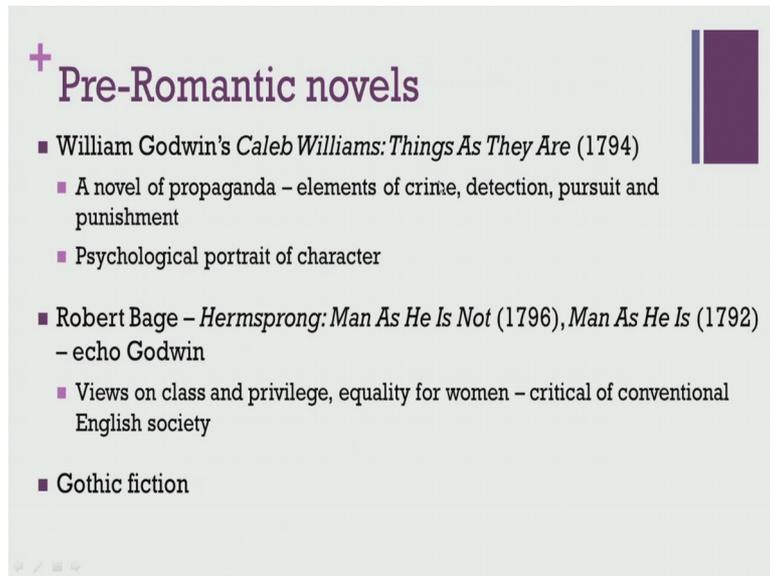


History of English Language and Literature
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Lecture 17
Novel in the Age of Romanticism

Hello and welcome to the NPTL course the history of English language and literature. Today's lecture title novel in the age of romanticism takes a look at the genre novel which continue to develop in the age of romanticism. Having taken a look at the rise of the novel in the 18th century it is only imperative to ensure continuity that we look at the novel is there romantic age though the novel form was not a dominant or representative genre and also we noted at multiple times that the age of romanticism was dominated by the genre of poetry.

But in order to see how the novel continue to develop and continue to evolve in the romantic period, we need to take a look at the pre-romantic novels which began to appear the end of the 18th century onwards. So just like it was happening in poetry even in the form of the novel there was a tendency towards romantic representations and romantic teams by the end of the 18th century even in the form of the novel.

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+ Pre-Romantic novels

- William Godwin's *Caleb Williams: Things As They Are* (1794)
 - A novel of propaganda – elements of crime, detection, pursuit and punishment
 - Psychological portrait of character
- Robert Bage – *Hermesprong: Man As He Is Not* (1796), *Man As He Is* (1792)
 - echo Godwin
 - Views on class and privilege, equality for women – critical of conventional English society
- Gothic fiction

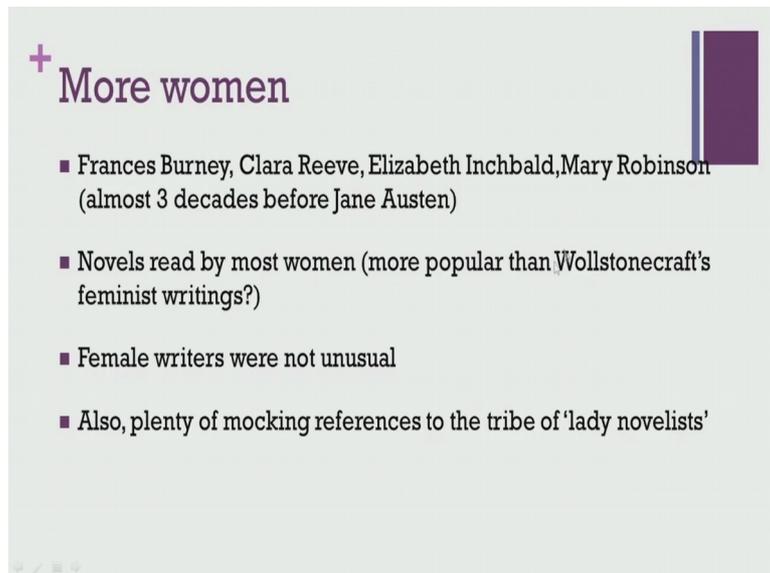
So in that sense some of these novels could be identified as pre-romantic the novels such is William Godwin's *Caleb Williams* with the subtitle *things as they are* published in 1794. It was seen as a novel of propaganda with elements of crime, detection, pursuit and punishment

built into it, it was also considered as one of the earliest psychological novels in the sense that there was a certain psychological portrait of a character available in this particular novel.

Robert Bage's novel *Hermsprong* it also had a subtitle which echo *Godwin Man* as he is not and in 1792 he also had published another novel which again showed much inspiration from *Godwin man* as he is. So in this book Bage proposed his views on class and privilege and he also spoke about the equality for women, he was extremely conventional of the other kind of things which were happening in English society during that time.

As we noticed when we spoke about the rise of the novel in the 18th century there was also this dominant of form of Gothic Fiction which was also becoming immensely popular even in the 19th century.

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+ More women

- Frances Burney, Clara Reeve, Elizabeth Inchbald, Mary Robinson (almost 3 decades before Jane Austen)
- Novels read by most women (more popular than Wollstonecraft's feminist writings?)
- Female writers were not unusual
- Also, plenty of mocking references to the tribe of 'lady novelists'

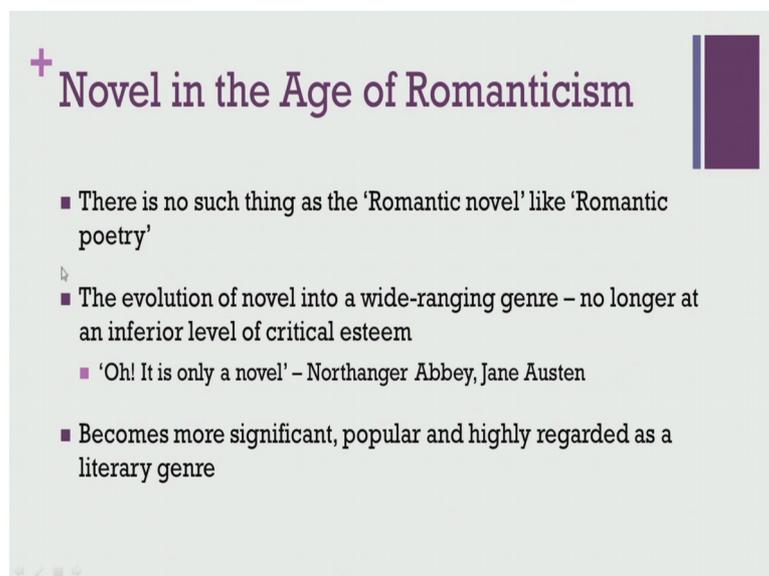
The most significant factor perhaps in the beginning of the 19th century was that there were more women in the literary we begun to see that there were a number of writers such as Frances Burney, Clara Reeve, Elizabeth Inchbald and Mary Robinson who were dominating the literacy even about 3 decades before Jane Austen started writing. So this was immensely significant for us to let a position the novel as a form predominated by the women writers.

And also at this point of time significantly enough novels were mostly read by women and in that sense it is also interesting to note that the novel form was more popular and had more women (2:57) than even Wollstonecraft's work such as indication of the rights of women which even laid a foundation for the feminist writing and the feminist thinking. So the point is that in the beginning of the 19th century it was not unusual to find women writers but at the

same time they did have to struggle compared to the male writers to find the publisher and even they had to continue exercising a lot of question when it came to certain taboo subjects or even while talking about particular kinds of gender treatment.

And in that sense we can also find plenty of mocking references to the tribe of the lady novelist who were emerging from the 19th century and we find them getting consolidated more effectively later in the Victorian period. And it is also important to note that the circulating libraries about which we have spoken little earlier also, they also laid a they also played a major role in ensuring that the books were getting available and the books were reaching the women even within the private spaces.

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The slide features a title 'Novel in the Age of Romanticism' in a purple serif font, preceded by a purple plus sign. To the right of the title is a vertical purple bar. Below the title is a list of four bullet points, each starting with a purple square. The first bullet point reads: 'There is no such thing as the 'Romantic novel' like 'Romantic poetry''. The second bullet point reads: 'The evolution of novel into a wide-ranging genre – no longer at an inferior level of critical esteem'. The third bullet point reads: ''Oh! It is only a novel' – Northanger Abbey, Jane Austen'. The fourth bullet point reads: 'Becomes more significant, popular and highly regarded as a literary genre'. At the bottom left of the slide, there are small navigation icons.

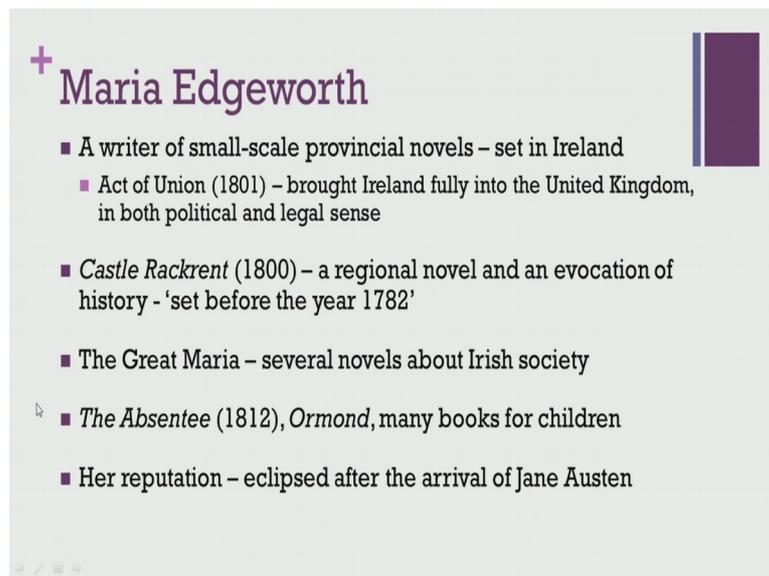
- There is no such thing as the 'Romantic novel' like 'Romantic poetry'
- The evolution of novel into a wide-ranging genre – no longer at an inferior level of critical esteem
 - 'Oh! It is only a novel' – Northanger Abbey, Jane Austen
- Becomes more significant, popular and highly regarded as a literary genre

So when one begins to talk about the novel in the romantic age there are divergent opinions of it, some historians are also of the opinion that there is no such thing as romantic novel like romantic poetry. They are perhaps right because we do not find a particular kind of novel form emerging just like romantic poetry, in a way it was only a continuation of the age of sensibility which had begun to dominate the 18th century in the second half of the period.

And what is more important perhaps in the 19th century when we talk about novel in the romantic period is that the 19th century began to witness the evolution of novel into a wide-ranging genre, it was no longer considered as an inferior level with a low critical esteem and in fact one of the characters in Jane Austen's novel Northanger Abbey she talks about a the novel being Oh! It is only a novel.

So that was the general tendency in the late 18th century and even in the early 19th century the novel was considered as a much inferior form than all the other genres put together but in the 19th century as the century progressed we notice that the novel form becomes significant, it becomes one of the most popular form of writing and it is also highly regarded as a literary genre.

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+ Maria Edgeworth

- A writer of small-scale provincial novels – set in Ireland
 - Act of Union (1801) – brought Ireland fully into the United Kingdom, in both political and legal sense
- *Castle Rackrent* (1800) – a regional novel and an evocation of history - 'set before the year 1782'
- The Great Maria – several novels about Irish society
- *The Absentee* (1812), *Ormond*, many books for children
- Her reputation – eclipsed after the arrival of Jane Austen

So with understanding in mind we want to look at one of the earliest writers of the 19th century Maria Edgeworth she was considered as a writer of small scale provincial novels mostly set in Ireland. The act of the union which happen in 1801 had brought Ireland fully under the control of England there by forming the United Kingdom, it was the union was proper in the sense it was both a political and a legal union it is also useful to remember that in 1702 the act of union had brought a Scotland under the English control.

Maria Edgeworth wrote particularly about the Irish life and her first work *Castle Rackrent* published in 1800 it was a regional novel and an evocation of history set before the year 1782 because of her popularity and in her immense output in terms of literary work she began to be known as the Great Maria and she wrote several novels about the Irish society which were later become an inspiration for many others such as Scott right about particular provinces and about particular communities.

Her novel published in 1812 *The Absentee* was also an immense success, it was followed by *Ormond*, she also had written immensely for children and most of those children's books were hugely popular during her time they continue to be published with newer additions at a

later point of time as well. But however, we had find her reputation getting eclipsed after the arrival of Jane Austen.

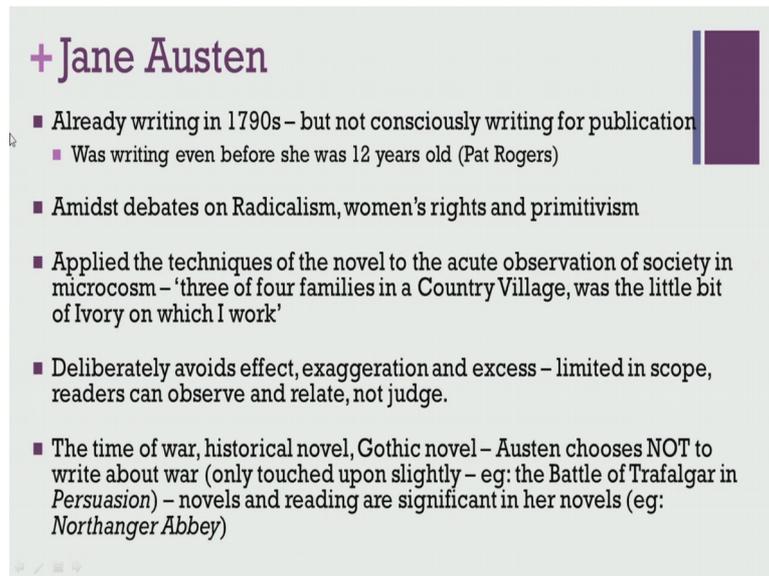
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Jane Austen was a major literary event that happen in the scene of novel in the early 19th century the number of novels that she wrote and the kind of attention that she got not just during her lifetime but even after her posterity the number of novels that she wrote and the kind of attention that she received not just during her lifetime but even in the posterity, it ensure that she is rated among the four most women writers of the period.

Jane Austen have ever lived only for 42 years she lived from 1775 till 1817 and her major works include Sense and Sensibility, Pride and Prejudice, Northanger Abbey, Persuasion, Emma, Mansfield Park.

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+ Jane Austen

- Already writing in 1790s – but not consciously writing for publication
 - Was writing even before she was 12 years old (Pat Rogers)
- Amidst debates on Radicalism, women's rights and primitivism
- Applied the techniques of the novel to the acute observation of society in microcosm – 'three or four families in a Country Village, was the little bit of Ivory on which I work'
- Deliberately avoids effect, exaggeration and excess – limited in scope, readers can observe and relate, not judge.
- The time of war, historical novel, Gothic novel – Austen chooses NOT to write about war (only touched upon slightly – eg: the Battle of Trafalgar in *Persuasion*) – novels and reading are significant in her novels (eg: *Northanger Abbey*)

She stated writing at a very young age even before she turned 12 years old that is what most of the historians claim but however though she was writing in the 1790's they were not written consciously for any kind of publication. So in that sense we also find her revisiting these works and redrafting them at a later point in order to make them ready for publication and she was someone who wrote the myths of the various debates which were happening in England at that time about Radicalism, about women's right, about primitivism and but nevertheless we do not find any of these things finding their way into her novel canvas instead she applied the techniques of the novel to the acute observation of society in microcosm.

She was not concerned about the larger things that were happening she was not concerned about the politics or the history or the economics of those times but she try to focus on what were that she was more familiar with in her own words three or four families in a Country Village was a little bit of Ivory on which I work and she was indeed successful in doing that and we find her deliberately avoiding effect, exaggeration and excess in her work and this was a this was also a revolutionary thing within the canvas of the novel and her works were limited in scope and we also find that her works were quite readable the readers could directly observe and relate the words which she was recreating within her novels and it did not prompt any of the readers to judge the characters.

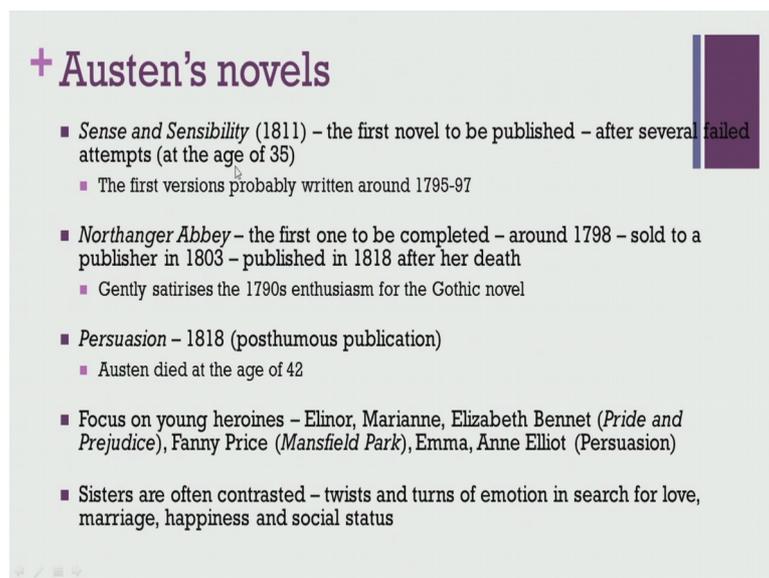
So in that sense she also moves away from many of dominant trades and she brought the characters closer home to the readers. What made Jane Austen quite different from most of the other writers of those times was that she was writing during her time dominated by war, if

you remember the Napoleonic wars were happening and it was really troubling not just Britain but also the rest of Europe but we do not find any of them finding their way to Austen's novel.

This was also in terms of literature it was time of the historical novel and the Gothic novel. But Austen chooses not to write about war in fact she only touched upon one of those wars very slightly the battle of Trafalgar in her work *Persuasion*. Her most of her works are about novels and about reading we find a lot of reference to all of these activities and this is sense of a privacy a sense of private life that we get in most of Austen's novels.

For example in novel *Northanger Abbey* there is lot of discussion about writing, about novel reading, about the role of women in the context of the production and the reading of novels, etc.

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+ Austen's novels

- *Sense and Sensibility* (1811) – the first novel to be published – after several failed attempts (at the age of 35)
 - The first versions probably written around 1795-97
- *Northanger Abbey* – the first one to be completed – around 1798 – sold to a publisher in 1803 – published in 1818 after her death
 - Gently satirises the 1790s enthusiasm for the Gothic novel
- *Persuasion* – 1818 (posthumous publication)
 - Austen died at the age of 42
- Focus on young heroines – Elinor, Marianne, Elizabeth Bennet (*Pride and Prejudice*), Fanny Price (*Mansfield Park*), Emma, Anne Elliot (*Persuasion*)
- Sisters are often contrasted – twists and turns of emotion in search for love, marriage, happiness and social status

Talking about the literary career of Jane Austen it is important to note that *Sense and Sensibility* was the first novel to be published in 1811 this novel got published only after a number of attempts she failed it initially and she could get it published only at the age of 35 and it is also said that the first versions of these novels were probably written around 1795-97.

And *Northanger Abbey* though it was the first one to be completed around 1798 it was published only in 1818 this was in spite of Austen successfully selling the novel to a publisher in 1803 itself, this also has an indication about the kind of difficulties that women had to face even in the beginning of the 19th century to get their work published because there will was a

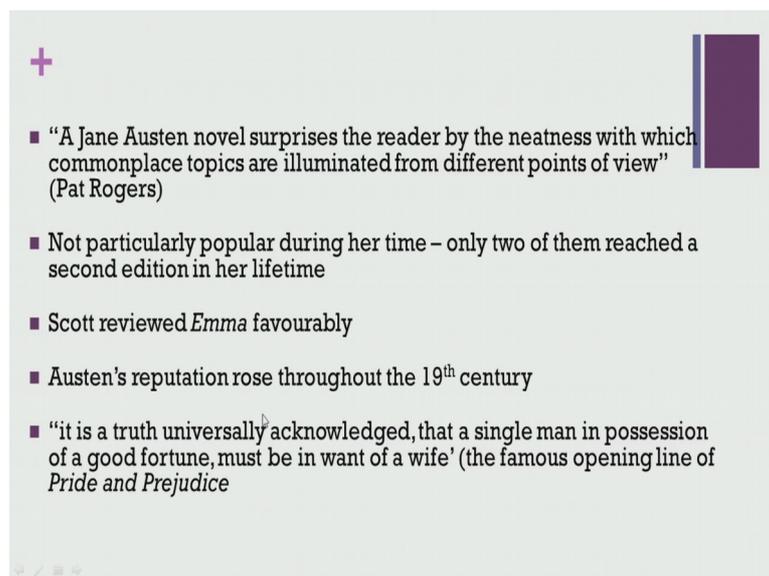
reluctant for the publishers to accept the work because one was not too sure about the kind of fame and the kind of popularity that these works would achieve.

Austen in many ways was a very different writer with very different temperament and in certain way she also went against the dominant grain of the period, we find her generally is a gently satirising the enthusiasm for the Gothic novel in some of her works and this was very important because though she belonged to though her canvas was very little and though she did not engaged with wider aspect we do find her exhibiting lot of courage in defying certain literary conventions.

Along with Northanger Abbey, Persuasion was also published posthumously in 1818 and she also died a very early dead at the age of 42. In most of Austen's novels we find Austen focusing mostly on young heroines who also became a cult figures in the popular culture even at a later point of time and some of her important heroine figures include Elinor, Marianne, Elizabeth Bennett from Pride and Prejudice, Fanny Price of Mansfield Park, Emma from the novel with the same title and Anne Elliot from the novel Persuasion.

And we also find that interestingly the sister characters who appear in most of her novels they are given contrasting characteristics and also most of her novels are papered with a twists and turns of emotion in search of love, marriage, happiness and social status. In a way this is certain predictability as well associated with her plot structure and the turn of events the climax and many of the minor details that follow.

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- "A Jane Austen novel surprises the reader by the neatness with which commonplace topics are illuminated from different points of view" (Pat Rogers)
- Not particularly popular during her time – only two of them reached a second edition in her lifetime
- Scott reviewed *Emma* favourably
- Austen's reputation rose throughout the 19th century
- "it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" (the famous opening line of *Pride and Prejudice*)

At the same time most of the critics and most of the historians had a lot of nice things to say about the way in which the Jane Austen could bring in things together with a lot of coherence. Pat Rogers remark Jane Austen novel surprises the reader by the neatness with which commonplace topics are illuminated from different points of view but however despite all of these varieties that she brought into novel writing Austen was not a very popular writer during her lifetime. In fact only two of them reached a second edition in her lifetime.

But however, we also notice that later point of time her reputation goes steadily throughout the 19th century and we do find her emerging as one of the most popular and the most widely writer not of her times but also of world history all together. Instantly one of the most important writers of those times Walter Scott he had reviewed Emma quite favourably during her lifetime itself.

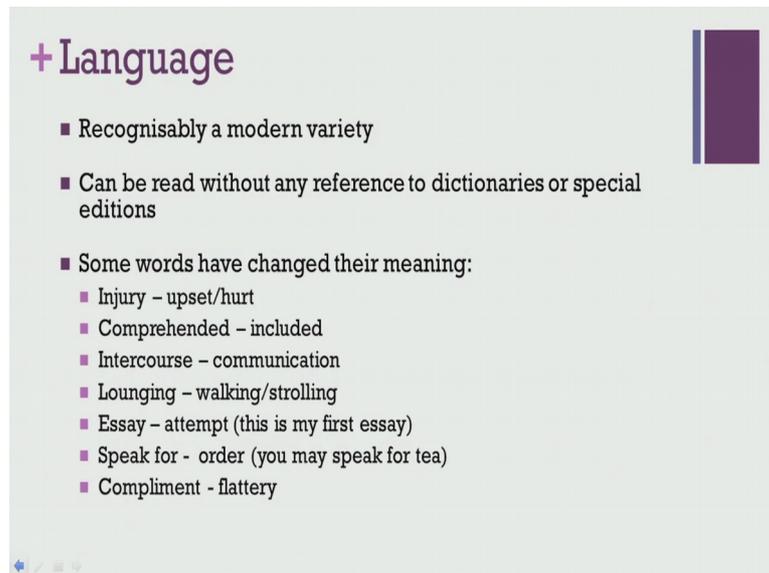
And as some of the voice cracks from her novels they also have become oft quoted they have been used and reused in many other different context and one such opening line is from the novel Pride and Prejudice which reads like this, “it is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife” “it is the truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife" the certain humour in this was quite inspiring and quite entertaining in not just in the 19th century but it continues to be a source of entertainment even in today’s popular imagination.

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Interestingly most of Jane Austen's works were translated into the celluloid find that movies have been made and remade paste on this work and some of them are faithful adaptations and some of them have reworked on these various aspects of the novel and we do find that she continues to impress the readers and the audiences of the contemporary as well.

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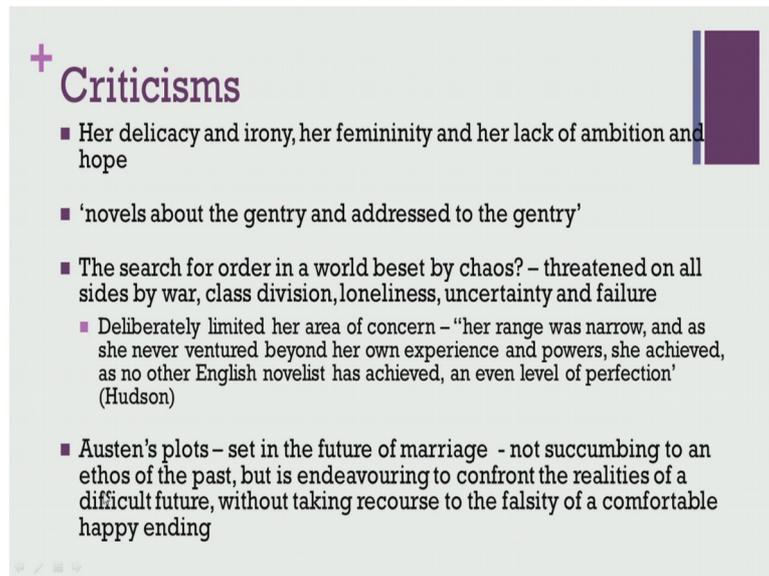
The slide is titled '+ Language' in a purple font. It contains a bulleted list of points. The first point is 'Recognisably a modern variety'. The second point is 'Can be read without any reference to dictionaries or special editions'. The third point is 'Some words have changed their meaning:', followed by a sub-list of seven items: 'Injury - upset/hurt', 'Comprehended - included', 'Intercourse - communication', 'Lounging - walking/strolling', 'Essay - attempt (this is my first essay)', 'Speak for - order (you may speak for tea)', and 'Compliment - flattery'. There is a purple vertical bar on the right side of the slide.

- Recognisably a modern variety
- Can be read without any reference to dictionaries or special editions
- Some words have changed their meaning:
 - Injury - upset/hurt
 - Comprehended - included
 - Intercourse - communication
 - Lounging - walking/strolling
 - Essay - attempt (this is my first essay)
 - Speak for - order (you may speak for tea)
 - Compliment - flattery

And talking about her language that also played a very important role in securing her position is one of the a modern writers because her language was a of a recognizably modern English variety and we can easily read her without using any reference or dictionaries or any special editions. The language was quite simple and used and it was also closer to the the modern variety of English.

However, some of the words that were used during those times specially in Jane Austen's novel they have changed their meaning due course. For example injury used to mean upset or hurt, comprehended had the meaning included, intercourse meant only communication, lounging was walking or strolling, essay was an attempt for example one could say this is my first essay instead of this is my first attempt, speak for meant order in those days specially in the novels of Jane Austen's one could speak for tea instead of ordering for tea and compliment flattery.

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+ Criticisms

- Her delicacy and irony, her femininity and her lack of ambition and hope
- 'novels about the gentry and addressed to the gentry'
- The search for order in a world beset by chaos? – threatened on all sides by war, class division, loneliness, uncertainty and failure
 - Deliberately limited her area of concern – “her range was narrow, and as she never ventured beyond her own experience and powers, she achieved, as no other English novelist has achieved, an even level of perfection’ (Hudson)
- Austen's plots – set in the future of marriage - not succumbing to an ethos of the past, but is endeavouring to confront the realities of a difficult future, without taking recourse to the falsity of a comfortable happy ending

Austen's works were not free from criticism even during her own lifetime many of the other critics mostly male found her work very delicate and ironical and they also thought that her femininity and her lack of ambition and hope was not very promising when it came to literature and also there was this criticism that the novels were mostly about the gentry and addressed to the gentry.

But one could always say that Austen perhaps had a deliberate reason for avoiding certain topics which were more pressing during those times because she was living during a time which was threatened on all sides by war, class division, loneliness, uncertainty and failure. Perhaps it was a deliberate decision of Austen's (())(16:01) to avoid all of these confusions and to talk about certain very familiar things which was also may be part of her search for order in a world beset by chaos as the historian Hudson puts it.

Austen deliberately limited her area of concern her range was narrow and as she never ventured beyond her own experience and powers, she achieved as no other English novelist has achieved and even level of perfection. But in spite of these wonderful comments that Hudson gives about Austen it is also quite disappointing to note that Hudson devotes only a tiny section of his literary history to the discussion of Jane Austen's novel (())(16:41) a paragraph that he has devoted to the discussion of Jane Austen and all her novels.

When we talk about the plots in Austen novels it is very important to notice that it was set in the future of marriage and she deliberately does not succumbed to an ethos of the past, but there is endeavouring to confront the realities of a difficult future, without taking recourse to

the falsity of a comfortable happy ending and this is perhaps something that made her very different from the other novelist and also made her quite enduring to the later periods as well.

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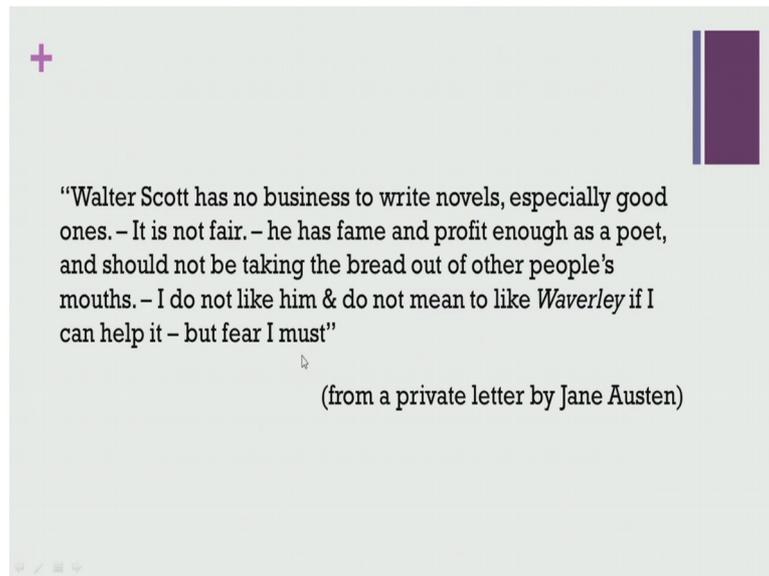
+ ■ “Where Jane Austen deliberately limited her area of concern, Walter Scott opened up the novel to the full panorama of revolution, dissent, rebellion and social change . . . The settings of his novels are in the past, rather than the immediate and highly troubled present”
(Routledge)

A portrait of Walter Scott, a Scottish novelist, poet, and historian. He is depicted from the chest up, wearing a dark coat over a yellow waistcoat and a white cravat. He has a serious expression and is looking slightly to the right of the viewer.

And as we move on to talk about the novels of Walter Scott it is important to begin with a comparison and a contrast between these two dominating figures Jane Austen and Walter Scott who were also considered as the representatives of the novel formed in the 19th century who were also considered as the representatives of the novel formed in the romantic period, where Jane Austen deliberately limited her area of concern, Walter Scott opened up the novel to the full panorama of revolution, dissent, rebellion and social change.

The settings of his novels are in the past, rather than the immediate and highly troubled present. This is how the Routledge history of English literature introduces Walter Scott's novels in a way here we are also highlighting the fact that just like the romantic points where highly individual and had very different trades and holds even had almost contrasting trades in the same way we find that the two leading novelist of the romantic period also where highly individualistic and this played extremely contrasting trades from one and other.

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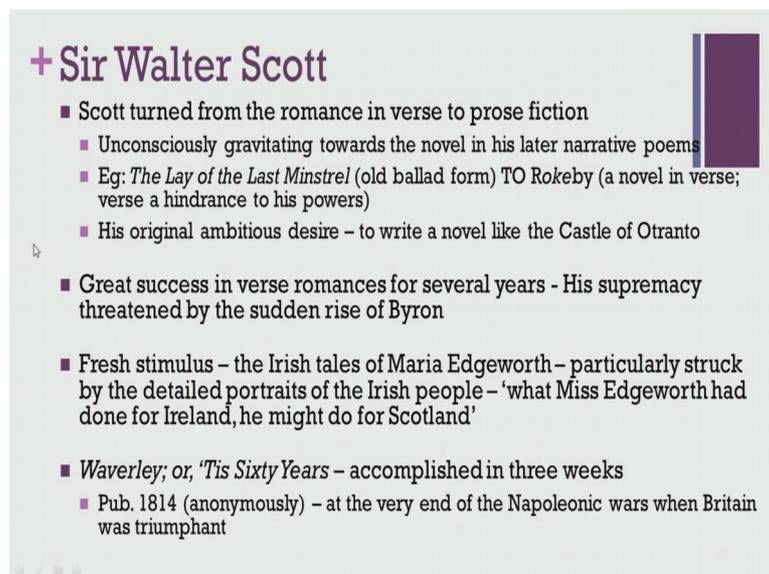
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“Walter Scott has no business to write novels, especially good ones. – It is not fair. – he has fame and profit enough as a poet, and should not be taking the bread out of other people’s mouths. – I do not like him & do not mean to like *Waverley* if I can help it – but fear I must”

(from a private letter by Jane Austen)

It is also useful to recall that Walter Scott had begun his literary career there as a poet and later he shifts to the novel writing and this was seen as a bit threatening perhaps by Austen herself and from a private letter written by Jane Austen to one of her friends (18:34) we find this complaint Walter Scott has no business to write novels, especially good ones. It is not fair. He has fame and profit enough as a poet, and should not be taking the bread out of other people’s mouths. I do not like him and do not mean to like *Waverley* if I can help it but fear I must.

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+ Sir Walter Scott

- Scott turned from the romance in verse to prose fiction
 - Unconsciously gravitating towards the novel in his later narrative poems
 - Eg: *The Lay of the Last Minstrel* (old ballad form) *TO Rokeby* (a novel in verse; verse a hindrance to his powers)
 - His original ambitious desire – to write a novel like the *Castle of Otranto*
- Great success in verse romances for several years - His supremacy threatened by the sudden rise of Byron
- Fresh stimulus – the Irish tales of Maria Edgeworth – particularly struck by the detailed portraits of the Irish people – ‘what Miss Edgeworth had done for Ireland, he might do for Scotland’
- *Waverley; or, ‘Tis Sixty Years* – accomplished in three weeks
 - Pub. 1814 (anonymously) – at the very end of the Napoleonic wars when Britain was triumphant

So with this interesting detail we move on to look at the novelistic career of Sir Walter Scott as we have taken a look at an earlier point itself Scott had begun his literary career by writing

romance in verse and he later we find turns to the writing of prose fiction. But however, many literary critics are of the opinion that even in the beginning of his career though even when he was producing successful verse narratives one after the other, he was perhaps unconsciously gravitating towards the novel poems in some of his later narrative poems we do find a tendency which was more fictional and which is more prose orientated.

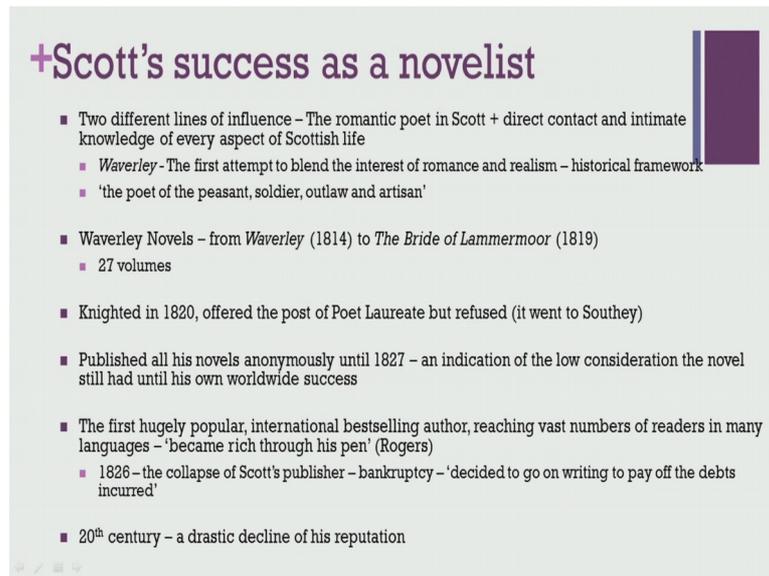
For example one of his earliest poems *The Lay of the Last Minstrel* it is written in the form of an old ballad however, when we come to some of his later narrative poems it is *The Rokeby* it is considered as a novel in verse and many historians and critics are also of the opinion that the verse in the *Rokeby* is almost like a hindrance to his power had this been in a prose they feel it would have very well become like a novel.

And interesting also to remember that Scott's original ambitious desire was to write a novel like *The Castle of Otranto* by Horace Walpole which also has laid the foundations of the Gothic fiction in the 18th century but however, the moment Walter Scott realized that he was reaping immense success in verse romances and also the kind of success that continued to run into several years he decided to stick to writing verse romances.

And there is also this opinion about Walter Scott's shift from writing verse romances to prose fiction that he was feeling a little threatened by the sudden rise of Byron and that he suddenly decided that since his supremacy cannot be maintain any longer it is wiser and better to turn to another genre and another fresh stimulus was the Irish tales of Maria Edgeworth which was becoming hugely popular in England this also had struck a particularly different (()) (20:56) on Walter Scott because he was quite (())(21:00) by the way in which Maria Edgeworth was putting the life of Irish people in greater detail.

So this is what he had in mind then what Miss Edgeworth had done for Ireland he might do for Scotland. So his novelistic aspirations in some form springs from this desired to talk about the life within Scotland. So his first work *Waverley* or *Tis Sixty Years* the first draft of it is said that it was accomplished in three weeks though he had begun thinking about it from the 1790's onwards that is what most of the historians feel. This work was published in 1814 anonymously and this was also a time when Britain was (())(21:40) of the Napoleonic wars and also was getting triumphant in that.

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+Scott's success as a novelist

- Two different lines of influence – The romantic poet in Scott + direct contact and intimate knowledge of every aspect of Scottish life
 - *Waverley* - The first attempt to blend the interest of romance and realism – historical framework
 - 'the poet of the peasant, soldier, outlaw and artisan'
- Waverley Novels – from *Waverley* (1814) to *The Bride of Lammermoor* (1819)
 - 27 volumes
- Knighted in 1820, offered the post of Poet Laureate but refused (it went to Southey)
- Published all his novels anonymously until 1827 – an indication of the low consideration the novel still had until his own worldwide success
- The first hugely popular, international bestselling author, reaching vast numbers of readers in many languages – 'became rich through his pen' (Rogers)
 - 1826 – the collapse of Scott's publisher – bankruptcy – 'decided to go on writing to pay off the debts incurred'
- 20th century – a drastic decline of his reputation

However, this first work itself proved immensely successful that he continued to write a number of novels which also begun to be collectively known as the Waverley novels. When we analyse Scott's success as a novelist it is important to note right in the outset that he was one person in whom we could find two different lines of influence. On the one hand there was a heavy influence and the steady influence of the romanticism which made him lot of success as romantic poet as well.

And on the other hand when he came to his novelistic writing and also the translation of his personal experiences into a novel form he was someone who had direct contact and intimate knowledge of every aspect of Scottish life. So this had influenced him immensely in writing these set of novels and we also find him doing a wonderful job about it and so mean so that his first attempt Waverley it in that he successfully could blend the interest of romance in realism within a historical framework.

And this was also one of the first kind of novels to do this and he was also considered as the poet of the peasant, soldier, outlaw and artisan. So when it came to writing the novels he continued to enjoy the same kind of popularity. The set of novels which are now known as the Waverley novels where range of novels written from 1814 title Waverley till 1819 the last one being The Bride of Lammermoor this had brought into about 27 volumes they continued to be of much historical and literary interest.

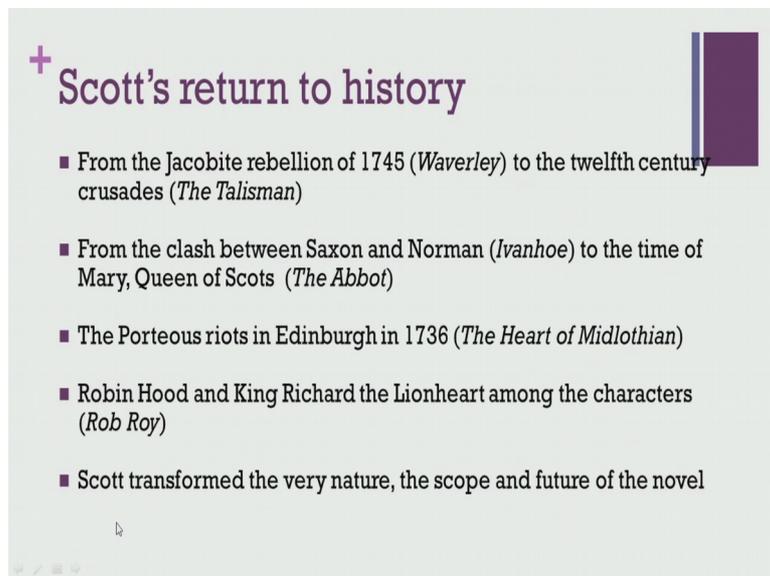
He was knighted in 1820 and was offered the post of Poet Laureate as well but he refused to accept it and we all know that it went to Southey 1814. Interesting Scott published all of his

novels anonymously until 1827 this is perhaps an indication of the low consideration the novel form still had until Scott began to notice his own worldwide success.

In fact he is considered by Pat Rogers as the first hugely popular international bestselling author and he also reached a vast number of readers in many languages except that he also became rich through his pen but however, there was a brief time when he went through a major economic crisis in 1826 when economic depression struck England the Scott's publisher with whom he also had collaborated in various financial ventures his entire business collapsed and we find Scott also running in bankruptcy. But however, he decided to go writing to pay off the debts incurred and he was quite successful in doing that as well.

In the 20th century there was a steady decline of Scott's reputation we also find Scott being heavily over shaded by the Victorian writers that followed but however, during his lifetime he was the best known of figure from the romantic period, he was also the best known English writer who enjoyed a reputation not just in England but across Europe and also in some of the colonies in which the England and other European countries ruled over.

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+ Scott's return to history

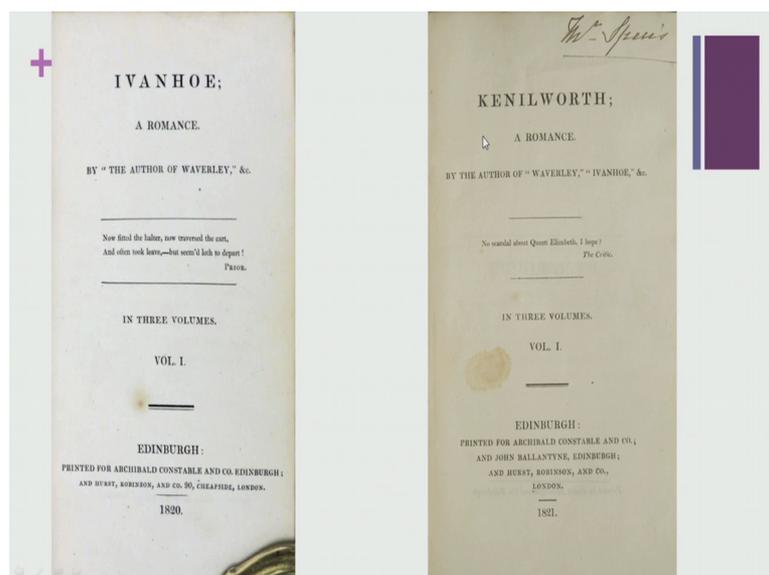
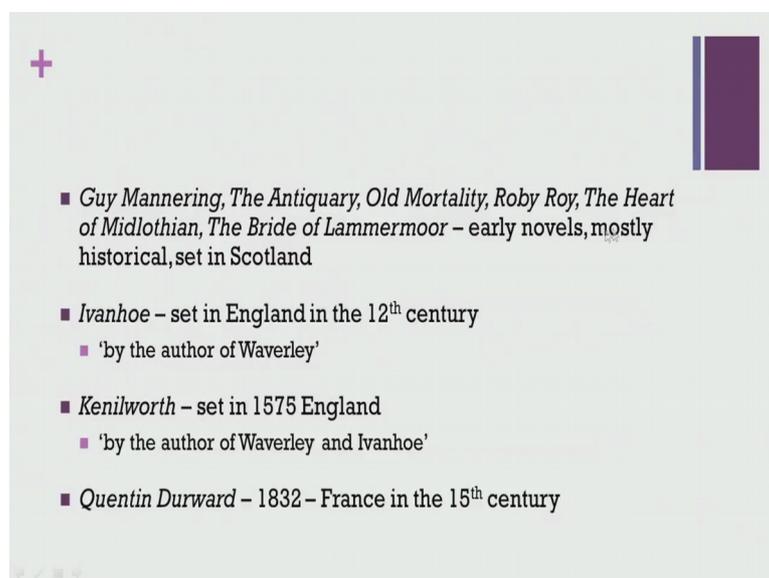
- From the Jacobite rebellion of 1745 (*Waverley*) to the twelfth century crusades (*The Talisman*)
- From the clash between Saxon and Norman (*Ivanhoe*) to the time of Mary, Queen of Scots (*The Abbot*)
- The Porteous riots in Edinburgh in 1736 (*The Heart of Midlothian*)
- Robin Hood and King Richard the Lionheart among the characters (*Rob Roy*)
- Scott transformed the very nature, the scope and future of the novel

If we try to trace Scott's engagement with history in his works it will be interesting to notice the kind of () (24:54) and the versatility that Scott possessed as a novelist. In the novel *Waverley* he talks about the Jacobite rebellion of 1745 and he was also quite quite well versed with the 12th century crusades which he discusses in the *Talisman*. In *Ivanhoe* he discusses the clash between Saxon's and Norman's in *Abbot* the other hand it is about Mary the Queen of Scots.

In his novel *The Heart of Midlothian* he talks about the portentous riots it happened in Edinburgh, in *Rob Roy* the characters such as Robin Hood and King Richard the Lionheart play a major role in taking the plot forward and overall it is possible to say that not just through his historical intervention and also through the various forms of treatment and the newer kind of subject matter that he brought into the discussion of the novel.

He transformed the very nature, the scope and future of the novel. It was no longer considered as an inferior genre after the success that Scott ensured, it was also seen as the genre which ensured much returns in terms of economic independence as well.

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Some of the other important novels of Walter Scott include *Guy Mannering*, *The Antiquary*, *Old Mortality*, *Roby Roy*, *The Heart of Midlothian* and *The Bride of Lammermoor* and these

set of novels were also early novels, mostly historical and set in Scotland. *Ivanhoe* was set in England in the 12th century, in fact even when he published *Ivanhoe* it was published anonymously the only note in the title page was that it was by the author of *Waverley*.

We find the same thing happening in his work *Kenilworth* set in 1575 England that it was by the author of *Waverley* and *Ivanhoe*. So Scott claim to fame was mostly as the author of *Waverley* and later as the author of *Waverley* and *Ivanhoe*, we do not find his name being printed in most of the early editions of these novels. In 1832 one of his final works was published *Quentin Durward* where he engaged with France in the 15th century.

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+ Mary Shelley

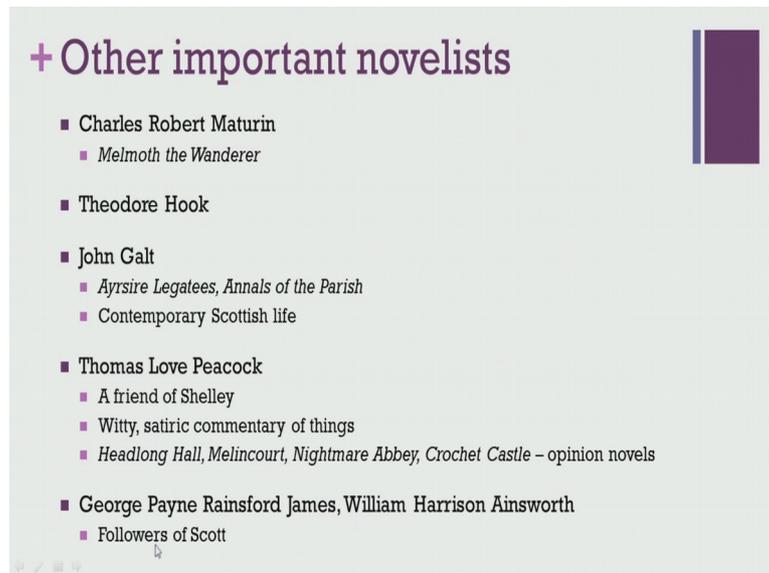
- Daughter of William Godwin and Mary Wollstonecraft, married to Percy Bysshe Shelley
- *Frankenstein* (1818) – a Gothic horror story in the 18th century tradition (established by Ann Radcliffe, Walpole)
 - Written at the age of 19
 - The scientific Gothic
- The creation of a living creature from the bones of the dead
- *The Last Man* (1826) – futuristic novel

In addition to the two towering figures of Jane Austen and Sir Walter Scott there were also few other writers who were associated with romantic novel and Mary Shelley was also one of the four most of these writers she already had an intellectual tradition to claim her being daughter of William Godwin and Mary Wollstonecraft and also married to Percy Bysshe Shelley. Her novel published in 1818 title *Frankenstein* was a Gothic horror in the 18th century tradition and this was the tradition if you remember established by Horace Walpole and Ann Radcliffe and this work *Frankenstein* was written by Mary Shelley at a very young age of 19 and this is now classified as the scientific Gothic.

Frankenstein as we know it also became an important text from the 19th century it also continued to capture the literary as well the cinematic imagination of the 19 and 20th centuries, this is also considered as one of the most popular and one of the most widely read works which is now also classified as genre the science fiction works.

In Frankenstein she dealt with the creation of a living creature from the bones of the dead the horror in it was the kind which was (())(28:16) the two unknown and she also could bringing elements of science and bringing elements of the Gothic quite successfully into it. In 1826 she published the Last Man which was also considered as the futuristic novel.

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There were other important novelist of this period who also deserve a particular mention, Charles Robert Maturin was the author of *Melmoth the Wanderer*, Theodore Hook was writer who was quite popular during his time but he failed to really make it in terms of literary reputation to the later period, John Galt's *Ayrshire Legatees, Annals of the Parish* engaged with the Contemporary Scottish life we also find him imitating Walter Scott in certain aspects.

Thomas Love Peacock was a very good friend of Shelley he could write Witty and satirically about many things of which he also gave a commentary and we also find him going against most of the literary conventions of those times particular in his work it is *Headlong Hall, Melincourt, Nightmare Abbey* and *Crochet Castle* we find him giving a lot of opinion but that to unconventional opinion about many of the dominating many of the dominant tendencies of the literature of those times these works are also known as opinion novels.

George Payne Rainsford James and William Harrison Ainsworth were followers of Scott though their work had lot of humour built into it and also were immensely popular and readable during those times due to their (())(29:46) many of the historians and critics have not included them in the canon at a later point.

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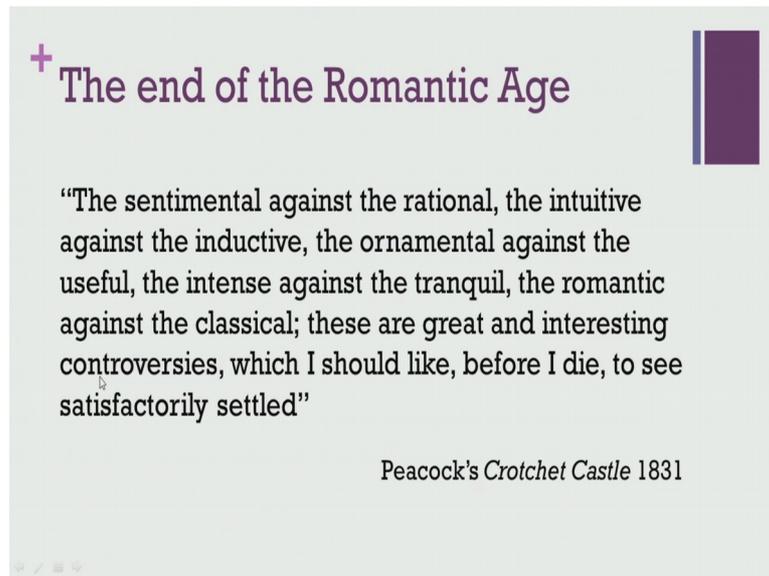
+ Oriental Tales

- From the middle-east to India – ‘The empire and colonialism contributed greatly to the storehouse of images for the use of the Romantic writers’
- Scott's *The Talisman* – a Palestinian connection
- James Morier's *The Adventures of Hajji Baba* (1824)
- Caroline Lamb's *Ada Reis* (1823)
- William Beckford's *Vathek* (1786)

There was also a set of works known as the Oriental Tales the understanding in the Orient in 19th century ranged from the Middle East to India and it could be enough to state that the empire and colonialism contributed greatly to the storehouse of images for the use of the Romantic writers. Some of the works which could be classified as Oriental Tale deserve a special mention. For example Scott's *The Talisman* it had a Palestinian connection, James Morier wrote the *Adventures of Hajji Baba* and published it in 1824, Caroline Lamb's *Ada Reis* in 1823 and William Beckford's *Vathek* was published in 1786.

So from the end of the 18th century onwards we find the Orient and its images fascinating the English reading public and this fascination as we know it continued till the beginning of the 20th century.

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+ The end of the Romantic Age

“The sentimental against the rational, the intuitive against the inductive, the ornamental against the useful, the intense against the tranquil, the romantic against the classical; these are great and interesting controversies, which I should like, before I die, to see satisfactorily settled”

Peacock's *Crochet Castle* 1831

At the end when we began to wrap up a discussion of the romantic age and also the novelistic productions of this period it is important to note that whatever confusion and whatever (()) (30:53) that the romantic writers were facing it was not really settle even at the end of the romantic period. An observation made by Thomas Love Peacock in his work the Crochet Castle published in 1831 would be quite appropriate as in when we began to wind up this session.

He wrote the sentimental against the rational, the intuitive against the inductive, the ornamental against the useful, the intense against the tranquil, the romantic against the classical these are great and interesting controversies, which I should like, before I die, to see satisfactorily settled. It would perhaps to suffice to say that none of the romantic writers saw any of these controversies getting successfully settled and we also find them doing yet another foundation to the emergence of Victorian literature which we shall began to look at end of the following sessions. So with this we wind up our discussion on the romantic age and also this particular lecture, thank you for listening and we look forward to seeing you in the next session.