

as, during the Stuart and Revolutionary period, men were too grimly engaged with political problems to spare time for such themes as love and passion. Nevertheless, the river glides on, passes through the Seventeenth century and the Restoration period, where, amid the scientific and critical activities of the time, signs of the novel proper are clearly visible. Then the stream passes through the Eighteenth century, and on its way Samuel Richardson, unconscious of what he was doing, developed from a few letters the story of "Pamela"—and, lo, the modern novel is born! It is scarcely necessary to follow this river further. The stream becomes now a mighty torrent. The "flood-gates are open"; and now the progeny of the first novel are in number as the sands of the seashore, or as the drops of the ocean. Only to mention the names of a few novels is, as with the touch of a magic wand, to people a world with characters, some grave, some gay, some ignorant, others priggish; but all made to live, and move, and have being. There are "Tom Jones" and "Roderick Random," "Jonathan Wild" and "Tristram Shandy," and the ever-genial "Vicar of Wakefield."

But the romance which had for several generations languished in odd corners, now towards the middle of the eighteenth century showed signs of revival. Horace Walpole's tale, *The Castle of Otranto* (1764), heralded in "The Renaissance of Wonder"—a happy phrase applied by Mr. Theodore Watts to the whole movement. As this Romanticism is a special characteristic of latter eighteenth century literature, whether English, German or French; and as wielded by the extraordinary pen of Jean-Jacques Rousseau, it brought the French revolution crashing about the ears of the old monarchy, and prepared the way for the "emancipated" Europe of the Nineteenth century, it is incumbent upon the student to study closely the revival of romance. We therefore quote a paragraph from Professor Raleigh, which, we think, lucidly sets forth the main features of this remarkable movement.

"The revival of the supernatural, the most obvious occasion for wonder, is the main part of the English Romantic movement, as exhibited in imaginative prose. Later on, the French movement supplied a confluent to the stream, revolutionary rather than romantic; the 'lyrical cry' is heard in the prose romances of Godwin and of Shelley as the scream of the individual, 'born free, but everywhere in chains,' struggling to disengage himself from the fetters of society, education and religion. And although the two streams blended in one, it is still possible roughly to classify the writers of romantic prose fiction during the period that joins the centuries as belonging to two schools—the School of Terror, with Mrs. Radcliffe, 'Monk' Lewis, Maturin, and others, for its principal exponents; and the School of Theory, numbering many writers, with Godwin at their head."

William Godwin to-day is little known to the majority of readers; we may therefore say, in parenthesis, that he almost alone amongst Englishmen adopted the theoretic principles of the French Revolution in their most uncompromising form; Shelley, who is better known, and who belongs to our own century, gave voice to the last echoes of this latter School; but what was dull hard stuff before, he transmuted into more precious metal in "the crucible of his imagination."

But we dare not linger. A word must be given to that splendid line of women novelists who have risen head and shoulders above their sisters. "The Novel of Domestic Satire" was ushered in by Miss Fanny Burney, and was followed up by Miss Austen and Miss Edgeworth; and to a description of the works of these women Professor Raleigh very justly devotes a whole chapter. Speaking of Miss Burney's first novel, he says it "gave a new lease to the eighteenth-century school by opening up a new realm of possibilities, and showing how the method of the masters might be applied to a more delicate material." With Jane Austen all readers are familiar; her novels have been regarded as perfect, and elicited from Macaulay the highest praise that ever has been given or could be given to a woman. For Maria Edgeworth, Professor Raleigh seems to have little sympathy; for, as we know, every story of hers was written to point a moral, and to inculcate copy-book virtue. It is curious indeed to observe reflected in her work the influence of her father's friend, Thomas Day, the author of "Sandford and Merton," which in its turn was influenced by the writings of Madame de Genlis, an Apostle of the School of Rousseau. About all the work of this class of writers there is a strong flavour of the theories of the Revolution. "'Tis only noble to be good," is the keynote running through them all.

We are now brought into the presence of Sir Walter Scott, to whom no one requires an introduction. Our guide here leaves us; but we trust not for long. For we can imagine no more cultured, no more genial companion along the great highway of this century's literature than the writer of "The English Novel," and we surely can express our gratitude and appreciation in no better way than in sincerely hoping he will give us his company soon in another such book.

Comments and Replies.

REPLIES.

P. Gantier.—You would find the information you require in "Norris's Nursing Notes" (price two shillings, from the Manager, at our Offices); or, in greater detail, in "Humphry's Handbook of Nursing."

CORRECTION.

We are informed that Miss Piggott acted as Head Nurse, and not as Matron, as stated last week, of the Northern Hospital, Liverpool, from 1882 to 1886.

THE NURSES' BAZAAR.

The Editor begs to acknowledge, with thanks, the reception of the following articles from her readers for the Private Nurses' Stall, at the Royal British Nurses' Association Bazaar:—

Miss G. Bloxham	... 1 "Pram." cover, 2 Vests, 1 pair Night socks.
Miss Mabel Fisher	... 1 Satin Blotter, 1 Bradshaw Cover.
Maltine Manufacturing Co.	1 Case.
Sister Bewsher	... 2 dressed Dolls, 3 Babies' Rattles, 1 Child's Stays, 3 Kneecaps, 2 Comb-bags, 3 pairs Babies' Shoes, 1 Silk and Wool Muff and Hood.
No name attached	... 1 Woollen Petticoat, 1 Satin Bag, 1 Bib, 1 Jacket, 2 Mats.

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