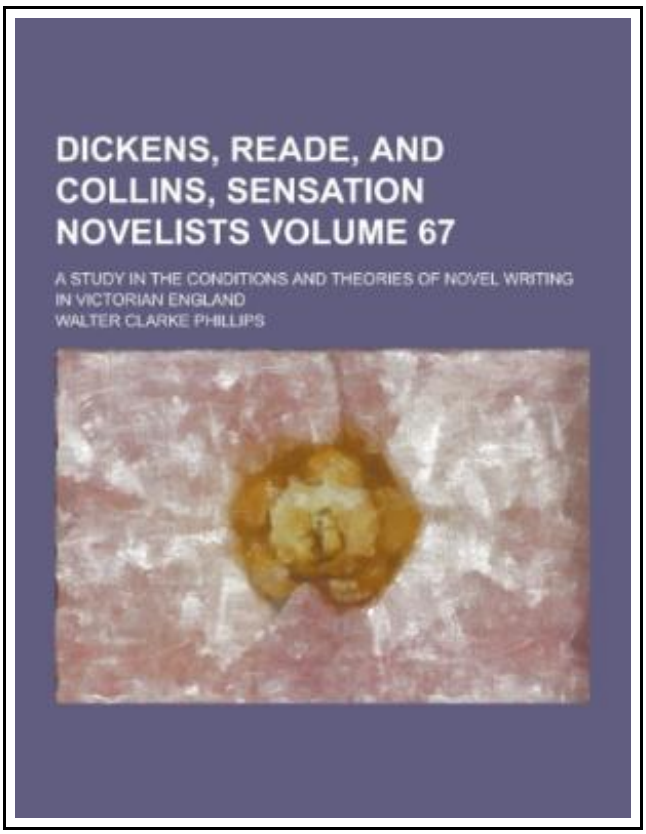
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Theclassics.Us. Paperback. Book Condition: New. This item is printed on demand. Paperback. 74 pages. Dimensions: 9.7in. x 7.4in. x 0.1in.This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1919 edition. Excerpt: . . . CHAPTER IV THE NATIVE TRADITION OF TERRORISM IN THE ENGLISH NOVEL Foreword The derivation of the dramatic novel chiefly from tales about the Byronic hero implies not only that the narrative method of Dickens and his followers is essentially a native development unaltered by foreign models, but also that Scotts influence upon it was secondary. Neither generalization can pass without notice. By the time that our triumvirate were writing, romance was no longer insular. We may recall the jibe of Mr. Punch when he promises that his forthcoming library of sensation stories shall utilize the best brains available, whether domestic or foreign; or the example of Harrison Ainsworth, who when Jack Sheppard proved as unpalatable as Rookwood had been, essayed in Old St. Pauls and The Tower of London to dramatize a place as Victor Hugo had done in Notre Dame. What the Dickens group, especially the younger men, may have owed to the elder Dumas, Eugene Sue, Victor Hugo, and the race of lesser novelists and playwrights whom the English sensation writers of the rank and file were generally understood to have pillaged, can scarcely be ignored. Reades admiration for the author of Notre Dame was profound. He is a god, sir, the eccentric novelist once remarked to Coleman, in an extravagance of praise which he approaches only in speaking of Scott and 152 of Dickens. Both Leslie Stephen and Swinburne have noted similarities between Charles Reade and Victor Hugo, and Swinburne in...

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