

CONTENTS

PREFACE xv

Part One THE NATURE OF PROSE FICTION

I *The Novel and the Marvellous*

II *The Novel as a Portrait of Life*

III *The Ethics of the Novel*

INTRODUCTION *page* 3

TEXT 41

I. THE NOVEL AND THE MARVELLOUS

<i>Rejecting romantic improbability.</i> Samuel Richardson	41
<i>A caution against the supernatural.</i> Henry Fielding	42
<i>Romance reformed by the novelist.</i> Tobias Smollett	43
<i>Pleasing delusions.</i> Sarah Fielding	44
<i>La belle nature.</i> Jean-Jacques Rousseau	44
<i>Combining the marvellous and the probable.</i> Clara Reeve	45
<i>Romance lacks unity of design.</i> Thomas Holcroft	46
<i>The difference between the novel and the romance.</i> Clara Reeve	47
<i>Sunt certi denique fines</i>	
Richard Cumberland	47
Mrs. Sarah Green	48
<i>An epic in prose?</i> Anna Barbauld	48
<i>Novel: romance: epic.</i> Sir Walter Scott	49
<i>The historical romance combines the marvellous and the probable</i>	
Sir Walter Scott	50
Nathaniel Hawthorne	50
<i>The novelist's sense of conflict</i>	
Gustave Flaubert	51
Guy de Maupassant	52
<i>The quality of romance.</i> Robert Louis Stevenson	53
<i>A romantic realist.</i> Joseph Conrad	54
<i>Cutting the cable.</i> Henry James	55

CONTENTS

<i>Ghost stories.</i> Henry James	56
<i>Adjusting the exceptional and the non-exceptional.</i> Thomas Hardy	58

II. THE NOVEL AS A PORTRAIT OF LIFE

<i>A new species of writing.</i> Henry Fielding	59
<i>The bounds of probability.</i> Henry Fielding	60
<i>No 'sudden conversions'.</i> Samuel Richardson	61
<i>Truth to be kept in sight.</i> Richard Cumberland	62
<i>The offspring of nature.</i> Fanny Burney	62
<i>The paths of common life: Jane Austen's 'Emma'.</i> Sir Walter Scott	63
<i>Accidents admissible?</i> Charles Dickens	66
<i>Dickens defends fantasy.</i> Charles Dickens	66
<i>The art of novels is to represent nature.</i> William Makepeace Thackeray	67
<i>Realism compatible with sensationalism.</i> Anthony Trollope	67
<i>Truth lies in the 'exceptional'.</i> Feodor Dostoevsky	68
<i>Scientific realism.</i> Emile Zola	68
<i>Reality only a spring-board.</i> Gustave Flaubert	69
<i>The naturalist modifies nature.</i> Emile Zola	70
<i>Realists are illusionists.</i> Guy de Maupassant	70
<i>Representative art both realistic and ideal.</i> Robert Louis Stevenson	72
<i>The novel 'an artificiality distilled from the fruits of observation'.</i> Thomas Hardy	73
<i>Imitation cannot serve as a standard.</i> Leo Tolstoy	74
<i>Art 'all discrimination and selection'.</i> Henry James	75
<i>Imagined life clearer than reality.</i> Joseph Conrad	76
<i>Is life like this?</i> Virginia Woolf	76
<i>Realism impairs the sense of tragedy.</i> D. H. Lawrence	77
<i>Realism and stylization.</i> André Gide	78
<i>Truth stranger than fiction.</i> Aldous Huxley	79
<i>Not an observer, but a creator.</i> François Mauriac	80
<i>A discussion about categories of fiction:</i>	
<i>Henry James dismisses them</i>	81
<i>Robert Louis Stevenson remonstrates</i>	82

III. THE ETHICS OF THE NOVEL

<i>The novelist and the young person.</i>	
Samuel Richardson	85
Jean-Jacques Rousseau	85
Clara Reeve	86

CONTENTS

Oliver Goldsmith	87
Sir Walter Scott	87
Anthony Trollope	87
Charles Dickens	88
Henry James	88
François Mauriac	89
<i>Reforming the wicked reader.</i> Daniel Defoe	89
<i>Gilding the pill.</i> Samuel Richardson	90
<i>Useful examples provided.</i> Henry Fielding	91
<i>Exemplary ambitions achieved.</i> Tobias Smollett	91
<i>No politics?</i>	
Richard Cumberland	92
Stendhal	92
<i>The reader uninterested in the moral.</i> Sir Walter Scott	92
<i>On not impaling the butterfly.</i> Nathaniel Hawthorne	93
<i>Truth is best.</i> William Makepeace Thackeray	93
<i>The writer's responsibility.</i> George Eliot	94
<i>An argument about artistic detachment.</i>	
Gustave Flaubert	94
George Sand	95
Gustave Flaubert	95
<i>High moral purpose of the naturalists.</i> Emile Zola	96
<i>Foul to tell what is false: unsafe to suppress what is true.</i> Robert Louis Stevenson	97
<i>Natural truth better than didacticism.</i> Thomas Hardy	98
<i>The artist must set the question, not solve it.</i> Anton Chekhov	99
<i>Is it genuine, is it sincere?</i> Henry James	99
<i>Cherishing undying hope.</i> Joseph Conrad	100
<i>Thumbs off the scale.</i> D. H. Lawrence	101
<i>Best to be without any views.</i> Ford Madox Ford	102
<i>How to present ideas in a novel.</i>	
Honoré de Balzac	103
Ivan Turgenev	103
D. H. Lawrence	104
André Gide	104
Aldous Huxley	104
<i>Poetic justice.</i> Ivy Compton-Burnett	104
<i>Moral tragedy.</i> André Gide	105
<i>The Christian novelist.</i> François Mauriac	106
<i>Tailpiece.</i> Oscar Wilde	108

CONTENTS

Part Two THE GENESIS OF A NOVEL

I *The Novelist's Approach and Equipment*

II *Germination*

III *At Work: Effort and Inspiration*

INTRODUCTION 111

TEXT 125

I. THE NOVELIST'S APPROACH AND EQUIPMENT

<i>Invoking assistance.</i> Henry Fielding	125
<i>In the destructive element immerse?</i>	
Gustave Flaubert	125
Herman Melville	126
George Sand	126
Feodor Dostoevsky	127
<i>The voice of true feeling.</i>	
Stendhal	127
Leo Tolstoy	128
<i>Only one tool in the workshop.</i> Robert Louis Stevenson	129
<i>Learning the lesson of the master.</i> Guy de Maupassant	130
<i>The soul of the artist.</i> Leo Tolstoy	131
<i>The watcher at the window.</i> Henry James	131
<i>The business of the novelist.</i> Thomas Hardy	132
<i>The novelist's most precious possession.</i> Joseph Conrad	132
<i>The novelist's essential characteristic.</i> Arnold Bennett	133
<i>The novelist's raison d'être.</i> François Mauriac	133

II. GERMINATION

<i>'Hence sprung Pamela'.</i> Samuel Richardson	134
<i>'I thought of Mr. Pickwick'.</i> Charles Dickens	134
<i>Mary Ann Evans into George Eliot.</i> George Eliot	135
<i>A scarlet letter.</i> Nathaniel Hawthorne	136
<i>The beginning of Barchester.</i> Anthony Trollope	136
<i>Henry James is inoculated.</i> Henry James	138
<i>The inception of 'Nostromo'.</i> Joseph Conrad	139
<i>Proust recaptures the past.</i> Marcel Proust	141
<i>What is it to be?</i> Virginia Woolf	142
<i>No notebooks.</i> Ivy Compton-Burnett	143

CONTENTS

III. THE NOVELIST AT WORK: EFFORT AND INSPIRATION

<i>Richardson in difficulties.</i> Samuel Richardson	144
<i>A carrier's horse.</i> Richard Cumberland	145
<i>Whom the devil drives.</i> Sir Walter Scott	145
<i>No planning.</i> Stendhal	146
<i>What! what! what! how! how! how!</i> Nathaniel Hawthorne	146
<i>250 words every quarter of an hour.</i> Anthony Trollope	147
<i>Miseries and splendours of creation.</i> Gustave Flaubert	148
<i>Pain and travail of soul.</i> Feodor Dostoevsky	149
<i>Flesh in the ink-pot.</i> Leo Tolstoy	150
<i>Copious preliminaries.</i> Henry James	150
<i>Wrestling with the Lord.</i> Joseph Conrad	151
<i>Feathering about.</i> Virginia Woolf	152
<i>The novelist inspired.</i>	
Henry Fielding	154
Charlotte Brontë	154
George Eliot	155
Gustave Flaubert	155
Henry James	156
Virginia Woolf	157
E. M. Forster	158

Part Three THE CRAFT OF FICTION

- I *Structural Problems*
 - Unity and Coherence*
 - Plot and Story*
 - The Time-Factor*
- II *Narrative Technique*
- III *Characterization*
- IV *Dialogue*
- V *Background*
- VI *Style*