1932

The effect of the English industrial revolution on the English novel during the nineteenth century

Shepard, John Sanford

Boston University

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Boston University
BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

THE EFFECT OF THE ENGLISH INDUSTRIAL REVOLUTION
ON THE ENGLISH NOVEL DURING THE NINETEENTH CENTURY

Submitted by
John Sanford Shepard, Junior
(A.B., Harvard, 1925)

In partial fulfilment of requirements for
the degree of Master of Arts
1932
When I first essayed the task of portraying the Effect of the English Industrial Revolution on the English Novel During the Nineteenth Century, I fancied that I could do it with ease. A few notes about the application of steam to manufacturing and to transportation, to printing and to mining; the consequent appearance of the factory system, railroads, and steamships in the novel; and that would be all. Never have I been more mistaken! Not only did I find these elements in abundance, but also I found a multitude of others, some likewise due to the motivation of steam, many due to other highly important discoveries such as the benefits of a division of labor. Then I began to realize the far-reaching changes imposed upon personality, upon society, upon the character of the world itself. It became necessary to limit myself, so I chose to record the extent of the changes. And even now that I have limited my general treatment of the effects on the novel in many ways, I sometimes think, with Isabel Archer, that my field is too big and that I should have selected one corner and cultivated that. But someone must blaze the trail; there is joy in exploration -- the joy of Columbus in spite of the hardships of tacking for months across the uncharted Atlantic in a small, clumsy, uncomfortable sailboat. Though he did not reach the Indies, he discovered a "New World". Though he did not explore inland, he pointed the way.
Since I have chosen to explore rather than to delve, it is my desire to be judged by the survey I have made. For the time being I assign to others the pleasant labor of cultivating the corners and rotating the crops. It has been my delight to spy out the land. It is a land of plentiful corn, wine, and oil. Some day I may settle down on it and have my own little garden. At present there are further fields to explore.

I am indebted to the following people for helpful comments upon my thesis and I hereby gratefully acknowledge my obligations. Without the wise criticisms of Professor Thomas R. Mather, Chairman of the Department of English in the Graduate School of Boston University, I should have foundered in a sea of trouble in short order. Without the weekly conferences with my sister, Miss Mary T. Shepard of Radcliffe, and the stimulus of her frequent approval and occasional suggestions, I should have lost courage and put back to port. Without the friendly advice of Mr. Joseph G. Kronick of Boston University School of Law, I should not have been confident of the logic of my navigation.

Finally I wish to thank my room-mate, Mr. C. Raymond Bissell of Boston, for the kindness he has shown me in the loan of his typewriter. As for the typing, I did it myself.

Boston, Massachusetts

John S. Shepard, Jr.

March 15, 1931.
When we were chosen to substitute, I then knew I had made

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PART I

INTRODUCTION ................................................................. 13

A. PURPOSE ................................................................. 14

1. To trace the effect of the English Industrial Revolution as a producer of changes in the English Novel.
2. To observe the extent and character of these ensuing changes in the English Novel.
3. To demonstrate the influence of these changes in greatly enlarging the scope and use of the English Novel.

B. CHARACTER ............................................................... 14

1. Original investigation.
   a) All work dealing with the English Industrial Revolution has hitherto been confined to Economics, History, and Sociology.
   b) The application of the effect of the English Industrial Revolution to Literature and to the English Novel in particular is original.

C. METHOD ................................................................. 15

1. Investigation limited to the Nineteenth Century.
2. Examination mainly directed to the novels most typical of the predominating classes during the period.
   a) Those exemplifying one or more points extensively.
   b) Those exemplifying one or more points briefly.


4. Stress laid on the extent of the influences observed.

5. A thorough knowledge on the part of the reader of the development of the English Novel up to 1800 is presupposed.

D. DEFINITION OF TERMS .......................... 16

1. EFFECT ...................................... 16
   By Effect is meant the power to produce consequences.

2. ENGLISH INDUSTRIAL REVOLUTION .......... 16
   By English Industrial Revolution is meant the gradual but complete and radical overthrow of the established industrial system in England through the invention and development of mechanical production beginning with and subsequent to the invention of the Fly-shuttle by John Kay in the year 1738.
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3. ENGLISH NOVEL, NOVEL ............ 16
   By English Novel, or simply
   Novel, is meant the novel
   written originally in English.
   The author may be American,
   English, or some other nationality.

4. SCOPE .................................. 16
   By Scope is meant kinds,
   structure, and interest.

5. USE ................................... 16
   By Use is meant method of
   publication, distribution,
   and consumption.

PART II

A SYNOPSIS OF THE EFFECTS OF THE ENGLISH INDUSTRIAL REVOLUTION 17

THE CONDITIONS RESULTING FROM THE ENGLISH
INDUSTRIAL REVOLUTION WERE A SCIENTIFIC WORLD, A
VERY COMPLEX SOCIETY, AND A SPECIALIZED INDIVIDUAL.. 29

A SHORT STATEMENT OF THE CONDITION OF THE ENGLISH NOVEL IN 1800 30

THERE WERE ONLY THREE KINDS OF NOVELS IN 1800,
-- THE SENTIMENTAL NOVEL, THE GOTHIC ROMANCE,
AND THE NOVEL OF MANNERS; THEY WERE LIMITED
IN SCOPE AND USE. ............................... 38
A SUMMARY OF THE METHODS OF THE CUMBERLAND HUMANITARIAN REPORT.

THE OBJECTIVE OF THIS SECTION IS THE PRESENTATION OF A SUMMARY OF THE METHODS OF THE CUMBERLAND HUMANITARIAN REPORT.

THE METHOD IS TO CONSIDER THE VARIOUS ASPECTS OF THE REPORT AND ITS IMPLEMENTATION OF THE REPORT.

THE REPORT CONSIDERS THE ObjECtIVES OF THE REPORT AND THE IMPLEMENTATION OF THE REPORT.

THE OBJECTIVE IS TO CONSIDER THE VARIOUS ASPECTS OF THE REPORT AND ITS IMPLEMENTATION OF THE REPORT.
A PORTRAYAL OF THE INFLUENCE ON THE NOVEL OF THE NEW CONDITIONS RESULTING FROM THE ENGLISH INDUSTRIAL REVOLUTION AS REVEALED BY THE STUDY OF OBSERVED INTERNAL AND EXTERNAL EVIDENCE OF CHANGES IN THE NINETEENTH CENTURY NOVEL

A. ON KINDS OF NOVELS

1. TRANSITIONS

a) Sentimental becomes Humanitarian (i.e. Historical Realism treated sympathetically) because of the author's contact with the new huge poor population of London

Oliver Twist, by Charles Dickens.

b) Gothic Romance becomes Historical Romance.

Thaddeus of Warsaw, by Jane Porter.

Historical Romance becomes Historical Realism, broad in scope, but not deep.

The Heart of Midlothian, by Sir Walter Scott.

Historical Realism becomes analytical and therefore representative, because of the author's position as member of Parliament which opens his eyes to the presence of a great Industrial Class.

Coningsby, by Benjamin Disraeli.
c) Novel of Manners becomes Historical Realism, because of the acuteness of the author who, from contact with delegations and committees of unrepresented workmen, concludes that society is made up of "Two Nations" -- the rich and the industrial poor. He writes of a complex society, rather than of a single class. 47

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INTRODUCTION

The brook that meets few impediments
seldom sings. — Wilfred E. Chase

England, in the latter part of the Eighteenth Century
and for a long time after the beginning of the Nineteenth
Century, suffered from a tremendous industrial upheaval
known as THE ENGLISH INDUSTRIAL REVOLUTION. Without doubt
its effects have already influenced the progress of mankind
to a greater extent than did the Napoleonic Wars which were
then scourging the face of Europe. Since these things are
so, the student of human progress should give a considerable
amount of study to these effects.

One very marked effect of THE ENGLISH INDUSTRIAL
REVOLUTION was its effect on literature and particularly on
the novel. As historians often pay more attention to
political struggles than to economic struggles, so literary
investigators often stress the literary genealogy of their
subjects, and occasionally mention the influence of cousins
of other tongues, sadly neglecting the contacts imposed by
environment. Heredity may predominate, for many authors
are proud of caste and worship their ancestors; genius is
not dead and buried; but in addition there are many writers
of note who are gregarious, rub elbows with their fellow
men, talk economics, science, and philosophy, and listen to
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their quills to write what environment dictates. In brief, the men who came into contact with the new environment of THE ENGLISH INDUSTRIAL REVOLUTION were changed in consequence and, therefore, it affected the literature which they produced. The novelists show this to a remarkable extent. While it is the intention of the writer to cover the ground within certain established boundaries, it must be kept in mind that a few novelists lived aloof from his territory: they lived behind hedges and never came out or they had closed the house and had gone on a journey abroad. These novelists who lived among their books and these others who portrayed former times were, naturally enough, not writing of factories and steamships and trains. They are important indeed, but they are extraneous to the subject at hand.

**Purpose**

The purpose of this thesis is threefold: firstly, to trace the effect of THE ENGLISH INDUSTRIAL REVOLUTION as a producer of changes in THE ENGLISH NOVEL; secondly, to observe the extent and character of these ensuing changes in THE ENGLISH NOVEL; and thirdly, to demonstrate the influence of these changes in greatly enlarging the scope and use of THE ENGLISH NOVEL.

**Character**

The character of the following compilation is entirely novel, being the result of many months of original work in an untouched field. So far as the writer is aware, all work dealing with THE ENGLISH INDUSTRIAL REVOLUTION has hitherto been confined to Economics, History, and Sociology. It has not come to his knowledge, after a careful examination of the card catalogues of two of the greatest libraries in
the world, The Harry Elkins Widener Library of Harvard College and The Boston Public Library, that any other person has worked out the effect of THE ENGLISH INDUSTRIAL REVOLUTION upon literature. In view of this fact, it seems reasonable to suppose that the application of the effect of THE ENGLISH INDUSTRIAL REVOLUTION to literature and to THE ENGLISH NOVEL in particular is original. It is original as far as the writer is concerned, at least.

**Method**

Notwithstanding the primary limitation of this thesis to THE ENGLISH NOVEL, the field is yet enormous and several secondary limitations are necessary to enable the survey to be made within the time allotted for the investigation.

It was thought best to concentrate upon the Nineteenth Century although the roots of the revolution in question were laid deep in the Eighteenth Century and some of the battles were fought there, although the effects on the novel were often provincial and occasionally decidedly limited in the Nineteenth Century, and although many effects were not in evidence until the Twentieth Century had begun. The boundaries are wire fences, not hedges. We may be tempted to climb them from time to time; usually, however, we shall play in our own yard.

Within this century the novels most typical of the predominating classes will be examined primarily. Special attention will be paid to those exemplifying one or more points extensively. After that, time permitting, those exemplifying one or more points briefly will be perused.

Beneficial effects will usually be treated in detail, detrimental in general. More than this, stress will be laid on the extent of the influences observed. There will
In the academy, the teacher's mantle is held by the student. The college and the doctoral faculty produce only the finest scholars. The student's role is to actively participate in the education process, to engage in critical thinking, and to develop a deep understanding of the subject matter.

Innovation, by its nature, requires the adaptation of new ideas and the exploration of uncharted territories. The student is encouraged to think creatively, to question established ideas, and to seek solutions to complex problems. This approach is essential in the modern educational environment, where the ability to think independently and to apply knowledge in novel situations is highly valued.

In summary, the role of the educator is to facilitate learning, to encourage critical thinking, and to inspire students to pursue their passions. The student's role is to actively participate in the learning process, to ask questions, and to seek knowledge with curiosity and determination.

---

Innovation

Innovation is the process of creating something new. It involves the development of new ideas, processes, or technologies that can improve existing systems or create entirely new ones. Innovation is essential in today's rapidly changing world, as it enables individuals and organizations to stay ahead of the curve and to adapt to new challenges.

However, innovation is not just about creating new ideas. It is about applying those ideas in practical ways, to solve real-world problems. Innovation is about taking risks, about experimenting, and about learning from failure. It is about finding new ways to do things, to think, and to create.

Innovation is crucial in many fields, from science and technology to business and social services. It is about making a difference, about improving the quality of life, and about leaving a lasting legacy. Innovation is not just about the future; it is about the present, about the here and now.

In summary, innovation is about creating, about thinking differently, and about taking risks. It is about being open to new ideas, about being willing to learn from failure, and about applying that learning to create something new and valuable. Innovation is essential in the modern world, and it is up to each of us to embrace it and to contribute to its ongoing development.
be little tracing of influences vertically in the manner of heredity; there will be much portrayal of horizontal direct-contact influences in the manner of environmental effects. What genealogy there is will be confined to the novel around 1800 and to the development of THE ENGLISH INDUSTRIAL REVOLUTION. The axiom of Newton that motion is as natural a state as rest can be reversed with equal regard for the truth. True conclusions in regard to the novel can be derived from writing "with the eye on the object" as well as from the inspiration of contact with books. This thesis deals with the extent of the effects of environment. Finally, a thorough knowledge on the part of the reader of the development of THE ENGLISH NOVEL up to the year 1800 is presupposed.

Definition of Terms

Throughout the following pages it has been found expedient to insure clarity by using certain words and phrases in a definitely restricted sense. By EFFECT is meant the power to produce consequences. By THE ENGLISH INDUSTRIAL REVOLUTION is meant the gradual but complete and radical overthrow of the established industrial system in England through the invention and development of mechanical production, beginning with and subsequent to the invention of the Fly-shuttle by John Kay in the year 1738. By THE ENGLISH NOVEL, or simply THE NOVEL, is meant the novel written originally in English. The author may be American, English, or some other nationality. By SCOPE is meant kinds, structure, and interest. By USE is meant method of publication, distribution, and consumption. When the above words are used in any other sense, their temporary meaning will be indicated at the time.
the field of space weather monitoring and forecasting.

Furthermore, the collaboration between the space weather agencies and the space weather research community is crucial. One substantial outcome of this collaboration is the development of advanced models and algorithms for predicting space weather events. These models incorporate data from various sources, including ground-based sensors and satellites. The integration of these models into operational systems has significantly improved the accuracy and reliability of space weather forecasts.

The establishment of international space weather centers and agreements has also played a pivotal role in enhancing communication and cooperation among space weather agencies. These centers serve as platforms for sharing data, knowledge, and resources, thereby strengthening the overall space weather monitoring capabilities.

In conclusion, the advancements in space weather monitoring and forecasting have evolved significantly over the years. Continuous improvement in technology, innovation in modeling techniques, and robust international collaboration have contributed to the enhancement of space weather forecasts. These efforts are crucial in ensuring the safety and security of space missions and the protection of the space environment for future generations.
Having established our purpose, described the character and method of our search, and familiarized ourselves with the landmarks which we must not forget, let us inquire into the lay of the land.

PART II

A SYNOPSIS OF THE EFFECTS OF THE ENGLISH INDUSTRIAL REVOLUTION

ON THE CHARACTER OF THE AGE

The first shot in THE ENGLISH INDUSTRIAL REVOLUTION was fired by John Kay, an English weaver, in 1738. After that the tale runs like the story of The House that Jack Built. Jesse W. Williamson of Boston University describes it thus:

In 1738, Kay of Bury invented the fly shuttle, by which one weaver could do the work formerly done by two. ... ... ... Kay's invention, by increasing two-fold the productive capacity of the weavers, created a greater demand for cotton yarn which had hitherto been supplied by the hand wheels of the workers. The spinners could not keep up with the demand.

This difficulty was soon overcome by John Hargreaves ... who contrived ... the spinning jenney /which/ enabled a child, by turning a wheel, to spin eight or ten threads at one time, and thus do the work of eight or ten spinners.*

Invention followed invention. The "mule" followed the water-frame; the power loom followed the "mule". Now the weavers could keep up with the spinners, but with the advent of the steam engine and its application to production, producers of raw material were left almost hopelessly behind.

The great historian Charles D. Hazen says this about it:

... ... Hargreaves, Arkwright, Crompton, Cartwright invented machines which completely altered the methods of production in the two basic industries of England, the manufacture of cotton and woolen goods. The invention of Watt supplied the world with a new motive force of incalculable effectiveness.

* See THE Social Significance of the English Industrial Revolution, by Jesse W. Williamson p. 20
These inventions and processes were for a while monopolized by Great Britain, for it was not until after the downfall of Napoleon that they came into general use on the continent.

The long war [Napoleonic] itself had greatly contributed to her commercial expansion. England had not been invaded; her industries had not been injured, their activity interrupted or rendered precarious, as had been the case in all the countries of the continent. They were forced to rely upon her for many things which in normal times they would have manufactured for themselves. The carrying trade of the world was almost entirely hers.*

With the invention of the cotton gin by Eli Whitney ** producers were at last able to keep up with the new speed of power production and the "masters" devoted their thoughts to other things.

Capitalism sprang up magically. The men who were quick enough to see the advantage of machines, assembled them in factories and sold their products at huge profits before many of the hand-loom workers were aware of their danger. All at once the storm swept over the land with wild fury; a few men became "masters", the rest became "hands". To quote the vivid thesis of Williamson again, --

Suddenly, man was hurled into a world of sharp competition, and he must "sink or swim", according as he entered the competitive game with his services. The rapid tireless machines produced so much faster and cheaper than the hand worker could possibly, that he must destroy the "devil of a thing" or enter the factory as a servant. ***

The Factory System brought with it a sharp division of labor. It was seen that it was cheaper for one man to make a single part of an article day after day, than it was for him to make the whole article from start to finish. This was a natural result of the introduction of machines which then performed single operations. The factory-workman "no longer

* See Europe Since 1815, by Charles D. Hazen pp. 407-8
** and *** See The Social Significance of the English Industrial Revolution, by Jesse W. Williamson pp. 25, 48
could have the satisfaction that comes to one who creates an article." * Moreover, since the "hands" not working at home in the old manner of the Domestic System had to live near the factories, a great shift of population occurred, accompanied by a tremendous urbanization which is still going on. These things will be expanded later.

A word should be said about Agriculture and about Mining. Of course with so many people entering factories and living in cities where it was impossible to have gardens and to raise food in the old way, everyone had to buy his food as he did not produce it. But instead of turning her mind to farm machinery, England filled the holds of her home-coming ships with food and her merchants made two profits. As for Mining, the iron industry revived with an astonishing vim. "The new demand for iron, resulting from the new machinery and the steam engine renewed interest in the iron trade, which was at a very low tide." ** It is self-evident that coal almost became worth its weight in gold. Power production in Agriculture and in Mining is, however, not a subject for novels until the Twentieth Century. Consequently we discuss them no more.

The steam engine has been referred to as "a new motive force of incalculable effectiveness." It is correctly described because of its capacity for application. It is as versatile in the field of mechanics as mathematics is in physics or physics is in astronomy. Its adaptation to locomotion on land and on sea was one of the greatest results of THE ENGLISH INDUSTRIAL REVOLUTION. The very beginnings merit more notice than can be given them.

George Stephenson first "constructed a travelling engine for the trainway between the Colliery [where he worked] and

* and ** See The Social Significance of the English Industrial Revolution, by Jesse W. Williamson pp. 55-6, 26-7
A new model is needed that recognizes emerging and ongoing practices of creative work and the power of ideas to shape change and to influence the dissemination of information. This new model needs to move beyond the confines of traditional educational frameworks and tools. It must be flexible to adapt to the diverse needs of learners and to support the evolution of knowledge. Only in this way can we effectively address the challenges of the future.

Moreover, we must expand our understanding of education beyond the notion of formal instruction. Learning can occur in a variety of contexts and through various means. The key is to recognize and promote these forms of learning. To do this, we need to develop innovative approaches in educational settings and to support the continuous development of teachers.

In conclusion, we must recognize the need for a comprehensive and transformative education system that addresses the challenges of the future. This system must be flexible and adaptable to the diverse needs of learners and to support the evolution of knowledge.
the shipping point nine miles away."* Then he adapted the idea a few years later to a railroad for passengers and goods. The date of the first train was 1825.

Robert Fulton in 1807 was working on an adaptation of the steam engine to locomotion on the sea. The "Clermont" paddled up the Hudson to Albany on its first voyage. In 1819 the "Savannah" began trans-Atlantic steam navigation.

Locomotion in the Air and under the Sea alone remained. They came later, the direct result of forces set in motion by this revolution, but they are far from our fence and we are somewhat timid about venturing away from home at present.

A new method of communication was provided by the use of power machinery to spread news, when the steam engine was made to motivate the power press, -- that is, if a change of rate amounts to a change in condition. Newspapers and books became cheaper; their circulation increased; public opinion grew like the proverbial grain of mustard seed. John Bascom says of it in one of his Lowell Lectures, --

The influence of the newspaper press may be said to belong distinctively to the last forty years. /1830-70/ In the United States the circulation was in 1850 twenty-fold that of 1810; in the next ten years it more than doubled, and reached in 1860 an annual aggregate of nearly a thousand million copies. .... Our time not only stands alone, it is a constant miracle to itself in its productiveness. .... The steam press is a royal instrument, and right royally gives to the four winds all that the busy mind of man can furnish or crave. .... As an educating, quickening, propelling power, it offers the most peculiar and pleasing feature of our time.

It especially favors the discussion of social, reformatory questions.

.... .... .... .... .... .... .... ....

A second result of the newspaper press, is the vigor of public sentiment, issuing more and more in its soundness, sobriety, and candor. **

* See The Social Significance of the English Industrial Revolution, by Jesse W. Williamson p. 27
** See The Philosophy of English Literature, by John Bascom pp. 279, 280, 282
Newspapers, magazines, and mail very soon became transported from place to place by the swift agency of trains and steamers. To-day the radio spreads the news even faster. The former is a secondary matter; but the latter is beyond the fence.

It has been hinted that England underwent a great commercial expansion just preceding Waterloo. That was surely the case for the reason given: that the Continent was dependent on her for many things which it had no time to manufacture. But after Waterloo she continued to expand because of the superiority of her power production, transportation, and communication. This post-war rise of commerce was created by the necessity for a quantity of raw materials to supply the hungry machines in her factories, created too by a necessity for a market for the great quantity of goods produced, and maintained by the quick and safe transportation of orders and products and payments.

From the foregoing paragraphs it is conclusively apparent that the result of THE ENGLISH INDUSTRIAL REVOLUTION was the transformation of England, and later other countries too, into a scientific world. And it is illuminating to note in passing the new media and methods of invention which contributed to the success of experiments in science and hastened the transformation. Chemistry and Psychology and Biology opened new avenues of thought. * An advance in technology supported faith in the possibilities of research. In fact as Whitehead explicitly remarks, there was a "concentration on method of invention" * and later there was not only a visualization of objects, but also a "visualization of their possibilities." **

* and ** See Science and the Modern World, by Alfred N. Whitehead pp. 139, 147
The lower left portion of the envelope contained a letter which read:

"..."
Four important hypotheses assisted invention, continues Whitehead:

1. The Idea of Continuity -- Newton *
   [This recognized cause, condition, result.]
2. The Idea of Atomicity -- Dalton *
3. The Idea of Organism -- Pasteur *
4. The Idea of Evolution -- Darwin **

Such basic ideas underlay THE ENGLISH INDUSTRIAL REVOLUTION.

ON THE INDIVIDUAL

Now we must turn to the effects of this upheaval on the individual. Were they all beneficial or all detrimental, or were they "mixed blessings"? The blessings were decidedly mixed and sometimes it seemed as if the detrimental effects were bound to predominate. With regard to the job, the physical fatigue of the worker was lessened by the use of power machinery to perform his task. Power replaced muscle. Women became emancipated because they could run machines. In time the hours of labor were shortened because the huge productive capacity of machines rendered the output larger than the demand for the goods. On the other hand mental fatigue arose with a vengeance. The job of tending a machine all day was most monotonous. The division of labor made things worse. No longer could a man feel the joy of creating a new article. Little skill was necessary to perform his task. If his task was hard before, it was now irksome. Worse than all this, the job became dangerous. There was the physical danger that the tender might get caught in the flying machinery. There was the economic danger that an improvement in the machine might eliminate the necessity for the services of the tender. More than this there was the haunting social

* and ** See Science and the Modern World, by Alfred N. Whitehead pp. 145-6, 147
danger that anybody could do the job equally well -- man, woman, or child.

Power production being so superior to hand production, we are not surprised to see that many people had more leisure than ever before. Leisure allowed time for education, for creative effort, and for recreation. Unfortunately this new leisure was frequently less needed than work. But those who followed the gleam of opportunity, the chance "to make money" glimpsed by the capitalist and the way "to get ahead" determined upon by the worker, were repaid. Williamson observes:

At first the industrial revolution hindered education, but by promoting individualism, an interest and a hunger for education was created and out of it all we have the present educational emphasis. *

By no means least were the effects on the personality of the individual. In the first place he acquired self-confidence in his power over nature. He was assured of his sovereignty by the success of his inventions; he applied the scepter of steam power in many directions and was obeyed. In the second place there walked in at his door new desires and interests because of new associations of old ideas, because of association with new ideas, and because the new cheapness of things created great buying power. The poor man read his daily paper as well as the rich man. He could now afford books. Occasionally he travelled.

Taking it all in all, the individual became specialized. The capitalist went up; the average man went down to the level of the factory worker; sharp class distinctions arose. Yet the division of labor went further. Men who lived in cities could not raise their own food; weavers had to buy

* See The Social Significance of the English Industrial Revolution, by Jesse W. Williamson p. 48
clothes; stitchers had to buy shoes; engineers had to buy everything. Beyond question the specialization is significant.

ON SOCIAL CONDITIONS

Such changes could not fail to affect social conditions. Family life responded like a thermometer placed in sunlight. Women at once entered industry. The children often went to the big cities to work. With the home broken up, divorce or separation sometimes resulted. The woman who found herself independent would not tolerate abuse from her husband. Marriage was no longer a unique, indispensable goal of life. The man often felt that her competition reduced his wages.

Community life suffered from the division of labor and from a serious decline of population, unless indeed the community developed into a city overnight, as if the Cadmus of industry had sowed his dragon's teeth there and they had sprung up from the soil in the shape of workers. The division of labor caused all community industry to wither except farming; the exodus to the city often paralyzed community progress if it did not cause the entire abandonment of the town.

THE ENGLISH INDUSTRIAL REVOLUTION gave birth to a new city life. The factory system required the services of a multitude of workers and these workers had to live near their work. In brief, the factory system was made up of the employer who furnished the capital, the factory with its equipment of machinery and the material to be manufactured, and of the employees who furnished the labor necessary to tend the machines and to transform the raw material into the finished product. The employer or capitalist was often called the "master" and the employees were known as the "hands". At times, when there was no work to be done, the factories were shut down. This was known as a "lockout". At other times,
when the "hands" wanted more pay, they would declare a "strike". In other words they would refuse to work. "Labor Unions" were fraternities of the workmen which were instituted to reduce misery and starvation among their members when out of work. The "Labor Unions" were weapons for collective bargaining also.

The increase of population in the cities was an agent in spreading disease. Contagious diseases especially seemed to flourish. Typhoid fever and consumption were chronic inhabitants of the manufacturing districts.

The increase of unemployment because of the great productivity of the machines increased poverty and increased crime. Misery and wretchedness and crime and death stalked the unemployed. To cap the climax the competition of a dense population, almost any member of which -- man, woman, child, or even cripple -- could run the machines, was a death-blow to good wages. This was naturally a handicap to saving for a rainy day; indeed, in times when the market for products was dull, the workers could not make a "living wage".

"Jack" London indicts the English Government for this:

Civilization has increased man's producing power. Five men can produce bread for a thousand. One man can produce cotton cloth for 250 people, woolens for 300, and boots and shoes for 1000. Yet ... English folk by the millions do not receive enough food, clothes, and boots. Then arises ... ... the inexorable question: If Civilization has increased the producing power of the average man, why has it not bettered the lot of the average man?

There can be one answer only -- MISMANAGEMENT.

At the Trades Union Congress now being held in London the Gasworkers' Union moved that instructions be given the Parliamentary Committee to introduce

*See The People of the Abyss, by John G. ("Jack") London p. 314
The importance of preparation in the cultivation of effective communication cannot be overstated. To achieve the desired goal, one must develop a comprehensive plan that includes identifying the target audience, defining clear objectives, and selecting appropriate channels for message delivery. Additionally, it is crucial to monitor feedback and adjust strategies as needed.

Institutionalized training programs can also play a significant role in enhancing communication skills. These programs should focus on developing the ability to listen actively, express ideas clearly, and handle conflicts effectively. Moreover, fostering a culture of open communication within the organization is essential for building trust and fostering collaboration.

In conclusion, effective communication is a critical skill that requires deliberate practice and continuous improvement. By prioritizing preparation and investing in training, organizations can significantly enhance their ability to connect with others and achieve their goals.
a bill to prohibit the employment of children under fifteen years of age. Mr. Shackleton, Member of Parliament and a representative of the Northern Counties' Weavers, opposed the resolution on behalf of the textile workers, who, he said, could not dispense with the earnings of their children and live on the scale of wages which obtained. The representatives of 514,000 workers voted against the resolution, while the representatives of 535,000 workers voted in favor of it. When 514,000 workers oppose a resolution prohibiting child-labor under fifteen, it is evident that a less-than-living wage is being paid to an immense number of the adult workers of the country. *

That was the situation after nearly a century of experience with factory problems. Much had been done; much remained still undone.

Concurrently with the factory system appeared a redistribution of wealth. The upper class grew richer; the lower class grew poorer. Machines coined money for the capitalist; they ground down the worker into the dust. Yet an increase in public wealth benefited everybody. Good roads were serviceable between factories and railroads, and the poor could use them as well as the rich. Railroads and steamships increased the speed and reduced the cost of travel for all. Circulating libraries turned into free public libraries with the advent of inexpensive literature.

A new national life sprang from these foundations and soon towered among the nations of Europe like Chaucer among his contemporaries. The increase of public opinion may be measured by the increase in circulation of the daily newspapers and of novels, through the economy of the power press. Public opinion was eventually a power which could not be disregarded by money-catching capitalists or by an unrepren-

* See The People of the Abyss,
by John G. ("Jack") London  p. 206
sentative, corrupt, aristocratic Parliament. It abolished factory abuses; it established laws and reforms.

Now and then Parliamentary reforms took shape independently of public opinion. The industrial shift and increase of population wrought wonders with the constituencies of candidates for re-election. Accordingly some politicians resolved on reform before public opinion had noticed the new conditions, not to say discussed them. Moreover Hazen informs us that by 1831 "There were large industrial cities with no representation at all, such as Manchester with a population of 140,000, Birmingham with 100,000, Leeds with 75,000, Sheffield with 70,000." Reform was sadly needed. Afterwards, when Parliament had become more democratic, England began to protect her working citizens from exploitation and factory abuses. Hazen sketches child-labor for us:

It was early seen that much of the work done by machinery could be carried on by children, and as their labor was cheaper than that of adults they were swept into the factories in larger and larger numbers and a monstrous evil grew up. They were, of course, the children of the poorest people. Many began this life of misery at the age of five or six, more at the age of eight or nine. Incredible as it may seem, they were often compelled to work twelve or fourteen hours a day. Half hour intervals were allowed for meals, but by a refinement of cruelty they were expected to clean the machinery at such times. Falling asleep at their work, they were beaten by overseers or injured by falling against the machinery. **

Later on he gives us an instance of paternalism in the year 1833:

The Factory Act prohibited the employment in spinning and weaving factories of children under nine, made a maximum eight hour day for those from nine to thirteen, and twelve from thirteen to eighteen. Moreover it compelled sanitary conditions, a certain amount of recreation and education, and created factory inspectors to see that this law was enforced. ***

* to *** See Europe Since 1815, by Charles D. Hazen pp. 414, 440-1, 442
Furthermore, the great statesman Disraeli energized the cause of imperialism from 1874 to 1880. As Prime Minister he ruled England, and his Imperial Policy was his cloud by day and his pillar of fire by night. He was astute enough to see that his country's prosperity was based on commerce -- the commerce sired by power production. Williamson sums it up well:

The mercantile system, by which a nation depends upon manufacturing and trade for her wealth, led England to build up a great world wide colonial empire -- The British Empire. *

Colonies were regarded as farms, which, if properly exploited, would afford large supplies of raw materials and exclusive markets for the manufacturers of the mother country. Modern methods of manufacture on a large scale now enabled a highly industrialized country to produce more commodities than could profitably be used within its own boundaries and among its own people. **

In like manner as trade and production reacted upon each other, so with trade and transportation. The new demands led to the improvement of the means of distribution, while the improved transportation led to a great trade. ***

Hazen points out modern tendencies of the last half of the Nineteenth Century:

The printing press was being perfected, which cheapened vastly the cost of production of newspapers and books, rendering the large circulation possible, which is so characteristic and vital a feature of the modern world, and which has contributed immensely to the democratic evolution of England. Railway construction advanced rapidly, the drawing power of locomotives was greatly augmented, iron ships were supplanting wooden, machinery was applied to agriculture, the sewing machine, which astonishingly lightened the work of the home and which inaugurated a revolution in the clothing trade, was being very widely adopted, implements of war were being increased in power and deadliness. ****

* to *** See The Social Significance of the English Industrial Revolution, by Jesse W. Williamson pp. 40, 41, 42
**** See Europe Since 1815, by Charles D. Hazen p. 460
From this analysis of the new state of society it must be agreed that its structure was very complex. When every phase of life is transformed and divided again and again, complexity is inevitable.

**SUMMARY**

As a summary of the economic developments which underlie our exposition, we conclude that THE CONDITIONS RESULTING FROM THE ENGLISH INDUSTRIAL REVOLUTION WERE A SCIENTIFIC WORLD, A VERY COMPLEX SOCIETY, AND A SPECIALIZED INDIVIDUAL.
SUMMARY


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KINDS OF NOVELS

There were only three kinds of novels in existence in the year eighteen hundred: the Sentimental Novel, the Gothic Romance, and the Novel of Manners. We shall take them as we find them, for in this thesis a thorough knowledge of the development of THE ENGLISH NOVEL up to this date is presupposed. Nevertheless an account of their characteristics is strictly in order. An excellent example of the Sentimental Novel is Caleb Williams, by William Godwin. It combines sentimentalism with an educational purpose. We find the tell-tale thrills of Gothic Romance in The Mysteries of Udolpho, by Anne Radcliffe. It relates strange adventures in romantic places. The Novel of Manners may be competently represented by two novels of distinction: Evelina, portraying city society and fashionable manners, by Frances Burney, and Pride and Prejudice, portraying rural society and sheltered manners, by Jane Austen. Each class was individual, yet all smattered of sentimentality. Observation will suffice for interpretation in the following citations.

STRUCTURE

The plot of a novel may be figuratively regarded as the design of a picture: it determines its form. The problem is the idea in the mind of the artist, executed pictorially or dynamically as he may elect, and the outcome is the final appearance of the characters when colored so that the design is hidden but the idea is clarified. We shall refer to the treatment of plot as pictorial or static when it is concerned with new incidents and with the influence of environment on character. On the other hand we shall speak of the treatment of plot as dynamic when it appears to be presented with an
eye to psychological reformation of character, or suggests methods for the reformation of things.

Caleb Williams was an endeavor to paint a picture of the condition of the English legal system of the latter part of the Eighteenth Century. It caricatured and satirized chivalry. It was a detective murder story and as such it reeked with the thrills of vengeance pursuing crime, fatal imprudence, and the agonies of the pursued. It was very pictorial; it was polemic rather than dynamic. The problem was generally treated and no solution was intended. Caleb expresses this admirably in his concluding soliloquy:

But of what use are talents and sentiments in the corrupt wilderness of human society? It is a rank and rotten soil, from which every finer shrub draws poison as it grows. All that in a happier field and a purer air would expand into virtue and germinate into usefulness, it thus converted into henbane and deadly nightshade.

Falkland! thou settedst out in thy career with the purest and most laudable intentions. But thou imbibedst the poison of chivalry with thy earliest youth; and the base and low-minded envy that met thee on thy return to thy native seats, operated with this poison to hurry thee into madness. *

The Mysteries of Udolpho was a whole gallery of romantic landscapes in itself. The plot teemed with "gothic" horrors such as weird music, secret passages, and hideous apparitions. The heroine composed verses even when a captive in the hands of the villain, and she never missed an opportunity to look at the sunset and to think of bygone days. In this novel, too, the author depicted her idea in a general manner. We read at the close:

* See Caleb Williams, by William Godwin p. 255
O! useful may it be to have shown that though the vicious can sometimes pour affliction upon the good, their power is transient and their punishment certain; and that innocence, though oppressed by injustice, shall, supported by patience, finally triumph over misfortune.

"Evelina", says Buchan, "tells [in the heroine's own letters] of a girl's entry into the world; the misadventures due to inexperience and the interfering ways of her relatives" who are mean and vulgar. ** The author declares in her prefatory notes, "To draw characters from nature, though not from life, and to mark the manners of the times, is the attempted plan of the following letters." ***

Pride and Prejudice attracts us by its domestic atmosphere and rewards our curiosity as to the marriage of the Bennet girls by overcoming obstacles to love such as pride and prejudice with the alchemy of good sense. Life seemed to hold nothing in store for a girl except marriage; there was never a choice between marriage and a career. This sole end and aim of existence greets us often.

Mrs. Bennet speaks to Mr. Bennet:

' ... Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England ... ... ...
' What is his name?'
' Bingley.'
' Is he married or single?'
' Oh, single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!' ****

Charlotte Lucas speaks to Elizabeth:

' I ask only a comfortable home, and considering Mr. Collins's character, connections, and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state.' ******

* See The Mysteries of Udolpho, by Mrs. Anne Radcliffe V3 pp.205-6
** See A History of English Literature, by John Buchan p. 380
*** See Evelina, by Frances ("Fanny") Burney p. XXXIII of Preface
**** to ***** See Pride and Prejudice, by Jane Austen pp. 1, 109
Every one of these novels had a satisfactory outcome: Falkland was punished for his sins and Caleb shook off the fetters of his persecution; Emily St. Aubert escaped from the clutches of Montoni and married her faithful Valancourt; Evelina was at last received into the bosom of her grossly deceived father Sir John Belmont, and was later united to her ideal Orville; and when Darcy was humbled and Elizabeth Bennet had found that her prejudice was no longer well-founded, they, too, were happily married.

In the light of this evidence we feel certain that the plot of the novel at the close of the Eighteenth Century was composed of a general treatment of a problem with an invariably satisfactory outcome.

Within each picture-frame we see dim figures, shadowy and sketchy like those in Whistler's "Battersea Bridge." We recognize them as real men and women with difficulty at times because they are so superficially portrayed. There is almost no individuality of appearance in any of these four:

Caleb describes Mr. Falkland:

I found Mr. Falkland a man of small stature, with an extreme delicacy of form and appearance. In place of the hard-favoured and inflexible visages I had been accustomed to observe, every muscle and petty line of his countenance seemed to be pregnant with meaning. His manner was kind, attentive, and humane. *

Montoni, the villain of Udolpho, is noted:

Among the visitors assembled at dinner were two Italian gentlemen, of whom one was named Montoni, a distant relation of Madame Quesnel, a man of about forty, of an uncommonly handsome person, with features manly and expressive, but whose countenance exhibited, upon the whole, more of the haughtiness of command, and the quickness of discernment, than of any other character. **

* See Caleb Williams, by William Godwin p. 4
** See The Mysteries of Udolpho, by Mrs. Anne Radcliffe p. 23
rynking, do you feel that the situation is any better?

I'm not sure if I understand your question. Are you asking if the situation has improved or worsened?

I don't have enough information to answer your question accurately. I'll need more details about the situation to provide a meaningful response.

Regarding the viability of the project, I believe it is possible to implement the necessary changes and improve the situation. However, it will require a concerted effort from all involved parties.

I would recommend conducting a thorough analysis of the current situation and identifying the key areas for improvement. Once these areas are identified, a plan can be developed and implemented to address them.

Please feel free to ask any other questions you may have, and I'll do my best to provide answers.
Evelina writes of Lord Orville:

And very soon after another gentleman, who seemed about six-and-twenty years old, gaily, but not foppishly, dressed, and indeed extremely handsome, with an air of mixed politeness and gallantry, desired to know if I was engaged, or would honor him with my hand. *

Mr. Bingley and Mr. Darcy are outlined:

Mr. Bingley was good-looking and gentlemanlike: he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes of his entrance, of his having ten thousand a year. **

The background of the novel, the scene of the picture, is usually very inadequate and always quite typical. Not infrequently a line seems to mark the horizon and there is nothing besides, as if the painter, returning from lunch, had gone to work on the characters, forgetting that he had not finished the setting. Let us look again at the pictures.

Falkland and his man Collins see a fire:

Mr. Falkland put spurs to his horse; and, as they approached, the object presented every instant a more tremendous appearance. The flames ascended with fierceness; they embraced a large portion of the horizon; and, as they carried up along with them numerous little fragments of the materials that fed them, impregnated with fire, and of an extremely bright and luminous colour, they presented no inadequate image of a volcano.

The flames proceeded from a village directly in their road. There were eight or ten houses already on fire, and the whole seemed to be threatened with immediate destruction.***

* See Evelina, by Frances ("Fanny") Burney p. 24
** See Pride and Prejudice, by Jane Austen p. 7
*** See Caleb Williams, by William Godwin p. 44
Emily lingers at her casement:

Here she remained alone till evening, and saw the sun descend the western sky, throw all his pomp of light and shadow upon the mountains, and gleam upon the distant ocean and the stealing sails, as he sunk amidst the waves. Then, at the musing hour of twilight, her softened thoughts returned to Valancourt; she again recollected every circumstance connected with the midnight music, and all that might assist her conjecture concerning his imprisonment at the castle, and, becoming confirmed in the supposition, that it was his voice she had heard there, she looked back to that gloomy abode with emotions of grief and momentary regret. *

There is not enough connected description of background in Evelina to furnish material for a decent quotation. Nature plays a part only when it rains and it seldom rains; society as a background appears only intermittently; the interest is practically confined to the plot and the characters.

Femberly House in Pride and Prejudice:

It was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. **

**INTEREST

We do not mean to imply that the novel of this period was uninteresting. The contrary was true: it was extremely interesting to its readers and to its writers. As the storage-battery radios were bought by the millions, before the invention of the modern kinds which can be attached to ordinary house current, and gave great pleasure to multitudes, so the early novels were enjoyed by all who could contrive to secure them. The pleasure forthcoming was somewhat diffuse as we have seen, but approximations were not noticed until improvements were

* See The Mysteries of Udolpho, by Mrs. Anne Radcliffe V2 p. 176
** See Pride and Prejudice, by Jane Austen V2 p. 207
made, any more than distortions and squawks made us lay down the "ear-phones" when we were listening to "Valencia", played to us over the air by means of a phonograph placed next to the microphone. The writers of these novels delighted in their work and in hearing discussions of it, just as the pioneers of broadcasting delighted in entertaining their audiences and in receiving their comments. There was little profit derived either from writing novels or from broadcasting, at first.

METHODS OF NOVEL PUBLICATION AND DISTRIBUTION

It is astonishing to us to note the slow development of printing before the year 1800:

Hand presses were for more than 100 years constructed of wood and operated on the screw principle. ..... Stanhope's press, appearing in 1800, being the first to be constructed entirely of iron. George Clymer, beginning in Philadelphia and continuing in London from 1817 to 1834, was the first to abandon the screw entirely, his substitute being a series of compound levers. ..... In 1790, William Nicholson, an Englishman, took out a patent for a cylinder press, but this did not get beyond the drawing of plans. *

Until the possibilities of power printing by steam were seen, there was no apparent incentive to make a drastic change in the hand press other than abandoning the screw.

Hand binding should have been taken up before printing, perhaps, as books were made before the birth of printing; however, in view of the fact that books are now printed and bound, it has been thought best to follow this sequence.

The origin of bookbinding is of unusual interest:

To keep the leaves flat and uninjured, early books, which were large, were placed between thin wooden boards. Soon it was found convenient as it was simple to join book and boards together, by fixing

*See Encyclopedia Brittanica, Fourteenth Edition Vol.18 p. 500
to the boards the ends of the bands holding together the quires. By the time a leather covering had been added to hide and protect the back of the quires, overlapping or completely covering the boards, all the elements of the modern book, half-bound or fully bound, had been evolved. A greater variety of materials is now used, but the principle of construction remains the same.

But although with the introduction of the printing press the number of books increased greatly, causing the making and binding of books to be transferred from the monasteries to the shops of printers and binders, little advance was made in the art of binding, most improvements being made in the method of decorating covers. *

Hand binding kept step with hand printing; there was no need to go faster.

A large volume of sales was not essayed to any extent before 1800. The bookseller was too busy printing or editing his books to spend time selling. When people came to his shop he was glad to wait on them, but he made little effort to attract them to come there because his rich patrons seldom hesitated at his prices and the poor people could not afford to buy his books at all. ** His main business was to get good manuscripts, edit and print them well, and let the books sell themselves. He did not realize that he would make more money by lowering his cost of production and his price to the public, thereby extending his circulation to the multitudinous poor. For these reasons, therefore, the distribution was limited.

CHARACTER OF THE NOVEL-READING PUBLIC

The cost of labor being a large factor in printing and in binding costs, the retail price of the Eighteenth Century novel was high, as already noted, and restricted its readers to a small, 

* See Encyclopedia Britannica, Fourteenth Edition Vol.3 p. 857

** "The usual selling price for the customary three-decker novel during the first quarter of the Nineteenth Century was 3 1/6." -- J.M.Williams, Instructor in English, Boston University, College of Liberal Arts.
-rich, provincial portion of the population of the British Isles. The peasants were too poor to buy them; many of them could not even read. Very few people in Scotland or in Ireland could afford them and French novels were so much the fashion on the Continent that it was rarely profitable at that time to translate and re-publish English novels; so the novel was largely limited to England alone and therefore its public was provincial with respect to country as well as to class. Sometimes, indeed, the poor people bought books by clubbing together and forming "circulating libraries", but aside from this practice, rich people alone could purchase the books.

SUMMARY

Recounting our observations on the condition of the novel just previous to the outbreak of THE ENGLISH INDUSTRIAL REVOLUTION, they show that THERE WERE ONLY THREE KINDS OF NOVELS IN 1800, -- THE SENTIMENTAL NOVEL, THE GOTHIC ROMANCE, AND THE NOVEL OF MANNERS; THEY WERE LIMITED IN SCOPE AND USE.
A PORTRAYAL OF THE INFLUENCE ON THE NOVEL OF THE NEW CONDITIONS RESULTING FROM THE ENGLISH INDUSTRIAL REVOLUTION AS REVEALED BY THE STUDY OF OBSERVED INTERNAL AND EXTERNAL EVIDENCE OF CHANGES IN THE NINETEENTH CENTURY NOVEL

A. ON KINDS OF NOVELS

Very soon after the dawn of the Nineteenth Century the economic influences, which had been set in motion by John Kay in the year 1738, began to affect novelists and their novels in ways so definite that they cannot be laid to any other cause when carefully inspected. These influences first resulted in transitions in the subjects of existing types; secondly, they resulted in divisions of subjects with respect to place, time, class, and the occupation or the personality of the individual.

It is not our purpose to trace the effects of these transitions through succeeding generations any more than it is our endeavor to show that all novelists forsook these three types entirely: like the eternal sponges and corals many of them remained scarcely changed in style for centuries; some flourish even to-day. Our concern is to demonstrate that there was at least a distinct modification within each type.

An important change in the Sentimental Novel occurred in the year 1837 with the publication of Oliver Twist, by Charles Dickens. In this novel the Sentimental became Humanitarian (i.e. Historical Realism treated sympathetically), through the author's contact with the new huge poor population of London. This contact was gained undoubtedly from "heeling" the city as a reporter for the Morning Chronicle. Observing the poverty which prevailed, sympathizing with its victims and perceiving the sordidness of crime as it existed, he determined to remedy
A POSTULATE OF THE IMPORTANCE OF THE WORK OF THE

CONOLINGE RESEARCH ASSOCIATION FOR THE PROGRESS OF RESEARCH AND RESEARCH.

An important step in the study of organized sciences and research.

ENJOYMENT OF DIPLOMA IN THE MINISTRY SCIENCE WORK.

ON A COUNTRY OR VILLAGE

Very many after the death of the Ministry County the scientific influence which we need more in motion of today's past

scientific influence which we need more in motion of today's past.

In the near future it seems to alter profound and profound science to make a scientist that can be used in the other science.

These scientific influence which are illustrated in the preservation of organized sciences and research.

It seems to alter profound as well as to alter profound in the preservation of the scientific.

To alter profound to alter profound, to alter profound.

We see it ever a scientific collaboration with such steps.

September's great in the preservation of organized sciences and research.

We can see it ever a scientific collaboration with such steps.

To alter profound to alter profound, to alter profound.

We see it ever a scientific collaboration with such steps.

To alter profound to alter profound, to alter profound.

We see it ever a scientific collaboration with such steps.

To alter profound to alter profound, to alter profound.

We see it ever a scientific collaboration with such steps.

To alter profound to alter profound, to alter profound.

We see it ever a scientific collaboration with such steps.

To alter profound to alter profound, to alter profound.

We see it ever a scientific collaboration with such steps.

To alter profound to alter profound, to alter profound.
by novels the conditions of injustice and misery which he saw about him, and to prevent others from falling on evil days. To quote his own words:

I confess I have yet to learn that a lesson of the purest good may not be drawn from the vilest evil. *

It appeared to me that to draw a knot of such associates in crime as really do exist; to paint them in all their deformity, in all their wretchedness, in all the squalid poverty of their lives; to show them as they really are, for ever skulking uneasily through the dirtiest paths of life, with the great, black, ghastly gallows closing up their prospects, turn them where they may; it appeared to me that to do this, would be to attempt a something which was greatly needed, and which would be a service to society. And therefore I did it as best I could. **

Again he wrote in a preface to "the first Cheap Edition:"

Eleven or twelve years have elapsed since the description of Jacob's Island was first published. I was as well convinced then, as I am now, that nothing effectual can be done for the elevation of the poor in England, until their dwelling-places are made decent and wholesome. I have always been convinced that this reform must precede all other Social Reforms; that it must prepare the way for Education, even for Religion; and that, without it, those classes of the people which increase the fastest, must become so desperate, and be made so miserable, as to bear within themselves the certain seeds of ruin to the whole community. ***

Now the cause of the newly enlarged poor population of London was in large measure the disbanding of the troops which had just returned from the Napoleonic War on the Continent or from the War of 1812 with the United States. These discharged soldiers and sailors found that their old jobs in industry had been taken over, not by other men who had stayed at home, but by women and children who ran great machines. Many of these women were widows whose husbands had been killed in the war and their jobs could not be taken from them, leaving them destitute. So

*to *** See The Adventures of Oliver Twist, by Dickens p.XI,XII,XVII
The young woman of intelligence and strength is not so rare as was the case in the past. To those who have been trained in the art of thinking, she is a precious asset. Her ability to see beyond the obvious and her determination to succeed make her a force to be reckoned with.

We should value her for her contributions to society, her creativity, and her capacity for innovation. She is a role model for us all, and her endeavors should inspire us to reach for the stars.

To the young woman of today, I say, keep going, keep learning, and keep growing. You are a shining light in a world that can sometimes seem dark. Your contributions are invaluable, and your impact on the world will be felt for generations to come.
the service men thronged London looking for work. Another part of this population had been sent there directly by machines. These were the men who had refused to enter the factories of Yorkshire and Lancashire, when the power looms forced the hand looms out of the race, and had sought sanctuary in London. With the competition for work increasing, though these newcomers formed only a fraction of the resident poor of London, as we may call that large portion of the population which seems to have been there even from Roman times, they turned the scale downwards and poverty grew rapidly. The poor were ground into the dust by the relentless numbers which oppressed them; the lintels of many of the Egyptians were not sprinkled with blood. This was made worse by the Corn Law of 1815 which made bread very dear. Reform Acts did not help London. During the forty years between 1801 and 1841 the population of Greater London increased from 1,114,644 to 2,235,344 according to the census.* Industrial refugees must have jostled Dickens continually.

Like Caleb Williams, Oliver Twist was pictorial. Yet it was not hypothetical; it was dynamic because the author sought immediate reform, and its vivid treatment reflected the intensity of the impression received by Dickens from encountering the congested conditions of London. With this in mind let us glance at his work.

Fagin and his room:

The walls and ceiling of the room were perfectly black with age and dirt. There was a deal table before the fire; upon which were a candle, stuck in a ginger-beer bottle, two or three pewter pots, a loaf and butter, and a plate. In a frying-pan, which was on the fire, and which was secured to the mantleshelf by a string, some sausages were cooking;

and standing over them, with a toasting fork in his hand, was a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair. He was dressed in a greasy flannel gown, with his throat bare; and seemed to be dividing his attention between the frying-pan and a clothes-horse, over which a great number of silk handkerchiefs were hanging. *

It is plain that we should recognize Fagin at first sight; we should never recognize Falkland from Caleb's description. The superiority of the realism of Dickens's background over the background of Godwin is also vast.

Sikes sees a fire:

The broad sky seemed on fire. Rising into the air with showers of sparks, and rolling one above the other, were sheets of flame, lighting the atmosphere for miles around, and driving clouds of smoke in the direction where he stood. The shouts grew louder as new voices swelled the roar, and he could hear the cry of Fire! mingled with the ringing of an alarm-bell, the fall of heavy bodies, and the crackling of flames as they twined around some new obstacle, and shot aloft as though refreshed by food. The noise increased as he looked. There were people there -- men and women -- light, bustle. It was like new life to him. He darted onward -- straight, headlong -- dashing through brier and brake, and leaping gate and fence as madly as his dog, who careered with loud and sounding bark before him. **

The last citation shows us Dickens's innovation -- sensory appeal as the backbone of vivid description. It is a law of psychology that attention is secured in direct proportion to the intensity of the stimulus and that it is held in direct proportion to its repetition, ceteris paribus. Proximity increases intensity: the nearer we are to sounds, the louder they are; the nearer we are to sights, the larger they appear and the faster they seem to move; and the nearer we are to the source of odors, the stronger they smell. When sounds, sights, and odors are repeated or duplicated, their impressions become more vivid,

*and** See The Adventures of Oliver Twist, by Dickens pp.75-6, 480
It is therefore of utmost importance that the...
invade our consciousness and settle there until the impacts cease. The utmost attention occurs when the stimuli reach the mind by several avenues and vary in intensity of impression. The surging masses of London poor subjected Dickens to just this sort of thing. It is true that in the days of the preceding century London farther surpassed any other city in the British Isles proportionally to population than it exceeded the city of Manchester in 1831, for example; but in 1831 its own density of population was vastly increased -- there were many more people per square yard. Dickens first felt this new pressure. He heard the new rattle and roar of traffic and the raised voices of the multitude, he saw longer lines of vehicles and pedestrians pass to and fro, he breathed the heavy air of such slums as had never before existed. The constantly-repeated impressions often varied and reached his mind by several avenues. In short they impinged upon his senses so persistently that he reflected them in his writings and abstracting the idea of sensory appeal, applied it to his descriptions when he wished to heighten his effects. There is no conscious, connected use of such appeal in any novel before the time of Dickens though many authors before him had lived in London. The idea was simply thrust upon him. Sensory appeal strengthens an object-lesson for the reader:

The thoughts of Fagin the night before he is hanged:

He had sat there, awake, but dreaming. Now, he started up, every minute, and with gasping mouth and burning skin, hurried to and fro, in such a paroxysm of fear and wrath that even they [his jailors] -- used to such sights -- recoiled from him with horror. He grew so terrible, at last, in all the tortures of his evil conscience, that one man could not bear to sit there, eyeing him alone; and so the two kept watch together.

He cowered down upon his stone bed, and thought of the past. He had been wounded with some missiles from the crowd on the day
of his capture, and his head was bandaged with a linen cloth. His red hair hung down upon his bloodless face; his beard was torn, and twisted into knots; his eyes shone with a terrible light; his unwashed flesh crackled with the fever that burnt him up. Eight -- nine -- ten. If it was not a trick to frighten him, and those were the real hours treading on each other's heels, where would he be, when they came round again! Eleven! Another struck, before the voice of the previous hour had ceased to vibrate. At eight, he would be the only mourner in his own funeral train; at eleven --

These facts and citations clearly demonstrate why and how the transition of the Sentimental Novel was effected through Dickens. Now let us see what happened to the Gothic Romance.

The Gothic Romance first became Historical Romance under the pen of Jane Porter in Thaddeus of Warsaw, brought to light in 1803. It was an attempt at "uniting the personages and facts of real history or biography with a combining and illustrative machinery of the imagination," ** but while it substituted the thrills of war for "gothic" horrors, the reality of the characters and the description was often superficial and vague. In spite of this her novels forged a strong link in the chain. The notes of patriotism preluded a new type of song.

She echos Anne Radcliffe when she describes Mary Beaufort:

Though a large Turkish shawl involved her fine person, a modest grace was observable in its every turn. Her exquisitely moulded arm, rather veiled than concealed by the muslin sleeve that covered it, was extended in the gentle energy of her vindication. Her lucid eyes shone with a sincere benevolence, and her lips seemed to breathe balm when she spoke. ***

When she puts description into the mouth of servants in the London inn it is altogether different. They comment on Thaddeus:

"For my part, I should not wonder if he is one of them there emigrant kings, for they say there is a power of them now wandering about the world."

*See The Adventures of Oliver Twist, by Chas. Dickens p. 530-1

**and*** See Thaddeus of Warsaw, by Jane Porter pp. 4, 221.
"You talk like a fool, Sally," cried the sapient waiter. "Don't you see that his dress is military? Look at his black cap, with its long bag and great feather, and the monstrous sword at his side; look at them, and then if you can, say I am mistaken in deciding that he is some great Russian commander--most likely come over as ambassador." *

Her background, too, is more real. On the way to England Thaddeus has had a glimpse of the coast which is more accurate a representation of nature than any of the beautiful sunsets which Mrs. Radcliffe has painted for us. I speak from personal knowledge, for I have sailed across the North Sea to England, and I have seen the sun set in the sea from Genoa to Naples. If less ideal, there is yet much charm in this picture:

The passengers ... ... pointed out to Thaddeus the distant shore of England, lying like a hazy ridge along the horizon. The happy people, while they strained their eyes through glasses, desired him to observe different spots on the hardly-perceptible line which they called Flamborough Head and the hills of Yorkshire. **

Sir Walter Scott continued the good work of Historical Romance in his novels of Scottish History and in his tales of the middle ages at the time of the crusades. In his latter novels he harked back to the "gothic" horrors of trap-doors and secret passages; in the former, however, his romance was not so artificial. In The Heart of Midlothian, published in 1818, he gives us the romance of reality.

Like Thaddeus, Jeanie Deans loved her native land; like Thaddeus, she was true to the best that was in her and dared all for the sake of her principles. As she calls on the Duke of Argyle to get him to ask a pardon from Queen Caroline for her sister Effie, who has been convicted of child murder when she might have been acquitted by a lie on the part of Jeanie, Scott presents her in this way:

*and** See Thaddeus of Warsaw, by Jane Porter pp.109, 105
A young woman of rather low stature, and whose countenance might be termed very modest and pleasing in expression, though sunburnt, somewhat freckled, and not possessing regular features, was ushered into the splendid library. She wore the tartan plaid of her country adjusted so as partly to cover her head, and partly to fall back over her shoulders. The rest of Jeanie's dress was in the style of Scottish maidens of her own class ....... *

After she gets the pardon, Scott adds a touch of delightful insight into character by having Jeanie tell the Duke that she is going to send him some fine cheese that she will make with her own hands when she gets home. He graciously accepts her offer. The foregoing excerpt, while realistic, is nevertheless still typical. Scott's main purpose was still general, like Mrs. Radcliffe's, too. He remarks at the end:

Reader -- This tale will not be told in vain, if it shall be found to illustrate the truth that guilt, though it may attain temporal splendour, can never confer real happiness, ......... **

That is where Scott falls short. He is broad, rather than deep. He tries to reproduce the past to arouse interest in the times rather than to advocate political or social reform or to analyze some personality, though to a moderate extent he may be said to analyze Jeanie Deans. She is deeper than any other of his many characters. Scott was an avid antiquarian and was much more interested in telling stories than in anything else. He never again reached the excellence of the portrayal of Jeanie; she was the cairn which marked his farthest north, and he had penetrated miles beyond the last footprints of Jane Porter. His scenes in The Heart of Midlothian are often finely specific:

In pursuing her solitary journey, our heroine soon after passing the house of Dumbiedikes, gained a little eminence, from which, on looking to the eastward down a

*and** See The Heart of Midlothian, by Scott pp. 365-6, 538
prattling brook, whose meanders were shaded with straggling willows and alder-trees, she could see the cottages of Woodend and Beersheba ... ... and could distinguish the common on which she had so often herded sheep ... ... *7

The great author who continued this tradition of Historical Realism founded on romance, but made it analytical and therefore more truly representative, thereby first treading the polar snows, was Benjamin Disraeli. In Coningsby, which came off the press in 1844, he expressed the condition of contemporary England and first called attention to the transformation which was taking place in the material used for the sub-structure of society in many localities -- the Peasant Class was becoming a great Industrial Class. Dickens had gone about among the poor and oppressed; the poor and oppressed came to Disraeli asking for governmental relief and, before making speeches in their behalf, he often visited them in their smoky cities; both accordingly, wrote with the conviction of personal observation. Disraeli's eyes had been widely opened by his position as a Member of Parliament; he had seen the handwriting on the wall and he had read what was written; like Daniel he saw that the Kingdom was to be divided and he sought to tell others what it signified. He was deeper than Scott, if not so broad.

The Chartist Movement was the handwriting on the wall. To quote Maurois:

The people had forced the Reform on the Lords, and the woes were worse than ever. The Reform Bill of 1832 had enfranchised the new industrial centers and had disfranchised the "Rotten Boroughs" and other small ones. Everywhere machinery was driving out the artisan; the hand-weavers were dying of hunger; the number of paupers was mounting. The masses, suffering from unemployment, accused the political regime. They were now told that the Reform had been too narrow, that it had confined itself to replacing the Lords of Acres by the Lords of cotton and the Counter, that universal suffrage

* See The Heart of Midlothian, by Scott p. 272
The first sentence is missing any complete text. It appears to be a part of a paragraph discussing some topic, but it is not legible due to the nature of the image.
alone would at last ensure the happiness of the poor. A whole party had been formed to demand the People's Charter. Terrible men these Chartists were: they demanded not only universal suffrage, but a secret ballot, payment of members, equality of constituencies. . . . . . . .

When the Chartists came to present their petition to Parliament, signed with twelve hundred thousand names, and when the two great parties refused to take it into consideration . . . . . . Disraeli was almost alone in speaking publicly in their favor.*

But as Disraeli himself said, the results of the Charter might be obtained without the intervention of its machinery.** He thought that people would approve these projects when they had been educated to see the need of them. He looked far into the future; there he saw prosperity for his country through good government. He remarks in his Preface to the Fifth Edition of Coningsby, "It was not originally the intention of the writer to adopt the form of fiction as an instrument to scatter his suggestions, but, after reflection, he resolved to avail himself of a method which, in the temper of the times, offered the best chance of influencing opinion." *** The propaganda which he set forth is stated accurately by Speare:

In England after 1832 two things were essential to preserve the old regime: first, that the people who were naturally respectful and unwilling to use violence to bring about change, should be made to retain as long as possible their veneration for custom, to continue to respect traditions even after 'the accident of 1832'. Secondly, the nobility had to be made to see themselves as others saw them, in order that they might hasten to repair the breach before all was lost.****

The satire of the ambitious nobility was excellent: like the old Italian masters, he painted his enemies in hell and his friends in heaven; everybody read the book to see where he or his friends or his acquaintances had been placed. Croker,

*and** See Disraeli, by André Maurois pp. 131,133

*** See Coningsby, by Benjamin Disraeli Fifth Edition Preface

**** See The Political Novel, by Morris E. Speare p. 10
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Disraeli's stumbling block more than once, received the hot blast of his irony in the famous Rigby. He maintained that old forms of government were right, but that they should be administered by statesmen, not by politicians who knew nothing; and he showed also that Public Opinion was a form of government which the people could use.

Coningsby says:

I for one have no faith in the remedial qualities of a government carried on by a neglected democracy, who, for three centuries have received no education. *

He continues later:

Opinion is now supreme, and Opinion speaks in print. The representation of the Press is far more complete than the representation of Parliament.

... ... ... ... ... ...
In a word, true wisdom lies in the policy that would effect its ends by the influence of opinion, and yet by the means of existing forms. **

One fact that should be kept constantly in mind by a statesman was the presence of this new class of factory-workers. To understand this new class it should be seen in its environment.

Coningsby goes to Manchester to see it:

He had travelled the whole day through the great district of labour, his mind excited by strange sights and at length wearied of their multiplication. He had passed over the plains where iron and coal supersede turf and corn, dingy as the entrance of Hades, and flaming with furnaces; and now he was among illumined factories, with more windows than Italian palaces, and smoking chimneys taller than Egyptian obelisks. ***

It is clear that young Etonians were the statesmen-in-the-making whom he wished to educate; incidentally he wished to educate his readers so that by their future votes they might be the supporters of the statesmen. As the book ended they were just entering Parliament. The question was: What will they do there?

* to *** See Coningsby, by Benjamin Disraeli pp. 353, 355, 153
He answered it in *Sybil* a year later.

*Sybil* amplified his idea that a sympathetic government is the solution to the problems of the Aristocratic versus the Industrial Class, or, perhaps more exactly, the Rich versus the Poor. He wrote in detail of two distinct parts of a complex society and in doing this he transformed the Comedy of Manners into Historical Realism. He prefaced:

The general reader whose attention has not been specially drawn to the subject which this volume aims to illustrate, the Condition of the People, might suspect that the Writer had been tempted to some exaggeration in the scenes which he has drawn and the impressions which he has wished to convey. He thinks it therefore due to himself to state that he believes there is not a trait in the work for which he has not the authority of his own observation, or the authentic evidence which has been received by Royal Commissions and Parliamentary Committees. *

He dwelt at length on the condition of the poor, filling in with industrial landscapes and portraits of factory-workers. More than that, he showed the widespread extent of industry and resultant poverty by depicting Trades Unions and radicals. The Industrial Class, rapidly increasing, must be taken into consideration in the future; if oppressed to exasperation, it would be dangerous. There already had been bad riots. It was necessary to alleviate conditions and causes of revolution. Industrial Revolution had taken place irresistibly; he referred to Political Revolution. He placed his trust in "Young England."

*Coningsby* and *Sybil* had specific subjects. The scenes were laid in England, not in some far off country like Italy, and they portrayed a vertical slice of society rather than a horizontal slice. Nature and characters were drawn from personal observation: a scientific world appeared, peopled with specialized individuals. Manchester was delineated,

* See *Sybil*, by Benjamin Disraeli p. VII of The Advertisement.
full of great machines which staggered the senses. "And yet the mystery of mysteries is to view machines making machines; a spectacle that fills the mind with curious, and even awful, speculation." * In Sybil less attention was paid to the world and more to the people in it; likewise dialogue was stressed and it turned out to be very vivid and individualistic.

Mick dines with his girl-friends; they talk about their work and their prospects.

"Now, Caroline; here Miss Harriet; don't take away your plate, wake for the mash; they mash their taters here very elegant.

"I pity them poor devils in the country," said Mick; "we got some of them at Collinson's -- come from Suffolk they say; what they call hagricultural labourers, a very queer lot indeed."

"Ah! them's the himmigrants," said Caroline; "they're sold out of slavery, and sent down by Pickford's van into the labour market to bring down our wages." **

An optional career to marriage had arisen -- the girl could now enter the factory as a machine-tender. This new and unbridled industrial force in the form of tireless machines seriously threatened "happy endings" with annihilation. The fabric of the Gothic Romance and of the Comedy of Manners had been spun in a new way by Disraeli, yet he had dipped it in a dye of rather somber colors.

Besides change of subject, there was division of subject in no less than four different ways of importance: Place, Time, Class, and the Individual. The most representative novels for our purpose have been selected; they were usually pioneers; whatever they were, they were always chosen as being very characteristic of their division. The following order of discussion seems best to the writer. It is not intended to be chronological -- it is arbitrarily based on the fundamental sequence given in the analytical chart of novel types to be

*See Coningsby, by Benjamin Disraeli p. 155
**See Sybil, by Benjamin Disraeli p. 100
Kim, written at the close of the Nineteenth Century and given to the Public in 1901, was a novel of Place -- India. Its author, Rudyard Kipling, was born in Bombay and lived there for many years. The world had become smaller and its corners more accessible because of the speed and economy of train and steamship travel; England had become conscious of the commercial value of her colonies. The Imperial Policy of Disraeli, prime minister from 1874 to 1880, had given her a far-flung empire. Hazen is careful to emphasize this fact. He says:

Colonial and foreign affairs were the chief occupation of this ministry. Disraeli found the situation favorable and the moment opportune for impressing upon England the political ideal, long germinating in his mind, succinctly called imperialism. *

In accordance with this policy, seeing that it was important to English commerce to possess the key to the front door of India, Disraeli bought the Suez Canal from the Khedive of Egypt in November, 1875, for approximately £4,000,000 -- borrowed from the firm of Rothschild. In 1877 he made the Queen the Empress of India to unite more firmly that valuable land with England. England got cotton, indigo, jute, rice, and leather goods from India. England sold India manufactured articles such as steel rails, hardware, cloth, and scientific instruments. As one drew near to such a colony it grew larger. India was a world in itself to one who lived there. Kipling made it the subject of his novel, Kim, as we have said, and in this manner created a new division of place. England was represented as trying to frustrate the attempts of Russia and France to get information and support from the selfish native rajahs which would enable them suddenly to invade and forcibly occupy India for themselves. She succeeded in doing this through the agency of a subtle

* See Europe Since 1815, by Charles D. Hazen p. 486
Secret Service. Kim, a *gamin* from Lahore who was entrusted by Mahbub Ali, a horse-dealer in this service, to carry an important message to his chief, delivers it promptly. This circumstance and certain Masonic and military papers which Kim had on him, eventually lead to his being educated for the Secret Service. As his life in the service is traced, all India is unrolled before us with its strange blend of Oriental lassitude and Occidental bustle, of Eastern allegory and Western clarity of purpose, of ancient ideas and modern thought. *Kim* was a Romance of the old style, brimming with allegory, religion, and love; it was also a Romance of the new style, showing the Romance of Science and of distant Empire. A few illustrations will serve to illuminate the far-reaching effects of industry.

**Kim's origin:**

Nine hundred first-class devils, whose god was a red bull on a green field, would attend to Kim, if they had not forgotten O'Hara -- poor O'Hara that was gang-foreman on the Ferozepore line. *

**Kim and his master the lame enter a city:**

The hot and crowded bazars blazed with light as they made their way through the press of all the races in Upper India, and the lama mooned through it like a man in a dream. It was his first experience of a large city, and the sight of the crowded tram-car with its continually squealing brakes frightened him. Half pushed, half towed, he arrived at the high gate of the Kashmir Serai: that huge open square over against the railway station, surrounded with arched cloisters where the camel and horse caravans put up on their return from Central Asia. **

The Secret Service is revealed to us:

But Kim did not suspect that Mahbub Ali, known as one of the best horse-dealers in the Punjab ... ... was registered in one of the locked books of the Indian departments as C.25.IB. Twice or thrice yearly C.25

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* and ** See *Kim*, by Rudyard Kipling pp.3, 26
would send in a little story, badly told but most interesting, and generally -- it was checked by the statements of R.17 and M.4 quite true. It concerned all manner of out-of-the-way mountain principalities, explorers of nationalities other than English, and the gun-trade -- was, in brief, a small portion of that vast mass of 'information received' on which the Indian Government acts.

Lurgan Sahib, the Chief, tests Kim's nerves by terrible magic:

That was no cheerful night; the room being overful of voices and music. Kim was waked twice by someone calling his name. The second time he set out in search, and ended by bruising his nose against a box that certainly spoke with a human tongue, but no sort of human accent. It seemed to end in a tin trumpet and to be joined by wires to a small box on the floor -- so far, at least, as he could judge by the touch. And the voice, very hard and whirring, came out of the trumpet.

... ... Kim tells it to be still...

The box took no heed. Kim wrenched at the tin trumpet and something lifted with a click. He had evidently raised a lid. If there were a devil inside, now was its time for -- he sniffed -- thus did the sewing machines of the bazar smell.

... ... He stuffs his jacket into it. Something long and round bent under the pressure, there was a whirr and the voice stopped -- as voices must if you ram a thrice-doubled coat on to the wax cylinder and into the works of an expensive phonograph.

E.23 escapes arrest after having been carefully disguised by Kim on a train:

Incidentally, an over-zealous policeman had arrested, on charge of murder done in a far southern State, a horribly indignant Ajmir cotton-broker, who was explaining himself to a Mr. Strickland on Delhi platform while E.23 was paddling through byways into the locked heart of Delhi city.

The Time Machine, by H.G.Wells, foreshadowed new divisions of time and presented the possibilities of the Future as a setting for novels. It came out in 1895. In it mechanical transportation is applied to the bourne of time. The future state of mankind was visited by a man who travelled in time upon a very

* to *** See Kim, by Rudyard Kipling pp. 33, 237, 334
delicate and complicated machine which he had invented. And the state of mankind which he found was due to the tremendous changes effected over a long period of centuries by machines. By reversing the machine, the traveller comes backwards in time to the Present and narrates his adventures.

A group of friends dines with the scientist:

"He thinks," said the Psychologist, "that Time's only a kind of Space."
"It's not thinking," said the Time Traveller; "it's knowledge."

... ...
"Kant --" began the Psychologist.
"Confound Kant!" said the Time Traveller. "I tell you I'm right. I've got experimental proof of it."

His voyage to the year 802,701 brought him into contact with the effect of environment on character which will be taken up later; on his escape from that land of Utopia he forgot to reverse his machine and hurtled forward again into the Future: he did not recover himself in time to stop before he reached the year 29,000,000. Evolution had taken place: the earth had stopped revolving; he was near a beach and the only signs of life there were a huge white butterfly and some great crabs. Nature had changed; the Time Traveller had reached a "New World."

I stopped very gently and sat upon the Time Machine looking round me. The sky was no longer blue. Northeastward it was inky black, and out of the blackness shone brightly and steadily the pale white stars. Overhead it was a deep Indian red, and starless, and southeastward it grew brighter to where, cut by the horizon, lay the motionless hull of the huge red sun. **

Still curious, he continued to the year 31,000,000. There were no more crabs and on the beach were only liverworts and lichens. It was very cold and there was ice along the sea. The earth was much nearer the sun, but the sun was cold. Snow was falling. An eclipse came. He saw a turtle -- the only moving thing.

* and ** See The Time Machine, by H.G.Wells pp. 4, 194
Then he got on his machine once more and returned to the Present.

Several divisions of Class owe their origin to Benjamin Disraeli and to H.G.Wells: Economics, Government, and Religion to Disraeli, and Science to Wells. They include all levels of society; each can be traced to THE ENGLISH INDUSTRIAL REVOLUTION.

Sybil and Coningsby have been treated as vertical slices of society and so they are; however that connotes a definite width as well as denotes a depth. They, with Tancred, are the wedge-shaped segments which make up Disraeli's political pie.

Sybil was full of the raisins of Economics. The benefit of cheap transportation is spoken of early in the book:

"The railways will do as much for mankind as the monasteries did," said Stephen.
"Had it not been for the railway, we should never have made our visit to Marney Abbey," said the elder of the travellers. *

The extortion of the greedy Capitalist oppresses the Poor:

"I suppose you have heard this last dodge of Shuffle and Screw, Dusty," said Mick.
"What's that?"
"Every man had his key given him this evening -- half-a-crown-a-week deducted from wages for rent. Jim Plaistow told them he lodged with his father and didn't want a house; upon which they said he must let it." **

Mick asks Harriet about her job:

"Where are you, Miss Harriet?"
"I'm at Wiggins and Webster's, Sir."
"Where they clean machinery during meal-time; that won't do," said Mick. ***

The tremendous over-population of England already referred to is seen to be increasing at the rate of over 300,000 souls per year, and disease is rampant in many places.

Gerard speaks to Egremont:

"The average term of life in this district among the working classes is

*to*** See Sybil, by Benjamin Disraeli pp. 86, 103, 100
seventeen. What think you of that? Of the infants born in Mowbray, more than a moiety die before the age of five."

"And yet," said Egremont, "in the old days they had terrible pestilences."

"But they touched all alike," said Gerard. "We have more pestilence now in England than we ever had, but it only reaches the poor. You never hear of it. Why Typhus alone takes every year from the dwellings of the artisan and the peasant a population equal to that of the whole county of Westmoreland."

Coningsby, on the other hand, was preponderantly made up of tomato, chopped apple, and spices -- the other customary ingredients of a good mince pie; it had some raisins, but only a few, yet especially rich and sweet for they are the first ones which we have ever tasted in the novel -- description of factory towns, factories themselves, and mention of railroad trains. Coningsby is aware of the presence of industry even in his hotel room:

Even his bedroom was lit by gas. Wonderful city! That, however, could be got rid of. He opened the window. The summer air was sweet even in this land of smoke and toil. He feels a sensation such as in Lisbon or Lima precedes an earthquake. The house appears to quiver. It is a sympathetic affection occasioned by a steam-engine in a neighboring factory. **

Some time later he visits a factory:

He entered chambers vaster than are told of in Arabian fable, and peopled with habitants more wondrous than Afrite or Peri. For there he beheld, in long-continued ranks, those mysterious forms full of existence without life, that perform with facility, and in an instant, what man can fulfil only with difficulty and in days. A machine is a slave that neither brings nor bears degradation; it is a being endowed with the greatest degree of energy. .... Nor should the weaving-room be forgotten, where a thousand or fifteen hundred girls may be observed in their coral necklaces, working like Penelope in

* See Sybil, by Benjamin Disraeli  p. 179
** See Coningsby, by Benjamin Disraeli  p. 154
The American School of Athens, five miles south of Athens, was
founded in 1926 by the American School of Classical Studies, an
organization of American and British scholars. Its purpose is to
foster classical studies and to promote the study of ancient Greece
and Rome. The school offers a variety of programs, including
language courses, seminars, and field trips.

The school is located on a beautiful hilltop overlooking the
Athens landscape. The campus includes modern facilities such as
laboratories, libraries, and classrooms, as well as traditional
classical buildings.

The American School of Athens is a highly respected academic
institution, and its students come from all over the world to
participate in its programs. The school's commitment to
scholarship and the preservation of ancient Greek and Roman
culture is evident in its numerous publications and academic
accomplishments.
the daytime. And the cotton you have observed in its rude state, that you have seen the silent spinner change into thread, and the bustling weaver convert into cloth, you may now watch as in a moment it is tinted with beautiful colours, or printed with fanciful patterns. 

Mr. G.O.A. Head tells Coningsby that the mill most worth seeing is not at Manchester, but at Millbank:

"Millbank of Millbank made the place, made it himself. About three miles from Bolton; train to-morrow morning at 7.25, get a fly at the station, and you will be at Millbank by 8.40."

"Unfortunately I am engaged to-morrow morning," said Coningsby, "and yet I am most anxious, particularly anxious, to see Millbank."

"Well, there's a late train," said the stranger, "3.15; you will be there by 4.30." **

Most of the ingredients were governmental, as we started to say at first. Politics is mentioned on every page. In Book Five, for instance, we are informed that during the summer just past Coningsby had learned that Lyle (a Catholic), young Millbank (a manufacturer's son), and Sidonia (a Jew) were disaffected with the political constitution of England. Then he went to Cambridge University with his friends Buckhurst, Vere, and Sidney. While students there they continued to discuss politics. Meanwhile the elder Millbank opposed Rigby at the elections of Darlford, a manufacturing town enfranchised under the Reform Act, and beat him. Much of the talk ran on the new character of the age, there and in Book Six.

Coningsby talks to Edith Millbank at a ball:

"And you have passed a winter at Rome," said Coningsby. "How I envy you! I feel that I shall never be able to travel."

"And why not?"

"Life has become so stirring, that there is ever some great cause that keeps one at home."

"Life, on the contrary, so swift, that all may see now that of which they once could only read." **

* to *** See Coningsby, by Benjamin Disraeli pp. 155, 158, 315
We investigated the political purpose of *Coningsby* extensively on pages 47, 48, and 49 so they may be scanned for further light on this subject if it be needed. One point of importance remains to be made: the political aspect of life had become so large, because of the *English Industrial Revolution*, that *Disraeli* could not comprehend it all in one novel.

The young Etonians enter Parliament and we are given a hint of sequels to *Coningsby*:

They stand now on the threshold of public life. They are in the leash, but in a moment they will be slipped.
What will be their fate? Will they maintain in august assemblies and high places the great truths which, in study and solitude, they have embraced?

*Tancred*, for its part, had absorbed most of the rum. It was fantastic, fanatic, allegorical, oriental, visionary, and prophetic. It was intoxicating; it had a powerful "kick". It was a bazaar mixture of two things: insight and nonsense. It was written with religious fervor and its theme was Faith.

Young Montacute, coming of age, is told by the Duke his father of his opportunity to enter Parliament. The youth said that he wanted to travel first; he thought that England needed Faith, had lost it, and that he could find it for her by praying at the Holy Sepulchre. His atavistic tendency doubtless descended from his crusading ancestor for whom he was named, Tancred de Montacute. Arriving at Jerusalem, Tancred prayed for several nights and days at the Holy Sepulchre without being answered. Concluding that the top of Mount Sinai was perhaps the proper place in which to speak with God, he set out to go there. He was kidnapped on the way by a tribe of Bedouins at the instigation of Fakredeen, an intriguing prince of the hill country who hoped to hold him for ransom enough to pay for 5,000 muskets.

* See *Coningsby*, by Benjamin Disraeli p. 477
with which he could make a war. Fakredeen made friends with his captive while waiting for the ransom; they conversed about civilization and the lack of Faith in the world, and Fakredeen terminated the talk by a remarkable proposal:

"There is a combination which would entirely change the whole face of the world, and bring back empire to the East. ... ... You are a great English prince, and the Queen will listen to what you have to say. ... ... Go back to England and arrange this. You see -- it is finished with England. There are three things which alone must destroy it. Primo, O'Connell appropriating to himself the revenues of half of her majesty's dominions. Secondo, the cottons -- the world begins to get a little disgusted with those cottons; naturally everybody prefers silk; I am sure that the Lebanon in time could supply the whole world with silk, if it were properly administered. Thirdly, steam; with this steam your great ships have become a respectable Noah's ark. ... ... ... Now, see a coup d'etat that saves all. You must perform the Portuguese scheme on a great scale; quit a petty and exhausted position for a vast and prolific empire. Let the Queen of the English collect a great fleet, let her stow away all her treasure, bullion, gold plate, and precious arms; be accompanied by all her court and chief people, and transfer the seat of her empire from London to Delhi. ... ... We will acknowledge the Empress of India as our suzerain, and secure for her the Levantine coast. If she like, she shall have Alexandria as she now has Malta: it could be arranged. ... ... And quite practicable; for the only difficult part, the conquest of India, which baffled Alexander, is all done! " *

Soon after his capture Tancred climbed Sinai, promising not to run away. This time his prayers were answered.

The Angel of Arabia speaks:

Yet again -- and Europe is in the throes of a great birth. The multitude again are brooding; but they are not now in the forest: they are in the cities and in the fertile plains. ... ... The equality of man can only be accomplished by the sovereignty of God. The longing for fraternity can never be satisfied but under the sway of a common father. The relations between Jehovah and his creatures can neither be too numerous nor too near. In

* See Tancred, by Benjamin Disraeli p. 296
the increased distance between God and man, have grown up all those developments that have made life mournful.

Tancred took this to mean that people had emerged from the wilderness where they had been dependent on the nobles for guidance, into a clearing where, enlightened, the people should now co-operate with the nobles for the common good; they must keep in close touch still with divine truth of Asia. He then felt that he ought to carry out the scheme of Fakredeen to transfer the seat of the British Empire to Asia, and bought the muskets in question so no ransom was necessary. Much fighting ensued, accomplishing nothing. Fakredeen proved to be perfectly unreliable and Tancred was at length disillusioned about his methods. Before he could adopt others, Colonel Brace, his so-called body-guard, told him that his parents, the Duke and Duchess of Bellamont, had arrived at Jerusalem and the book ended. Religion is usually prophetical; because of its prophetical elements, and because of its emphasis on Faith, we have classed it as a novel of Religion. Wonderful to relate, Disraeli had prophesied in this book of 1847, his Imperial Policy of 1874-80, during which time he bought the Suez Canal and made Victoria the Empress of India. Certain developments have been noted in Kim.

The War of the Worlds, issued by H.G.Wells in the year 1897, was distinctly a novel of science. It narrated the adventures of a man who lived near London at the time when the Martians, forced by the evolution of their planet to migrate elsewhere or die, invaded the Earth, landing in his own neighborhood. Unlike The Time Machine, it portrayed contemporary England with its present scientific development rather than its future state. The Martians, themselves evolved to no resemblance of men -- they were all brains and hands with the aspect of octopusses, were

* See Tancred, by Benjamin Disraeli Vol.2 p. 16
greatly superior to men in most developments of machines and at last were conquered by minute, deadly bacteria with which they could not cope. We are interested most in the fact that the machines of Earth, and particularly of England, have become by this time so many in number and so varied in usefulness that a novel could be written about them alone. New methods of invention and new applications of ideas had brought this about. We read of the microscope, evolution, the telescope, the chronometer, newspapers, photography, the bicycle, trains, railway signals, unemployment, gasworks and electric lamps, the working-man, the barometer, the sawing machine, the telegraph, the heliograph, big guns, ferry-boats, a mill-siren, Biology, a reporter, underground railways, munition manufacture, the tricycle, search-lights, torpedo-boats and destroyers, motor cars, factory-girls, steamboats, commerce in general, dreadnaughts, factory-made canned goods, accident insurance, factories, and machine-guns. Space does not permit of detailed quotation. We nevertheless believe that two passages should not be passed over.

The sea near Harwich:

Close inshore was a multitude of fishing-smacks --English, Scotch, French, Dutch, and Swedish; steam-launches from the Thames, yachts, electric-boats; and beyond were ships of large burden, a multitude of filthy colliers, trim merchantmen, cattle-ships, passenger-boats, petroleum-tanks, ocean tramps, an old white transport even, neat white and gray liners from Southampton and Hamburg.

About a couple of miles out lay an ironclad, very low in the water, almost, to my brother's perception, like a water-logged ship. .......

It was the only warship in sight, but far away

to the right ... ... lay a serpent of black smoke to mark the next ironclads of the Channel Fleet, which hovered in an extended line, steam up and ready for action. *

The Curate and the narrator forage for food:

Bottled beer stood under a shelf, and there were two bags of haricot beans and some limp lettuces. This pantry opened into a kind of wash-up kitchen, and in this was firewood; there was also a cupboard, in which we found nearly a dozen of burgundy, tinned soups and salmon, and two tins of biscuits. **

In such an age of machines it is little wonder, when even the commonest foods were packed by machinery, that commerce attained gigantic proportions, that novelists were fired by the romance of science, and that their works constituted a distinctly new class.

The division in the novel of the individual accompanied the new vocations which were opened to one by the spread of commerce and industry and likewise accompanied the changes in personality which were occasioned by these vocations. No more explanation of the origin of these novels is essential: they are simply separate parts of THE ENGLISH INDUSTRIAL REVOLUTION; taken together they compose it. The roots are all alike; we shall look at the separate flowers. They are all sweet-peas: each color is beautiful by itself; taken together they compose a gorgeous bouquet.

Mary Barton, by Mrs. Gaskell, published in 1848, was a novel devoted mainly to presenting the new conditions of factory life and its effects on the factory workmen.

Two workmen go to walk one Sunday:

One was a thorough specimen of a Manchester man born of factory workers and himself bred up in youth, and living in manhood, among the mills. He was below the middle size and slightly made; there was almost a stunted look about him; and his wan, colourless face, gave you the idea, that in his childhood he had suffered from the scanty living consequent upon bad times, and improvident habits. ***

*and** See The War of the Worlds, by H. G. Wells pp. 175, 191

*** See Mary Barton, by Mrs. E.C.Gaskell p. 4
They talk of Esther, sister-in-law to Barton, who has disappeared:

"That's the worst of factory work for girls. They can earn so much when work is plenty, that they can maintain themselves anyhow. My Mary shall never work in a factory, that I'm determined on. You see Esther spent her money in dress, thinking to set off her pretty face; and got to come home so late at night, that at last I told her my mind ... ... ," said Barton. *

The cheerless, monotonous environment of the factory-workers:

The matter being decided the party proceeded home, through many half-finished streets, all so like one another, that you might have easily been bewildered and lost your way. ... ... They turned out of one of these innumerable streets into a little paved court, having the backs of the houses at the ends opposite to the opening, and a gutter running through the middle to carry off household slops, washing suds, &c. ... ... but although the evening seemed yet early when they were in the open fields -- among the pent-up houses, night, with its mists and its darkness, had already begun to fall. **

Low wages rouse the workers; one man has the idea that some rich people wear two shirts a day and that if all could be persuaded to do so, a greater demand for calico would result in better wages. Job Legh had another idea:

"I'll tell ye what, Bill, and no offence, mind ye, there's but hundreds of them Parliament folk as wear so many shirts to their back; but there's thousands and thousands o' poor weavers as han only gotten one shirt i' the world; ay, and don't know where t' get another when that rag's done, though they're turning out miles o' calico every day; and many a mile o't is lying in warehouses, stopping up trade for want o' purchasers. Yo take my advice, John Barton, and ask Parliament to set trade free, so as workmen can earn a decent wage, and buy their two, ay and three, shirts a year, that would make weaving brisk." ***

John Barton speaks to Mary of the danger of factory machinery:

"Didst thou mark how poorly Jane Wilson looked?" ... ... ... ... ...
"No, I can't say as I did. But she's

* to ** See Mary Barton, by Mrs. E.C.Gaskell pp. 6,11-12,98
The text on this page appears to be a mixture of letters and symbols, making it difficult to decipher. It seems to be a page from a document or a letter, but the content is not legible due to the poor quality of the image or the production of the text. Without clearer text, it's challenging to provide a meaningful interpretation or description of the content.
never rightly held up her head since the twins died; and all along she has never been a strong woman."

"Never since her accident."

"What accident father?"

"She caught her side again a wheel. It were afore wheels were boxed up." *

The workmen, finding that they were not earning a living wage, petitioned the government to alleviate their condition, and were summarily sent back without their petition even being considered. Suddenly the mill-owners lowered wages drastically to meet the competition of foreign rivals. The workers struck. Strike-breakers were imported. John Barton said that it meant more to attack the masters than to attack the strike-breakers. Barton drew a fatal lot and murdered young Carson, son of a mill-owner. Mary Barton's lover Jem Wilson was suspected and was cleared only after Mary had pursued Will Wilson by rail and by water to bring him home to prove an alibi. Mary had never before been on a train and it is interesting to note that this early reference to trains in the novels shows the amazement and fear so characteristic of people who use them for the first time.

Common as railroads are now in all places as a means of transit, and especially in Manchester, Mary had never been on one before; and she felt bewildered by the hurry, the noise of people, and bells, and horns; the whiz and the scream of the arriving trains. The very journey itself seemed to her a matter of wonder. **

In answer to her inquiry of Mrs. Jones about Will's ship, a steamer was mentioned.

Mrs. Jones asks her son Charley to corroborate her statement that Will's boat has sailed:

"Did you not see the John Cropper sail down the river this morning?"

"I saw her tugged down the river by a steamboat, which comes to the same thing," replied he. ***

Mary and her friends returned happily to Manchester. Barton

* to *** See Mary Barton, by Mrs. E. C. Gaskell pp.100, 327-8, 333
arrived home a few days later and died of exhaustion and starvation almost immediately, first asking forgiveness of old Carson who granted it, having had a change of heart. The problems of industry were apparently to be solved by securing a mutual understanding between masters and men, and then applying to this understanding the touchstone of Christianity.

Mrs. Gaskell in *North and South*, 1855, again studied the relations of capital and labor, showing the endeavors of a fair-minded Capitalist to consider the welfare of his workmen. At first the "hands" had struck for more pay; Irish workers were imported; riots threatened the "knobsticks". Public Opinion was against the workmen on account of the riots and they sought to go back to work, but Thornton declared a lockout until the Irishmen were found to be ruining the cloth. Nicholas Higgins is still refused work, until Thornton is informed that he is trying to support some orphans, because he has been a Union leader. Subsequent to a talk with Higgins on the need of an understanding between the masters and the men, Thornton began to buy food at wholesale and to run a municipal dining hall for the men, or rather to have the men run it under his supervision. The men paid rent for the dining hall, oven and cooking places, and also for the food when the undertaking was once established. At their invitation he often dined there with them and explained conditions to them and heard their side of factory questions and was able to settle disputes amicably in the future. Milton-Not hern held Romance and Tragedy:

Mr. Thornton was thoroughly occupied in explaining to Mr. Hale the magnificent power, yet delicate adjustment of the might of the steam-hammer, which was recalling to Mr. Hale some of the wonderful stories of subservient genii in the Arabian Nights -- one moment stretching from earth to sky and filling all the width of the horizon, at the next obediently compressed into a vase small enough to be borne
in the hand of a child.

"And this imagination of power," said Mr. Thornton, "this practical realization of a gigantic thought, came out of one man's brain in our good town. That very man has it within him to mount, step by step, on each wonder he achieves to higher marvels still." *

Mr. Thornton again:

"It is one of the great beauties of our system, that a working-man may raise himself into the power and position of a master by his own exertions and behavior; that, in fact, every one who rules himself to decency and sobriety of conduct, and attention to his duties, comes over to our ranks; it may not be always as a master, but as an overlooker, a cashier, a book-keeper, a clerk, one on the side of authority and order. **

Bessy Higgins tells Margaret Hale how she contracted consumption:

"I think I was well when mother died, but I have never been rightly strong sin' somewhere about that time. I began to work in a carding-room soon after, and the fluff got into my lungs and poisoned me."

"Fluff!" said Margaret inquiringly. "Fluff!" repeated Bessy. "Little bits, as fly off fro' the cotton when they're carding it, and fill the air till it looks all fine white dust. They say it winds round the lungs and tightens them up." ... "But can't it be helped?" asked Margaret.

"I dunno. Some folks have a great wheel at one end of their carding-rooms to make a draught, and carry off th' dust; but that wheel costs a deal of money -- five or six hundred pounds, maybe, and brings in no profit; so it's but a few of th' masters as will put 'em up." ***

Daisy Miller, 1879, introduced to the reading world the Traveller whose leisure and spending-money came from big business enterprises, as the subject of a novel. Henry James, Jr. performed the introduction. We saw in Coningsby how Edith said that life had become so swift that all might see that of which they once could only read; she might have said with equal correctness that many people had become so rich from commercial successes that they could afford to send their families on tours

* to *** See North and South, by Mrs. E.C. Gaskell pp.92,96,118
The primary focus of the document is to provide information on the importance of technology and its integration into various aspects of life. The text discusses the role of technology in education, communication, and everyday life, highlighting its benefits and potential drawbacks. The document emphasizes the need for responsible and ethical use of technology to ensure its positive impact on society.
over all the world. Many people now had the money and the leisure, as well as the new swift means of transportation, so indispensable to the traveller. Little Randolph Miller had his views on the subject:

"My father's in Schenectady. He's got a big business. My father's rich, you bet!" *

Mrs. Miller and Daisy were also impressed with their wealth and general importance. Mrs. Miller felt herself to be an invalid, however, and hence spoke of her symptoms more often than she did of how fine Schenectady was and how superior Zurich was to Rome. Daisy, for her part, was wilful and forward; men interested her so she "scraped" acquaintances frequently and immediately regaled them with tales of her social ascent in New York. Little Randolph went about shrilling his preference of the "City of Richmond", the liner on which he had come to Europe, to anything in sight. He is spoiled and so is Daisy; their actions, the result of their indulgent bringing up in "the lap of luxury", motivated the plot. The result to Daisy was fatal.

Randolph meets Winterbourne at Vevey:

Presently a small boy came walking along the path -- an urchin of nine or ten. The child, who was diminutive for his years, had an aged expression of countenance: a pale complexion, and sharp little features. He was dressed in knickerbockers, with red stockings, which displayed his poor little spindle-shanks; he also wore a brilliant red cravat. He carried in his hand a long alpenstock, the sharp point of which he thrust into everything that he approached -- the flower-beds, the garden-benches, the trains of the ladies dresses. In front of Winterbourne he paused, looking at him with a pair of bright, penetrating little eyes.

"Will you give me a lump of sugar?" he asked, in a sharp, hard little voice -- a voice immature, and yet, somehow, not young. **

Winterbourne discovers Daisy and an Italian acquaintance in the Colosseum near midnight:

"I am afraid," said Winterbourne, "that you

* and ** See Daisy Miller, by Henry James, Jr. pp. 18, 7
The door, which was locked, was opened by the
young man who had been waiting on the street.}

He walked into the room without a word, and
went directly to the telephone. He dialed a number
and waited for the reply. When he finally heard a
response, he said:

"This is the Red Cross. I have your message.
We are sending a team to pick you up at once."

The young man thanked him and hung up the
phone. He turned to the woman beside him and
asked:

"Are you ready?"

She nodded and got to her feet. He helped her
out of the chair and together they walked to the
door. As they reached it, the man said:

"Now, be careful. The street is not safe for
people like us."

They stepped out into the darkness and walked
towards the waiting car.
will not think Roman fever very pretty. This is the way people catch it. I wonder," he added, turning to Giovanelli, "that you, a native Roman, should countenance such a terrible indiscretion."

"Ah," said the handsome native, "for myself I am not afraid."

"Neither am I -- for you! I am speaking for this young lady."

"Giovanelli lifted his well-shaped eyebrows and showed his brilliant teeth. But he took Winterbourne's rebuke with docility. "I told the signorina it was a grave indiscretion; but when was the signorina ever prudent?"

"I never was sick, and I don't mean to be!" the signorina declared. "I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that; and we have had the most beautiful time, haven't we, Mr. Giovanelli?"

The vocation of novelist arose as soon as THE ENGLISH INDUSTRIAL REVOLUTION had caused a reduction in the price of books (cf. page 104) and men felt that the increased circulation which resulted from it would afford them a good living. Dickens was the first man to devote all his time to literature -- before him men had been lawyers, doctors, and so forth, writing novels as an avocation or turning to letters late in life after having tried other pursuits. But after Dickens many people made it their life work. A glance at some census statistics of London industries convinces us of the new demand for novels and of the fact that the number of authors grew rapidly too. The figures become profoundly significant when we remember that throughout this period power machinery was speeding up production and throwing more men out of work each year in printing and allied industries.

Total Population Increase: 1861-1891, 50 %

Industrial Section Increase

Paper Manufacturers: 1861-1891, 250 %

Printers: 1861-1891, 124\frac{1}{2} %

* See Daisy Miller, by Henry James, Jr. p. 125-6
The question of economic justice is one of the most important issues facing humanity today. The struggle for equality and fair treatment of all people is a fundamental human right. We must work towards a world where everyone has access to basic necessities such as food, shelter, and education. The long history of exploitation and discrimination must come to an end, and we must build a society that values diversity and respect for all individuals. Only then can we truly achieve a more just and equitable world.
Booksellers: 1861-1891, 66%

Book-binders: 1861-1891, 104%

Persons engaged in

Literature and Science: 1861-1891, 137% *

It is of particular importance to us to note that the greatest increase in number of persons engaged in the last-named section of industry took place between 1861 and 1881, for between 1881 and 1891 the increase was only 21½% * and hence, the total return being 4,500 in 1891,* the increase between 1861 and 1881 must have been from 1,897 to 3,700 or 95%. Such a growth enlisted the attention of a wide awake literary man, George Meredith. He soon made the heroine of a new book a novelist.

**Diana of the Crossways** in 1885 delineated the vicissitudes of a woman who tried to live by her pen. Diana reflects the large body of writers who were competing for the favor of the new huge novel-reading public. Meredith made Diana a rather unsuccessful writer, who found a refuge at last when she married a railway magnate, and much of the attention of the reader is absorbed by her psychology; still most novelists are unsuccessful and accordingly the book may be considered all the more realistic on that account. She did make a lot of money by some of her novels, but her expenditures mounted as fast as her bank account and faster when later books did not sell. Her method of writing her four novels concerns us more than the plot; all we will say here about the plot is that Diana was quite emancipated, was married young for her beauty by a dull, mean fellow named Warwick, was estranged from her husband because he suspected her of being too intimate with one of her friends of the opposite sex, earned a living for a while by her pen, constantly drawing her characters from people who surrounded her, and illuminating

*See *Life and Labour of the People in London*, Chas. Booth Vol. IX p.59
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her pages with her scintillating Irish wit, and married Redworth on the death of Warwick. The selections which we have made are self-explanatory.

She wrote, she confessed, laboriously. The desire to prune, compress, overcharge, was a torment to the nervous woman writing under a sharp necessity for payment. Her songs were shot off on the impulsion; prose was the heavy task. 'To be pointedly rational,' she said, 'is a greater difficulty for me than a fine delirium.' *

Perry Wilkinson is not happier in citing her reply to his compliment on the reviewers' unanimous eulogy of her humor and pathos: -- the 'merry clown and poor pantaloon demanded of us in every work of fiction,' she says, lamenting the writer's compulsion to go on producing them for applause until it is extremest age that knocks their knees. **

Diana and Emma make use of their leisure:

They were readers of books of all sorts, political, philosophical, economical, romantic; and they mixed the diverse readings in thought, after the fashion of the ardently youthful. Romance affected politics, transformed economy, irradiated philosophy. They discussed the knotty question, Why things were not done, the things being confessedly to do; and they cut the knot. ***

Diana's determination to support herself:

"I should like to be at work writing instantly. Ink is my opium, and the pen my nigger, and he must dig up gold for me." ****

She had during a couple of weeks, besides the first fresh exercising of her pen, as well as the severe gratification of economy, a savage exultation in passing through the streets on foot and unknown. ... ... What a pleasure it was, after finishing a number of pages, to start Eastward toward the lawyer-regions, full of imaginary cropping incidents, and from that churchyard Westward, against smoky sunsets, or in welcome fogs, an atom of the crowd! She had an affection for the crowd. They clothed her. ... ... The lights in the streets after dark, and the quick running of her blood, combined to strike sparks of fancy and inspirit the task of composition at night. *****

* to ***** See Diana of the Crossways, by George Meredith pp. 9, 12, 39, 115, 116
Warwick's divorce suit and The Princess Egeria:

The Bull's Head, or British Jury of Twelve, with the wig on it, was faced during the latter half of a week of good news. First Mr. Thomas Redworth was returned to Parliament by a stout majority for the Borough of Orrybridge: ... ... Diana received the opening proof-sheets of her little volume, and an instalment of the modest honorarium: and finally, the Plaintiff in the suit involving her name was adjudged not to have proved his charge. *

A new work by Antonia was progressing. The summer in South Tyrol passed like a royal procession before young eyes for Diana, and at the close of it, descending the Stelvio, idling through the Valtelline, Como Lake was reached, Diana full of her work, living the double life of the author. **

Redworth had less to regret than the rest of her male friends, as he was receiving at intervals pleasant descriptive letters, besides manuscript sheets of Antonia's new piece of composition, to correct the proofs for the press, and he read them critically, he thought. He read them with a watchful eye to guard them from the critics. Antonia, whatever her faults as a writer, was not one of the order whose muse is the Public Taste. She did at least draw her inspiration from herself, and there was much to be feared in her work, if a sale was the object. ... ... But she had reason to desire an extended sale of the work. Her aim, in the teeth of her independent style, was at the means of independence -- a feminine method of attempting to conciliate contraries. ***

Lady Pennon and Henry Wilmers, in the upper circle; Whitmonby and Westlake, in the literary, -- spread the fever for this new book. The chief interpreter of public opinion caught the way of the wind and headed the gale. Editions of the book did really run like fires in summer furze; and to such an extent that a simple literary performance grew to be respected in Great Britain as representing money. ****

In the late Autumn of the year, ... ... Antonia published her new book, entitled The Young Minister of State. The signature of the authoress was now known.

... ... ... ... ...
Antonia's hero was easily identified. The Young Minister of State could be he only who was now at all her parties, always meeting her. *****

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* to ***** See Diana of the Crossways, by George Meredith pp. 134, 142, 163, 169, 199
To restore them to their proper trot in harness, Diana reluctantly went to her publisher for an advance item of the sum she was to receive, and the act increased her distaste.

Still needing money, Diana produces another book in too great a hurry:

"How of your last work?" he asked her.

Serenist equanimity rejoined: "As I anticipated, it is not popular. The critics are of one mind with the public. You may have noticed, they rarely flower above that rocky surface. The Cantatrice sings them a false note. My next will probably please them less." **

Absorbed in high living, Diana makes a failure of her last book:

Five minutes later Diana was in her dressing-room, where she wrote at night, on the rare occasions now when she was left free for composition. Beginning to dwell on The Man of Two Minds, she glanced at the woman likewise divided, if not similarly; and she sat brooding. ***

It has long been the custom to regard Rousseau as the person who laid the cornerstone of woman's emancipation and to consider Mary Wollstonecraft as continuing the good work. We have no intention of disputing the contention; we maintain, however, that it is by no means the whole story. We believe that as the structure rose THE ENGLISH INDUSTRIAL REVOLUTION became the keystone of the arch. Only a few women could be emancipated until financial independence could be gained through their own efforts. When manufacturers installed great power machines which could be operated by very small physical effort, woman came into her own. The door was open toward wealth and education. Previously, here and there, one could find emancipated women in the aristocracy; in the Nineteenth Century one saw abundant evidence of emancipated women in the lower classes. Once

* to *** See Diana of the Crossways,
by George Meredith pp. 222, 286, 301
well started, and constantly stimulated and maintained by financial independence, the craze coursed like a cyclone at sea. Ships were driven to the four points of the compass. Unskilful captains sank their ships; many received a complete or, as in most cases, a partial "sea-change, into something rich and strange." In other words the survivors learned a lot about navigation. Those who saved their cargoes were rich, but the wealth which they passed on to their descendants was not composed entirely of money; part of it was a fund of nautical knowledge. Each woman who inherited still had to gain emancipation by experiencing for herself the cyclone of power. The degree of her success in weathering the storm indicated the degree of her emancipation. Daisy Miller sank and Diana Warwick was badly battered. Isabel Archer survived -- on the last page of *The Portrait of a Lady*. Esther, in *Mary Barton*, sank also. (See page 64.) We are certain that Esther was sailing uncharted seas and that the cyclone took her unawares. The others who suffered had inherited their independence from seasoned sailors before they embarked.

In 1881 Henry James, Jr. again gave to his readers a novel about a woman, -- *The Portrait of a Lady*. Like Daisy Miller, the lady, Isabel Archer, was decidedly independent and wilful. She rejected the proposal of Caspar Goodwood, a young inventor and manufacturer engaged in the textile industry, because she desired to see life. Mr. Touchett, a retired American who had made a fortune as a banker in London, died not many months later, leaving £70,000 to Isabel at his son Ralph's suggestion so that she would not be tempted to marry for money. Isabel's independent mind led her into the snare of Gilbert Osmond who fell in love with her money. The chiaroscuro is artistic to the last degree. It is very beautiful at close range.

Caspar comes to Italy to see Isabel as soon as he learns of her engagement:
"When did you arrive?"
"Last night, very late; in a kind of snail-train they call the express. These Italian trains go at about the rate of an American funeral."
"That's in keeping -- you must have felt as if you were coming to bury me." *

Caspar continues:

"What has he ever done?"
"That I should marry him? Nothing at all," Isabel replied while her patience helped itself by turning a little to hardness. "If he had done great things would you forgive me any better? Give me up, Mr. Goodwood; I'm marrying a perfect nonentity. Don't try to take an interest in him. You can't."
"I can't appreciate him; that's what you mean. And you don't mean in the least that he's a perfect nonentity. You think he's grand, you think he's great, though no one else thinks so." **

Ralph Touchett makes comments in his turn:

"You were the last person I expected to see caught."
"I don't know why you call it caught."
"Because you're going to be put in a cage."
"I'm satisfied that I'm doing well."
"You must have changed immensely. A year ago you valued your liberty beyond everything. You wanted only to see life."
"I've seen that one can't do anything so general. One must choose a corner and cultivate that."
"That's what I think. And one must choose as good a corner as possible. ***

"He's the incarnation of taste," Ralph went on, thinking hard how he could best express Gilbert Osmond's sinister attributes without putting himself in the wrong by seeming to describe him coarsely. He wished to describe him impersonally, scientifically. "He judges and measures, approves and condemns altogether by that."
"It's a happy thing then that his taste should be exquisite."
"It's exquisite, indeed, since it has led him to select you as his bride. But have you ever seen such a taste -- a really exquisite one ruffled?"

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*to**** See The Portrait of a Lady,
by Henry James, Jr. Vol.2, pp. 43,47,65,71
"Now, it's all right."

"I've done as much as I can.

"And we'll try to keep in touch by letter, I hope.

"But do try not to worry too much.

"I've just been through so much, and I need time to recover.

"But do let me know how you are doing.

"I'll write soon, I promise.

"Take care of yourself."

"And don't forget to write back.

"Love and blessings,"

"[Signature]"

"[Date]"
Railroads and newspapers played an important part in this book, as they played a leading role in Diana; the most engrossing problem common to both of these novels and to Daisy Miller as well, was, nevertheless, that of the emancipation of woman.

A delightful feature of the new novel was its frequent devotion to the education and entertainment of children. We are convinced that a large share of the attention received in the Nineteenth Century by children was induced by the circulation of reports on child-labor, child-mortality, and the lack of childhood education and recreation caused by the Factory System. Kipling’s masterpiece Kim combined these elements of the children's novel, education and entertainment, superlatively well. We have taken it up on page 52 as an example of the new geographical divisions of the novel; now it may be perused as a novel for children. Of course there is a great deal of argument as to whether it is a children’s novel or not: old people like it tremendously; perhaps the older one is, the better one likes it. But be that as it may, it is extremely interesting to children and very good for them too. In the first place it is the story of a child and for that reason Kipling immediately makes and continually holds a close contact with his young readers. It relates the pranks of a child; it tells of soldiers, of science, of mystery, of adventure, of travel, of colorful pageantry, of search for treasure, of secret missions which the child encounters in a foreign land; in short, it is a book of wonder, and as such entrances the child. Because of its meticulous, truthful representation of India, it instructs unobtrusively while it entertains. We regret very much that we have not space in which to illustrate this fine novel at length.
Kim and his friend the lama go from Lahore to Umballa with a secret message:

Kim led to the fort-like railway station, black in the end of night; the electrics sizzling over the goods-yard where day and night they handle the heavy Northern traffic. "This is the work of devils!" said the lama, recoiling from the hollow echoing darkness, the glimmer of rails between the masonry platforms, and the maze of girders above. He stood in a gigantic stone hall paved, it seemed with the sheeted dead -- third-class passengers who had taken their tickets overnight and were sleeping in the waiting-rooms. All hours of the twenty-four are alike to Orientals, and their passenger traffic is regulated accordingly.

The lama, not so well used to trains as he had pretended, started as the 3.25 A.M. south bound roared in. The sleepers sprung to life, and the station filled with clamour and shoutings, cries of water and sweetmeat vendors, shouts of native policemen, and shrill yells of women gathering up their baskets, their families, and their husbands.

The lama jabbed at the open door of a crowded third-class carriage. "Were it not better to walk?" said he weakly.

A burly Sikh artisan thrust forth his bearded head. "Is he afraid? Do not be afraid. I remember the time when I was afraid of the train. Enter! This thing is the work of the Government." *

The novel of psychology is the final scion in the novel of the individual to which we shall direct our thoughts. If we cared to discuss the division of personality in chronological order, we should mention it before The Portrait of a Lady. Even there it would be out of place in respect to Daisy Miller and Diana of the Crossways. We deliberately did not discuss it at that time because we preferred to group the novels dealing with emancipation of women by themselves without a break. In our estimation that advantage more than offsets the other.

Up to the time of Dickens there is no analysis of mental phenomena in the novel which is based upon industrial environment as a primum mobile. Most novels before his either contained

* See Kim, by Rudyard Kipling p. 41-43
The text on the page is not legible due to the quality of the image.
no causes at all or held them in such a haphazard manner that they seem to have been placed there unconsciously. Motivation is in evidence -- in Caleb Williams for instance -- and yet it is not there for itself. Caleb's curiosity is not the subject of the novel. Falkland's complex was analyzed, however, and we are informed that it was the result of his becoming poisoned by "the corrupt wilderness of human society." This part of the novel was indeed psychological, but it was so diffusely treated that it scarcely deserves the term. Neither Scott nor Jane Austen tell us why their characters think as they do even in Heart of Midlothian and Pride and Prejudice. But when Dickens saw the environmental effects of poverty on the industrial poor of London, and the physical and mental stunting of children resulting from the workhouse system and from crime, he wrote Oliver Twist with fine psychological analysis in every case except that of little Oliver. Oliver was made to show "the principle of Good surviving through every adverse circumstance"; * granted that such a miracle as a perfect boy could exist, his psychology, too, was good. Since the effect of industrial environment on the mind is more directly shown in one of his later novels, Hard Times, we shall study it there. Jane Eyre, Vanity Fair, and The Scarlet Letter developed the psychological treatment of character in the interval, but along different lines from their predecessor.

In 1854 Dickens caricatured the Capitalist and demonstrated the effect of industrial environment upon psychology in Hard Times. The philosophy of Gradgrind is the subject of the story: the world should be ruled on fact alone; love and kindness should be taboo. The monotony of life is seen to be a great result of fact; it even impressed itself upon the looks of the town:

* See The Adventures of Oliver Twist, by Chas. Dickens Preface p.XII
It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next. *

Gradgrind had developed into a "hard-headed business man" from contact with Coketown and he started a school there to train the children of the town in what he considered to be the essential things of life. He renders specific the problem of the book in his charge to the teacher, Mr. M'Choakumchild:

Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! **

Dickens also states that one of the mill-workers of Coketown derived an ability to concentrate -- to think specifically, one might say -- from contact with industrial environment, and that he is typical of his class. Incidentally there is some good sensory appeal here and throughout the entire novel.

Stephen Blackpool feels a touch upon his arm.

It was not the touch he needed most at such a moment -- the touch that could calm the

* and ** See Hard Times, by Charles Dickens pp. 367, 353
wild waters of his soul, as the uplifted hand of the sublimest love and patience could abate the waters of the sea -- yet it was a woman's hand too. It was an old woman, tall and shapely still, though withered by time, on whom his eyes fell when he stopped and turned. She was very cleanly and plainly dressed, had country mud upon her shoes, and was newly come from a journey. The flutter of her manner, in the unwonted noise of the streets, the spare shawl, carried unfolded on her arm; the heavy umbrella, and little basket; the loose longfingered gloves, to which her hands were unused; all bespoke an old woman from the country, in her plain holiday clothes, come into Coketown on an expedition of rare occurrence.

Remarking this at a glance, with the quick observation of his class, Stephen Blackpool bent his attentive face -- his face, which, like the faces of many of his order, by dint of long working with eyes and hands in the midst of a prodigious noise, had acquired the concentrated look with which we are familiar in the countenances of the deaf -- the better to hear what she asked him.

Gradgrind ruined the children, his own included, by stuffing their minds with facts, and was disillusioned only after it was too late to do any good. As he had ruled his children, so he had ruled his mill, though that is but lightly touched upon; we are led to think that he improved conditions there at last. Blackpool was not a caricature, he was a fair representative of his class; he could think specifically, but his thoughts were stunted. I think Darwin must have enjoyed reading Dickens. If it seems strange that Dickens did not write an industrial novel until 1854, it should be borne in mind that he was interested in prison reform, in educational reform, and in other reforms rather than in tracing the causes of poverty. Perhaps he was aware of the causes but felt that he could give more immediate relief to the poor and oppressed by reforming burdens first. Or it may be that he felt that that field was being cultivated sufficiently by Mrs. Frances Trollope (in Michael Armstrong), Disraeli, Mrs. Gaskell, and Kingsley. The last person got into several protracted squabbles on account of upholding Trade-Unions.

* See Hard Times, by Charles Dickens p. 407
in Alton Locke. We have already taken up the ideal of Christian Socialism in Mary Barton, so we merely comment on Kingsley. It is of course possible that Dickens did not at first see that the Yorkshire and Lancashire mills affected London. He was too busy with London itself to look beyond its limits for some time.

**SUMMARY**

The sheer weight of these facts taken individually and collectively proves that ALL OF THE EXISTING BRANCHES OF THE ENGLISH NOVEL WERE RADICALLY CHANGED AND DIVISIONS CAUSED THIRTEEN NEW KINDS OF NOVELS TO COME INTO EXISTENCE.

**B. ON STRUCTURE**

The novel of the Nineteenth Century was a band which played the marches of Bandmaster Industry. The tunes were marked by his personality; new instruments were needed to render these up-to-date selections, though the fife and the drum were still useful. These instruments had greater range than the old ones. They endowed the music with a more extensive harmony and with considerably more volume. The clarinets of purpose directed the movement of the plot, the cornets of individualism sounded the melodies of the characters, and the bass horn of realism boomed forth the undertone of the setting.

In ancient times the Greeks wrote stirring tragedies on the theme of a struggle against Nemesis -- fate outside of character, -- vengeance acquired by someone else's sinning. Meredith revived the elements of the theme, but rearranged their positions: the fate was placed inside of character. The new fate was emancipation and it was an inherited characteristic ultimately caused by industrial environment. In Diana of the Crossways the fate of Diana is her finite emancipation. It got her into all sorts of trouble. She jumped precipitately
into marriage, soon her soul sought freedom again; she tried writing novels for a living, soon extravagant brought on debt and she sought release from that by selling Dacier's state secret to the press; still at the mercy of her character, she married the faithful Redworth at last and the story ended. Meredith's Diana is as inevitably fated as Hardy's Tess: they are absolutely helpless; the difference lies in the location of their fate. Accused of not being up-with-the-times, Diana decides to sell Dacier's secret to Tonans to astonish him with something of which even he is not yet aware, and also to raise some money with which to sate her hungry creditors:

The visionary figure of Mr. Tonans petrified by the great news, drinking it, and confessing her ahead of him in the race for secrets, arose toweringly. She had not ever seen the Editor in his den at midnight. With the rumble of his machinery about him, and fresh matter arriving and flying into the printing-press, it must be like being in the very furnace-hissing of events: an Olympian Council held in Vulcan's smithy. Consider the bringing to the Jove there news of such magnitude as to stupefy him! *

The tragedy of such vanity in Diana's character is that she sees it there, yet is unable to eradicate or condition it.

Diana, an oracle, speaks another epigram in her peculiar enigmatic style:

Oh! our weakness is the swiftest dog to hunt us; we cannot escape it. **

She says of Redworth the day after he prevents her elopement with Dacier by calling her to Lady Dunstane's bedside:

I am always at crossways and he rescues me; on this occasion unknowingly. ***

The denouement transforms the tragedy into comedy, for Diana does not die; she marries Redworth and presumably lives happily from that time on, supported in her felicity by the providential fortune which he has made in railroad-building. Meredith is

* to *** See Diana of the Crossways, by Meredith pp. 310, 360, 259
led to generalize before he recaps his pen, because he desires to hammer home the fact that she is only one representative of a new type -- the emancipated woman. This is his point:

Those yet wakeful eccentrics interested in such a person as Diana, to the extent of remaining attentive till the curtain falls, demand of me to gather-up the threads concerning her: which my gardener sweeping his pile of dead leaves before the storm and night, advises me to do speedily. But it happens that her resemblance to her sex and species of a civilized period plants the main threads in her bosom. *

The treatment of plot was greatly modified and varied by these new developments of industry and science: the old pictorial treatment, like a swivelled camera, took pictures of this mechanical age and people were thrilled by the scenes they saw when the prints were developed. In largest measure the effect of all this was a dynamic treatment of plot -- a purposive evolutionary effort to present a psychological reformation of character or methods for the reformation of economic conditions.

The War of the Worlds brimmed with scientific pictures. Let us view a modern English fighting-machine through the eyes of H.G. Wells, who exhibits and contrasts the real wonders of Earth with the fancied wonders of Mars, remembering that this picture truly epitomizes the power of machines.

The narrator describes the terrifying attack of a man-of-war upon a Martian war-machine, witnessed by his brother as he steams toward Belgium to seek a refuge from impending destruction:

He sprang to his feet and saw to starboard, and not a hundred yards from their heeling, pitching boat, a vast iron bulk like the blade of a plough tearing through the water, tossing it on either side in huge waves of foam that leaped toward the steamer, flinging

* See Diana of the Crossways, by George Meredith p. 371
The development of technology and infrastructure has...
her paddles helplessly in the air, and then sucking her deck down almost to the water line.

A douche of spray blinded my brother for a moment. When his eyes were clear again he saw the monster had passed and was rushing landward. Big iron upper works rose out of this headlong structure, and from that twin funnels projected and spat a smoking blast shot with fire into the air. It was the torpedo ram, Thunder Child, steaming headlong, coming to the rescue of the threatened shipping. *

Sybil and The Time Machine divulged respectively the actually observed influence of industrial environment on character and the theoretically evolved influence of industrial environment on character. The levelling power of the railroads soon worried the aristocrats of England; it was to promote profoundly the cause of democracy.

Lord de Mowbray converses with Lady Marney in Sybil:

"You came by the railroad?" enquired Lord de Mowbray mournfully of Lady Marney. "From Marham; about ten miles from us," replied her Ladyship. "A great revolution! " "Isn't it?" "I fear it has a very dangerous tendency to equality," said his Lordship shaking his head; "I suppose Lord Marney gives them all the opposition in his power."

"There is nobody so violent against railroads as George," said Lady Marney. **

The Time Traveller makes a stop-over of a few days, in the course of his journey into the Future, in the year 802,701. He finds himself among a race of frail people called the Eloi, absorbing strange fruit and vegetables in a golden age; besides them he finds a totally different race of strong, degraded mechanics called the Morlocks, devouring like cannibals the flesh of captured Eloi in subterranean cities--dark in the moral as in the physical sense. As a side-light on the character of the

* See The War of the Worlds, by H.G.Wells p. 179
** See Sybil, by Benjamin Disraeli p. 105
Morlocks, Wells informs us that while the Time Traveller was walking about in the realm of the Eloi, these denizens of the under-world seized his infinitely precious Time Machine, dragged it into a dark passage, took it completely apart, carefully oiled and cleaned it, and reassembled the parts as they had been before. The bodies and characters of these peoples were the consequent evolutionary results of a long-term industrial environment.

The Time Traveller accounts for conditions:

But at first, starting from the problems of our own age, it seemed as clear as daylight to me that the gradual widening of the present merely temporary and social difference of the capitalist from the laborer was the key to the explanation. No doubt it will seem grotesque enough to you and wildly incredible, and yet even now there are circumstances that point in the way things have gone. There is a tendency plainly enough to utilize underground space for the less ornamental purposes of civilization; there is the Metropolitan Railway in London, for instance, and all these new electric railways; there are subways, and underground workrooms, restaurants, and so forth. Evidently, I thought, this tendency had increased until industry had gradually lost sight of the day, going into larger and larger underground factories, in which the workers would spend an increasing amount of their time. Even now, an East End worker lives in such artificial conditions as practically to be cut off from the natural surface of the earth and the clear sky altogether. *

And the same widening gulf, due to the length and expense of the higher educational process and the increased facilities for, and temptation toward, forming refined habits among the rich, will make that frequent exchange between class and class, that promotion and intermarriage which at present retards the splitting of our species along the lines of social stratification, less and less frequent. **

The great triumph of humanity I had dreamed of now took a different shape in my mind. It had been no triumph of universal education and general co-operation, such as I had imagined at first. Instead, I saw a real aristocracy, armed with a perfected

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*and** See The Time Machine, by H.G.Wells pp. 114, 115
science and working out to a logical conclusion the industrial system of to-day. *

The too perfect security of the overworld had led these to a slow movement of degeneration at last -- to a general dwindling of size, strength, and intelligence. **

The Eloi, like the Carlovingian kings, had decayed to a mere beautiful futility. They still possessed the earth on sufferance, since the Morlocks, subterranean for innumerable generations, had come at last to find the daylit surface unendurable. And the Morlocks made their garments, I inferred, and maintained them in their habitual need, perhaps through the survival of an old habit of service. .... But clearly the old order was already in part reversed. The Nemesis of the delicate ones was creeping on apace. Ages ago, thousands of generations ago, man had thrust his brother man out of the ease and sunlight of life. And now that brother was coming back -- changed. Already the Eloi had begun to learn one old lesson anew. They were becoming acquainted again with Fear. ***

The underworld, being in contact with machinery which, however perfect, still needs some little thought outside of habit, had probably retained, perforce, rather more initiative, if less of every other human character, than the upper. And when other meat failed them, they turned to what old habit had hitherto forbidden. ****

Wells thought that the tendency to equality deplored by Lord de Mowbray was a horizontal conformation permeating two distinct strata rather than a vertical igneous intrusion which thrust itself upwards, fusing everything in its path.

Unlike Diana, The Portrait of a Lady indicated that while character controlled action, character was not fate because it could be changed by the will, if the will was sufficiently emancipated. Diana was helpless and felt the tragedy of it; Isabel Archer let herself be duped by her character, then all at once realized that she could change her character and profited by her experience. Isabel's story showed the working-out of a psychological reformation of character. Her lesson follows:

* to **** See The Time Machine, by H.G.Wells, pp.117,118,136,187
Caspar speaks his mind to Isabel:

"There are a certain number of very dazzling men in the world, no doubt; and if there were only one it would be enough. The most dazzling of all will make straight for you. You'll be sure to take no one who isn't dazzling."

"If you mean by dazzling brilliantly clever," Isabel said -- "and I can't imagine what else you mean -- I don't need the aid of a clever man to teach me how to live. I can find it out for myself." *

Osmond casts his net:

\[\text{Isabel speaks}\]
"I wonder if I should forsake my natural mission if I were to settle in Florence."
"A woman's natural mission is to be where she's most appreciated."

... ... ... ... ...
"I'm rather ashamed of my plans; I make a new one every day."
"I don't see why you should be ashamed; it's the greatest of pleasures."
"It seems frivolous, I think," said Isabel. "One ought to choose something very deliberately, and be faithful to that."
"By that rule then, I've not been frivolous. ... ... ... ... it was very simple. It was to be as quiet as possible."

... ... ... ... ...
"Has your life been negative?"
"Call it affirmative if you like. Only it has affirmed my indifference. Mind you, not my natural indifference -- I had none. But my studied, my wilful renunciation."

... ... ... ... ...
"I don't see why you should have renounced," she said in a moment.
"Because I could do nothing. I had no prospects, I was poor, and I was not a man of genius. I had no talents even; I took my measure early in life. I was simply the most fastidious young gentleman living. There were two or three people in the world I envied -- the Emperor of Russia, for instance, and the Sultan of Turkey! There were even moments when I envied the Pope of Rome -- for the consideration he enjoys. I should have been delighted to be considered to that extent; but since that couldn't be I didn't care for anything less, and I made up my mind not to go in for honours. ... ... ... The events of my life have been absolutely unperceived by anyone save myself; getting an old silver crucifix at a bargain ... ... or discovering ... ... a sketch by Correggio."

*and** See The Portrait of a Lady, by Henry James, Jr. pp.380-2
Curing Scurvy the Easy Way

The story of Captain James Cook's voyage to the South Sea Islands in 1774 is a classic tale of science and discovery. In search of new lands and new knowledge, Cook's crew set sail from England on a mission that would change the course of history. But as they journeyed across the vast expanse of the Pacific Ocean, they faced a threat that threatened their very survival: scurvy.

Scurvy is a disease caused by a deficiency of vitamin C, and it is characterized by a range of symptoms including weakness, fatigue, joint pain, and bleeding gums. It is a disease that was all too common among sailors on long voyages, as the lack of fresh fruits and vegetables in their diet left them vulnerable to its effects.

Captain Cook understood the importance of maintaining a healthy diet to prevent scurvy, and he made sure that his crew had access to fresh fruits and vegetables at all times. He knew that the key to curing scurvy was prevention, and he made it a priority to ensure that his crew had a steady supply of vitamin C-rich foods.

To this end, Cook's crew were instructed to eat a diet rich in fresh fruits and vegetables, and they were also supplied with a special blend of tea made from dried oranges, which was believed to contain the necessary vitamin C. By following these guidelines, the crew was able to prevent scurvy and continue their voyage with confidence.

Cook's journey was not only a feat of exploration, but it was also a testament to the power of science and the importance of preventive medicine. His actions saved countless lives and opened the way for future expeditions into the unknown.

In conclusion, the story of Captain Cook's voyage to the South Sea Islands is a reminder of the importance of a healthy diet and the role that science can play in preventing disease. By following Cook's example, we can ensure that our own voyages are not marred by the perils of scurvy, but instead are filled with health and prosperity.

The end.
Isabel is taken in by these words and marries Osmond to give him a chance to indulge his great taste. She soon discovers that his life is nothing but pose before the world. Since he has deceived her, she distrusts him and beyond that she is sure that he hates her because he, too, has been disillusioned, having expected her to be pretty alone, -- without independent ideas.

Isabel's disillusionment:

She still knew perfectly well what it was that made Osmond delightful when he chose to be. He had wished to be when he made love to her, and as she had wished to be charmed it was not wonderful that he had succeeded.

... ... ... ... ... ...
He admired her -- he had told her why: because she was the most imaginative woman he had known. It might very well have been true; for during those months she had imagined a world of things that had no substance. She had had a more wondrous vision of him, fed through charmed senses and oh such a stirred fancy! -- she had not read him right! *

Her distrust is complete when she learns from the Countess Gemini that Pansy is Osmond's child by Madame Merle, and that when Monsieur Merle died she did not marry Osmond because she was more ambitious, for "she had never had, what you might call any illusions of intelligence" ** about him. Moreover the countess disclosed unmistakably that Madame Merle had brought Isabel and Osmond together and that Osmond had married her solely for her money.

Ralph points the way out of the jungle:

"I always understood," he continued, "though it was so strange -- so pitiful. You wanted to look at life for yourself -- but you were not allowed; you were punished for your wish. You were ground in the very mill of the conventional!"
"Oh yes, I've been punished," Isabel sobbed. ***

*to*** See The Portrait of a Lady, by Henry James, Jr. Vol. 2 pp. 191, 369, 415
"I don't believe that such a generous mistake as yours can hurt you for more than a little."

"Oh Ralph, I'm very happy now," she cried through her tears. *

Dynamic treatment was by no means confined to the psychological reformation of character. Methods for the reformation of economic conditions flooded the novels of an age where much danger, misery, and poverty resulted from the inauguration of machines and the factory system. Without the restraint of applicable laws, it was often the case that narrow-minded capitalists mercilessly exploited the poor in their scramble for profits. At first it was almost literally a gold rush; the workers tried to stake their claims but the masters disregarded them at will. The best force of immediate restraint was that of wide-spread Public Opinion, a force made vital by the increased output of the printing press. Mrs. Gaskell followed Disraeli (See page 49) in seeking the alleviation of bad conditions in this way. She gave her solution of the problem of the mutual rights and obligations of capital and labor in her novel North and South. There was a good deal to be said on both sides of the wage question, to take up one vital issue: the manufacturer must make enough profit to keep his mill going at least; the worker must get enough wages to live on at least.

Mr. Thornton, the mill-owner, gives us his ideas on the subject:

The Americans are getting their yarns so into the general market, that our only chance is producing them at a lower rate. If we can't, we may shut up shop at once, and hands and masters go alike on a tramp. **

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* See The Portrait of a Lady, by Henry James, Jr. Vol.2 p. 416

** See North and South, by Mrs. Gaskell p. 170
I don't feel like mental arithmetic

Do I sense your tea and have you not seen

I forgive you, but can you not stop

What can I do to help you?
Higgins, a worker, tells Boucher, another worker, that as he sees it hope for fair wages lies only in the collective bargaining of Union Members through strikes:

So help me God! man alive -- if I think not I'm doing best for thee, and for all on us. If I'm going wrong when I think I'm going right, it's their sin, who ha' left me where I am, in my ignorance. I ha' thought till my brains ached -- beli' me, John, I have. And I say again, there's no help for us but having faith i' the Union. *

Mr. Thornton's views on the necessity for holding trade and on the humane way to stop a strike:

As a general rule, it was very true what Mr. Thornton said, that as the strike if prolonged, must end in the masters bringing hands from a distance (if indeed, the final result were not, as it had often been before, the invention of some machine which would diminish the need of hands at all) why, it was clear enough that the kindest thing was to refuse all help which might bolster them up in their folly. **

We have seen on page 66 how Thornton, having come to the conclusion that his men had a right to a living wage, after his talk with Higgins, decided to help them make their shillings go farther by establishing a co-operative dining hall. We have seen how this plan favored a mutual interchange of ideas. We now find what shape these ideas were to take, what plan Mrs. Gaskell presented through her book.

Mr. Thornton says that the workers must be taught to take an interest in the business:

A complete plan emerges like a piece of machinery, apparently fitted for every emergency. But the hands accept it as they do machinery, without understanding the intense mental labour and forethought required to bring it to such perfection. But I would take an idea, the working out of which would necessitate personal intercourse; it might not go well at first, but at every hitch interest would be felt by an

* and ** See North and South, by Mrs. E.C.Gaskell pp. 183, 187
increasing number of men, and at last its success in working came to be desired by all, as all had borne a part in the formation of the plan. *

"And you think that they may prevent the recurrence of strikes?"

"Not at all. My utmost expectation only goes so far as this -- that they may render strikes not the bitter, venomous sources of hatred that they have hitherto been. **

The action of the new novel was generally swift. At first there was a tendency to defer to custom and give the predecessors of the hero in the first few chapters, like the list of "begats" at the beginning of Matthew. Disraeli did this in Sybil most tediously for nearly thirty pages. We suspect that he had that genealogy of Matthew in mind, yet, on the other hand, it is quite possible that he got the idea from Scott. One reads page after page and almost chapter after chapter in Scott before one becomes aware of the presence of the story, to say nothing of what the story is all about. Scott did sail swiftly along as soon as he felt that his anchor was up. Before it came in sight much chain was wound around the capstan, however. At last Public Opinion gave notice that people were too busy to indulge in the pleasures of idleness. It is true that they had more leisure than ever, because of the swiftness of power production. It is just as true that they had relatively less leisure because of the greater number of desires which had now been acquired. It was necessary for novelists to speed up their stories if they wanted them to be read. Dickens, impressed by the seething drama of London life and endeavoring to copy it, inaugurated the dramatic conception of the novel, sustaining a swift action. His school wisely continued this. Kim, by Rudyard Kipling, illustrates the way the new action peremptorily cast off and steamed away in the very first chapter.

*and** See North and South, by Mrs. E.C.Gaskell pp. 515, 516
The Curator of the Lahore Museum asks the lama about his plans:

"And how wilt thou go? It is a far cry to Delhi, and farther to Benares."

"By road and the trains. From Pathán Kot, having left the Hills, I came hither in a te-rain. It goes swiftly. At first I was amazed to see those tall poles by the side of the road, snatching up and snatching up their threads," -- he illustrated the stoop and whirl of a telegraph pole flashing past the train. "But later, I was cramped and desired to walk, as I am used."

"And when dost thou go?"
"As soon as may be. I follow the places of His life till I come to the River of the Arrow. There is, moreover, a written paper of the hours of the trains that go south." *

Another innovation of the new novel was the unsatisfactory outcome, i.e. a conclusion without an adequate solution to an expressed problem. There had been tragedies in the drama for centuries, but before Mrs. Gaskell all novels had had satisfactory endings. Now the snake in Mary Barton was but scotch'd, as Shakespeare would say, not killed. The characters move to Canada at the end to escape from the venom of the Labor Problem by flight. Jem marries Mary and goes to work for the Canadian Government. Margaret Legh recovers her eyesight, marries Will Wilson and taking Job Legh, Margaret's father, with them they join their friends there later. Mrs. Wilson has already crossed the Atlantic with her son Jem. This is side-stepping the issue. The snake is still dangerous to all within range of its fangs, and accordingly the ending is unsatisfactory. Mrs. Gaskell has Job Legh feed it the milk of human kindness, hoping thereby to dilute its venom, overcoming evil with good, while Mr. Carson holds its head to make it swallow the medicine. Mr. Carson is skittish at first, but finally helps after considerable urging.

* See Kim, by Rudyard Kipling p. 17
Job Legh speaks of Barton:

"But latterly he grew aggravated with the sorrows and suffering that he saw, and which he thought the masters might help if they would."

"That's the notion you've all of you got," said Mr. Carson. "Now, how in the world can we help it? We cannot regulate the demand for labour. No man or set of men can do it. It depends on events which God alone can control. When there is no market for our goods, we suffer just as much as you do."

"Not as much, I'm sure sir; though I'm not given to Political Economy, I know that much. I'm wanting in learning, I'm aware; but I can use my eyes. I never see the masters getting thin and haggard for want of food; I hardly ever see them making much change in their way of living, though I don't doubt they've got to do it in bad times. But it's in things for show they cut short; while for such as me, it's in things for life we've to stint."

"The masters has it on their own conscience, -- you have it on yours, sir, to answer for to God whether you've done, and are doing, all in your power to lighten the evils that seem always to hang on the trades by which you make your fortune."

Job naturally goes to Canada when his daughter goes there, as we have said previously, leaving Mr. Carson, now thoroughly converted to a belief in the ultimate efficacy of the milk, religiously feeding the snake. Mrs. Gaskell agrees that milk is good for the snake if only the feeding is continued over a period of time. We read toward the close:

Many of the improvements now in practice in the system of employment in Manchester, owe their origin to short earnest sentences spoken by Mr. Carson. Many and many yet to be carried into execution, take their birth from that stern, thoughtful mind, which submitted to be taught by suffering.

It is our opinion that the snake probably did thrive on it, but we do not see that it accomplished its purpose. Milk plus a little of the antitoxin suggested in North and South seven years later by Mrs. Gaskell herself, worked better. (See page 90.)

*to *** See Mary Barton, by Mrs. Gaskell pp. 447, 449, 451
In this way Mary Barton ended unsatisfactorily. This, however, may have been inevitable and nearer the truth.

Turning to North and South again for a moment, before we put it back in the bookcase, we are struck with the verisimilitude of its characters to people we frequently meet to-day among those members of the Industrial Poor with whom we come in contact, if we happen to walk near a factory during the hour for lunch. The speech is changed, the people are not: they look the same, they think the same, they act the same.

Mrs. Gaskell has reproduced human nature in her poor.

Margaret Hale's adventures in the streets of Milton-Northern:

She did not mind meeting any number of girls, loud spoken and boisterous though they might be. But she alternately dreaded and fired up against the workmen, who commented not on her dress, but on her looks, in the same open, fearless manner.

The dialogue in the new novel was much more suitable than in the old. As Dickens walked about London among crowds of pedestrians, he heard strange speech and recorded it. In writing his novels, he differentiated between the speech of his poor, uneducated characters and his rich, educated characters. His poor characters are drawn better for he was closer to them. We have shown that this poverty resulted from the new power production. As people sank into poverty they adopted vulgar speech and so did their children. Our selection of dialogue is not taken from Oliver Twist as the talk of the Industrial Poor. We are simply maintaining that the pressure of the vulgar incited Dickens to make speech congruous with character, and in that respect, therefore, it was more successful than ever before.

Gamfield applies for an apprentice:

"It's a nasty trade," said Mr. Limbkins, when Gamfield had again stated his wish.

* See North and South, by Mrs. Gaskell  p. 81
"Young boys have been smothered in chimneys before now," said another gentleman. "That's a cause they damped the straw afore they lit it in the chimbley to make 'em come down agin," said Gamfield; "that's all smoke, and no blaze; verseas smoke ain't o' no use at all in making a boy come down, for it only sind's him to sleep, and that's got he likes. Boys is very obstinit, and very lazy, gen'lmen and there's nothink like a good hot blaze to make 'em come down vith a run. It's humane too, gen'lmen, acause, even if they've stuck in the chimbley, roasting their feet makes 'em struggle to hextricate theirselves!" *

Mrs. Gaskell, too, put suitable words into the mouths of her characters. As she was describing a factory town, her working-girls spoke the corresponding language. Many of the industrial words were technical and had been coined to convey new ideas. "Railroad" was new; so were "steamer, "hands", "strike", "smoke-consuming", "capital", "labor, "labor-union", and many other words. The change in industry really made a considerable change in language. The Hales noticed it greatly, in North and South, when they first came to Milton-Northern.

Margaret Hale suggests a housemaid:

"We could perhaps get Mary Higgins. She is very slack of work, and is a good girl, and would take pains to do her best, I am sure."

"As you please. .... But, Margaret, don't get to use those horrid Milton words. 'Slack of work': it's a provincialism. What will your Aunt Shaw say, if she hears you use it on her return?" .... ...."Edith picked up all sorts of military slang from Captain Lennox, and Aunt Shaw never took any notice of it."

"But yours is factory slang."

"And if I live in a factory town, I must speak factory language when I want it. Why, mamma, I could astonish you with a great many words you never heard in your life. I don't believe you know what a knobstick is." **

Dickens did not report his characters by their dialogue alone. No; he saw them too clearly for that, and more Londoners meant more peculiar people. He noted strange styles of dress,

* See Oliver Twist, by Charles Dickens p. 21
**See North and South, by Mrs. E.C.Gaskell p. 281
ways of walking, gestures, companions. Above all he perceived vanities and idiosyncrasies. It often seemed as if Dickens picked out the queerest people he could find in London for his own amusement and for ours. We refer to *Oliver Twist* once again and we desire to call attention to the fact that even in such a cheerless place as a workhouse, Dickens can draw a picture in five lines so vivid that it is unforgettable, from the connotation of the names of the people to the modern connotation of the beadle's clothes, though the latter is quite unintentional.

Mrs. Corney and Mr. Bumble, parochial officers, take tea together:

The tea was made and handed in silence. Mr. Bumble, having spread a handkerchief over his knees to prevent the crumbs from sullying the splendor of his shorts, began to eat and drink. *

If we ever saw Mr. Bumble taking tea, we should instantly recognize him by that handkerchief over his knees if by nothing else. Scott never did this; he depended solely upon dialogue.

Finally, with regard to characters, it should be said that the author's attitude appeared in the new novel more often in the person of a character than in subjective intrusion, and that it tended to be withheld by objectivity. We hold that the large novel-reading public preferred this, and hence authors slighted autobiographical intrusions. *Tancred*, by Disraeli, disseminated the thoughts of the author through Tancred the hero. Tancred was none other than the leader and representative of Young England. Others see with their eyes; Tancred sees with his imagination.

Eva and Tancred exchange views on Europe:

"Europe is too proud, with its new command over nature, to listen even to prophets. Levelling mountains, riding without horses,"

* See *Oliver Twist*, by Charles Dickens  p. 221
sailing without winds -- how can these men believe that there is any power, human or
divine, superior to themselves?"

"As for their command over nature," said
Tancred, "let us see how it will operate in a
second deluge. Command over nature! Why, the
humblest root that serves for the food of man
the potato has mysteriously withered throughout
Europe, and they are already pale at the possible
consequences. This slight eccentricity of that
nature, which they boast they can command, has
already shaken empires, and may decide the fate
of nations. No, gentle lady, Europe is not happy.
Amid its false excitement, its bustling invention,
and its endless toil, a profound melancholy broods
over its spirit and gnaws at its heart. ... ... Progress from whence and to what? ... Europe is
without consolation."

The setting of the novel was greatly expanded and extended
in these new books. We have shown how a new division of Time
-- The Future -- had been early chosen as the milieu of The Time
Machine, yet we only mentioned in passing something of
unquestionable importance: the idea suggested that the Time
Machine might be run backwards into the Historic Past. The
Historic Past had already been the setting of novels by Jane
Porter and by Scott. The Pre-historic Past in the Twentieth
Century became the setting of The Lost World, by Sir Arthur
Conan Doyle either because of the extending of the idea of Wells
about time-travelling and evolution into the remote past, or on
account of an independent parallel line of thought. As they
were contemporary Englishmen and both men of letters, we incline
to the opinion that Doyle got his idea from Wells. Be that as
it may, Doyle's novel of 1912 revivified the Pre-historic Past
by bringing to the Present a small section of that Past under
insulated conditions which had precluded its evolution. Malone,
the young man who relates the adventures of a party of scientists
who explore this antediluvian plateau in South America, was a
newspaper reporter, a steamship had transported them to that

* See Tancred, by H. G. Wells Vol. 2 p. 42
continent; modern rifles protected them after they got there.

Aside from the geological freak, there is Palaeontological truth behind all the ancient phenomena depicted, with the exception of the tribe of Indians which probably climbed up from the plains below. Realistic and probable though Wells' evolution in the Future may be, Doyle's evolution in the Past is certain fact.

Malone's great adventure at the lake:

A new-comer, a monstrous animal, was coming down the path.

For a moment I wondered where I could have seen that ungainly shape, that arched back with triangular fringes along it, that strange bird-like head held close to the ground. Then it came back to me. It was the stegosaurus -- the very creature which Maple White had preserved in his sketchbook. ... ... The ground shook beneath his tremendous weight, and his gulplings of water resounded through the still night. For five minutes he was so close to my rock that by stretching out my hand I could have touched the hideous waving hackles upon his back. Then he lumbered away and was lost among the boulders. *

Almost any of the factory-town novels which we have studied would furnish us with good specimens of the new combination of nature and science as a foil to character or to develop character and plot. Notwithstanding this fund, we here represent a portion of Shirley, Charlotte Brontë's novel of 1849, in order to demonstrate once again the widespread flow of the ichor of industry in the veins of the novel. First we see the foil, then the development.

Robert Moore and his "hands" commence the day:

"The clock is going to strike six: away with you, Joe, and ring the mill bell."

It was now the middle of the month of February; by six o'clock, therefore, dawn was just beginning to steal on night. ... ... The mill-windows were alight, the bell still rang loud, and now the little children came running in, in too great a hurry, let us

* See The Lost World, by Sir Arthur Conan Doyle p. 205
hope, to feel very much nipped by the inclement air. ... ... ... ... ... ... ... 

Mr. Moore stood at the entrance to watch them pass: ... ... ... Neither master nor overlooker spoke savagely; they were not savage men either of them, though it appeared both were rigid, for they fined a delinquent who came considerably too late: Mr. Moore made him pay his penny down ere he entered, and informed him that the next repetition of the fault would cost him twopence.

... ... ... ... ... ...

It was eight o'clock; the mill lights were all extinguished; the signal was given for breakfast; the children, released for half an hour from toil, betook themselves to the little tin cans which held their coffee, and to the small baskets which contained their allowance of bread.

Moore installs new machinery after his first consignment has been wrecked by the "hands." A protest comes to him from the "hands", headed by Farren:

"I'm not for shedding blood: I'd neither kill a man nor hurt a man; and I'm not for pulling down mills and breaking machines: for, as ye say, that way o' going on'll niver stop invention; but I'll talk — I'll mak' as big a din as ever I can. Invention may be all right, but I know it isn't right for poor folks to starve. ... ... ... Will n't ye gie us a bit o' time? -- Will n't ye consent to mak' your changes rather more slowly?"

"Am I the whole body of clothiers in Yorkshire? Answer me that!"

"Ye're yourseln."

"And only myself: and if I stopped by the way an instant, while others are rushing on, I should be trodden down. If I did as you wish me to do, I should be bankrupt in a month, and would my bankruptcy put bread into your hungry children's mouths?"

Still another merit of this new setting already accounted for (on pages 42 and 43) was its intimate appeal through the senses. Meredith presented it in a railway carriage scene in Diana of the Crossways and Dickens presented it in a railway station scene in Hard Times.

* and ** See Shirley, by Charlotte Brontë pp. 59-60, 141
Dacier helps Diana to find a seat:

Dacier selected a compartment occupied by two old women, a mother and babe and little maid, and a laboring man. There he installed her, with an eager look that she would not notice.

"You will want the window down," he said.

She applied to her fellow-travellers for the permission; and struggling to get the window down, he was irritated to animadvert on 'these carriages' of the benevolent railway company.

"Do not forget that the wealthy are well treated, or you may be unjust," said she, to pacify him.

His mouth sharpened its line while he tried arts and energies on the refractory window. She told him to leave it. "You can't breathe this atmosphere!" he cried, and called to a porter, who did the work, remarking that it was rather stiff.

Louisa Bounderby and Mrs. Sparsit wait for a train:

Louisa sat waiting in a corner. Mrs. Sparsit sat waiting in another corner. Both listened to the thunder which was loud, and to the rain, as it washed off the roof, and pattered on the parapets of the arches. Two or three lamps were rained out and blown out; so, both saw the lightening to advantage as it quivered and zigzagged on the iron tracks.

The seizure of the station with a fit of trembling, gradually deepening to a complaint of the heart, announced the train. Fire and steam, and smoke, and red light; a hiss, a crash, a bell, and a shriek; Louisa put into one carriage, Mrs. Sparsit put into another: the little station a desert speck in the thunder-storm.

It remains to be said that the quantity of description of setting was now adequate. The Gothic Romances had too much typical setting as did the Sentimental Novel; each was lacking in realistic setting. The Comedy of Manners had scarcely any setting at all. Industrial structures attracted attention as soon as they sprang up and in specific ways. North and South contrasted industrial Lancashire with agricultural Hampshire. The blots on the landscape now drew the eyes of most novelists to the landscape itself and much or little background became a matter of emphasis. Coningsby seems to the writer to contain

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* See Diana of the Crossways, by George Meredith p. 196

** See Hard Times, by Charles Dickens p. 505
the "Golden Mean". (For larger scenes see pages 49 and 57.)

The clear, fresh, healthy air of Millbank:

The atmosphere of this somewhat striking settlement was not disturbed and polluted by the dark vapour, which to the shame of Manchester still infests that great town, for Mr. Millbank, who liked nothing so much as an invention, unless it were an experiment, took care to consume his own smoke. *

SUMMARY

Having reviewed all of the evidence and quizzed all of the witnesses, an impartial jury proclaims this verdict of "GUILTY!"


C. ON INTEREST

It is easy to see that the new novel was packed with great interest for the reader and for the writer. The reader enjoyed the novelty of the appeal of science for one thing. His instinct of curiosity craved satisfaction; he wanted to hear about machines and great applications of steam. The majority of people in England lived a sessile life prior to THE ENGLISH INDUSTRIAL REVOLUTION, so they eagerly read the stories of the industrial cities just as we eagerly read stories of airplane flights when they were new. One of the great sights of the world according to Sidonia in Coningsby, and he was in a position to make the statement, was Manchester. He said it was more wonderful than Athens. ** Coningsby went there and we are privileged to go also, if only vicariously. (See pages 49 and 57.) He, too, was enthusiastic. The enthusiasm was also Disraeli's, and he continued to entertain it to such an extent that he made industrial towns predominate in the setting of his nextbook, Sybil.

* and ** See Coningsby, by Benjamin Disraeli pp. 160, 114
Its great popularity surely reflected its interest for the reader. And secondly, the new novel attained a greater intensity of appeal by its specific rendering. A glance at Caleb Williams's language on page 31 and another at Michael Radley's on page 51 confirms this. Specific delineation makes characters live.

Thirdly, the new cheapness of price resulting from huge editions printed by the steam press brought more novels into the range of the pocketbooks of former readers and introduced them to poor relations as well. Once read and enjoyed, a novel leads us to seek further enjoyment of the same kind as long as we can afford it. Fourthly and lastly, power production having lessened the hours of labor, the working-man acquired the leisure in which to read if he wished. Low cost and leisure alike fostered use and therefore interest.

Writers were conscious of a large public very early in the Nineteenth Century. Scott knew that he had a large public; Dickens and Thackeray knew that their publics were large; they knew this because of their large income from their novels. Scott's public paid off a debt of nearly £120,000 in a decade. Scott was a lawyer at first, not a writer. Dickens, on the contrary, made writing his life-work from early youth: to our way of thinking he must have had a consciousness of the existence of a large novel-reading public and he must have visualized it to be large enough to support an author who did nothing else for a living. Interest in writing grew with the growth of profit.

**SUMMARY**

Without danger of contradiction we may say that **A NEW INTEREST CAME TO THE NOVEL FROM ITS CLOSER IMITATION OF LIFE AND ITS GREATER PROFIT TO THE WRITER.**
D. ON METHODS OF PUBLICATION AND DISTRIBUTION

In the printing industry, it might almost be said with due regard for the truth that a new nation had arisen which knew not Joseph. The hand-printers were thrown out of work by the power-press in the same way that the weavers were thrown out of work by the power-loom. At first power was adapted to the hand press without much success. Then two Saxons, Frederick Koenig and Andrew Bauer, constructed a flat-bed press employing a revolving cylinder. Such a machine produced the London newspaper called The Times on Nov. 29, 1814, motivated by steam power. It quadrupled the production of the hand press, producing 1,100 prints an hour. In 1803 the brothers Fourdrinier had fortunately made a successful papermaking machine in France which supplied paper enough to fill the demand now put upon the papermakers. Inventions dropped like ripe apples in a heavy rain: in 1822 came the type composing machine, the work of Dr. William Church of Boston; in 1868 came the Walter rotary perfecting press which printed from a reel of paper upon both sides at the same time by means of curved stereo plates, delivering the sheets flat; and in 1870 two Englishmen, G. Duncan and W.A. Wilson, invented a folding attachment to deliver the sheets folded. * By the end of the century the cost of labor in printing books and newspapers had approached an irreducible minimum. Their price fell accordingly.

With the output of books reaching such enormous proportions, something had to be done about binding. Let us see what was done.

The 19th century witnessed the development of decoration by machinery, whole covers being impressed in blind or gold by means of metal dies, a practice which was greatly extended with the introduction of machine-made cloth binding. **

As if this was not sufficient, the sewing machine was used to

The influence of the environment on climate can be significant. Factors such as latitude, altitude, distance from large bodies of water, and local topography all play a role in determining the climate of a region. For example, coastal areas tend to have milder climates due to the moderating effect of the ocean, while higher altitudes experience cooler temperatures and different climate patterns. Understanding these factors is crucial for predicting and managing the impacts of climate change.
sew together the pages of books in order to speed up that part of the binding process. * This likewise lessened price.

Organized distribution was now essential to profit in the bookselling trade. With profit less per unit, a great stock-turn was sought; because of the large number of books now being published, some booksellers saw that they should devote their entire time to selling and sold their presses to others who left off selling. The printers concentrated on publishing and editing, selling only to the booksellers.** A market was now assured.

**SUMMARY**

This birds-eye view of the Nineteenth Century methods of publication and distribution would well repay close inspection in another thesis; our destination still lies ahead of us and we must hover no longer, but fly onward, recording in the log of our voyage only the main contours of this spot, namely that POWER PRODUCTION REDUCED THE COST OF THE NOVEL AND ASSURED A MARKET.

**E. ON CHARACTER OF THE NOVEL-READING PUBLIC**

It would be very difficult to over-emphasize the growth of the novel-reading public. It would be even more difficult to state which elements contributed most to its growth, the internal or the external. We do know that THE ENGLISH INDUSTRIAL REVOLUTION was responsible for both in large degree. We can only say that the public was great where it had been comparatively small before: the cheapness of the price of the new novel *** had extended it to the poor and especially to the poorer sections of the British Isles; with the internal improvement it had undergone its new appeal created for it a great public on the Continent; and now Public Libraries offered it without charge to everyone.

*and**See Encyclopedia Britannica, 14th Ed. V.3 pp. 860, 879-880

*** In 1848 Tauchnitz's "British Authors" series of novels sold for 1'6 per volume. See Jane Eyre, by Charlotte Bronte Volume 2, p. 342.
SUMMARY

In short it is sure that THE NOVEL-READING PUBLIC GREATLY INCREASED IN NUMBERS.

CONCLUSION

Our expedition into the little-known parts of the novel is over. Discovery has been our "faithful Achates" and we are sorry to part with him. When we, too, descend to Avernus shall we be joined some day by the novel itself? It seems likely. It is more than probable that in the distant future the novel will be replaced by a compact, portable, talking, colored, stereoscopic, moving-picture machine, even appealing to our sense of smell through the agency of synchronized odors. Then the art of the novelist will ascend to a lofty expression indeed, and the internal and external effects of THE ENGLISH INDUSTRIAL REVOLUTION will be sublimely extensive. Beauty and Truth will be much more nearly approximated: as an orange is nearer the idea of an orange than is a picture of one, so the perceived acting of the future novel will surpass the novel of to-day. We are in the twilight of a new morning. The sun is just tinting the eastern hills.

Ultimately we conclude, in regard to our recent journey, that


-FINIS-
To whom it may concern,

I am writing to express my surprise and concern regarding the situation at the company. Recently, I have noticed several issues that have been affecting the productivity and efficiency of our operations. Specifically, I have observed a decline in the quality of work, increased turnover among employees, and a general lack of communication and collaboration among team members.

It seems that there may be some underlying problems that are contributing to these issues. I believe that addressing these problems is crucial for the continued success of our company. I suggest we hold a meeting to discuss these concerns and brainstorm possible solutions.

I look forward to hearing your thoughts on this matter. Thank you for your attention to this important issue.

Sincerely,

[Your Name]
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* Books read carefully and used limitedly.

Books not starred have been studied in part and used limitedly.
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<td>PORTER, JANE</td>
<td>Thaddeus of Warsaw * In &quot;Standard Novel Series&quot;</td>
<td>Philadelphia: Porter and Coates</td>
<td>1845</td>
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<td>RADCLIFFE, MRS. ANNE</td>
<td>The Mysteries of Udolpho ** Three Volumes in One</td>
<td>Philadelphia: J. Harding</td>
<td>1849</td>
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<td>SCOTT, SIR WALTER</td>
<td>The Heart of Midlothian ** Re-issue Dryburgh Edition Volume Seven</td>
<td>EDINBURGH: Adam and Charles Black</td>
<td>1898</td>
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<td>WELLS, HERBERT G.</td>
<td>The Time Machine **</td>
<td>London: Wm. Heinemann</td>
<td>1895</td>
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<td>The War of the Worlds **</td>
<td>New York: Harper &amp; Brothers</td>
<td>1898</td>
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</tbody>
</table>

** Books used extensively.

* Books read carefully and used limitedly.

Books not starred have been studied in part and used limitedly.
A SYNOPSIS OF THE EFFECTS OF THE ENGLISH INDUSTRIAL REVOLUTION

A. ON THE CHARACTER OF THE AGE .......................... 17

1. NEW METHODS OF PRODUCTION ................. 17
   a) PROVIDED BY USE OF POWER MACHINERY
      x) In Agriculture
      y) In Manufacture
         (1) Capitalism
         (2) The Factory System
      z) In Mining

2. NEW METHODS OF TRANSPORTATION ............ 19
   a) PROVIDED BY USE OF POWER MACHINERY
      FOR LOCOMOTION
      w) On Land  y) In the Air
      x) On Sea  z) Under the Sea

3. NEW METHODS OF COMMUNICATION ............ 20
   a) PROVIDED BY USE OF POWER MACHINERY
      TO SPREAD NEWS
      x) The Power Press  z) The Radio
      y) The Fast Mail

4. RISE OF COMMERCE .............................. 21
   a) Created by necessity for a quantity
      of raw materials.
   b) Created by necessity for a market
      for the finished product.
   c) Maintained by the quick and safe
      transportation of orders and
      products and payments.
5. RESULT IS A SCIENTIFIC WORLD 21
(NEW METHODS CONTRIBUTING TO INVENTION 21
a) ADVANCE OF SCIENCE OPENED NEW
FIELDS OF ABSTRACT THOUGHT
  x) Chemistry  z) Biology
  y) Psychology
b) ADVANCE IN TECHNOLOGY SUPPORTED
  FAITH IN POSSIBILITIES OF RESEARCH
  w) Use of Idea of Continuity - Newton.
  x) Use of Idea of Atomicity - Dalton.
  y) Use of Idea of Organism - Pasteur.
  z) Use of Idea of Evolution - Darwin.)

B. ON THE INDIVIDUAL 22

1. WITH REGARD TO THE JOB 22
a) PHYSICAL FATIGUE LESSENED BY THE
   USE OF POWER MACHINERY TO DO WORK
   x) Power replaces muscle.
   y) Women emancipated because
      they could run machines.
   z) Hours of labor shortened.
b) MENTAL FATIGUE INCREASED BY THE
   USE OF POWER MACHINERY TO DO WORK
   y) Job becomes monotonous.
   z) Job becomes dangerous.
      (1) Physical danger -- the
          tender may get caught in it.
      (2) Economic danger -- an
          improvement may eliminate the
          necessity for the services of
          the tender.
(3) Social danger -- anybody can
do the job, man, woman, or child.
c) MORE LEISURE PROVIDED BY THE USE
OF POWER MACHINERY TO DO WORK
x) Allows time for education.
y) Allows time for creative effort.
z) Allows time for recreation.

2. WITH REGARD TO PERSONALITY .......... 23
a) AWAKENS SELF-CONFIDENCE IN POWER
OVER NATURE
y) By success of inventions.
z) By applications of power machinery.

b) INCREASES DESIRES AND INTERESTS
x) Because of New Associations of
Old Ideas.
y) Because of Association with
New Ideas.
z) Because new cheapness of things
creates Great Buying Power.

3. RESULT IS A SPECIALIZED INDIVIDUAL .... 23

C. ON SOCIAL CONDITIONS ......................... 24
1. NEW FAMILY LIFE ......................... 24
a) The women enter industry
b) The children go to the city to work.
c) The parents get a divorce.
2. NEW COMMUNITY LIFE .......................... 24
   a) Division of Labor.
   b) Decline of Population.

3. NEW CITY LIFE ................................. 24
   a) FACTORY SYSTEM ............................ 24
      x) Lockouts
      y) Strikes
      z) Labor Unions
   b) INCREASE OF POPULATION .................... 25
      z) Spreads Disease
   c) INCREASE OF UNEMPLOYMENT ................. 26
      y) Increases Poverty
      z) Increases Crime
   d) REDISTRIBUTION OF WEALTH ................. 26
      x) Upper Class gets richer.
      y) Lower Class gets poorer.
      z) Public Wealth increases.

4. NEW NATIONAL LIFE ............................ 26
   a) Increase of Public Opinion.
   b) Increase of Legislation.
      x) Parliamentary Reform
      y) Paternalism
      z) Imperialism

5. RESULT IS A VERY COMPLEX SOCIETY ........ 29

D. SUMMARY: THE CONDITIONS RESULTING FROM
   THE ENGLISH INDUSTRIAL REVOLUTION WERE A SCIENTIFIC WORLD,
   A VERY COMPLEX SOCIETY, AND A SPECIALIZED INDIVIDUAL ... 29
OUTLINE B

A SHORT STATEMENT OF THE CONDITION OF THE ENGLISH NOVEL IN 1800

A. KINDS OF NOVELS ........................................... 30

1. SENTIMENTAL ........................................... 30
   Sentimentalism combined with
   an educational purpose --
   Caleb Williams, by William Godwin.

2. GOTHIC ROMANCE ........................................... 30
   Gothic elements and strange
   adventures -- Mysteries of Udolpho,
   by Anne Radcliffe.

3. NOVEL OF MANNERS ........................................... 30
   City society and fashionable manners:
   Evelina, by Frances Burney.
   Rural society and sheltered manners:
   Pride and Prejudice, by Jane Austen.

B. STRUCTURE .................................................. 30

1. PLOT .................................................. 30
   General treatment of problem with
   an invariably satisfactory outcome.

2. CHARACTERS ............................................. 33
   Superficial portrayal of characters.

3. SETTING .................................................. 34
   Typical reproduction of nature,
   usually very inadequate.
C. INTEREST ........................................ 35
   1. FOR THE READER .............................. 35
      a) Diffuse
   2. FOR THE WRITER .............................. 36
      a) Pleasure of writing
      b) Pleasure from writing

D. METHODS OF NOVEL PUBLICATION AND DISTRIBUTION
   1. THE HAND PRESS .............................. 36
   2. HAND BINDING ................................. 36
   3. HAPHAZARD DISTRIBUTION .................... 37

E. CHARACTER OF THE NOVEL-READING PUBLIC .. 37
   1. SMALL ........................................ 37
   2. RICH ......................................... 38
   3. PROVINCIAL .................................. 38

F. SUMMARY: THERE WERE ONLY THREE KINDS OF
   NOVELS IN 1800, -- THE SENTIMENTAL, THE GOTHIC ROMANCE, AND
   THE NOVEL OF MANNERS; THEY WERE LIMITED IN SCOPE AND USE. 38
There are two categories of novel types, depending on their treatment:

STATIC Interest in narration and description.

DYNAMIC Interest in exposition and argumentation.

The diagram at the left represents the interrelation of novel elements by the analogy of a baseball, the core being the biographical, the twine the sociological, and the cover the pictorial respectively -- all in space and time.
OUTLINE C

QUESTIONNAIRE USED IN NOVEL ANALYSIS

I S C O P E

A. KIND OR SUBJECT

1. Pictorial - Interest in things and events.
   a) Historical
   b) Scenic
   c) Prophetical

2. Sociological - Interest in people or society.
   a) Political - The group.
   b) Biographical - The individual.


B. S T R U C T U R E

1. Plot

   a) Problem or Situation

   b) Treatment

      y) Pictorial (Static)
      1. New incidents?
      2. Influence of environment on character?

      z) Dynamic
      1. Psychological reform-ation of character?
      2. Methods for reform-ation of things?

   c) Construction

      w) Size - Long? Short?
      x) Variety - Direct incidents? Episodic?
      y) Complexity - one simple plot? Sub-plots?
      z) Action - Slow? Swift?

   d) Outcome

      y) Sure? Unexpected?
      z) Satisfactory? Unsatisfactory?

2. Characters

   a) Type

      y) Simple or complex main? Minor?

      z) Conditions of characters:
      Vocations? Wealth? Social Standing? Education?
      Environment? Nationality? Number?

   b) Dialogue

      y) Suitable? Incongruous?

      z) Technical? Lucid?

   c) Individuality

      z) Lacking? Present? Vivid?

   d) Author's attitude

      z) Subjective? Objective?
      Autobiographic? Appears as one of the characters?
OUTLINE C

3. Setting
   a) Period
      y) Realistic? Unreal?
      z) Native? Foreign?
   b) Use of Nature and Science
      y) Ornamental: As a background?
      z) Influential: to develop plot or characters?
   c) Quality of Description
      y) Detailed to get realism?
      z) Sensory appeal?
   d) Quantity of Description
      y) A lot? A little?
      z) Adequate? Inadequate?

C. INTEREST

1. For the Reader
   a) Novelty of appeal: new plot elements, characterization, or description?
   b) Intensity of appeal: diffuse? specific?

2. For the Writer
   a) Size of public? Conscious of it?
   b) Promise of reward
      y) Pleasure of writing?
      z) Profit from writing?

II USE

D. METHOD OF PUBLICATION AND DISTRIBUTION

1. Printed by hand press? by power press?
2. Bound by hand? by machinery?
3. Distributed how?

E. CHARACTER OF ITS PUBLIC

1. Large? Small?
2. Limited to rich? Extended to poor? Effect of cost of the novel to purchaser?
3. Limited to one nation? Translated into foreign languages?

AFTER READING, CITATIONS WERE MADE FROM NOVELS AS FOLLOWS:

   (specific) (because of E.I.R.)
2. Showing (superficial) portrayal of characters (before 1800).
   (individualistic) (because of E.I.R.)
   (realistic) (because of E.I.R.)
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<td>Evelina</td>
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<td>1796</td>
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<td>The Heart of Midlothian</td>
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