on the floor of the House served as a trumpet-call to fill the benches and the galleries. The secret of his success was his remarkable command of language which with his wealth of knowledge enabled him to summon at will examples and illustrations which would render the idea clearer and more tangible.

As can be well inferred, the chief quality of Macaulay's style is his clearness. Primarily, he studied clearness of style in order to be appreciated in public speaking. The principles thus formed have actuated him during his whole life. He devoted considerable time to sentence structure and the result is that in Macaulay's works, we find few sentences to terrify and confuse us by their intricate windings and clause entanglements. To realize fully the benefit which has conferred on English literature, it is but necessary to range his sentences besides those of Milton and Hooker. The work of shortening the sentence commenced by Dryden was further implemented by Macaulay. It must not be concluded that he never employed the long sentence; but it must be asserted that he never made a practice of using such a structure. In its use, however, he was always careful to see that every relation was clear and unmistakable. To guarantee clearness in the subject matter he always attacked a difficult idea from different points of view. In this he resembled an artillery commander directing the fire of all his guns on the one spot. The objective in Macaulay's plans was the individual intellect; the artillery, occupying different positions, represents his different points of view; while for ammunition to supply his verbal artillery, he employed all the wealth of example and illustration that lay at his command. Inevitably then, darkness was superseded by clearness as his ~~sharp~~ concentrated fire razed every obstacle that stood in the way of a complete understanding of the subject. Lastly, his experience in public life had taught him the value, nay more the necessity of speaking in the concrete, of particularizing on every possible occasion so that definiteness might be given to every idea.

Nevertheless, Macaulay has the defect of his qualities. In his eagerness to make everything interesting he handled his facts with the air of a novelist. Thus, he weaves a very fascinating and absorbing narrative but too often at the sacrifice of truth and to the neglect of important matters. As a consequence, his essays are unreliable at times; while in his "History" hero worship often leads him astray in the use of historical data. Furthermore he had a penchant for balanced sentences and for oratorical effect. Antithesis and climax were figures of speech greatly sought after by him. The balanced sentence is very striking but when used in profusion it gives an air of artificiality to any work. In addition to his love for formal balanced sentences he had a mania for antithesis and climax. To secure the proper antithetical effect he would even if the facts themselves did not warrant it, darken one side so as to secure the ~~proper~~ proper setting for the contrast. As a consequence he has been eagerly courted for his perfection in sentence building and ~~has~~ has been universally read for his interesting, energetic style, but in accord with a criticism contained in Blackwood's Magazine, the majority of the people have said: "Everybody reads--everybody admires, but nobody believe in...Macaulay."

While Macaulay was busy assisting in practical manner the people of his age, now pointing ~~the~~ the way, now praising them for their material progress, a new light appeared in the literary firmament. Thomas Carlyle (1795--1881) became known to the literary public before the accession of Queen Victoria, but most of his writings both in flavour and date of production belong to the Victorian period. Everywhere Carlyle has been hailed as the Censor of the Age. And indeed through all his works he stands as a prophet of old, hurling fierce invectives at the people, thundering out the gospel of work and bidding people ~~to~~ beyond the materiality of the age and prepare by strict adherence to duty for the goal of all humanity.

To give a proper estimate of Carlyle is difficult; to subscribe to all his views is impossible; but to deny that he exercised considerable influence particularly in the closing years of his life, would be the height of absurdity. Although he had no religious creed, Carlyle had a deep sense of religious responsibility. With his caustic wit, he lashed the age for its love of the "swines' trough", of "Pig-science", "pig-enthusiasm and devotions". He felt that the people of his time had become so blinded by their material ~~development~~ development that they were neglecting more and more their spiritual advancement.

As a consequence, in his only creative work Sartor Resartor (The Tailor Patched), he cries out against those people who are filled with unbounded pride at the centuries' material progress. The theme of his book is the philosophy of clothes. Just as the body in the outer garment of man's soul, so, he asserts, the world is the visible garment of the invisible God. And it is his purpose to force the age to view all things of this life in such a light and to desist from the worship of these false gods towards which they have been drawn by the outward appearance of things. He teaches that labour is the distinguishing characteristic of man, that it is only by doing the duty that lies nearest to the individual and doing it well, that he can hope for spiritual growth. Carlyle seems to say: "Do your duty and do it well; be sincere in all your undertakings, and being thus true to yourself, you cannot be false to any man". And it is from such a foundation only that spiritual growth can truly proceed.

Being a great student of German philosophy and literature Carlyle was greatly influenced by their ideals. But his particular manner of writing and his equally strange view-points are original and emanate from the inner consciousness of Carlyle himself. Truly, his style is the result of his originality. Firmly convinced of the truth of his ideals and actuated by an earnest desire to impart these to others he, at the dictation of his own passionate nature, was alternately conversational and exhortatory in his style. When the force of his convictions swelled restlessly over the calm of his mind, he became wildly declamatory, and ejaculations, inversions, clipped sentences, crudities of style are very evident. Yet under restraint his style became calm, persuasive, and somewhat observant of rhetoric and grammar. Permeating ~~everything~~ everything are the marks of his original genius and the expression of his fixed purpose. In his essays which are more an ~~analysis~~ analysis of the soul than a discussion of the works of a writer, Carlyle has made his greatest impression. His essay on Burns which is the best that has ever been given to the world and his essays on Goethe, Scott, Signs of the Times and Boswell's Life of Johnson, all these show his deep insight into character and his marvelous power of analysis. Added to this, his peculiar philosophical outlook, his original point of view and method of treatment invest his essays with a novelty that grips and holds the reader. And although in the majority of cases, his literary opinions are one-sided and prejudiced, we still read his works for the information that they give us concerning Carlyle himself and his gospel of work.

Hence, while we may scoff ^{at} some of the ideals of the man, while we may disbelieve that "Universal History" of what man has accomplished in this world, is at the bottom the history of the great men who "have worked here", while we may openly revolt at his coronation of Mohammed, Shakespeare, Rousseau, Luther, and Napoleon, as real kings and moulders of history, yet we cannot deny his earnestness nor refuse to recognize the original genius of such a man. In his work Heroes and Hero-Worship, and in his French Revolution which is more truly an historical work, remarkable and startling originality of thought and powerfulness of expression are greatly in evidence. Through all, reign that sincerity which he strove to inculcate in others. Considering all these facts we must acknowledge that Carlyle in spite of his faults merits a high place in the prose literature of the century. First, his style was so different, so forceful and so impressive that his words speak even from the quiet of the printed page. Secondly, his analysis of character with his striking word-pictures was a revelation even to the nineteenth century writers. Thirdly, his gospel of work and his plain speaking was needed to stem the rising tide of materialism. Therefore no matter whether we agree with his ideas and interpretation of things, still we must concede that he exercised great influence on his age, both literarily and morally and that some such influence was certainly necessary.

Ruskin (1819--1900), a disciple of Carlyle, supported the ideals of Carlyle, but he, at the same time, displayed greater sympathy and understanding and a desire to apply personally his theories on social reform. Carlyle was not satisfied to point out the defects and to suggest a remedy; Ruskin went farther and applied the remedy himself spending his endeavours to alleviate the sufferings of the poor a fortune of 180,000 pounds. Ruskin, however, can be considered from two points of view, as the art critic and as the social reformer; and his writings according to their date of production are classified under these two heads. Previous to 1860, he busied himself in a criticism of art; but when he turned himself to consider the cause of humanity, his works portray the point of view of the social reformer.

The unjust criticism hurled at the landscape painter Turner gave rise to Modern Painters, in which Ruskin defends the art of his friend. He continually revised and enlarged this work until it was finally looked upon as a masterly exposition of the principles of art. By emphasizing the necessity of concurrence between nature and painting and by ridiculing the conventional criticism of his day, Ruskin was unconsciously displaying a Pre-Raphaelite turn of mind. When this great movement was violently attacked, he championed the Pre-Raphaelite school in his work called Pre-Raphaelitism. Here he asserts that there can be no artificial standard of painting; a carefully study and complete understanding of nature must form the basis of all art properly so-called. In his two architectural works The Seven Lamps of Architecture, and The Stones of Venice, he enunciates the principles that the moral goodness, the inherent virtue and truly noble ideals of a people have their influence in the development of a national taste for beauty and that the country possessing such characteristics cannot do otherwise than make the stone and ^{can} bear witness to their loftiness of mind. His Sesame and Lilies and his lectures on art re-affirm his views on art. Everywhere he points out the absolute necessity of art in the proper development of a country.

In the year 1860, a remarkable change came on him. His consideration of the influence of Art on life brought him in contact with humanity, in all the varying degrees of its wretchedness. So overwhelmed was he by the appalling wretchedness of the poor that his art was stifled within him and he devoted the remainder of his life towards relieving the sufferings of his less fortunate brethren. Unto the last, written in 1860, marks his attempt to rebuild the system of political economy. Herein, he omits the old economical notions which centred around the idea of wealth and endeavours to prove that the primary purpose should be to produce a healthy not a wealthy nation. His other works, Munera Pulveris and Fors Clavigera, contain a further ~~discussion~~ or discussion of his social reforms. And although some of his notions are narrow and absurd, still numbers of his principles which were considered revolutionary at the time have been accepted by the social economists of this present age.

While Ruskin thus earnestly laboured on the problem of social reform for many years, it cannot be said that he ~~at~~ had the pleasure of seeing his plans assume any definite shape. Nevertheless, for his earnestness and sincerity of purposes he has been admired. In ~~addition~~ addition, the principles of art and of social reform dictated by him have been in the main accepted by the people of the twentieth century. With regard to the style of his writing he is more an object of study than of imitation. Together with DeQuincy and Milton he has given us an example of the ~~brightest~~ brightest type of prose diction, namely: the imaginative type. In developing this ornate style the writer must possess the ~~finest~~ finest ear and the most unflinching taste in the resources of the language. Ruskin, the painter, artist, and literary genius had all these qualifications and, language responded to his skillful touch even as a musical instrument to the fingers of a master. Imaginative themes were developed in the most fanciful manner. Thus, in the Stones of Venice, we find passages when the ~~author's~~ author's flights of fancy have carried him into the realm of poetry. All the features of poetic expressions are present under the guise of prosaic form. At times he could be severely plain but the chief characteristic of his style is his ornamental, highly poetic expression. ~~Such it was that prompted~~ ^{Saintsbury to say:}

"...his works will be found to contain the very finest prose without exception and beyond comparison which has been written in English during the last half of the nineteenth century."

During the very period that Ruskin had been acknowledged as the critic and teacher in the field of art, a new figure had stalked in to the world of literature and had usurped the places of the old established critics. This literary critic was Matthew Arnold (1822--1888), alike renowned as a poet and prose writer. In the field of prose, his writings are all critical in character. But, from a consideration of his Essays in Criticism we discover that he is the first critic who has risen above petty jealousies and inherent prejudices and who has given to us a view of things just as they are. In his work of criticism, he was not destructive nor fault finding; neither did he take this opportunity of displaying the whole range of his own learning. To him criticism meant "to know the best that has been thought and said in the world." As a consequence, Arnold exercises in all his critical essays that long-sought quality of reasonableness. In vain do we look in his works for the sweeping denunciation and political prejudices of Macaulay, the dogmatic and tyrannical outburst of Johnson and the Real Kings of Carlyle. Nothing of this kind mars the pages of Arnold. His analytical mind grasps every detail; all are properly arranged and grouped; and logical and unbiassed decisions are then reached. He misses nothing in his deep analysis, but his penetrative mind robs him of that human touching appeal which so distinguishes the other writers.

His style, therefore, is purely intellectual, although at times a flash of humor darts across the page. Irony, that most dangerous of all literary weapons has become his servant, and though he wields it forcibly, it never becomes his master. On account of the simplicity and intellectual nature of his writings, his prose works breathe somewhat the glorified air of the Classic Age. While his sympathy and broadness of mind as displayed in his criticisms of men of previous centuries, have earned for him the title of the first true critic. But in view of the fact that his memory is still warm, a just and impartial declaration which would settle his position definitely cannot be given.

However, glancing back over the various authors of this period, it is significant to remark that a moralizing strain is more or less evident in them all. The novelists Dickens, Thackeray, and Eliot, even as the renowned essayists Macaulay, Carlyle, Ruskin, and a different manner Arnold, all endeavoured to elevate the moral tone of the age, and to establish a definite ethical standard. In word, the writers of this period are prophets and teachers. Notwithstanding the efforts of these men, whose work certainly could not be called unavailing, the tribute for spiritual ~~for spiritual~~ revival must be given to John Henry Newman. The grasping tentacles of materialism stretching forth in every direction had even penetrated the Anglican Church. So thorough and so complete had been the revolution within England the English Church that prominent churchmen of the day realized that the only hope for regeneration lay in educating the people to a higher standard of living. With this idea in mind, Newman and other ministers of the Anglican Church, began by sermon and by example to work for the re-establishment of the old ideals. Recognizing ~~the~~ the power of the press, they employed it to bring before the people their Tracts for the Times which certainly paved the way for a change of life in numbers of readers. From the issue of these Tracts, this movement was called the TRACTARIAN OXFORD MOVEMENT. And in its essential meaning, it corresponded to the Pre-Raphaelite Movement in the field of art. Religion, even as an art, had become defiled and such steps were taken by deep thinking religious men of the day in protest against ^{the} defilement.

Immediately the Tractarians returned to the Middle Ages for their inspiration and models. It speaks well for the genius and the ~~fair-mindedness~~ fair-mindedness of Scott that the people had shed some of their bigoted notions concerning the Middle Ages under the spell of his novels and they were now ^{ready} to accept a standard. In his efforts, Newman sought a meeting ground between the Catholic and the Anglican Church.

His Via Media was written with this end in view. Finally, yielding up the ghost, he realized that the only way to satisfy the conscience was to turn to the Catholic Church. In 1845, he entered the Church of Rome and a general exodus of clergy and lay-men of the Anglican Church then took place. Later, called upon to defend his sincerity of purpose, against Kingsley and many others, he wrote his justly famous APOLOGIA PRO VITA SUA. Here he traces the whole history of his conversion and the best proof of the merit of his book lies in the fact that in an unsettled age his course was never again questioned. Numerous other works such as the Grammar of Assent, The Idea of a University, and two works of fiction Loss and Gain and Callista ^{served} but to increase the fame of this great and good man.

The style of Newman is one of the revelations of ^{the} language. At all times, the thought is dressed in a fitting garb, yet at all times, the style is unobtrusive. The deepest philosophical truths under the stroke of his pen were so unravelled that they could be understood. While, there was nothing in his style which could detract in the slightest measure from a full understanding of the subject. This ability to handle the most complex arguments is illustrated in the Idea of a University, and it has earned for him the kingship in the realm of argumentative prose. To this quality he added the diction of the classics, Swift, Addison, and Gibbon. Master of the Anglo-Saxon verbiage, he can also under the stress of a ~~momentous~~ momentous occasion ascend to the realm of poetic images and imaginative expression. Yet the artistic finish in his style is as he himself says the result of labour and minute correction. Nevertheless, the finished product gives no evidence of labour in the naturalness of its expression. The crowning quality of his style if indeed any quality can be said to ^{rise} ~~use~~ above the other was his ability to think and express in the concrete. This gained universal popularity for Macaulay and it also brought to Newman a multitude of readers and orshippers. As a consequence of this blending of the different necessary qualities of a good style the prose writing of Newman ^{deserves} to be set above the rest by all lovers of ideal prose.

After such a detailed narration of the development of English Prose, the reader should be prepared to admit that the contributions of the various centuries has not been a problem of proportion; but certainly it has been a problem in which every century played a part. Furthermore, we can safely say that the Victorian Age crowned in a great measure the efforts of the other periods. Here they sought not form alone, ^{nor} did they emphasize unduly the importance of the subject-matter. Artistic expression and a moral purpose shone through all their writings. Not only did they desire to write well but they also wished to teach, to instruct, and to lay down definite moral lessons for humanity. To judge by their present popularity they would rank highest in the literary firmament. Time alone will determine their permanent worth, but at present writing their popularity is not on the wane. And if their only purpose was to make a brighter and happier world, they have succeeded somewhat in that. Other writers have come after them; numbers are still alive; but whether they will write themselves into fame remains yet to be seen. In the ordinary course of events, there ~~would~~ should be a literary revival after this world-wide war, but social and economic conditions are such that the full energy of the age cannot for some time be concentrated ^{on} such an ideal. For us, then, the present task is completed, and further work must stand in abeyance until future events shape a new literary epoch.