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THE CONTINUUM OF PROSE FICTION: THE  
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The Continuum of Prose Fiction:
The Beginnings, 1573-1607

by

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INTRODUCTION

Any student of prose fiction is immediately faced with the problem of the definition of terms. Undoubtedly Croce is expressing more than a mere grain of truth when he says: "He who begins to think scientifically has already ceased to contemplate aesthetically"; but he is disregarding the possibilities of much valuable research and scholarship when he expands his idea and arrives at the conclusion that the theory of genres is an "error" leading to many erroneous modes of judgment and criticism. Obviously, mechanical and historical modes of criticism can be, and frequently are, overstressed but these "scientific" approaches can be employed (particularly in regard to the works of a past age) to aid the aesthetic appreciation of a work of art. Therefore, always bearing in mind that a certain flexibility must be maintained and the trap of too rigidly applying rules to a work of art avoided, an attempt will be made here to set up a critical framework against which prose fiction, from its beginnings up to the present day, may be evaluated.

Most literary historians (e.g. Wellek and Warren) divide the category prose fiction into two branches--the romance and the novel. Not surprisingly these branches
overlap and merge into each other repeatedly. The works
of Hawthorne and Scott, for example, are just as fre-
quently referred to as novels as they are termed romances.
Clearly, then, these two types, or genres, are not
mutually exclusive and have not been satisfactorily de-
finite. Similarly, definitions abound for novelette,
novella, roman, and short story—and handbooks of criti-
cism are full of various rules of thumb for distinguish-
ing among these types and for differentiating them from
the novel.

Northrop Frye defines four forms of fiction adding
the confession and the anatomy to the romance and the
novel. He does not claim that a work of prose fiction
must necessarily fall quite simply into one of these
groups, rather he illustrates that many works combine
two, three or even four of these strains (e.g. he
describes Richardson's Pamela as having novelistic,
romantic, and confessional strains). His work on this
problem is without a shadow of a doubt tremendously
enlightening, it does not, however, provide us with a
complete overall view of prose fiction quite simply
because the four categories, in spite of their many com-
binations, do not provide the flexibility needed to
embrace prose fiction in its totality.

The multiplicity of these terms, the tendency to
overemphasize their importance per se, and the confusion over their actual meaning, tend to hinder and obscure the full appreciation of a broad literary category which contains an enormous number of individual works of art, each of which bears a varying number of relationships to a few or many of the other works of art falling within this category, but still retains an essential individuality of its own. This category of prose fiction also contains an even larger group of works with the same general literary features which do not have an essential individuality, mainly because they closely pattern an earlier work of art, and hence, though often of great merit and value, do not attain the full stature of great art. For the purposes of this study, since it will be involved primarily with stylistics and techniques, no attempt will be made to differentiate among the various types of novel. Instead this study will concentrate on the development and refinement of the techniques of prose fiction.

An attempt will be made however to point the way to the possibilities of a more complete view of prose fiction that takes into account the four main streams of Frye's definition and the many minor streams that must be considered such as experimentation, tradition, and the pervading intellectual climate of the time the work was produced.
Many critics, perhaps most notably Ian Watt in The Rise of the Novel: Studies in Defoe, Richardson and Fielding, have written convincingly on the thesis that the novel in England sprang into being in the eighteenth century. This thesis is, however, comparatively new. For example Percy Lubbock, one of the first to write on the criticism of the novel speaks of:

The novel (and in these pages I speak only of the modern novel, the picture of life that we are in a position to understand without the knowledge of a student or a scholar) . . . .

yet "these pages" deal with novels as far back as those of Richardson. By formally designating novels of the eighteenth century as modern, Lubbock is stating implicitly that there are earlier examples of this particular genre. Most literary histories of the novel operate under the same assumption. Though, in general, Watt's statement is valid--many refinements of technique, innovations and changes of emphasis did appear in the prose fiction of the eighteenth century--it is an oversimplification to regard the novels of this period as complete innovations having no stylistic forbears in the tradition of English prose fiction. It would be more accurate to regard these novels as important breakthroughs in the fictive techniques that had been slowly developing since the beginnings of English prose fiction in the sixteenth century.
Before continuing with our discussion of the novel in general it is useful to briefly consider the novelistic techniques of Defoe, Richardson, and Fielding and to isolate the features of their work that have led us to regard them, quite justifiably, as innovators in the art of fiction. As will be discussed later, in greater detail, Watt has set up several criteria for the novel, e.g. realism, originality, individual characterization, and it is largely because of the skill of Defoe, Richardson, and Fielding in presenting their novels in a realistic, original way and peopling them with a group of truly individual characters that Watt regards them as the first "true" novelists. These novelists also introduced new techniques into the novel. Defoe is well known for his journalistic techniques and the immediacy of his prose; Richardson wrote what is most probably the first novel that attempts a close psychological analysis of a main character; Fielding took a wide view of life and tried to present a complete reality in his works by commenting on life in general and attempting a degree of universality.

Regarding the development of prose fiction as a continuum (albeit not a smooth one with a steady rate of development) is in itself a very useful device. Firstly, on one level it removes the need for strict categorizing and enables one to trace the changing approaches to and
uses of the various techniques that will be discussed in this study. For example, it is well known that the methods of characterization used by Balzac and James are quite different; similarly the presentation of time in the stream-of-consciousness novel--such as those of James Joyce--is quite different from the way Samuel Richardson presents the passage of time in Clarissa. All the techniques of the novel have been constantly changing and developing, and a full appreciation of these changes can only be realized by an overall approach that embraces the whole range of prose fiction. Such an approach has the flexibility to place some experimental works (like Durrell's Alexandria Quartet, which purports to be based on the Relativity Theory, or Robbe-Grillet's La Jalousie, or even André Gide's Paludes) into a perspective that allows them to be more meaningfully and perceptively analyzed than would be the case if they were considered simply as isolated examples of prose fiction.

To grasp fully the nature and development of the novel it is probably still necessary to do as E. M. W. Tillyard suggests and devise within it a series of genres that group together types of novels; this is a more logical approach than that which tries to come up with a catch-all definition that will cover all novels and designate all works not filling the definition to a
type of non-novel limbo. Tillyard has attempted to present one of these genres—the epic novel—with quite a degree of success. 7 Ralph Freedman has similarly written most convincingly on the lyric novel. 8 It is interesting and thought-provoking to note that both these "genres" or types come from poetic terminology.

Perhaps the most disturbing implication of considering the novel as having sprung into being in the 1740's is that if this were the case, then the works written in that period essentially represent the novel, and therefore, at some time and after some essential alterations, or developments, the novel stopped. Or, to put it otherwise, if we logically follow through on the implications arising from such an assumption, then it is highly possible that many of the prose works written in recent years (and perhaps not so recent years) are, in fact, not novels. Such a conclusion must follow because, as any reader of novels knows, the works of Joyce, for example, are very different (e.g. in the matter of presentation of passage of time) from those of Richardson and it is impossible to devise a meaningful definition applicable to the novels of both these writers. Are we then to consider that Joyce does not write novels? Or are we to make the assumption that the novel may go onwards and upwards (and perhaps downwards) from the mid-eighteenth century
but has no links with earlier prose fiction and no forbears?

A discussion of the novels of Alain Robbe-Grillet and William Golding will demonstrate that the novel is still changing and developing. These two writers, like so many of their contemporaries, have quite definite theories of the novel. These are essentially the credos they set up for themselves in their own writings; there is never any implication that they regard their theorizing as being an implicit statement of the theory of the novel in general. If they are to be viewed as novelists, and if it is critically valid to consider the innovations and changes they are trying to evolve as part of the development of the novel (of the same nature as, if not comparable with, the innovations of nineteenth-century realism and naturalism, the brief flurry of decadence in authors such as Huysmans, and the rise of the stream-of-consciousness technique in Proust and Joyce) it is surely necessary to view the mid-eighteenth century changes in a similar light. By briefly reviewing the techniques of Robbe-Grillet and Golding I intend to show that the differences that will be seen between the novels of the sixteenth and eighteenth centuries are no greater than the differences between the novels of the eighteenth and twentieth centuries.

It is easier to develop a precise theory of the novel
for Alain Robbe-Grillet than it is for William Golding, since Robbe-Grillet has published articles concerning his theory of the novel. According to Robbe-Grillet the surface of things has more to teach us than the probings of the depth of human beings. By precise descriptions of the external world, he aims to reveal the state of the internal world and prompts the reader to come to his own conclusion. We find in *Le Voyeur* that the reader is taken into the mind of the protagonist Mathias, just as he is taken into the mind of *le jaloux* in *La Jalousie*. It is by being in these minds and seeing the external world through their eyes that the reader is able to come to comprehend the psychological state of the protagonist in each of these novels.

In this way, then, one can view Robbe-Grillet as an objective novelist with a technique recalling that of Guy de Maupassant, as Stotlzfus\(^9\) points out. As Maupassant said in his introduction to *Pierre et Jean*:

> La psychologie doit être cachée dans le livre comme elle est cachée en réalité sous les faits dans l'existence.\(^{10}\)

Further, the objectivity of Robbe-Grillet is also subjective. Robbe-Grillet says:

> ... la subjectivité est même plus plus grande que celle du roman traditionnel, ou le narrateur semble le plus souvent extérieur à l'histoire qu'il raconte, extérieur au monde lui-même, une sorte de démiurge. Cette subjectivité
Robbe-Grillet, on his part, has written three articles that set forth his theory of literature. In the first, "Une Voie pour le roman futur," he makes the statement:

Or le monde n'est ni significant ni absurde. Il est, tout simplement. C'est là, en tout cas, ce qu'il a de plus remarquable. Et soudain cette évidence nous frappe avec une force contre laquelle nous ne pouvons plus rien. D'un seul coup toute la belle construction s'écroule: ouvrant les yeux à l'improviste, nous avons éprouvé, une fois de trop, le choc de cette réalité têtue dont nous faisions semblant d'être venus à bout. Autour de nous, defiant la meute de nos adjectifs animistes ou ménages, les choses sont là. Leur surface est nette et lisse, intacte, mais sans éclat louche ni transparence. Toute notre littérature n'a pas encore réussi à on entamer le plus petit coin, à en amollir la moindre courbe.12

This statement shows Robbe-Grillet's attitude towards the physical object.

If the objects in the novel are to be the means by which the psychology of the protagonist is to be revealed it is important to discover the true nature of these objects. Roland Barthes says: "... l'objet n'est plus ici un foyer de correspondances, un poisoinnement de sensations et de symboles: il est seulement une resistance optique."13 But in the novels of Robbe-Grillet the objects do not exist with their fullest implications
independently of the perception of the protagonist.

Robbe-Grillet himself insists that:

Il me semble qu'on aurait du remarquer aussi que ces descriptions sont toujours faites par quelqu'un. Rien n'est jamais montre du monde materiel que ce qu'un personnage en voit ou, à la rigueur, en imagine.14

But whenever one tries to devise the signification, for the protagonist, of the objects in Robbe-Grillet's work one must always keep in mind his comments on the metaphor:

La métafore, en effet, n'est jamais une figure innocente. Dire que le temps est "capricieux" ou la montagne "majestueuse", parlet du "coeur" de la forêt, d'un soleil "impitoyable", d'un village "blotti" ou creux du vallon, c'est, dans une certain mesure, fournir des indications sur les choses elles-mêmes: forme, dimensions, situation etc.15

Undoubtedly the cinema has had a great deal of influence on Robbe-Grillet. In fact his minute and detailed visualization is in itself a cinematographic technique that presents us with a novel that has to be solved. Very often he uses a picture which once understood becomes the very key to the novel. For example, the picture of Thebes on the curtain in Les Gommes, leads us to the Oedipus theme; the movie posters in Le Voyeur are the externalization of Mathias' three different states of mind; the picture of boats on a calendar in La Jalousie illustrates the husband's fear that his wife will leave him; finally in Dans le Labyrinthe, the picture "The Defeat
of Reichenfels" gives us the motif for the whole novel. Further there is the recurring concept of the child leading the man. In *Dans le Labyrinthe*, the child leads the man through the labyrinth of existence. The statuette on Wallas's mantelpiece (child leading a man) and the behavior patterns of Mathias that begin in his childhood, all suggest that the behavior patterns of the adult protagonists in Robbe-Grillet's novels have childhood as their generative source.

Without a doubt the most striking technique Robbe-Grillet uses in his novels is that of revealing the psychological states of mind of his protagonists through their objective views of the external world. It is mainly through comparing this technique with those employed by William Golding that we can become slightly aware of the vast changes that are taking place in the theory of the technique of the novel right at this very time.

It is more difficult to build a theory of the novel for William Golding since he has not committed himself to a formally outlined theory in writing as has Alain Robbe-Grillet. It is possible, however, to draw on several basic ideas and techniques that are common to his novels, and thus arrive at something at least approximating a theory of the novel.

William Golding has been described as a fabulist by
many of his critics. Peter Green distinguishes between fables and fiction by seeing the former as having an "anterior meaning" and the latter as having meaning that is not anterior. He also sees fables as taking their origin from fiction in which they are latent and often unrecognized.¹⁶ Golding himself says:

What I would regard as a tremendous compliment to myself would be if someone would substitute the word 'myth' for 'fable'... I do feel fable as being an invented thing on the surface, whereas myth is something which comes out from the roots of things in the ancient sense of being the key to existence, the whole meaning of life, and experience as a whole.¹⁷

According to Frank Kermode, Golding accepted the description "myths of total explanation" for his works. Golding does not try to keep up with intellectual fashion: "I think that my novels have very little genesis outside myself. That to a large extent I've cut myself off from contemporary literary life, and gained in one sense by it, though I may have lost in another."¹⁸ Hence he chooses as starting points for his novels works or concepts that have been of particular interest to him. For example, Ballantyne's *Coral Island* and Wells' *Outline of History* provided the starting points for *Lord of the Flies* and *The Inheritors* respectively.

Frank Kermode shows why and how Golding's myths and techniques differ from those of writers such as Joyce,
even though they are related to the same symbolist aspirations towards pre-logical primitive images, when he says:

The differences are attributable to Mr. Golding's relative isolation from any mainstream of speculation. To put it too simply: he sees a world enormously altered by new knowledge which is characteristic of modern art, an art in love with the primitive. And the very patterns of human behavior are now very generally explained by reference to psychic residue or infantile guilt. It is a world you can blame "science" for if you like, a world in which the myth of progress has failed; but the rival myth of necessary evil and universal guilt has come back without bringing God with it.19

Because of these beliefs, when Golding viewed the utopian island of Ballantyne's Coral Island, and the traditional 'bad man' of Wells' Outline of History, he saw them as wrong in their elevation of the civilized white man to a realm of all virtue. He therefore endeavors to show, through Lord of the Flies and The Inheritors, the misconceptions in the earlier works, and in showing these to reaffirm the doctrine of inherent evil in man, with all its religious connotations. Wells saw the overcoming of the Neanderthal man as progress; Golding sees it as the defeat of innocence, "... the sin of Adam seen in terms of a new kind of history."20

Pincher Martin describes the effect that the evil inherent in man has after death; Lord of the Flies shows that the evil in man is there even in childhood; The
Inheritors tries to show that this evil is in some way proportional to the intelligence of man, and finally Free Fall tells the story of a man searching for the time in his life when he fell, freely, into this pattern of his inherent evil. Because of the similarity of the aims of these works it seems to me that these four novels all present different facets of the one problem. They are different myths trying to reinforce and present as fully as possible the concept of evil as inherent in man.

There are two techniques, sometimes referred to as gimmicks, that are common to all of Golding's novels. To introduce the reader to the myth or to indicate, as it were, that the myth has begun, there is, at the beginning of each book referred to above an abrupt change of environment. The children are deposited on the strange island, the People lose their log, Martin is stranded on the rock, Sammy is awakened in a questioning state. Similarly at the end of each book there is an event, or revelation, which has the effect of returning the reader to the non-mythical. The sailor sees the children as merely playing, boys will be boys; we learn, with full certainty of Martin's first death; for the reader the problem of Sammy is finally resolved, but we are aware that Sammy is not at the point of understanding the full significance of his stay in the prisoner-of-war camp.
Through his mythic structure and his use of the external world, Golding is able to present to the reader the states of mind of the protagonists in his works in a way that is quite different to that employed by Woolf, Joyce, and Proust. Whereas these earlier writers revealed the states of mind of their protagonists through the interior monologue or stream-of-consciousness techniques, Golding deals primarily with the self as distinct from the universe of characters and objects. The protagonist becomes aware of the external world and of his relationship to the objects in that world. This developing awareness is best summed up by Freedman when he says:

The psychological notion of sensibility becomes the epistemological notion of cognition; the aesthetic problem of objectifying internal perception in art becomes the existential problem of identity.\(^{21}\)

In the novels of both William Golding and Alain Robbe-Grillet the treatment of the external world is very important as is the relationship between the knower and the object known. Through his geometrically detailed description and the repetitions of his descriptions, all with their slight mutations, Robbe-Grillet is able to show us a world as seen through the eyes of his protagonist, and is thus able to reveal to the reader the psychological state of the protagonist. Therefore the external world is used to reflect the state of mind of
the characters. In the novels of Golding the importance of the external world does not lie in its appearance or the descriptions given of it. The external world is important as it is understood, seen, and controlled by the protagonist in his search for self-awareness, and in the fantasy projections upon it of the protagonist.

It is readily apparent that neither of these novelists writes in the tradition established by Joyce, Woolf, and Proust—yet it is equally apparent that they are both concerned with many of the same matters that interested these earlier writers, for example, the psychological state of the protagonist and the distortion and mutation of time. Further, both Golding and Robbe-Grillet present the psychological problems of the protagonist through recall, reference to childhood experience and subconscious motivations. To do this they both make use of the external world. Golding's external world is broader than that of Robbe-Grillet and he uses it in combination with his creation of myths. Golding's external world includes both other people and objects; Robbe-Grillet limits his external world to the physical object.

During this study it will become quite clear that novels such as those of Robbe-Grillet and Golding are, in many important and integral ways, quite different from those of the mid-eighteenth century. By considering the
prose fiction of the late sixteenth century and comparing examples from this period with the novelistic techniques of the mid-eighteenth century it will be demonstrated that though there are vast differences between the works of these two periods also, the differences are in fact no greater than those between works of this century and those of the mid-eighteenth century.

Margaret Schlauch in her book *Antecedents of the English Novel, 1400-1600*, and in her earlier article "Themes of English Fiction, 1400-1600: Some Suggestions for Future Research," has already commented extensively on the sixteenth-century novel, but as she herself points out, there is a great deal of further study to be done both in the fields of stylistics and source studies. This dissertation concentrates on establishing how the prose fiction of the sixteenth century measures up to the criteria established by critics for the novels of the eighteenth century and later. It must be made clear that it is not the purpose of this study to illustrate that these earlier works approximate those of later times in matters of style and technique, but rather to show that prose fiction has developed, since its inception, along a continuum, on which, undoubtedly, the novels of the eighteenth century represent a distinct highlight, but not a separate beginning.
Ian Watt assumes that Defoe, Richardson, and Fielding wrote in a new and previously non-existent form, and he tries to determine the conditions of the literary and social situation of the time that made the emergence of this form possible, and to establish a number of characteristics that set the novel apart from all earlier prose fiction. First he cites realism as a defining characteristic of the novel—but, correctly, he makes the important differentiation between the realism of mere sensory perception and the philosophical realism which is of such importance to art. His statement of this philosophy is so cogent that I shall quote it in full:

The general temper of philosophical realism has been critical, anti-traditional and innovating; its method has been the study of the particulars of experience by the individual investigator, who, ideally, at least, is free from the body of past assumptions and traditional beliefs; and it has given a peculiar importance to semantics, to the problem of the nature of the correspondence between works and reality. All of these features of philosophical realism have analogies to distinctive features of the novel form, analogies which draw attention to the characteristic kind of correspondence between life and literature which has obtained in prose fiction since the novels of Defoe and Richardson.22

The awareness of the correspondences between life and literature, words and reality, that Watt refers to has increased tremendously in prose fiction since the days of the eighteenth century. The rise of symbolism and the
uses to which "new realists" such as William Golding and Alain Robbe-Grillet put the external physical realities of their worlds are a far cry from the techniques of Richardson, Defoe, and Fielding—yet they enhance and deepen the "correspondences" referred to earlier. If it can be shown that some awareness of such "correspondences" is evidenced in the pre-eighteenth-century prose fiction, is it not possible, then, that in this respect, these novelists of the eighteenth century are but part of the continuing stream of development? Undoubtedly they played an important part and their works were clearly landmarks in the history of prose fiction, as were those of the first stream-of-consciousness novelists, but they were not innovators of a new genre.

Watt's next important criterion for the novel is that it be novel or original. He says:

The novel is thus the logical literary vehicle of a culture which, in the last few centuries, has set an unprecedented value on originality on the novel; and it is therefore well named.23

Early literary forms were primarily derivative in style, form, and content, and Watt sees his novelists of the eighteenth century as being the first to break away from the trend. The individual discussions of various works in later chapters will, I believe, show that if this originality be an important aspect of the novel it does
not exclude all prose fiction prior to Richardson, Defoe and Fielding.

Although Watt refers back to the rise of the modern attitude that "the pursuit of truth is conceived of as a wholly individual matter, logically independent of the tradition of past thought, and indeed as more likely to be arrived at by a departure from it,"\(^{24}\) essentially he is referring to originality of plot which is a very debatable matter. Obviously in the modern novel details of plot are not borrowed and faithfully reproduced as they were in many of the works of literature of the Renaissance—but, after all, the realistic novel deals with life and the important and interesting issues of life remain the same over the centuries. The details and embellishments will alter—but there are, in fact, only a few basic themes to be written about. It is our awareness of this sameness that has led to the coining of terms such as "novel of education," *voyage imaginaire*, etc. E. M. W. Tillyard says in this regard:

I doubt, for instance, if the novel has in actual fact rejected traditional plots. Any borrowing has been less open and less conscious, but there has been much repetition of essential themes.\(^{25}\)

Watt's most debatable ideas, however, concern the problems of space and time. He sees the shift in emphasis from the general to the particular in the philosophy of
the late seventeenth century as an important event that unifies all thought since that time. He quotes Berkeley's Philonous who says "it is an universally received maxim that everything which exists is particular" as being representative of the "modern tendency which in turn has given modern thought since Descartes a certain unity of outlook and method." Watt sees particularity of description as typical of the narrative manner of Defoe and Richardson, and sees this particularity as manifesting itself primarily through characterization and presentation of background. The former concerns itself mainly with the differences between humour characters and the more realistic characters of Defoe and Richardson. Presentation of background--the positioning of the person in space and time--is itself an important means of characterizing the individual.

The naming of characters in the mid-eighteenth century novel with ordinary, everyday names such as Moll Flanders is undoubtedly a differentiating factor between these works and the majority of those of earlier times. The foreign names of the euphuistic romance and humour-character type of names have, for the large part, been abandoned. But here again, the difference is not all that great or the break so radical as Watt suggests. He mentions that the names of Richardson's characters are not without
overtones of the earlier humour characters—Sir Charles Grandison for example. Fielding also is well known for his Thwackum and Square and the use of such names has continued, in varying degrees of refinement, up to the present day. In fact, it is a fine undergraduate sport to come up with profound elucidations of names such as Theobald Pontifex, Christopher (Pincher) Martin, etc. Watt agrees

that there is a place in the novel for proper names that are in some way appropriate to the character concerned: but that this appropriateness must not be such as to impair the primary function of the name, which is to symbolise the fact that the character is to be regarded as though he were a particular person and not a type. 27

Examples that show that this attitude towards the names of characters would lead to criticisms of novels both before and after the eighteenth-century rise of novelists like Defoe, Richardson, and Fielding are numerous. (Dickens alone provides us with a great number). Therefore, here again we do not have a clean point of differentiation between the pre-eighteenth-century and eighteenth-century and later novels. At most a chain of development may be traced.

Watt’s comments about the lack, in the earliest works of prose fiction, of detailed description of background (i.e. delineation of space) are perhaps more acceptable
than those he makes on the concept of time. Again, the discussions of various sixteenth-century works will clarify the situation. With regard to time, Watt, as Tillyard points out, sets forth the innovations common to the whole trend of things in the early Augustan age as innovations peculiar to the novel. Further, he sees detailed description of the passage of time and the awareness of the influence of past time as being innovations of the mid-eighteenth century.

Man's concept of time has changed continuously throughout history and these changes have always been reflected throughout the culture of the period in which they took place. It is surely an oversimplification to consider that the recognition in prose fiction of the changes in man's concept of time during the Augustan age as an isolated fact. For example, the relatively recent changes in man's awareness of time as a fourth dimension have been reflected in the literature of the late nineteenth and twentieth centuries. Consideration of the sixteenth-century prose fiction will show that the innovations of the novel of the mid-eighteenth century are just part of a general trend of development reflecting the cultural and philosophical beliefs of each period that have been reflected in prose fiction ever since its beginnings.

Finally, there is another criterion for the novel
which must be considered--one that Watt does not discuss, but one that has great relevance to this study--and that is the problem of unity of structure. In other words, a true novel is not episodic to the degree that the various adventures it retells could be juggled about without diminishing the overall effect of the complete work. So, therefore, though the anecdote, for example, can be classified as prose fiction, all other forms of prose fiction, from the shortest tale to the longest novel, by their very nature demand an overall structural unity. Lacking this unity they are themselves reduced to a series of anecdotes.

This study will examine selections from the prose fiction of the period 1573-1607 in the light of overall realism, originality, characterization, awareness of space and time, and unity of structure. The limits of this dissertation do not permit, at this time, the complete study of the novel that is necessary to demonstrate clearly and conclusively the theory that prose fiction, for a full understanding of its nature and development, should be considered as a continually developing whole. It has not been possible to consider many works simply because a truly comprehensive study of this problem would have to go well beyond the limits of this dissertation. Generally the works discussed were selected because of a
basic relationship with rogue literature. The obvious exceptions to this are, of course, the novels of Thomas Deloney and George Gascoigne. Their merit is, however, such that it is simply not possible to exclude them from this study.
CHAPTER ONE

REALISM

"Not even the term 'realistic' is unambiguous." --Auerbach

Referring to Ian Watt's definition of philosophical realism (see page 19), it will be recalled that one of the basics of this outlook is the study of experience by an individual investigator "free from the body of past assumptions and traditional beliefs." One of the most vivid characteristics of the Renaissance is the rise of Humanism, and essentially this rise represents the beginnings of a break with the past, a radical shift of emphasis. Medieval man saw himself as part of a rigid order, a hierarchy. Humanism began to concentrate on man the individual and his life here on earth instead of man the abstract being and his life in the hereafter. Furthermore, the rise of Protestantism and the growth of capitalism also took place during the sixteenth century and their development greatly affected the rise of individualism and the growing strength of the bourgeoisie.

There was, however, no radical change with the past. Such breaks rarely, if ever, exist in any cultural
development. Humanism was a force in the early sixteenth century; yet at the very end of the century Shakespeare was writing *De Casibus* tragedies that revolved around the wheel of fortune, the fatal flaw, and, most important here, the disruptions of divine order. It was a period of flux, and consequently the literature of the times reflects both the traditions of the past and the developing new attitudes. Both forms will be discussed here and it will be shown that there was a definite body of literature reflecting the current cultural changes that in many ways anticipated the later novel and perhaps even influenced it.

Breaking points--times of radical change and innovation--are not easily established in literary history. R. G. David, however, sees Occam and his younger contemporary Boccaccio as at the forefront of a break with medieval dogmatism and authoritarianism, with that churchly, hierarchal structuring of reality which absorbed the individual into the general and the general into the more general.¹

Here, then, are the beginnings of the emphasis on the individual--the move from the general to the particular, an emphasis which was to continue to grow over the centuries. The importance of the *Decameron* to the development of English prose fiction has long been realized. The other important foreign influence in the rise of realism was, of course, the picaresque novel *Lazarillo de Tormes*. 
Another symptom of this break with the past is manifested in the criticism of the romance, the rise of rogue literature and the writings of bourgeois life. All of these developments played significant parts in the rise of realism in English prose fiction.

Realism embodies more, though, than just a break with traditions. As with the vast majority of commonly employed literary terms there is no satisfactory definition of this term—and many of the offered explanations of its meaning are themselves at least partially contradictory. One of the landmarks among the studies of realism in literature is Erich Auerbach's *Mimesis*, in which the author reaches the conclusion that modern realism (i.e. the realism of early nineteenth-century prose fiction) is: "... an aesthetic phenomenon, characterized by complete emancipation from the doctrine of the ancients regarding several levels of literary representation." In other words, he regards Stendhal and Balzac as innovators because they took random individuals from daily life in their dependence upon current historical circumstances and made them the subjects of serious, problematic, and even tragic representation.

Early novelists—for example, Fielding—had taken everyday people but had written of them in the low style. As Fielding himself said, "that kind of novel which,
like this I am writing, is of the comic class."

Auerbach thus sees an important change in the concept of realism in the nineteenth century, he views it as essentially a return to the mode of the early Christian literature where the lives of the most humble people were regarded with deep seriousness and not written of in what was later to be considered as "low" style. This approach was abandoned with the return to the rules of classic antiquity as may be seen most clearly in the seventeenth-century French drama. Auerbach writes:

I came to realise that the revolution early in the nineteenth century against the classical doctrine of levels of style could not possibly have been the first of its kind. The barriers which the romanticists and the contemporary realists tore down had been erected only toward the end of the sixteenth century and during the seventeenth by the advocates of a rigorous imitation of antique literatures. Before that time, both during the Middle Ages and on through the Renaissance, a serious realism had existed. It had been possible in literature as well as in the visual arts to represent the most everyday phenomena of reality in a serious and significant context. The doctrine of the levels of style had no absolute validity. However different medieval and modern realism may be, they are at one in this basic attitude.

Auerbach discusses the levels of style in Shakespeare to illustrate his views on Renaissance realism, which, of course, does not provide an entirely suitable argument to support the discussions here of Renaissance prose fiction. However, the discussions of various works later
in this chapter will, I believe, support and illustrate
his views and enhance the concept of viewing prose fiction
as a continuum.

Finally, before turning to the works themselves, it
is necessary to consider Watt's important comment on the
role of realism in art when he points out that

if the novel was to achieve equality of status
with other genres it had to be brought into
contact with the whole tradition of civilised
values, and supplement its realism of presenta-
tion with a realism of assessment.

By this approach Watt is showing how philosophical realism
can be achieved in the novel. The correspondences between
life and literature that he stressed so heavily earlier
in his book must be shown both through realistic presenta-
tion, on one level, and by realistic assessment of life
in general on the second level. We shall therefore examine
selections from sixteenth-century prose fiction in the
light of realism of presentation, realism of assessment
(which Watt sees as an innovation of Fielding), and the
relationship between the degree of realism presented and
the level of style used.

Although rigid categories are not possible, in order
to organize the discussion somewhat, realism in the prose
fiction of the Renaissance and its anticipations of the
techniques of the eighteenth century will be discussed
under two broad categories--those of Rogue Literature and
the Bourgeoisie in Prose Fiction.
Lazarillo de Tormes was the first picaresque novel to make an appearance in the English Literary World. This anonymous Spanish work was translated into English by David Rouland and published in 1586. Because this work introduced picaresque literature to England and because it is believed to have been widely read in the literary circles of the last quarter of the sixteenth century, it is important to consider it in this study even though it is not an English work. Much has been written on the problem of whether or not it had a direct influence on writers such as Thomas Nashe. I do not see that it is possible to do more than speculate on such problems. The work is of interest to this study because of its nature and style and because of its reputedly wide circulation during the period under consideration.

This novel is short and poses problems of unity of structure (see discussion in Chapter 5), but nevertheless its realistic techniques and methods of characterization (see Chapter 3) are of extreme interest. There is absolutely no question that the novel is realistic in its presentation. Many critics have commented on this fact, such as Margaret Schlauch who observes, though, that the reader must be aware of the sixteenth-century Spanish social background in order to be fully aware of the
impact of the work's satirical realism. Be that as it may, and in my opinion Prof. Schlauch overstresses this point, the realism of presentation and at least some of the satirical realism are obvious to any reader.

As an example, taken from many possibilities, the realistic descriptions of food are striking, particularly in the famous episode of the sausage. Of course, food is an important factor in this work, having, as it does, hunger as one of its principal themes. Lazarillo describes the cooking of the sausage, its roasting on the spit and the drippings that the old man eats. The boy's appetite is whetted by the savory sizzle and the sight of the long scrawny miserable turnip, and the contrast it provides with the sausage gives him the idea for the trick that he plays on the blind man. The style is simple and direct, the descriptions brief and unelaborated, but the picture is skillfully drawn and the reader is very aware of what the feelings of the blind man must have been when he plunged the cold turnip, wrapped in bread, into his mouth which was awaiting the hot, savory, moist sausage.

The work is full of such realistic touches: the detailed descriptions of how Lazarillo stole bread from the priest's bread box, the abode of the hidalgo and his method of eating and the beds he sleeps in. The general
surroundings of the hidalgo's life are not presented to us, but the intimate details that closely affect Lazarillo are pictured clearly.

The style used is low—it is simple and direct, unembellished with rhetorical flourishes. The characters are low—and thus this work fits into the pre-nineteenth century concept of realistic presentation of everyday characters in the low style. In this respect, then, the work reinforces Auerbach's theory.

The question of reality of assessment is in many ways not so obvious. As mentioned above, hunger is one of the important themes of the novel, the other being hypocrisy. Lazarillo learns that in order to avoid the first (his concern for the first three tractados of the novel) he must adopt the other. What is important here is to show that the presentation by the author of two such themes illustrates his attempt to present a comment on life as a whole. Miss Hutman says:

The capacity to convey a visual impression, the twofold humor and the total unity of the novel interact and enrich one another so that no single element truly exists apart from the work as a whole. As life is total, complex, and a fusion of interacting elements, the Lazarillo de Tormes mirrors life in miniature, so well that each reader perceives therein vital truth.10

Like Tom Jones, Lazarillo has adapted himself to the society in which he lives, and in this respect the
anonymous Spanish author is making a comment on life very similar to that which Fielding made in his major work some two centuries later.

Frank W. Chandler in *The Literature of Roguery* traces the forerunners of roguery in English fiction through the early drama, legendary rascals such as Robin Hood, the jest books, popular tales, satires, and characters. In this study we will consider only a few of the early examples of rogue fiction before proceeding to the two outstanding examples of picaresque fiction in the sixteenth century—Thomas Nashe's *The Unfortvnyate Traveller* (1594) and Nicholas Breton's *The Miseries of Mauillia* (1599).

Before Robert Greene and his Conny Catching pamphlets there are three interesting works that merit brief discussion. The earliest, and the most interesting for the purposes of this study is *A Manifest Detection of the Most Vyle and Detestable use of Dice-play*, printed in 1580 and generally assigned to Gilbert Walker. This pamphlet is by no means a novel and yet it is not merely a piece of expository prose cautioning young gentlemen against the lures of card sharps. Briefly the pamphlet presents a dialogue between two men R and M. Neither of the speakers is characterized by the author, but they characterize themselves by what they say and how they
say it. R is recounting to the obviously older and more worldly wise M how some twenty days ago he was walking in St. Pauls and noticed a lavishly dressed gentleman attended by three or four servants. This initial information is presented to the reader in one sentence thus:

Happily as I roamed me in the Church of Pauls now xx days ago, looking for certain my companions, that hither might have stalled a meeting, there walked up and down by me, in the body of the church, a gentleman, fair dressed in silks, gold, and jewels, with three or four servants in gay liveryes, all 'broidered with sundry colours, attending upon him. I advised him well, as one that pleased me much for his proper personage, and more for the wearing of his gear, and he again, at each check made in our walking, cast earnest looks upon me, not such as by his hollow frownings, and piercing aspect, might pretend any malice or disdain; but rather should signify by his cheerful countenance that he noted in me something that liked him well, and could be content to take some occasion to embrace mine acquaintance.12

The style used is simple, compact, and direct, and it presents a vivid picture and sets the time and place. The scene is evoked rather than minutely described; for example the location, since it is clearly very familiar to M and to the great majority of the intended audience for the work, is just stated, not described. When the locale moves to the card sharp's home, however, we are presented with a vivid picture of his house, and this picture is presented through a careful choice of which features of the scene to describe, rather than through a detailed,
lengthy description. The gentleman is deftly pictured by the mention of the quality and brightness of his clothes, and the number of his servants and their dress. The Elizabethan reader would immediately assume a tremendous number of facts about this character simply because the few given details of his appearance were so wisely selected.

Perhaps the most effective realistic technique of the pamphlet, though, is the presentation of the actual conversation and the differentiation made between the two characters through the words put into their mouths and the different rates of growth of their awareness of the true reality behind the situation in contrast to the apparent reality presented to R by the card sharp.

The card sharp and R fall into conversation; the stranger ascertains that R is a naive courtier, and invites him home to dine. The conversation is well presented—the speech colloquial for the time, though it occasionally becomes a little formalized when the author's didacticism intrudes. The card sharp and R return to the card sharp's home where young R is obviously quite taken with his new friend's wife and has quite a conversation with her. It is made quite apparent to the reader that R is completely unaware of the reasons behind the seemingly innocent questions that she directs to him. Her dress is described
as follows:

clothed in silks and embroidered works: the attire of her head 'brodered with gold and pearl; a carkenet about her neck, agreeable thereto, with a flower of diamonds pendant thereat, and many fair rings on her finger.  

and after this description her husband speaks:

Bess, quoth he, bid this gentleman welcome: and with that she courteously kissed me; and, after, moved communication of my name, my natural country, what time my father died, and whether I were married yet, or not, always powdering our talk with such pretty devices, that I saw not a woman in all my life whose fashions and entertainment I liked better.

This is not a padded telling of the situation, but it presents the reader with a good picture of what is going on, and the understated nature of the narrative is especially effective since the tale is being told by the man who was duped, and we are viewing the action through his naive eyes.

After a tour of the stranger's home they eat simply but well among several other strangers and then the men, with the exception of R, who pleads ignorance, fall to playing dice. R plays saunt with the stranger's wife (losing twenty to forty shillings!). R then confesses to M that he has been so impressed by the stranger's hospitality that he has been eating there ever since (free, as a guest), even though at cards and dice (played every day with the various members of the stranger's
household) he has lost about forty pounds which he is hopeful of winning back.

M, who has been aware of the nature of the situation from the very beginning of the conversation (he has occasionally interrupted R's narrative with wry comments) decides the time has come to acquaint R with some of the facts of life, and launches into a long, detailed history of dice play, cheating, etc., and the colloquial jargon used in these activities. M describes various methods of cheating in great detail and eventually R and he part—the young man being, now, completely aware of the true nature of the type of situation he has found himself in, and well armed for the future.

While R is recounting his adventures to M the pamphlet is extremely interesting as a story, and full of many stylistic devices and realistic touches. When the author becomes didactic, however, (i.e. when M takes over the bulk of the conversation) the narrative loses the reader's interest as prose fiction. To be sure, what M has to say must have been of extreme interest to the uninitiated Elizabethan, and probably had touches of the sensational about it; furthermore, all the various methods of cheating are of historical interest. Nevertheless, the pamphlet at this point ceases to be prose fiction and becomes expository prose.
The promising fictive start is not fulfilled simply because the author changes from narration to exposition. It is a pity, because with a little more skill, the didactic message could no doubt have been carried with more force if the tale had been continued as a frame around M's revelations. Nevertheless, the work is interesting, chiefly because of the first section and the contrast it affords with later pamphlets.

In 1565 John Awdeley's *The Fraternitye of Vagabonds* appeared and was followed in 1567 by Thomas Harman's *A Caveat or Warening for Common Cursitors*. Both these works are essentially catalogues of the various types of rogues roaming London during this period, and both authors claim to be giving warnings to the innocent public and so saving them from possible troubles. Awdeley's descriptions are short—usually little more than a sentence or two and add little comment or description. The following is a typical example:

A Ruffeler.

A Ruffeler goeth wyth a weapon to seeke service, saying he hath bene a Servitor in the wars, and beggeth for his reliefe. But his chiefeest trade is to robbe poore wayfaring men and market women.\(^{15}\)

On the other hand at the end of Awdeley's brief work are to be found three longer descriptions which clearly
anticipate what Harmon was to do in his later work. They present in reasonable detail the actions of the vagabond, his conversations with his victims, his methods for tricking, etc.

Harmon describes more than twenty vagabonds, and though a couple of the descriptions are brief and along the lines of Awdeley's, most of them are detailed and give some interesting insights into the nature of the rogue being described. He writes at length, for example, on the ruffeler—not only describing what he does and how he goes about his cheating, but even attempting to show the motivation of this vagabond.

   and, weary of well doing, shakinge of all payne, doth chuse him this ydle lyfe, and wretchedly wanders aboute the most shyres of this realme.16

Harmon concludes his pamphlet with lists of various men under the three headings of Upright Men, Rogues, and Palliards, and all neatly sorted alphabetically according to first names, with a glossary of vagabond speech. Most of the realistic effects that Harmon achieves in his pamphlet are the result of his skillful use of conversation, and his clever characterization as we shall see in Chapter 6. For example, in section 19 he describes the habits of a "walking Mort" by reporting the conversation he once had with one of these ladies. She is in the middle of
telling him how she got stuck in the mud once while hunting after oysters and mussels which she craved because she was pregnant. She was rescued by a man (whose wife was her friend) on the sole condition that she afterwards sleep with him. She was able to talk him into postponing this event until after she washed and got rid of all the mud.

'So I went away from hym, and glad was I.'
"And why so?" quoth I. "Because," quoth she, 'his wyfe, my good dame, is my very freend, and I am much beholdinge to her. And she hath done me so much good or this, that I weare loth nowe to harme her any waye.' 'Why,' quoth I, 'what and it hadde beeene any other man, and not your good dames husbande?' 'The matter had bene the lesse,' quoth sheee. 'Tell me, I pray the,' quoth I, 'who was the father of thy chylde?' She stodyd a whyle, and sayde that it hadde a father. 'But what was hee?' quoth I. 'Nowe, by my trouth, I knowe not,' quoth shee; 'you brynge me out of my matter so, you do.' 'Well, saye on," quoth I."

The Walking Mort's evasion is very realistically presented here—both Harmon and the reader realize who the father was—but the apparent evasion reinforces the character.

Many of the anecdotes in this pamphlet approach the short story (e.g. that of the Walking Mort, or the one concerning the two "long lost nephews" of a village parson) but as a whole the pamphlet does not approach the novel in the way that Lazarillo de Tormes does. These works are included in this discussion as examples of the fact that realistic techniques did exist in the prose of the time, and many of them achieved quite high levels of
competence. It is, of course, simpler to evaluate the realism of presentation than the realism of assessment of the various examples. The first is very frequently there—the second is often at least implied in these pamphlets; however, it would be an exaggeration to claim that it is present, for any of these works in the way in which it is found in later literature. Awdeley, Harmon, and Walker were primarily interested in exposing the vices of their relatively small community and as such make no attempt to universalize their observations. Occasionally, though, as in the quoted excerpt above, an observation on a character will be obliquely made that will strike the reader as a universal comment, even though it is almost certain that universality is not what the author had in mind.

Robert Greene is the best example of a writer, of any prominence, who continued the rogue-book tradition and developed it into a form that is certainly prose fiction and begins to take on the characteristics of the novel. When Greene turned to the writing of his Conny-Catching pamphlets (the first was A Notable Discoverye of Coosnage, 1591), he was already established in the literary world of London not only as a dramatist but also as a writer of many romances, generally euphuistic in style, but with some arcadian overtones. He, too, as Awdeley and Harmon before him, frequently presents the
various rogues he is describing in a manner closely resembling that of the Theophrastian Character. Greene, though, developed his technique much further than did his predecessors, and as a result his pamphlets become more than mere elaborated lists. Beginning with the first, second, and third parts of conny-catching distinct developments in fictive techniques can be easily traced. The first pamphlet is little more than a direct, factual account of the various tricks perpetrated upon the unwary by the very active conny-catchers in London. His writing is quite realistic in its descriptions of how gulls were frequently trapped in the London of the time. The work presents direct information in a factual, interesting and realistic way. The second pamphlet continuing along the same lines introduces many anecdotes (as Harmon did briefly) and these anecdotes are written in a style that closely resembles later fictive techniques.

Perhaps the most interesting anecdote of this second pamphlet is the last one, "A true and merry tale of a Knight, and a Tinker that was a picklock." Rather than simply telling how the picklock pursued his dubious trade, this story tells of his entrapment by "an ancient Knight, who for curtesie and hospitalitie was famous in those partes." The story, of some five hundred words, has many realistic touches. Much of it is told through
conversation that not only serves to delineate the characters, but indirectly presents the atmosphere of the knight's home and his ways of handling people (not the least of which being to ply them with a fresh jack of beer followed by a cup of wine). The ending of the tale is somewhat abrupt, and therefore relatively ineffective. It is just as though Greene wished to do little more than present the jest of the trapping of the tinker (in true jest book fashion) without ever assessing the full implications of the tale. In this respect, therefore, the tale falls short of true and complete realism as outlined by Watt; but, without a doubt, the story presents us with a far more realistic background for its action than do the earlier rogue tales of Greene, the jest book tales, or the anecdotes in Harmon's work.

The Thirde and Last Part of Conny-catching is made up entirely of stories. Chandler goes so far as to say that from the first conny catching pamphlet through A Disputatyon betwenee a Hee Conny-catcher and a Shee Conny-catcher and The Blacke Bookes Messenger, Laying open the Life and Death of Ned Browne, Greene progressed from merely telling of rogues' tricks to using rogues as anti-heroes in fiction. Chandler is even willing to go further in his claims for The Blacke Bookes Messenger and to view it as the work which "most nearly approaches
picaresque fiction\textsuperscript{20} in Greene's writings. This remark may well be true, that it more nearly approaches picaresque fiction than Greene's other works, but it is a statement that implies that the pamphlet has more picaresque overtones than in fact it does have.

The story is told by Ned Browne himself as he stands in a window in Aix with a halter around his neck waiting to die; no gallows was available so "they hanged him out at a window, fastning the roape about the Bar."\textsuperscript{21} After briefly sketching in the bare facts of his parentage and childhood, Browne launches into a series of individual tales telling of what he sees as his most successful or spectacular adventures. Interspersed between the five tales are passages which fill in more of the details of Ned's past such as his wedding and later wife swapping with a friend. This structure is by no means picaresque--rather it is an extension of Greene's earlier pamphlets. The refinement in technique lies in the fact that tales concerning one rogue are employed throughout, the rogue himself does the telling, and the overall story is presented through the device of the flashback and framed neatly with pictures of Ned, awaiting hanging, at the beginning of the book and then leaping forth from the window of his own volition. Greene adds a final, grisly, moral note when he himself steps in and tells how Ned's
body was devoured that very night by ravenous wolves:

it is verified, that in the night time there came a company of Wolues, and tore him out of his graue, and eate him vp, where as there lay many souldiers buried, & many dead car-
casses, that they might haue prayde on to haue filled their hungry paunches. But the judg-
ments of God as they are iust, so they are inscrutable; yet thus much we may coniecture, that as he was one that delighted in rapine and stealth in his life, so at his death the rauenous Wolues deuoured him, & pluckt him out of his graue, as a man no worthy to be admitted to the honor of any buryall.22

This work is important in the chain of development of prose fiction for several reasons. Firstly, unlike the tales of the jest book, the anecdotes in this work concentrate not solely on the event, the method of trickery, but on the character himself (this will be dis-
cussed more fully in Chapter 3). Secondly there has been some attempt made to achieve some degree of structural unity (see Chapter 5). However, there is as well an im-
portant development as far as realism is concerned. There is still no realism of assessment in the strictest sense of the word; indeed, it would be rather stretching a point to claim that such realism was present in the story of Ned Browne. As one reads on through Greene's pamphlets however the increase in realistic detail becomes more complex and therefore more credible. Take for example the story entitled "A merrie tale how Ned Browne vsed a Priest." The story here is somewhat more involved than
that of many of the other anecdotes, and the method of gulling more complicated. In this instance the situation Ned finds himself in is unique, and he uses his wit to enable him to take full advantage of it. Unlike most of the anecdotes of the earlier works the conny is gulled through Ned's ability to utilize every turn of event. He is on a journey by horse when he falls into the company of a priest who obviously has quite a lot of money with him. Ned says, "Falling talke with him (as communication will growe betwixt travellers) I behaued my selfe so demurely, that he tooke me for a very honest man, and was glad of my company, although ere we parted it cost him very deare." 23

It would be naive to assume that in the presence of money Ned had no idea of attempting to gull the priest, but this is not a case of cutting a purse, or cheating at cards, or indulging in crossbiting. The tale is made more interesting because the priest himself sets up the situation that makes his loss possible.

and amongst other chat he questioned me if I would sell my horse (for hee was a faire large Gelding well spread and forheaded, and so easily and swiftly paced, that I could well ride him seauen mile an houre): I made him answere that I was loth to part from my Gelding, and so shapte him a slighte reply, but before wee came at our baite hee was so in louse with him that I might say him no nay, so that when wee came at our Inne and were at dinner together we swapt a bargain: I had the Priests and twenty Nobles to boote for mine. 24
Once the poor priest made this suggestion Ned had him firmly in his clutches and with the clever use of a hair knitted about the horse's fetlock he was able to cause the priest and his money to part ways. As soon as he had led the priest talk him into exchanging horses Ned went to the stables and tied a hair around the gelding's fetlock so tightly that it caused the horse to limp. The priest was perturbed by the horse's condition and accused Ned of cheating him but was finally persuaded to try the gelding on Ned's assurance that he would be willing to re-exchange the horses that evening and return the twenty shillings if the horse did not improve. The horse halted completely not far out of town and Ned told him to get off the horse while he tried to discover what ailed the horse. When the priest got off Ned quickly removed the hair, leapt on the gelding (which was saddled, of course, with the priest's saddle and money bags) and rode off.

Not all the tales in *The Blacke Bookes Messenger* are so original. The amusing "A merry jest how Ned Browne's wife was crossbitten in her own art" clearly has its source in familiar fabliaux, and the "How Ned Browne let fall a key" is almost totally made up of digressions explaining various means of conning people, given a little knowledge of foreign countries.

Many of the comments made above concerning the
realistic techniques in *The Blacke Bookes Messenger* apply to Greene's *A Dispytation Betweene a Hee Conny-catcher, and a Shee Conny-catcher*. Both works contain a great deal of realistic detail. It is also apparent that the didactic intrusions and occasional asides of Greene himself do indicate at least an attempt at some form of realism of assessment. It is not realism of assessment of the degree that can be seen in the works of the mid-eighteenth century, or even the degree that is present in *Lazarillo de Tormes*, but it should not be discounted entirely. Finally, the style of Greene's conny-catching works is all low, which seems quite appropriate. The language used in conversation is generally most colloquial and, as such, realistic.

Perhaps the best known novel of this period that is considered to be a picaresque work by many critics is *The Vnfortvnate Traveller. Or, The life of Jackie Wilton* which was first published in 1594, and as Nashe himself says in the Dedication of the work to Lord Henrie Wriothsley it is "a cleane different vaine from other my former courses of writing." In the same introduction Nashe makes it clear that he does not consider himself to be a poet and adds:

A new brain, a new wit, a new stile, a new soule will get mee, to canonize your name to posteritie, if in this my first attempt I be not taxed of presumption.
How accurate Nashe was in his claims to originality will be discussed in Chapter 2.

The Unfortunuate Traveller is quite clearly realistic in some degree. The work is full of contemporary and historical allusions that serve to establish the work in the world of the sixteenth-century reader. For example in the anecdote concerning the trick played by Jack on the captain we read:

This confession could not choose but moue them all to laughter, in that he made it as light a matter to kill their King and come backe, as to goe to Islington and eate a messe of Creame and come home againe, nay, and besides he protested that he had no other intention, as if that were not inough to hang him.27

Islington, then a village near London, would obviously be familiar to the average sixteenth-century reader and so this allusion, and many others like it, adds a sense of reality to the work, and gives the reader a means of identifying in some degree with the story, in a way that the earlier Euphuistic and Arcadian romances never did. Throughout the novel there are many realistic descriptions of both people and places, for example Jack describes Diamante thus:

A pretie rounde faced wench was it, with blacke eie browes, a high forehead, a little mouth, and a sharpe nose, as fat and plum eurie part of her as a plouver, a skin as slike and soft as the backe of a swan, it
doth me good when I remember her. Like a bird she tript on the grounde, and bare out her belly as maiesticall as an Estrich. With a licorous rouling ele fixt piercing on the earth, and sometimes scornfully darted on the tone side, she figured forth a high discontented disdaine; much like a prince puffing and storming at the treason of some mightie subject fled lately out of his power. 26

It seems to me that too many critics, like Hibbard, 29 and Agnes Latham, 30 fall into the ever open trap of assuming that works of art can be neatly filed away into precisely defined and antiseptic slots. This is clearly a ridiculous assumption that denies the very nature of art simply because it denies creativity, whether it be the creativity that results in an entirely new form, or that (which I see as being the more common of the two) which is the ability to synthesize the old and so develop something new.

Much of the discussion of The Unfortunate Traveller centers around whether or not it is a picaresque work, and in this apparently never-ending debate we are again confronted with critics who try to categorize too strictly and are unable to do so quite simply because there is no universally accepted definition of the characteristics of a picaresque novel. Fredson Bowers lists the prime essentials of the picaresque form as follows:

episodic form, a non romantic hero who (in order that a shifting background may be provided) is often a servant, and realism of
outlook combined with a satirical portrait of manners in various strata of society.\textsuperscript{31} He further defines the realistic tone of the novel thus:

In tone the novel is strictly realistic, painting life from a non-sentimental point of view and with considerable emphasis on a detailed and sometimes revolting picture of low life.\textsuperscript{32}

To review in detail the convoluted arguments both pro and con concerning the picaresque nature of \textit{The Unfortunate Traveller} would perhaps be of interest but because of the limits of this dissertation only the most important arguments will be reviewed here. The work has much of what has come to be regarded as the picaresque mode in it. There are differences between it and the first picaresque novel \textit{Lazarillo de Tormes}, just as there are many differences between the early Spanish work and \textit{Moll Flanders}, which is frequently cited as a picaresque novel; but as stated above, differences are essential if we are dealing with works of art rather than with facile reproductions.

The essential fact about the realism of Nashe's work lies in an understanding of his satirical mode. Ronald Paulson has convincingly presented the theory that the unsympathetic nature of Smollett's protagonists, the formlessness of many of his novels, and the excessive brutality contained in them, can be explained through an
investigation of Smollett's concern with satire. While discussing the picaresque form Paulson states:

picaresque novels have often been satirically inclined, maintaining some kind of balance between a narrative of the picaro, whose struggle for survival makes him run the gauntlet of society, and a satiric panorama of that society.33

Many critics cite the fact that because Jack, unlike Lazarillo, did not have to struggle in order to survive The Unfortunate Traveller is not a picaresque novel. One of the chief supporters of this view is Ernest A. Baker,34 who sees Lazarillo's tricks as being essential to his actual existence, but regards Wilton as receiving no personal monetary gain from his adventures. As Fredson T. Bowers35 points out this is quite obviously not the situation here. It is quite true that Jack does not continually refer to his need for money, or even more basically for food, as does Lazarillo. But he is constantly making monetary gains from his adventures and then living off these profits, and we are never informed of any other source of livelihood for him. From his adventures with the false dice to his living with Diamante because "this curtizan was my purs-bearer, my countenance and supporter. My Earledome I would sooner resigne than parte with such a specyall benefactor,"36 Wilton constantly refers to money he has gained through his adventures.
Another frequently cited reason for refusing to view Jack as a picaro is that he is not of humble origin. Picaros who are not of humble origin recur quite frequently in the novels of the eighteenth century (e.g. Roderick Random, Colonel Jacque and Captain Singleton) and therefore Jack's station in life does not seem to be a valid reason for deciding that he is not a picaro.

The objects of Nashe's satire in this work are many and varied but they are all linked in the general theme and are primarily literary in origin. His satire on subjects ranging from Petrarchan love conventions to the pompous attitudes of soldiers and puritans all share the same basic theme of serious mindedness, and it is essentially this serious mindedness that Nashe is satirizing. Agnes Latham outlines the major objects of Nashe's satire, dealing in particular with his jibes against the revenge theme in the tragedy of the time, Petrarchan love conventions, contemporary prose styles, anabaptists, gravity in general, and life in Rome. Though the work is without any doubt episodic, there is a unifying theme underlying the satire which can be viewed as bestowing some degree of unity on the work itself.

Paulson suggests in his discussion of Roderick Random that Smollett was using many small satires (individual examples and events) all dealing with basically
the same theme--mankind's inhumanity to man--in the same way as many examples are used in the formal verse satire of writers such as Horace and Juvenal.

In this form, which derives from the Latin satura (a medley or ragout), variety is the important element: all sorts of literary types and devices are used to throw different lights upon the vice under consideration; employing them as 'sophisticated exegetical process,' the satirist produces an encyclopaedia, or an anatomy of all the aspects of a vice.37

He goes on to contrast this "centrifugal" method of Smollett with the approach of Fielding in *Jonathan Wild*, where the satire "is single minded, a straight line in which intensity of gaze makes up for variety."38 Further, Paulson sees Smollett's method as creating a greater illusion of reality than does Fielding's.

It must be stressed, at this point, that I am not equating *Roderick Random* with *The Unfortunrate Traveller*. The former evidences a far more developed novelistic technique on the part of Smollett than that which Nashe displays. It is possible, however, and I believe enlightening, to consider these works as being part of a chain of development in the English picaresque novel; and links between the two--*The Jamaica Lady* or *The Life of Bavia*, for example--could undoubtedly be found.

Finally, then, *The Unfortunrate Traveller* is both realistic and unrealistic. It is unrealistic in its
plotting, in its disregard for time, and in the shallowness of much of its characterization. However, realistic descriptions can be found in the work, but even more importantly, the satiric tone of the work provides an attempt at a form of realism of assessment— an attempt is made to comment definitely and clearly on all aspects of a human failing that has been and will be present for all time.

David Kaula has shown that Hibbard's views that The Unfortunate Traveller "embodies nothing that can be called a view of life," and that Jack Wilton is not an independent fictional character are really oversimplified. As will be discussed in Chapter Five it is the character of Jack that gives the work what structural unity it has.

But more importantly here is, as Kaula writes,

But what this appraisal fails to take sufficiently into account is the feature of the novel which more than any other draws attention to itself and serves, perhaps, as the primary vehicle for Nashe's "view of life": the style.

The overall style Kaula refers to is that which uses the low style to deal with everyday life and an "unfailing elasticity" of language with which he evaluates "a broad range of experience." In his attempts to consider various levels of experience Nashe is moving towards a full realism of assessment.
Nashe clearly does not approach the technique of the mid-eighteenth-century novelists; however, he was attempting to find a new vehicle for his social comment, and in doing so he does indeed foreshadow future developments in the novelistic technique. Of course, English picaresque novels (e.g. Moll Flanders) in general tend to veer away from the satiric tone of Smollett and Nashe. In this respect it would be possible to view them as descendants of rogue literature rather than as the pure picaresque.

Nicholas Breton's work The Miseries of Mauillia first appeared in 159. Professor Schlauch 41 considers this work, and The Unfortvmate Traveller, to be "note-worthy examples of picaresque fiction." Though the work may have picaresque overtones it is doubtful that a purist would classify it as a truly picaresque work if only because of the fact that Mavillia is very far from being a rogue.

Briefly, the story retells the five "miseries" of an unfortunate young lady. The first concerns the sacking of her home town and the resulting death of her parents. The second, third, and fourth tell of her wanderings through the countryside with her faithful page and her adventures in a pastoral area among some very non-arcadian shepherds and villagers; the last concerns the rather
gruesomely amusing tale of how Mavillia lost her nose.

This novel, like The Unfortunate Traveller, is written in the first person, and begins with a lengthy discourse on why Mavillia decided to retell her story. The opening passage is very reminiscent of the style of the romances (Breton had written many of these himself) for example:

What, shall I write the chronicle of mine owne calamities? Why? The greefe is so great to remember them, as my heart must needs burst ere I can halfe make an end of them. Sorrow sokes long ere it slayes; care consumes before it killes; and des- tinie drives the body into much miserie before the heart be strooken dead. 42

The description of the death of Mavillia's parents when she was between four and five years old (she herself is uncertain of the exact age) is scarcely realistic, but as the tale progresses the realistic detail increases. Perhaps the first notable example is the comparison Mavillia draws between her life with the laundress, who takes her in after her parents' death, and her previous life. In a fairly short passage the differences in the two situations are effectively presented by contrasting the quality and quantity of the food fed to the child in the two different homes and the ways in which her parents and the laundress spoke to her. The choice of these two aspects of her life is effective simply because these are
the two things that are probably most important in the life of a four year old.

Though there are, to be sure, more realistic details in this work by Breton than in his romances he never completely rids his writing of romantic overtones. For example, in the central passages of the book (where Mavillia is having a series of adventures while staying with some shepherds who bear little resemblance to the shepherds usually portrayed in the romances of the period) realistic details are present in the speech and general characterization of the shepherds but the overall style is so compact and unembellished with factual detail that a full picture of what is happening is never really presented.

The most realistic effect of the work is achieved in the dialogue, which is full of colloquial usages such as "berlady" (for by Our Lady) and "twittle twattle." The speech of the shepherds differs quite significantly from that of Mavillia and her page. For example, the following speech of the old shepherdess in which she explains to Mavillia how they go about dressing a wound:

Tarre, mistresse (quoth shee), we commonly use when the wound is not deepe: but, berlady, for this I can tell you what we will doo, a little flagre, and the white of a new laid egge, mingled with a little honey, you shall see, I will make a medicine for him: but let
him take a sleepe first, oh it will do him good, and against he awake, wee will have some warme thing made for him.\textsuperscript{43}

Professor Schlauch draws attention to the fact that in this speech there is no verb for the remedies proposed, that similar shifts in construction appear in Mavillia's speech, and that she is not always careful in her noun and verb agreements or in her use of pleonastic pronouns ("Yet the olde man . . . he would come and pluck her off me"). Professor Schlauch writes:

These syntactic idiosyncrasies are in a sense stylistic virtues. The evidence of other writers such as Deloney indicates that people really talked this way, including literate ones.\textsuperscript{44}

But just as the passages of conversation and Mavillia's non-arcadian activities in the forest are the most realistic sections of this work, the sentimental, bordering on the melodramatic, overtones of the work detract from its overall realism. Mavillia herself is a sentimental character and her association with her page (who seems to have stepped straight from the pages of a romance) together with the rapid and surprising conversion of the shepherdess's daughter really prevent the work from being viewed as essentially realistic.

In general, then, there are areas in Breton's work where the tale is presented realistically; but these are interspersed with sections that are written more in the
style of the romance. To illustrate this dichotomy in the work the following rather lengthy quotation is included—it will be seen that the telling of the milking of the cow and the shooting of the page are far from realistic simply because although the facts are stated yet we are never really shown how the cow is milked or the consequences of the shooting. In contrast, the efforts of the Surgeon to stanch the bleeding are described fully.

Who heard our prayer, and gratiously granted our requests: for having past a littler further, wee espied comming towards us a cowe, which had a goodly udder, to whom wee came neere and neerer, praying God that shee would stand still till we had gotten of her milke to comfort our selves withall: and (as God would) the poore beast made no haste away, but seemed glad to be milked, her udder was so full: well, thanked be God, heere we sped well.

For in steede of a payle, I took my hatte, and though shee was the first cowe that ever I milked, yet I fell to it so handsomly, that I got my hat full: out of which, first my selfe, and then the page, drunke so heartily, that we left in the hatte served us till the next day at night. When the poore page laying downe upon a banke side to take a little rest, being heavie with great wearinesse, forgot to looke to his little dagge that hee had under his girdle, the spring whereof beeing started up, and hee leaning on it, made it of it selfe discharge a bullet into his right hippe, so that hee was not able to rise alone, but lay in such torments, as that I was ready to swounde with sodaine greefe to beholde him. But the little wretch bearing a better heart then his poore mistresse,
made little bones at it. Mistresse (quoth he), the hurt greeves me not so much, as to thinke how I am hindered from my heartie desire to shew mine humble duty in conducting you to your uncles house. But since God hath laide His punishments upon me, I beseech Him to graunt mee His grace to take it patiently: alas! I thinke I am the most unhappie villaine in the worlde. But, mistresse, this is the worlde; a man that hath travelled many countreyes, and passed great perillles, being tossed in many tempestes, among the boyling billowes of sore seas, in the ende comes home, and perhapses, walking but through his owne ground, his foote slippes off a bridge, and is drowned in a ditch: Though I bee but a boy, I have been among men, I have caried my maisters pece and target in hote skirmishes, when the bullets have flyen about mine eares, yet alwayes I thanke God escaped hurt: and see, now am halfe spoyled, and no enemie neare mee. But, alas! goo de sweete mistresse, wepe not so, then you will kill me outright, for the grieue of your sorrowe will goe nearer my heart then the hurt by a great deale: you shall see it will do well.

Was not this a wise boy? Yes, surely, and such a kinde hearted wretch, as it would have made a heart of stone to have bewayled his miserie. But nowe in this extremitie, what was to bee done? Alas! howe did I devise to helpe this poore maimed page: first, the blood must bee stinched, and howe was that done? I remembred, that in time that I lived with the lawndresse, I saw a souldiour come in one day, with a wipe over the shinnes, that hee lay by ten dayes, ere hee could go on it. Nowe a surgeon of the campe, to stinch his bleeding, tooke certaine droppes of his bloud that fell uppon a hotte bricke, which beeing dryed, he pared off the bricke, and strewed it into the wound, which dust did quickly stinch the bleeding: so tooke I the drops of blood, which being dryed against the sunne, fel to powder: which I used in like maner, and so helpt the poore boy.
In comparison to the writing of Deloney for example this descriptive passage is quite unrealistic. It is true that the Surgeon's efforts to stanch the bleeding of the soldier's wound are described quite clearly--but the whole situation that Mavillia and her page find themselves in has an air of unreality. In order for the reader to be at all convinced that these events did in fact take place (or could take place) more details are needed to explain, for example, what the cow was doing in the area (or are we to assume that cows ready for milking commonly wander in the woods of England?) and just how Mavillia (who admits she has never milked a cow before) was able to milk her so successfully.

As far as realism of assessment is concerned it is quite apparent that there is no attempt made in this work to generalize on human experience by the recounting of Mavillia's miseries. This is perhaps made clearer if we briefly compare the presentation of the miseries of Breton's lady with those of the Marquis de Sade's Justine. Justine, though virtuous, suffers continually in contrast to her far-from-virtuous sister Juliette, who prospers magnificently. It is easy to deduce the general idea that de Sade aimed to present through his comparison of the fates of these two sisters. I do not believe that Breton is attempting any such statement.
The *Miseries of Mauillia* is relevant to the present discussion chiefly because of its innovation in dealing realistically with an area which had been previously regarded as being strictly the field of the romance—that of life in the forest with shepherds. Further, the fact that this work has been regarded as a picaresque novel by several critics demands its inclusion here. As stated above, I do not consider such a classification of Breton's work to be accurate—Mavillia is not a rogue, she perpetrates no tricks (she is rather sinned against than sinning, though it is interesting to note that, also probably quite unrealistically, only once is an attempt made on her virtue, that being in the last misery in which she loses her nose) and her travels are not without fixed motivation and do not take on the importance that they do with other picaros. Finally, though Mavillia does have three masters she finds herself in these positions of servitude through her miseries, and it is never suggested that, like Lazarillo for example, this is her actual role in life.

*Dobsons Drie Bobbes* was printed in 1607 by Valentine Simms, but no contemporary reference to this work has ever been discovered, and only two copies still survive. It is of interest to us here for two reasons—it follows the rogue tradition, and many of the characters depicted in
the work really lived.

That the work descends from the earlier jest books can be easily deduced from the title. A dry bob is a blow that does not break the skin, or, at a figurative level of meaning, an ironical jest. However, in this work the jests all seem new and fresh, and there is a definite attempt made at structural unity.

The work is very realistically presented and tells a series of not always disconnected pranks that young Dobson performs from his school days through his dismissal from University. After a very close brush with the law (he narrowly escapes being hung) he rapidly repents and leads a virtuous life thereafter. Not only does the author present clear pictures of the locale and describe the various jests with concrete detail, but we are given a detailed impression of the way life was lived in sixteenth-century Durham, that is very nearly as clear as the impression we receive of sixteenth-century London from the novels of Thomas Deloney.

The author of Dobsons Drie Bobbes, however, does not rely on conversation and the presentation of dialogue, as does Deloney, to create his impression of Durham and its inhabitants. Very little direct dialogue appears in the work at all. A passage from the work itself will best illustrate the style of the author. The selection
is taken from the first chapter, which describes how Dobson happened to be living with his Uncle Thomas. Thomas Pentley was a priest of means whose sister acted as his housekeeper. She became disturbed when her brother started spending his substance liberally and wrote to their married sister telling her to come quickly—and to bring all her children too. The married sister's arrival is described thus:

While sir Thomas was eagerly caruing such meates as were set upon the table, his appetite being very sharpe, he sodainely heard a great rushing and noyse of cartes, rattling upon the stones within the court, and maruelling whence such noyse should come, if it were not there, and what occasion any had to be there, he could not coniuecture, sith himselfe had no use for any at all, neither did he know of any that had businesse there to doe, more than halfe misdoubting his hearing, he started foorthwith from the table, and looking foorth at his windowe, he did beholde his court full of cartes, loaden with tables, cupboards, beddes, and such like houshold stuffe, at which sight he was not a little amazed, fearing that the Bishop had endowed some other with the benefice of that vicarige, meaning to deprive him, And that the cartes and stuffe appeared to be the new parsons: yet he no less maruelled why the Bishop should so do, considering that hee no way ill deserued, either committed any thing whereby to incurred the Bishops displeasure.

First it will be noted that this is an extremely long and rambling sentence the development of which can be viewed as following the ramblings in the mind of someone like Sir Thomas who has been unexpectedly disturbed at
dinner. Not only is the situation described to us as far as its external features are concerned, but also a great deal is revealed to us about Sir Thomas himself. This point should not be carried too far, however, since most of the sentences in this work are equally long and rambling. In many cases, such as the one above, the length and diffusion of the sentence can be tied into the information the author is trying to present, but in many cases one is tempted to believe that either the author or the type setter was rather poorly grounded in punctuation.

George Gascoigne's *The Adventures of Master F. J.* is realistic on many levels. The author presents us with a vivid glimpse into the daily life of the rich of the time. We see Master F. J. involved in various games, horse riding, balls, storytellings and banquets. Further much is revealed to us of the psychological states of the three main characters, Master F. J. himself, Frances and Elinor through the device of having the story told to us by a certain G. T. in a generally ironic tone.

The realism of presentation in the work lies not so much in detailed physical descriptions but in the insight of the author into his characters' minds and his vivid presentation of their feelings. The following quotation will illustrate this fact.
Taking him Master F. J. a parte from the rest, Elinor declared that (as that present night) shee woulde talke with him more at large in the gallery neere adjoyning to hir chamber. Here-upon Ferdinando discreetely dissimulating his joy, toke his leave & returned into the great chamber, where he had not long continued before the Lord of the Castell commaunded a torch to light him unto his lodging, wheras he prepared himselfe and went to bed, commaunding his servaunt also to go to his rest. And when he thought as well his servaunt, as the rest of the household to be safe, he arose againe, & taking his night gowne, did under the same convey his naked sword, and so walked to the gallerie, where he founde his good Mistresse walkyng in hir night gowne and attending his comming. The Moone was nowe at the full, the skies cleare, and the weather temperate, by reason whereof he might the more playnely and with the greater contentation behold his long desired joyes: and spreading his armes abrode to embrace his loving Mistresse, hee sayde: oh my deare Lady when shall I be able with any deserte to countervayle the least parte of this your bountifull goodnesse? The Dame (whether it were of feare in deede, or that the wylinessse of womanhooode had taught hir to cover hir conceites with some fine dissimulation) stert backes from the Knight, and shriching (but softly) sayd unto him. Alas servaunt what have I deserved, that you come agaynst mee with naked sword as against an open enimie. Ferdinando percyeyng hir intent excused himselfe, declaryng that he brought the same for their defence, and not to offende hir in any wise.

The Ladie beyng therewith somewhat apeased they began with more comfortable gesture to expell the dread of the sayd late affright, and sitthence to become bolder of behaviour, more familiar in speeche, and moste kinde in accomplishing of common comfort. But why holde I so long discourse in describyeng the joyes whiche (for lacke of like experience) I cannot set out to the full? Well, remedie was there none, but dame Elynor muste returne unto hir chamber, and he muste also convey himselfe (as closely as might be)
into his chamber, the which was hard to do, the day being so farre sprong, and he having a large base court to passe over before he could recover his staire foote dore."

This passage is typical of Gascoigne's style. The events leading up to the meeting in the gallery of Master F. J. and Elinor are passed over rapidly giving the reader an impression of the sense of urgency felt by the young man. Immediately following the meeting there is a pause filled with a very appropriate description of the moon, the sky and the weather which all fit in so well with the feelings of the young man. We learn a great deal about Elinor through G. T.'s description of her momentary hesitancy, for example her shrieking "(but softly)."

Similarly there is an ironic, humorous overtone in G. T.'s assertion that he is unable to recount the joys Elinor and F. J. found together because of lack of experience.

Perhaps more than any of the other works discussed Master F. J. is a novel rich in realism of assessment. This realism is at least partially achieved through the ironic detachment of the narrator and through the satire of the courtly love convention. It is made so very clear to the reader that Elinor is by no means worthy of the type of idealization that F. J. wants to lavish upon her. F. J. is revealed as being too obsessed with a convention (i.e. the courtly love tradition with its emphasis on
an adulterous relationship) to realize that Frances is the lady truly worthy of his love. The work ends in death for Frances and unhappiness for F. J. and the author makes it very apparent that happiness could very easily have been theirs except for F. J.'s absorption with a romantic convention.

Thomas Deloney clearly stands far ahead of all the other writers in this period as the novelist who best realistically presents the bourgeois life. He wrote four novels *Jacke of Newburie*, *The Gentle Craft Part I*, *The Gentle Craft Part II*, and *Thomas of Reading*. As a novelist he was extremely popular and quite an innovator. His realistic style is quite different from that of Nashe or Greene. As Lawlis writes:

Nashe's witty, biting satirical manner in his pamphlets and in *The Unfortunate Traveller* (1594) is alien to Deloney; and although he frequently calls a spade a spade, Deloney is not interested in the ramifications of the underworld that Greene describes in his pamphlets about conies and cony-catchers (1591-92).

The single facet of Deloney's style that strikes his reader most forcibly is its dramatic overtones. It is evident from his novels that Deloney is fully acquainted with the techniques of the drama and has discovered how best to use these in the novel form. In the first place Deloney does not write in the first
person—he presents a scene full of action to watch. There is little authorial intrusion and the reader is left to judge the situation solely from the evidence presented by the author.

His writing is, without any doubt, realistic, though as Merritt Lawlis indicates, realism is only one of his three styles (albeit the most prevalent). The dialogue alone is, as Ernest A. Baker states "the best dialogue that has been seen as yet in an English prose tale." The other styles that he employs are euphuistic and a continuation of the jest book style; however, these other styles actually complement his realism, not hinder it. He uses the euphuistic style in the conversation of royal characters and employs the low style of the jest book for his scenes of low comedy jests or pranks.

In his blending of styles Deloney goes a step further than Shakespeare, who limited his realism to his low characters. Shakespeare clearly separates his styles according to the rank of his characters. The important difference in the approach of Deloney is noted by Lawlis and it is the key to an understanding of this novelist's realism of assessment. Essentially, Deloney was concerned with the middle class, their role in society, and in dignifying their position and stressing their importance.
In Deloney there is no separation even by rank or class. As if to reinforce his democratic vision, there are times when he has persons of the lower or middle class speak an exalted language while persons of the upper class speak plainly—a deliberate crisscross of styles.50

Deloney's skill with dialogue is very great—and it is through the conversations of his characters that he not only presents their personalities, but greatly enhances the realistic tone of the work as a whole. His characters frequently speak in dialect, their conversations are full of colloquialisms, and some of them, where appropriate, use malapropisms.

His skill with dialect is very important—he never overdoes the use of dialect to the point where it becomes a strain for the reader to decipher exactly what is being said. In this respect his novelistic art is of a higher order than Scott's for example, for with Deloney it is possible to be so engrossed in the story on first reading that the dialect will not forcibly strike the reader. The often quoted speech by Jack of Newbury's prospective father-in-law has become the classic example of Deloney's skill in this respect.

Sir (quoth the old man) I wis che zee you bee bominable rich, and cham content you shall haue my daughter, and Gods blessing and mine light on you both.

But Father (quoth Jacke of Newberie) what will you bestow with her?
Marry heare you (quoth the old man) I vaith cham but a poore man, but I thong God, cham of good exclamation among my neighbours, and they will as zoone take my vice for any thing as a richer mans: thicke I will bestow, you shall haue with a good will, because che heare very good condemnation of you in euery place, therefore chil giue you twenty Nobles and a weaning Calfe, and when I dye and my wife, you shall haue the reuelation of all my goods.51

The use of dialect here is effective--but, more importantly, the malapropisms add much humor to the text and greatly enhance the picture presented of the old man himself. After a description of the wedding Jacke accepts the portions from the Bride's parents but he gives them, in return, money and cloth. They then reveal that they had sold nearly all they had in order to give their daughter her wedding and dowry. Deloney cleverly creates the impression that Jacke was aware of their situation all along but, out of respect for them, and because he obviously sees no reason for judging a man on the wealth he has accrued, is able to arrange things so they suffer no loss that they cannot afford, but still retain their dignity and their role as parents.

The description of the wedding itself is a good example of Deloney's realistic style and skill in present-
So the marriage day being appointed, all things was prepared meete for the wedding, and royall cheere ordained, most of the Lords, Knights, and Gentlemen thereabout, were inuited thereunto: the Bride being attyred in a gowne of sheepe's russet, and a kertle of fine woosted, her head attyred with a billiment of gold, and her haire as yeallow as gold, hanging downe behinde her, which was curiously combed and pleated, according to the manner in those dayes: shee was led to Church betweene two sweete boyes, with Bride-laces & Rosemary tied about their silken sleeues: the one of them was sonne to Sir Thomas Parry, the other to Sir Francis Hungerford. Then was there a fair Bride-cup of siluer and gilt carried before her, wherein was a goodly branch of Rosemary gilded very faire, hung about with silken Ribands of all colours: next was there a noyse of Musicians that played all the way before her: after her came all the chiefest maydens of the Country, some bearing great Bride Cakes, and some Garlands of wheate finely gilded, and so she past vnto the Church.

It is needlesse for mee to make any mention here of the Bridegroome, who being a man so well beloued, wanted no company, and those of the best sort, beside divers Marchant strangers of the Stillyard, that came from London to the Wedding. The marriage being solemnized, home they came in order as before, and to dinner they went, where was no want of good cheare, no lacke of melody: Rennish Wine at this wedding was as plentifull as Beere or Ale: for the Marchants had sent thither ten Tunnes of the best in the Stillyard.52

The above passage not only gives us a picture of the event—the clothes of the bride, the procession into the church—but it captures the festive spirit of the celebration and makes an effective contrast between the bright, colorful youthful presence of the young bride.
and the warm, dignified and mature nature of the groom. This contrast is achieved not only by the adjectives selected by the author but by a particularly effective change in style. The description of the bride is relatively long and detailed. Her elaborate costume and hair style, her youthful attendants and their Bride laces and Rosemary, the music, the food, are all presented as glowing with color and freshness. Then the next paragraph begins with one of Deloney's rare authorial intrusions—one that is used to create a definite effect. It is implied that Jack is so universally known and beloved that description is unnecessary. Further, his importance and value lie not in his bright, beautiful clothes, or the ritual surrounding his position, but in the essence of the man himself—an important mature man who "wanted no compeie."

One of the most amusing passages in this novel tells of the prank played on a gossipping old lady of the village who loved to interfere and had influenced Mistress Winchcombe (Jack's new wife) in her treatment of her servants. The old gossip convinced the young bride that she could save her husband 20 pounds per year by cutting down on the amount of food she gave the servants and by giving them poor quality cuts of meat. The conversation between the gossip and Mistress Winchcombe is itself extremely
well done and reveals a great deal about the characters of the two women.

On her next visit to the Winchcombe's house the following scene takes place:

Upon a time it came to passe, when master Winchcombe was farre from home, and his wife gone abroad: That mistris many better, dame tittle, tattle, Gossip pintpot, according to her old custome, came to mistris Winchcombes house, perfectly knowing of the good mans absence, and little thinking the good wife was from home: where knocking at the gate, Tweedle stept out and askt who was there? where hastily opening the wicket, he sudainely discovered the full proportion of this foule beast, who demanded if their mistris were within.

What mistris Franke (quoth hee) in faith welcome: how hauz you done a great while? I pray you come in.

Nay, I cannot stay (quoth shee). Notwithstanding, I did call to speake a word or two with your mistris, I pray you tell her that I am here.

So I will (quoth hee) so soone as she comes in.

Then said the woman, What is she abroad? why then farewell good Tweedle.

Why what haste, what haste, mistris Franke, (quoth he) I pray you stay and drink ere you goe. I hope a cuppe of new Sacke will do your old belly no hurt: What (quoth shee) hauz you new Sacke alread? Now by my honesty I drunke none this yeares, and therefore I doe not greatly care if I take a taste before I goe: and with that shee went into the wine-cellar with Tweedle, where first hee set before her a peecce of powdered beepe as greene as a lecke: And then going into the kitchen, he brought her a piece of rosted beepe hote from the spit.53

One after another the various servants of the house come to welcome her as she sits in the cellar. As each
one appears he drinks to Mistresse Franke and after five
or so such salutations "mistresse Franke's braines waxt
as mellow as a Pippin at Michaelmas, and so light, that
sitting in the Cellar, she thought the world ran round."54
She starts to talk to the servants, far from prudently
(and with a lisp "her tongue waxing somewhat too big for
her mouth."))55

The old lady finally falls fast asleep and the ser-
vants lay her at the foot of a stile some half mile off.
Tweedle stays to watch over her and pays a wandering
clown to put her in his basket and carry her through
town to try and find out who she is.

And so away hee went, till hee came to the
Townes end, and there he cryes out as boldly
as any Bayliffes man, O yes, who knowes this
woman, who?
Then said the drunken woman in the Basket,
her head falling first on one side, and then
on the other side, Who co mee, who?
Then said he againe, Who knowes this woman,
who?
Who co mee, who? (quoth shee) and looke
how oft he spoke the one, shee spoke the
other: saying still, Who co me, who co me,
who? Whereat all the people in the streete
fell into such a laughter, that the teares
ranne downe againe.56

Mistress Franke is finally claimed by her husband.

But the next day, when her braine was quiet,
and her head clear'd of these foggy vapours,
she was so ashamed of her selfe, that she
went not forth of her doores a long time
after: and if any body did say vnto her, Who
come, who? shee would be so mad and furious,
that shee would be ready to draw her knife
and sticke them, and scold, as if she stroue
for the best game at the cucking stoole. 57

Though it is highly probable that this incident
hearkens back to the jest book tradition, the skill with
which it is recounted, its clear and logical fitting into
the whole plot of the story, and its realism make it an
effective part of the novel and not just an incorporated
anecdote such as have been referred to in some of the
eyearlier works discussed. Not only are the characters of
the various participants in the prank well drawn, but
such details as the changes in Mistresse Franke's speech
as she becomes more and more drunk, are clearly presented.
The device of retelling the prank largely through the
various conversations that take place gives a fast pace
to the narrative and gives it more immediacy than a regular
third person narrative would.

It would be possible to cite many more examples of
the effectiveness of Deloney's purely realistic style but
as mentioned above Merritt Lawlis notes that Deloney also
writes with a euphuistic style and a jestbook style. The
three variations in Deloney's style are obvious after any
careful reading of his works, but it is also apparent that
he uses the euphuistic and jestbook styles as means of
serving the overall realism of his work and adding variety
to it. Lawlis writes in this regard: "Thus by 'jestbook'
we mean 'low,' as opposed to the 'middle' style of realism and the 'high' style of euphuism."\textsuperscript{58} This is a questionable analysis of Deloney's styles. Firstly, referring back to Auerbach's approach to levels of style, realism can be found in all three levels of style; Lawlis further points out that in the sections of Deloney's novels where his humor is most robust, his style becomes more direct and simple as he presents the actions of the jest very rapidly (as in the interlude concerning the gossip discussed above).

Although Deloney has clearly profited from his acquaintance with the jestbook literature, I believe that he has fused the jestbook style into his overall realism. In other words he adds to the overall realism of his novels by employing variations of the realistic style to suit the individual tones of the different events and different characters of his novels. This variation is not, after all, all that unusual. The interweaving of multiple plots in the novels of Dickens has frequently led to the author's using various styles that can all be regarded as essentially realistic.

The intrusion of the euphuistic style can, I believe, be similarly justified. Deloney employs euphuistic patterns of speech only with characters, or situations, where it could be reasonably employed. For example, in
Chapter V of *Jacke of Newberie* the situation is presented in which Jack is teaching his servants by means of explaining the full implications of the pictures he has in his parlor. Lawlis shows that the information used in this chapter was obtained by Deloney from Fortescue's *The Forest*, and that, like his source, Deloney uses "the lives of great men as exempla for poor men." Though many of Jack's speeches in this scene have euphuistic overtones Jack seems to employ this mode of speech as a teaching device, and therefore it becomes quite acceptable within the overall realistic context of the novel.

Finally, then, though elements of the jest book and euphuistic styles can be found in the novels of Deloney, these styles are fused into the overall tone of realism, and more often than not they are used directly to serve Deloney's efforts to write realistically.

From the discussions of the various works mentioned in this chapter it can be seen that realism was consistently developing in the prose fiction of the sixteenth century. Gascoigne's novel exhibits the greatest degree of realism of assessment and the realism of presentation in the work is entirely appropriate for a story that lays such emphasis on the psychological states of the characters. Deloney's works can lay claim to consistent realism of presentation and a realism of assessment that
is apparent when the social milieu of the time is taken into consideration. Gascoigne's satire on the illusion of romance is in the tradition of Don Quixote and Madame Bovary; Deloney deals with a very current social problem—the rise of the bourgeoisie. Dobsons Drie Bobbes provides good examples of both forms of realism as has been discussed earlier.

When one considers the question of levels of style, it is Deloney who is the author whose work is the best example of integration of styles. The level of style varies in all his novels, but there are instances when he considers it appropriate to use a high level of style when writing of ordinary people. This usually occurs when he is trying to convey his democratic ideals to his reader, as in the scene referred to earlier, when Jack is showing the pictures of famous men to his servants and explaining to them how these men rose to fame from simple, humble beginnings not unlike their own. Such usage of high style is particularly appropriate in the work of a novelist such as Deloney and it looks forward to the nineteenth-century novel rather than to the eighteenth-century novel.

It would be incorrect to state that the realistic techniques displayed in these early works of fiction are in any way as highly developed or as skillfully used
as those of the writers of the mid-eighteenth century. They do, however, and without any doubt, represent the beginnings of these techniques; and it is also obvious that there was a growing awareness on the part of the various writers of the possibilities of prose fiction.

There is a continuing development in these techniques throughout the seventeenth century, and of course it is continuing at this present time. The development of bourgeois reality in contrast to the euphuism and general unreality of the romance of the mid-sixteenth century was, in fact, quite rapid. Though the art of Deloney by no means developed from the romance his work shows some degree of the influence of the romance in its euphuistic passages. Though the developments since have been enormous, it is really not possible to discount these early writings in any effort to comprehend the nature of realism in prose fiction and its development and change as man's attitude to and comprehension of the nature of reality itself changes and develops.
CHAPTER TWO

ORIGINALITY

The problem of originality and its importance in art, and in particular in the novel, can at best be only partially resolved. Arbitrarily insisting on certain degrees of originality in a work of art automatically imposes too great a restriction on the artist. Ian Watt views originality (as we now use the term) as an approach to art that developed concurrently with (or perhaps even as a result of) the philosophy of Descartes. Watt says that Descartes' works:

did much to bring about the modern assumption whereby the pursuit of truth is conceived of as a wholly individual matter, logically independent of the tradition of past thought, and indeed as more likely to be arrived at by a departure from it . . . . Previous literary forms had reflected the general tendency of their cultures to make conformity to traditional practice the major test of truth: the plots of classical and renaissance epic, for example, were based on past history or fable, and the merits of the author's treatment were judged largely according to a view of literary decorum derived from the accepted models in the genre. This literary traditionalism was first and most fully challenged by the novel, whose primary criterion was truth to individual experience—individual experience which is always unique and therefore new.¹

Watt appears to equate the originality of emphasis
on the individual with originality of plot and avoidance of past assumptions. It is not obvious to me that this is a justifiable equation to make; it seems very possible that emphasis on the individual and freshness of approach can well be embodied in a traditional or at least a familiar plot. A contemporary example is a comparison of Ballantyne's *Coral Island* with William Golding's *Lord of the Flies*. Both deal with the same basic situation of a group of schoolboys stranded on an island—but the differences in both the approach and conclusions of the two authors result in two very different novels. The latter novel is clearly more realistic and presents us with a group of individuals whereas the Ballantyne book draws the boys in the traditional, expected, British schoolboy mold without ever approaching the presentation of an individual boy. Yet, writing as he does about original sin, Golding, who has been referred to by several critics as a fabulist, is the author who is relying on past assumptions and traditions of belief and endeavoring to establish their relevance to the world of today.

Further, as W. J. Harvey indirectly indicates, as fictive technique develops, traditional plots or myths can be used, and frequently are, with new and fresh approaches which serve to draw the reader's attention away from the familiar aspects of the plot. When talking
of comparing Lawrence's *Sons and Lovers* or Mann's *Doctor Faustus* with the more primitive versions of the Oedipus and Faustus legends Harvey writes:

The plots of the novels, abstractly considered, do not have the disturbing quality of myth; the deeper and wider significances of these works--their 'symbolic' value--depend upon our primary sense of character. In other words, in fiction the archetype must be apprehended through the individual case.¹

It seems that the most important aspect of originality in Watt's theory is "truth to individual experience--individual experience which is always unique and therefore new." If we are to develop fully the possibilities of this statement it is necessary to consider what is actually meant by "unique" in this context. To what degree is individual experience "always unique?" In many ways the lives of all men are absolutely identical. We all live and die and have the same basic physical needs. The identity spreads even further. In every age there are many events that happen to a majority of people--and no matter how hard we searched there are really only a few major events in life that can, and have been, adopted into a story. For example there are the plots centering around the education of a young man. These stories will involve the ties he has with his family, his break with them as he achieves independence, and his adventures along the way. Books as varied as *Dobsons Drie Bobbes*, *Tom Jones*,...
The Ordeal of Richard Feverel, The Red and the Black, The Way of All Flesh, and Portrait of an Artist as a Young Man fall into this category. These novels deal, in very general terms, with the same plot, and yet quite obviously they are all very different. The important step here is to identify clearly what it is that makes this difference.

Essentially the differences lie in three areas. First we have the different settings of the novels; that is, the characters (and in this context the central character of the young man is the most relevant) are differently positioned in space and time. Secondly the central characters themselves are different; and this difference is due, of course, to their novelist's appreciation of the effects of heredity and environment on their characters. Finally, the secondary characters are different and thereby exert different influences on the central character and therefore, to a degree, control the plot.

Essentially then, originality lies in the ability of the author to recreate the most vital differentiating factors in a particular situation in order to present it in a fresh light, and with new interest. The permutations and combinations within one general plot are obviously tremendous. I would strongly argue that true originality
embodies an awareness of past thought, even while the individual experience, as Watt writes, remains unique. The reason is that it is impossible to divorce the individual experience from the traditions of the past, and in order to identify fully uniqueness of individual experience the novelist must be aware of the past and its influences. Traditional plots were a striking feature of early literature--particularly in the epic--but originality, of the nature defined above, was present much earlier than Watt would admit. The great flowering of Elizabethan and Jacobean drama provides innumerable examples. Is Hamlet not an individual? Moore's Utopia cannot be regarded as traditional--and I would question such a title being applied to much of medieval literature. Chaucer's pilgrims do, in many cases, typify particular types, but it is impossible not to glimpse and appreciate the individual in each case.

It appears that the problem lies in the rather abrupt handling of the fabulist. That fables have been used more extensively in some periods than in others is apparent. However, the fable is an essential part of the art of many novelists whose work cannot be regarded as unoriginal on that score only.

It is a mistake to overlook the emphasis the rise of Humanism, Protestantism, and Commerce placed on the
individual, just as it is a mistake to overlook the fact that literature, the written word, has flourished and developed in direct proportion to the development of printing and publishing and the decrease of illiteracy. The relatively low development of printing and high level of the illiteracy undoubtedly gave great emphasis to the drama in the sixteenth century and the first half of the seventeenth century. But just as the drama developed slowly, was derivative in its beginnings, and crude in its first techniques, so was prose fiction. We do not discard early drama or regard it as an alien species—yet we do just that when we deal with early prose fiction.

Just from the discussion of realism in the works under consideration it is possible to glimpse some degrees of originality. Greene made a big stride forward when he attempted the tale of a single conny catcher, Ned Browne, in his *Blacke Booke's Messenger*. As we have seen the earlier rogue pamphleteers, and indeed Greene himself, concentrated at first on retelling anecdotes about a series of generally unidentified rogues or connies. He did achieve, to some degree, the presentation of a wholly individual experience (even if only through his hanging of himself from a church window!).

Nashe can also be credited with some degree of
originality, though, of course, to a large extent this would depend on whether or not one regards *The Unfortunate Traveller* as a literary descendant of *Lazarillo de Tormes* or as a work that evolved spontaneously from purely English tradition. At any rate, his main claim to originality would lie in the use he makes of his fiction as a vehicle for satire. This, of course, is not the type of originality that Watt regards as an essential part of the novel form and in that respect one must admit that Nashe is not particularly original. Jack Wilton does not emerge as a clear individual and the background to the work is sketched in somewhat vaguely. On the other hand the actual jests and pranks he gets involved in are not simply derived from earlier fabliaux and jests—they have, in different degrees, elements of uniqueness. Nashe obviously tried to be original in this work (see his dedication, discussed earlier on page 50) and to produce something that clearly differed from his earlier works. It must be admitted that in many respects he succeeded. His satirical techniques, use of historical figures, attempts to record variations in the speech of characters of different social standing, and his initial characterization of Jack himself all have varying degrees of originality.

Nashe's earlier work concentrated on satire, and
this mode of writing was the one he presumably enjoyed most and did best. What he apparently tried to do in *The Unfortunate Traveller* was to provide himself with an original vehicle for his satire. Whether or not he found suggestions for this vehicle in *Lazarillo de Tormes* is something that we are not able to determine with any certainty. Speculations can be made and conclusions drawn, but such conjectures, though interesting and often amusing tests of a critic's ingenuity, can be nothing but fruitless until some document or contemporary reference is found to support one view conclusively.

Ethel Berliner develops an argument (which although it is by no means conclusive, is as interesting and well developed as many of those published on the work's relationship with *Lazarillo de Tormes*) that the work is indeed picaresque, but that it sprung from English sources. She concludes:

Jack Wilton seems on the whole to be more closely related to its English forbears, the beggar books, the conny-catching pamphlets of Greene, the enormous literature of jest books that flourished in the sixteenth century than to *Lazarillo de Tormes*. It is not too much to say that there is at least a possibility that the beginning of the English picaresque is almost if not wholly indigenous. 3

Obviously, no matter to what one attributes the true sources of the work, Nashe must be credited with some
degree of originality in synthesizing trends of the past and coming up with a new vehicle for his satire.

Finally, as has frequently been stated in histories of the novel, Nashe is generally credited with having produced the first historical novel. This assertion is based chiefly on his references to historical personages and events. It would seem, very possibly, that these references were added to give an air of verisimilitude to the work, to fix its location and time, and to provide further background details for satire. The work centers so heavily on Jack and his adventures which are, in general, quite divorced from the historical events of the time, that it cannot really be termed a historical novel. Undoubtedly, though, it does foreshadow the development of the historical novel. All in all then, one could not accuse Nashe of lacking originality for though the bulk of his work is in one way or another derivative, it is synthesized into something that approaches unity with originality.

The Miseries of Mauillia is another example of a work with a mixture of originality and stereotype. The originality in the treatment of the forest section has already been referred to several times. This novel is important here in both its treatment of character and location. However, surveying the work as a whole it is
not possible to classify it as truly original work. The character of Mavillia has a degree of uniqueness and individuality not achieved by either Greene or Nashe with their protagonists, and much of the location and several of the supporting characters are well developed and original. The problem lies in the association of the protagonist with the plot. Mavillia is too passive, and no justification is really given for the vast series of miseries that she is faced with. In both the earlier works the protagonist indirectly or directly instigates the actual adventures. It is not meant to imply that for a successful novel all action must be instigated by the protagonist, but the action must be instigated by someone or something or accounted for in some way. Breton's work has a greater degree of originality than Greene's has, but it certainly does not achieve the degree of originality of later works such as Dobson's Drie Bobbes. The difficulty is that the originality of this work by Breton lies just in the treatment of the shepherds and not in the novel as a whole.

As far as I have been able to determine Breton was the first prose writer to deal with the concept of arcadia that had developed in the Renaissance and is shown in the works of writers such as Sidney, Spenser, and Shakespeare in such a realistic and unromantic fashion. This
realistic treatment is, then a great step forward and a distinct break with tradition. However, it does not by itself render the whole work original.

On the other hand, Dobson's *Drie Bobbes* does, indeed, evidence every form of originality that we have discussed earlier. Not only Dobson himself, but his Uncle Thomas as well emerge quite clearly as individuals. An early and particularly successful attempt to individualize the Uncle and yet at the same time show how a particular characteristic of his, though endearing in one sense, could cause harm to his nephew in the future, is the description of him chastising Dobson after the boy had broken his lanthorn book over the head of one of his schoolmates.

Dobson humbly thanking his Maister for this vnlooked for benignitie, as blithe as Bird on briar, posteth home with his warrant in his pocket, but hee was no sooner entred into the Hall, and had broken a curtesie to his vnckle while he did espie vpon the Table hollie wandes in water, colde cates, God wote, to stay his emptie stomacke withall. His vnckle taking one of them into his hand, sayde: Now good sir, where haue you bestowed your selfe this day, that you stay so late abroade? Good vnckle, replied Dobson with a sober and / demure countenaunce, casting his eyes vpon the ground, I haue beene at the Schoole. Haue you so? sayeth sir Thomas, I pray then lets see your booke, and how much you haue learned all this day? With that poore Dobson breathed foorth a pitteous sigh, and with a pensive heart and trembling hands hee pulled his patched booke foorth of his pocket, at which sight his vnckle not able to containe himselfe
from smiling, turning away that hee might not be perceived, laughed a good space: afterward reflecting his looks upon his lamentable nephew, down whose cheeks the tears streamed. My boy, sayde hee, I pray thee, who hath made thee a Ioyner? me thinke thou hast taken they booke in sunder, and hast made it to stand upon ioynts, whereas in the morning it appeared vnto me to be all one pece, without chincke, ioynt, or member, otherwise my sight deceived me: then Dobson prostrating himself, humbly prayed his vnckle of pardon, and made true relation of the conflict passed betwixt him and his fellow, and whatsoeuer he had done, it was in his owne defense, adding moreover, that his Maister had already giuen him due punishment for his trespass, and therewithall hee pulled forth his Maisters note, and delivered it to his vnckle, the subject whereof agreed wholly with his reporte, and had undoubtedly procured his pardon, if hee had not remem-bred his promise before made to the Merchants wife, whereupon hee caused poore Dobson to vntrusse, and to offer his breech to the blocke, which hee soundly lashed, and the next morrow carrying him vnto the Merchants wife, caused him to aske both her and her sonne forguiennesse, who pardoning him, hee was set agayne to the Schoole, with charge to keepe the peace with his fellows, lest he drunke of the whippe againe.  

The kindness and humor of the Uncle is clearly depicted—yet as Dobson's character develops throughout the work the reader is tempted to wonder whether this kindly old man did indeed handle his nephew in the most satisfactory manner.

The author of this novel achieved originality not only in characterization but also in his descriptions of the actual physical location. This was so clearly and
accurately done that the editor of the University of Durham's edition of this work (E. A. Horsman) has been able to identify many of the places mentioned in the book with places still existing in twentieth-century Durham.

Clearly then this tale tells of an individual and presents him as such. The details of style are original though the general form of the work is but a more sophisticated development of rogue literature in general. This tradition is revealed by the rather clumsily tacked on repentance of Dobson, which is the only aspect of his character not convincingly presented or explained. It reminds one somewhat of Moll Flanders's conversion and that of the shepherdess's daughter in The Miseries of Mauillia, though, of course, Defoe does labor over his protagonist's character a bit more than our anonymous author of Durham did.

Part of this work's originality stems from the air of verisimilitude that the writer is able to create through his realistic style. Unlike the peruser of any of the earlier rogue literature the reader is always quite convinced that these events did, or at least could, have taken place. The innovation of focusing attention on the education of the boy, the reason for his separation from his parents, and his training both at home and at school introduces the question of how a rogue (or,
perhaps more accurately a prankster) is formed. The novel does not really do much more than pose the problem—in fact Dobson's transition from prankster to rogue (when he narrowly escapes hanging) and subsequent reformation are not convincingly delineated. Yet, in posing the problem, the writer evidently considered very carefully. Not only does he characterize the Uncle, the Aunt and the parents of the boy with great care (though, of course, the presentation of the parents is little more than a thumbnail sketch), but he attempts to present other outside influences that may have affected the boy's development. For example the early situation where we have the boy being blamed for pranks he did not commit because his schoolmates have cleverly arranged things so as to indicate his seeming guilt.

When measured against any of the criteria we have established for the originality of a novel, Dobsons Drie Bobbes is clearly original. It tells the tale of an individual who has only a tenuous relationship with past rogues; the protagonist is surrounded by individuals and attempts are made to assess their influence on him; the location is clearly and realistically presented; and finally, a whole new approach to the story of a rogue is used.

Originality in Master F. J. can be seen most
strikingly in the author's presentation of the psychology of the characters; in the satirization of the courtly love convention; and in the use of the ironic narrator G. T. These aspects were all new to prose fiction when Gascoigne wrote and because he used them he must be credited with much originality.

More important, however, is Gascoigne's presentation of a unique situation. The reader never experiences the feeling that the story has been told elsewhere. As discussed on page 87 an author achieves this originality by discerning and identifying the most vital differentiating factors of a particular situation. Gascoigne is able to lift his story from being a typical love triangle by focusing on F. J.'s preoccupation with and partial misunderstanding of the courtly love tradition and on the basic, sensual nature of Elinor and the effect it has on the naive F. J.

The novels of Thomas Deloney are also, without any doubt, original. The fact that he writes about the middle class and exhibits such a democratic vision is in itself a large claim to originality. No earlier work in English fiction exhibits Deloney's concern for the tradesman, his relationships with both the people who work for him and those superior (by rank and heritage) to him. The novels exhibit well delineated characters and the locales
are realistically depicted. Of course, many of the episodes in the work derive from jest-book traditions or familiar fabliaux.

Again it is Deloney, more than any other writer discussed in this study, who most nearly approximates Watt's definitions. For surely in the tales of Jack of Newbury and Thomas Cole, we have the recounting of "individual experience which is always unique and therefore new." In no way do Deloney's central characters approach a stereotyped form, and as far as I have been able to determine they are not patterned on any earlier figures of literature. Merritt Lawlis has contended that Deloney's heroes are too idealized and hence lose much of their individuality. In general this is true. However Deloney makes the experiences of his heroes individual, and most probably tended towards idealizing them because of his concern with depicting them as fine, upright and even noble men albeit of bourgeois origin.

To recapitulate, then, it appears quite clear that the degree of originality in the works under consideration increases with each later work with the exception of Gascoigne's work which is just as original as any of the later works. In the case of Nashe the effort to be original was obviously conscious—he states this in the preface to The Unfortunate Traveller. Greene also,
I believe, was striving to create a new form out of his pamphlets, which themselves sprang from the beggar book tradition. Given the then current attitude toward ar
cadian delights it seems difficult to imagine that Breton too was not striving to be at least somewhat novel.

In other words, in the sixteenth century, originality as a technique of fiction was also developing and being used with greater skill and effectiveness as more and more prose fiction was being written. In fact the originality of Watt's definition is fully present in both Deloney and the author of Durham. There have been many innovations in the technique of the novel since (variations in point of view, stream of consciousness etc.) but original as these innovations are they do not fit into the concept of novelty that Watt has outlined. It is quite apparent that individual experience is not something that was found interesting for the first time by the mid-eighteenth-century novelists.
CHAPTER THREE

CHARACTERIZATION

Since the rise of humanism in sixteenth-century England more and more stress has been placed on the role and definition of the individual. As values change and merge, man continually strives to define and redefine himself and others. Watt writes:

Philosophically the particularizing approach to character resolves itself into the problem of defining the individual person. Once Descartes had given the thought processes within the individual's consciousness supreme importance the philosophical problems connected with personal identity naturally attracted a great deal of attention. In England, for example, Locke, Bishop Butler, Berkeley, Hume and Reid all debated the issue and the controversy even reached the pages of the Spectator.¹

He then goes on to discuss the tradition of proper names in contrast to universals (see Introduction).

Earlier types of prose fiction in contrast to the novel had also tended to use proper names that were characteristic, or non-particular and unrealistic in some other way; names that either, like those of Rabelais, Sidney or Bunyan, denoted particular qualities, or like those of Lyly, Aphra Behn or Mrs. Manley, carried foreign, archaic or literary connotations which excluded any suggestion of real and contemporary life. The primarily literary and conventional orientation of these proper names was further attested by the fact that there was
usually only one of them--Mr. Badman or Euphues; unlike people in ordinary life, the characters of fiction did not have both given name and surname.²

Clearly this is an unwarranted generalization, for while the statements are true for the writers listed, many, many characters and authors are blithely disregarded and no attempt is made to justify their omission. The works discussed in the previous chapters of this dissertation furnish us with many examples: Robert Greene's Ned Browne, Thomas Nashe's Jack Wilton, Deloney's John Winchcombe and a host of others, the various characters of Dobsons Drie Bobbes. Of course, there are several characters dotted throughout these works bearing the generalized or historical names Watt refers to (not the least of these being the protagonist of Breton's work) but, as mentioned earlier, such characters can also be found in works from the mid-eighteenth century to the mid-twentieth century.

Watt has another criterion for the individualization of character in a novel and that is the character's positioning in space and time. I have chosen to regard this as a separate problem and it will be dealt with in Chapter Four.

What else, then, defines characterization? In some cases the image of the character is of great importance. Various physical features (such as the red hair of
Vautrin in *Le Pere Goriot*) can be used as symbolic identifying marks. Other writers rely completely on revealing the character through his psychological make-up. "We scarcely can visualize any of Dostoevsky's or Henry James' characters, while we learn to know their states of mind, their motivations, evaluations, attitudes, and desires very completely."3 Finally, matters entirely outside the fictional person are frequently used to define him. As Henry James puts it "What is character but the determination of incident? What is incident but the illustration of character?"4

Essentially, then, effective characterization in a novel will leave the reader with the feeling of knowing the character depicted—with an awareness of the character that appreciates its intrinsic individuality. This characterization can be achieved through descriptions (direct or indirect) of the physical or mental qualities of the character, or by the retelling of incident and the effect that it had on the character. This third category of course incorporates characterization through speech, a technique that became highly sophisticated in the Renaissance and is used with varying degrees of skill by the novelists under discussion. Of course, novelists may use any number or combination of these techniques in describing their characters.
Before proceeding with an analysis of the characterizing techniques of the novelists under discussion though, I should like briefly to refer back to the concept of essential individuality. Although it is probably true that it is essential for the individuality of the protagonist of a novel to be clearly delineated, I do not regard the individuality of the minor characters to be of the same importance. Effective use can be made of stereotyped characters, or archetypes and even of humour characters in a novel. Fielding uses stereotypes to make up many of his minor characters and generally names them appropriately (Thwackum and Square), without in any way reducing the originality of his novel or destroying the effectiveness of his characterizations of the major figures in his work.

It is difficult to find any concrete examples of good characterization in the earlier works under discussion. The rogue pamphlets make no pretense of character portrayal—although there are occasional glimpses and insights revealed by the author that add to the reader's understanding of the character under discussion. For example the tale of the Walking Mort (see Chapter One) provides us with a thumbnail sketch of this particular lady through her conversations with Harmon. Her implied comments on the value of friendship which are implicitly denied when it becomes
clear who the father of the child really was, her way of retelling the tale, and the tale itself, all indicate a great deal about her character. Similarly the perceptive comments of M in Walker's work and R's description of how he was gulled reveal much of the characters of these two men. However, none of the above characters could be fully assessed by the reader. We have been presented with fascinating glimpses into their characters, and though we may be tempted to assume much more about them we could scarcely claim that they had been fully characterized.

On the other hand, Greene's Ned Browne is presented to us in much greater detail. Each of the various incidents retold tells us something more about his character. For example we cannot help being impressed by his resourcefulness in the incident of the Priest. We are made aware of his sense of humor when he tells how a cross biter was herself conned. Finally we are struck by his execution-hour confession and his final self-instigated leap out of the church window. Yet, we could not claim that Greene has presented us with a fully individualized and clearly depicted character. Though we know that Ned is sharp and blessed with a fertile imagination, we know nothing at all about his thoughts or why, and how, he became a rogue. Also he is not described to us physically.

Both Greene and the earlier writers attempt their
characterizations through the sole medium of incident. To achieve full characterization through this method it is necessary to present a series of related incidents that are arranged in such a manner that all the really pertinent facets of the character are revealed. These early writers center their incidents around the pranks of the protagonist--following as they do the rogue tradition and so are only able to reveal that particular facet of the character to the reader. In other words we know Ned Browne the professional rogue quite well. But we are unaware of the other aspects of the character that would join with the roguish side to make Ned Browne the whole man.

An analogy with Moll Flanders will perhaps present this point more clearly. Had Defoe presented Moll only in her pranks, her character would have been as unexplored as those of the earlier writers like Greene. However, Defoe always makes clear why Moll finds herself in various situations and also often describes some feelings of remorse that she has in her actions (for example when stealing from children). He also gives us glimpses of Moll as a mother (which are either very unflattering to Moll or at least somewhat unrealistic) and a lover. Now, Moll herself is by no means a fully drawn character--but she has a roundness and completeness that Ned Browne
lacks, quite simply because Defoe chose to show us other sides of her life, to describe her physically, to put her in contact with incidents that did not purely lead to roguery (such as those of her childhood and then the circumstances leading up to her first marriage). Finally he sometimes gives us glimpses into her mind—and sometimes has her reveal her thoughts to us.

As mentioned above it is not necessary for a novelist to employ all three methods of characterization to achieve the presentation of a well wrought and complete character to the reader; however, Defoe, by using all three was able to much more nearly approximate the ideal than Greene and his predecessors were able to by using a single approach, and limiting that approach to one field of view—that dictated by the profession of the protagonist.

The characters in Breton's work provide us with a somewhat different situation. The reader's first impression here is that Mavillia and her page are carryovers from the romance. Both at times approach the sickly sweet, both are frequently ineffective in the dealings with the realistic world and Mavillia herself is frequently swamped by large doses of self pity. Neither of these characters is lifted out of the range of the stereotype. We have met them both before in other romances. The stories and incidents may be different but the
reactions, speeches, and emotions are completely predictable. Some of the secondary characters of the work, however, particularly the shepherd and his wife, are depicted much more realistically and completely. In the case of the old shepherd, for example, we are told a great deal about his character by his actions. In many respects he is quite unfair to Mavillia but every now and then he will call the girl aside and give her a piece of meat or even a gold coin or two with the instructions to put the money away for her marriage. Of course, such actions do not redeem the old man or endear him to us. After all, the fact that he joined with his wife and used Mavillia’s money for his own benefit reveals a much more important facet of his overall personality.

Then fell the olde fellowe to purchase a peece of lande and a fayre house uppon it. And nowe Jacke will bee gentleman, no longer a sheepheard: now shepheards must make a legge, and doo reverence to this fellowe. But, Lord, how ilfavouredle the olde woman could gentlewoman it. Well, now began my miserie indeede, to see my money laide out for others commoditie, and I nothing the better, but a great deale the worse for it: oh, it kilde my heart, and yet I could not dye, and kill my selfe I would not, for feare of Gods displeasure; for desperation is the high way to damnation: God deliver mee from that ill thought.  

This passage tells the reader not only about the old shepherd and his wife but also about Mavillia herself. For all her piety and sentimentalizing she is by no means
above making a somewhat gleeful comment about the
wretched old woman for whom she finds herself forced to
work. In the same speech she continues on to list the
various duties that she is forced to perform in this
household and through this list we are presented with
many bits and pieces of information about the household
that not only add to the realistic picture presented of
the actual physical surroundings in which Mavillia finds
herself but also serve the function of further illuminat-
ing the characters of the shepherd and his wife by impli-
cation—simply because their house and the way it is
cared for reflects greatly on their own characteristics.

Although the elder people in this household are
convincingly described and presented, their daughter has
a drastic change of heart during the novel and Breton's
presentation of this incident (even when the reader takes
into the consideration the willingness of Elizabethans
to believe in rapid conversions) is such that it makes
her overall characterization completely unconvincing.

When talking of the duties that she has to perform
in the Shepherd's home Mavillia says:

Nowe, forsooth, I must attend uppon my young
mistresse, the olde womans daughter, the most
ilfavoured and untwoarde urchin that ever was
borne: This baggage must I go and teach her
booke, and forsooth touch her I must not, but
Good mistresse, looke on your booke: Yea,
that is a fayre gentlewoman, when she saide
never a word but I faine to speake for her. If I complained of her, then, Oh you think much of your paynes; would you have her reade as well as you the first daye? Go, come not to mee with such twittle twattle; then go to the gyrl, Ha, mouse, doth she say thou wilt not learne? Marrie she lyes. Holde here, wilt though have a plum or an apple? yea marrie, it is a good gyrl: then was I glad to get apples and peares and such geere, to bring her to the booke. 

Mavillia recounts how she encounters further trials in her efforts to educate the child and although her frequent references to the shepherd's daughter do not really impress the reader with Mavillia's patience or charity it becomes apparent that the child is quite spoiled and wilful.

After Mavillia has served in his home for four years the old shepherd dies. On his death bed he entreats his wife and daughter to give Mavillia her money and restore her rights--but they refuse and even go as far as to have Mavillia imprisoned for allegedly stealing the money that the old man had given her from time to time. After a period of imprisonment Mavillia comes up for trial in the court room. She tells the judge that the daughter knows the truth:

This gentlewoman hearing my speech, considering my case, remembering what good she had got by mee, not forgetting her fathers words: and last of all fearing Gods high displeasure, suddenly stept downe unto the barre, beseeching the judges, pronounced these words.
My lords, to dally with the world in some causes, is danger of death: but in such a cause as this, to dallie with God, may purchase damnation: oh my Lords, I am to ask God great forgivenesse, for my hainous offense, in seeing her miserie so great, without redresse or releefe unto this houre. Her imprisonment for mine offence, her arraignement for my fellony, and her discredit and defame, for my default. My lord indeede, the money was my fathers, and I stole it: the day before I fell sicke I found the keyes of his cubborde, I tooke out the money, and finding the chest open, threw it into it, and covered it with the foule napkin, as it was found, minding to have carried it to mine owne chest: but hearing one come up the stayres, I flung it in thyther, for haste, fearing to be discried before I should get to mine owne chest, standing two chambers off, but meant, when they that came up the stayres were gone, to have taken it out, and carried it into mine owne chest: but up comes shee her selfe, and as she past by her chest, (finding it open) she clapt downe the lid, and so lockt it. 7

The ambiguous element here is that this speech is not too very far after the first description Mavillia gave of this young lady in which her repeated statements are made concerning what a monkey and a baggage and a slow learner the shepherd's daughter was. Although the intervening pages indicate the passage of several years, describe the theft and the death of the shepherd, and briefly describe Mavillia's stay in prison, they in no way indicate the possibility of any character change (other than the usual ones expected with the maturing of a person) in the daughter. Of course, such a conversion is not
beyond the realms of possibility—but for a convincing characterization Breton does not nearly give us enough information or explanation. The pity of it all is that the conversion becomes such a pivotal point in the novel as a whole (without it Mavillia would undoubtedly have been condemned to a life of crime and punishment) that the fact that it is so unconvincing greatly affects the overall credibility of the story.

In general then one could not say that the level of characterization in The Miseries of Mavillia is very high. In fact, the only aspect of it that is at all interesting is the presentation of the shepherd. He is depicted realistically and through his actions we see that though he is an old rogue he does have flashes of good intention. He is by far the most rounded character that Breton depicts in this work.

The characters in The Unfortuniate Traveller are, with the possible exception of Jack himself, not presented to us in three dimensional form. In other words, they are depicted as unchanging, familiar types, that, after our initial introduction to them, never surprise us by their actions. To deal with the historical characters first we must, of course, concentrate on Surrey. Nashe throws in the names of other historical personages (e.g. Erasmus and More) but tells very, very little, or nothing, about
them. On the other hand Surrey is one of the major char-
acters of the work. Nashe apparently had three prime
reasons for introducing him into the novel—to provide
Jack with a master, to add a dash of historical authen-
ticity to the work, and to provide himself with a char-
acter through whom he could satirize the Petrarchan love
conventions. For despite Hibbard's feelings to the con-
trary, it is impossible to regard the description of
Surrey's attempts to woo Diamante in the jail as anything
but a satire of courtly love. The scene is a prison
where Surrey and Wilton have discovered they have a
cellmate—Diamante.

Alacke, he was too vertuous to make her
vicious; he stood vpon religion and conscience,
what a hainous thing it was to subuerit Gods
ordinance. This was all the injurie he would
offer her; sometimes he would imagine her in
a melancholy humor to bee his Geraldine, and
court her in teartmes correspondent; nay, he
would sweare she was his Geraldine, and take
her white hand and wipe his eyes with it, as
though the verie touch of her might staunch
his anguish. Now would he kneele & kiss the
ground as holy ground which she vouchsafed to
blesse from barrennes by her steppes. Who
would haue learned to write an excellent
passion, might haue bin a perfect tragick
poet, had he but attended halfe the extremitie
of his lament. Passion vpon passion would
throng one on anothers necke, he wold praise
her byond the moone and starres, and that so
sweetly and rauishlyngly as I perswade my self
he was more in loue with his own curious
forming fancie than her face; and truth it
is, many become passionate louers onely to
winne praise to theyr wits.
He praised, he praised, he desired and besought her to pittie him that perisht for her. From this his intranced mistaking extasie could no man remove him. Who loueth resolutely will include every thing vnder the name of his loue. From prose hee would leape into verse, and with these or such like rimes assault her.8

There follows a sonnet which is a very clever satire on some of Surrey's poetry and on the Petrarchan love conventions in general:

If I must die, O, let me choose my death:
Suckle out my soule with kisses, cruell maide,
In thy breasts christall bals enbalme my breath,
Dole it all out in sighs when I am laide.
Thy lips on mine like cupping glasses claspe,
Let our tongs meete and striue as they would sting,
Crush out my winde with one strait girting grasp,
Stabs on my heart keepe time whilst thou doest sing.
Thy eyes lyke searing yrons burne out mine,
In thy faire tresses stifle me outright,
Like Circes change me to a loathsome swine,
So I may liue for euer in thy sight.
Into heauens ioyes none can profoundly see,
Except that first they mediatae on thee.9

Surrey, then, does not live for the reader as a rounded, changing, complete character. Rather he is an exaggerated type-character who in many ways looks forward to the similarly exaggerated types we find in Fielding who though in a less ridiculous way, are also vehicles which enable their creator to satirize or, perhaps more accurately, ridicule their prototypes from real life.

The villains, the ladies, the Jews, the gulls, all, in some degree, share this one dimensional presentation,
and all serve as vehicles for some amount of satire or ridicule. Surrey is presented as the typical hero of romance--idealistic, chivalrous and full of lofty thoughts. As such he offers a clear contrast with Jack and becomes, more often than not, a prime target for Nashe's satire. Yet, satirized as he is, Surrey comes in for some degree of admiration from Nashe who describes him as being a good example of the ideal of Renaissance manhood, "a Prince in content because a Poet without peere," and then goes on to say: "if there been anie sparke of Adams paradized perfection yet emberd up in the breasts of mortall men, certainlie God hath bestowed that his perfectest image on Poets." 10

As well as depicting many historical characters in his novel Nashe also presents many villains, and in the majority of cases these are usually typified by one main vice. For example Esdras's most striking quality is his excessive lust; Tabitha is little more than a depraved courtesan who tries to disguise this fact by appearing to be young, attractive, and pure; Juliana is a schemer--almost a Machiavellian schemer--who plots and intrigues to satisfy her appetites; Zadoch covets what he does not have and Zachory is motivated in all that he does by avarice.

None of these villains is presented to us as a
complete character; we picture them a little more fully than is usual with an average humour character, but this is due to an occasional glimpse of their physical characteristics and to the fact that we see them in action. Each of them seems, however, to depict a particular vice or human failing and little else.

What has been said about the villains of the piece is generally true of all the minor characters. It is as though Nashe picks out a single function for them to perform and singlemindedly has them perform it. Such characterization tends to reinforce the view that Nashe was concentrating on presenting a satire rather than a fully developed work of fiction.

The character of Jack himself poses many problems. During the opening scenes of the book he characterizes himself very convincingly through his speeches, which reveal him to be a jaunty prankster, out to make as much for himself as possible, rather callous (it doesn't disturb him to cause physical pain to the people he perpetrates his pranks on) and quite generally a ne'er do well who benefits from the wars being fought around him.

The opening paragraph of the work is an excellent example of the early style of the work and the way in which Nashe used it to characterize his protagonist.
About that time that the terror of the world and feauer quartane of the French, Henrie the eight (the onely true subject of Chronicles), advanced his standard against the two hundred and fifty towers of Turny and Turwin, and had the Empour and all the nobilitie of Flanders, Holand, & Brabant as mercenarie attendants on his ful-sayld fortune, I, Jacke Wilton, (a Gentleman at least,) was a certain kind of appendix or page, belonging or appertaining in or vnto the confines of the English court; where what my credit was, a number of my creditors that I cosned can testifie: Caelum petimus stultitia, which of vs al is not a sinner? Bee it knowen to as many as will paie money enough to peruse my storie, that I followed the court or the camp, or the campe and the court, when Turwin lost her maidenhead, and opened her gates to more than Jane Trosse did. There did I (soft, let me drinke before I go anie further) raigne sole king of the cans and blacke iackes, prince of the pigmeis, countie palatine of cleane straw and prouant, and, to conclude, Lord high regent of rashers of the coles and red herring cobs. Paulo maiora canamus. Well, to the purpose.

This style, and implicitly this picture of Jack, continues through the first pranks of the book and through the description of the sweating sickness. However, it changes quite early in the chapter on the fate of the Anabaptists. From the beginning of this chapter, and through the cruelly satirical description of Leyden, the tone becomes steadily more and more didactic until we read the following:

You may obiect that those which I speake against are more diligent in reading the Scriptures, more carefull to resort vnto
Sermons, more sober in their lookes, more modest in their attire than anie else. But I pray you let me answere you, Doth not Christ say that before the Latter day the Sunne shall be turned into darknesse, and the Moone into bloud? whereof what may the meaning bee, but that the glorious Sunne of the Gospell shall be eclipsed with the dim clowd of dissimulation; that that which is the brightest Planet of salvation shall be a meanes of error and darknes: and the Moone shall be turned into blood, those that shine fairest, make the simplest shewe, seeme most to fauour Religion, shal rent out the bowels of the church, be turned into blood, and all this shall come to passe before the notable day of the Lord, whereof this Age is the eue?12

Jack then goes on to explicate more scriptural passages and to make numerous references to the history of thought and philosophy. His observations become more and more didactic and the personal intrusions (as in the first selection cited on page 117) completely disappear. As if in an effort to return to his earlier style Nashe begins the final paragraph of this section: "This tale must at one time or another glue vp the ghost, and as good now as stay longer; I would gladly rid my handes of it cleanly, if I could tell how, for what with talking of coblers, tinkers, roape-makers, botchers, and durt-daubers, the mark is clean out of my Muses mouth, & I am as it were more than duncified twixt diuinity and poetrie."13 This sentence appears to me to be an attempt to justify the long Leyden digression, its altered style,
and the new view of Jack. However, it does not do so successfully. For although throughout the rest of the work the character of Jack more or less conforms to Nashe's initial presentation of his protagonist, after reading the first chapters, we are never given any evidence that would make it feasible to assume that he could have a more serious side to his character. I am not even certain that it would have been possible for any author to reconcile the two extremes Nashe presents and fuse them into a whole and readily acceptable character. But the attempt that Nashe makes to do so is quite feeble, and obviously unsuccessful.

Nashe adds to the picture we have of Jack as the work progresses. We become aware of his fears of personal physical pain, his constancy to Diamante (for at least one ulterior motive, her money, but also because of his feelings for her), and of his delight in the suffering of others, which is revealed most forcibly in his descriptions of the executions. But as well as depicting the character of Jack the work also reveals a great deal about the author himself. This awareness of the author is, of course, to be expected when the vehicle of satire is employed. However, Nashe's religious prejudices and his extreme hatred of Jews are clearly apparent.
In general then, though Jack in particular, and some of the lesser characters of the work, are characterized far more effectively than those of the Elizabethan romances, none of them appears as a truly developed and rounded person. The development in characterizing techniques lies in the fact that many of Nashe's characters appear as individuals even though they have sprung from stereotypes. Jack, in particular, is not just any rogue. His method of telling his story, his asides, his prejudices and snobbishness, his pretense of learning, all set him aside from the picture of a stereotyped rogue. If individualization then is to become the main criterion for success in characterization, one would have to say that Jack has been depicted successfully in Nashe's work. But, of course, this is not the case, the glaring switch in his personality over the Leyden affair simply cannot be overlooked. Because of it we are never exactly sure just what it is that makes up the mind of Wilton. Therefore it seems imperative that along with the concept of individualization we consider that of consistency or unity of character.

In Dobson's *Drie Bobbes* we have a situation where the rogue is presented to us as a much more fully developed character. Unfortunately, however, we have again a slight inconsistency in his character. This switch
in character is not nearly as serious or disconcerting as the one in Jack Wilton because it occurs right at the conclusion of the work and is a fairly standard repentance which almost has the appearance of being tacked on. It appears to be somewhat standard because we are all familiar with tacked on conversions (as, for example, in the case of Moll Flanders) which generally serve as a sop to morality.

Not only is Dobson himself clearly and well presented but the work is full of character sketches and presentations of well rounded characters for the people making up the secondary characters of the work. Mention has already been made of the presentation of Dobson's Uncle Thomas. We see him through the eyes of his housekeeper/sister who evidently feels quite able to manage him up to a certain degree; we see him playing the role of Father to Dobson; and we become well aware of his pleasure in his creature comforts and pleasures. The excerpts quoted earlier, in different contexts (that of the arrival of Dobson and his family at the home of Uncle Thomas and that of the chastisement of the boy by the Uncle), both serve to illustrate the above mentioned qualities of the Uncle.

A well defined character, more minor than the Uncle, who is depicted well in the novel is Dobson's friend
Raikebaines. The novelist gives us the following background information about the boy:

Raikebaines . . . was borne in the countr[...]
sixe miles distant from Dunholme, whither he was sent to the schoole, to be instructed in good letters, and sundry good manners fitting his estate and parentage. He was tabled with a sister of his mothers married to a Lawyer in the Citie, who had also a sonne which daily did accompany him to the schoole, as very a wagge as the best, yet he alwaies more smoothly carried his knaueries then Raikebaines did; never putting his hand to any action, but when he was assured of another betwixt him and the halter. This Raikebaines father being a gentleman of good part and great hospitalitie, kept continually a liberall and bountifull house; and toward Christmas time he killed every year great store of beasts. His mother to applaud her sonnes contest, at such times always sent to him and her nephew some store of puddings: which he, to th'end he might braue of his mothers respect toward him amonst his fellow scholers, would many times carry with him to the schoole, therewith to breake his fast, when the rest were licensed to goe home, or to their Innes, which ordinarily they were wont to doe at eight a clocke in the morning.14

The talk of puddings leads to the telling of how Dobson cheated Raikebaines of his pudding. Raikebaines had promised Dobson half the pudding but Dobson was determined to get it all; and so when he was sure that the pudding was warm enough to eat he said:

James (saith he) looke out at the window, and see whether any of them be returning to the schoole or not: for if they shall come before we haue made an end, they will
so molest us, that we shall not eate it in quest: so that if thou dost espy any of them to be neere hand, we will conuey our selues into some corner, vntill we have made dispatch thereof. But whilest James Rakeebanes was ascending into the window, to do as he was aduisd, away goeth Dobson with the pudding thorow the Church and Closter, into the Cannons hall, wherein shutting himselfe, and fast bolting the doores, he feasted himselfe with the whole pudding: but Rakeebanes in hope to recover some part at the last, pursued him with huy and cry through Church and Closter, vntill he came to the Common hall, where finding the doores bolted, he stayed knocking and exclaiming the space of an houre, but could have no entrance, neither any aunswere. 

There follows a lengthy description of the great hue and cry Rakeebaines makes until Sir Thomas appears on the scene. Sir Thomas forces Dobson to come out of the Cannons Hall, which he does and makes this speech to his Uncle:

Vncle (saith he) you may do as you see cause, in beleeuing him or me, but surely hee hath forskipped and told to you my tale, for my Aunt Pharoe sent me this pudding vpon Saturday last, which I reserved vntill now. And in very deed, because I feared that whilest I were called by my Maister to sing, or other exercise, haply it might haue been stollen from me, I in-treated him to giue respect thereto till it were warmed, and to recompence his paines I promised to bestow vpon him some part thereof: but he would needes be his owne caruer, and either haue the greater halfe, or none: which because he refused to stand to my beneuolence, and the pact made betwixt vs, I haue wholly dispatched, and haue left him none thereof: and for
this cause he cryeth and exclaimeth against me, as you heare. Raikebaines perceiving by Dobsons countenance, that if he should reply against him, or deny any thing which Dobson had said to be true, that he should then for euer loose his friendship, seemed to yeeld to his affection, and to graun his defensorie speech for truth, contenting himselfe both to brooke the injurie, and eke to beare the blame.

Sir Thomas seeing no great cause vpon the rehearsall made by both the parties why to chide his nephew, requested Raikebaines to acquiet himselfe for that time, and charged thother no more so to dis-taste his familiar friend: But it was not long before Dobson had forgot his uncles strict inunction, and his promise of better using his friends: for it was his humour, neuer to play one shrewd turne alone, but being of a scrupulous conscience, hee payed euer his debts double ouer, and scorned to restore the capitall summe without the interest, and therefore once more he made bolde with his fellow, curbing his expectations: and because Lent was at hand, hee prepared him to observe the fast.16

This passage is extremely skillfully presented since the author not only maintains the reader's interest through the fast moving action, but he also manages to tell us a great deal about the three characters involved. Dobson for example is shown to be more than a simple, good hearted boy trickster. He lies glibly and skillfully, and Raikebaines' reaction to his lie tells us that Dobson is probably revengeful and holds his friends in some degree of awe. This relationship with his friends is, of course, substantiated by the author's comments later on in this passage concerning the nature of
Dobson's scrupulous conscience. Of course the reaction tells us much about Rakebaines too. He doesn't have the nerve to stand up to his friend. He was able to raise a great deal of noise but could not follow through on his desire to get even with Dobson when confronted by Dobson's lies and the authority of Sir Thomas, as well as the threat of the loss of Dobson's friendship. Finally, the passage further develops the character of Sir Thomas and continues the trend, that we noticed developing earlier, of being somewhat oversympathetic to the boy instead of disciplining him when he needed it. Dobson's quick forgetting of his Uncle's admonition is another clue to the amount of respect he has for Sir Thomas as a disciplinarian.

Dobson has further revenge on Rakebaines by shutting him up in a candle cupboard.

... leaving Rakebaines to play the Cat, and warrant his tapers from the tyranny of the Rattes, where he sate shut vp howling and crying, from halfe hours past sixe, untill almost tenne in the forenoon, at which time sir Thomas and other the Canons came to put upon them their Surplises, in which ordinarily they soong their Service, and which, for readinesse sake, they kept continually lying in pressses there.

Rakebaines hearing the sound of voyces, and the noyse of mens feete, cried forth so lowe as he could, to the great admiration of sir Thomas, and the residue of the Cannonists, who speaking in at the key hole, asked who it shulde be that was in
his candle cupboord. It is I, quote Rakebeam. And who are you said sir Thomas? James Rakebains replied he. Alas quoth sir Thomas, how camest thou into that place? and how long hast thou sit there? Euer since halfe an houre after sixe this morning answered Rakebaines, and your nephew Dobson shut me here, because I went into the cupboord to fetch forth the end of a taper which himselfe had promised to bestow vpon me, for helping him to gather and extinguish the lights after praier. Sir Thomas pitying the poore boy, almost starued with cold and hunger, went to seake for his nephew Dobson in the Schooles to set Rakebaines at liberty, threatening to punish him for his mis-usage. But Dobson excused himselfe, and said that Rakebaines leapt into the cupboord contrary to his will, and swore that he would not come from thence, vnlesse that he had a whole candle which hee had espied in the furthest corner, which I neither would, neither durst doe without your consent, and therefore did I thinke it very fit that he should abide your comming, and now it is in your choice to bestow vpon him, or not, and therewith unlocking the doores, seely Rakebaines was scarcely able to crawl foorth, his ioynts were so stiffened and benummed with cold. Sir Thomas somewhat to ease his extremities bestowed vpon him a couple of candles, and liberally rewarded Dobson with a bobbe vpon the mouth, insomuch as the blood followed his fist, and that done, attiring himselfe in his roaes, he went forward to doe his service in the Chauncell, leaving Dobson and Rakebaines further to decide the case betwixt themselves at the candle cupboord."

Here we have a situation in which the Uncle actually did punish Dobson, but not with reasoned arguments or explanations, just with a blow that apart from
drawing blood apparently had two effects on the boy.

Firstly considering how well hee had deserued the same, in regard of the iniurie done to his frend, he reconciled himselfe again to Raikebans, with promise, that if hee would forgette that discurtesie, he neuer more would wrong, iniurie, or disgrace him, but patronize his cause against all opponants of what sort soeuer, in which he kept touch with him as by the vsage of sir William the Vsher appeared. Raikebanes being of a gentle and good nature easily pardoned the offence, and loyning hands, they protested to con- tinue perfit Friends each to other during their lieses, and so returned to the Schoole wel satisfied.18

This change in outlook on the part of Dobson towards his friend could be viewed as a foreshadowing of the later repentance which certainly seems to be rather hastily tacked on to the end of the tale. The author may well have had the intention of showing quite early in the book that Dobson was not irredeemable and did, in fact, have many good qualities. He is also depicted as showing re- morse over the pain he causes his Uncle in his next prank. However to account fully for the conversion I think it would be necessary for the author to continue Raikebanes' role in the novel and illustrate that Dobson did indeed keep his word and stay a loyal friend to him.

The second effect that his Uncle's blow has upon him is to inspire Dobson to seek revenge on his Uncle. After much thought he comes up with a very elaborate scheme
involving his Uncle's apple orchard. This is really more than a prank and gives us a feeling for the changes that occur in Dobson's character and illustrates how, more and more his pranks are becoming based on revenge rather than being just merely a boy's high spirits. Dobson arranges for some of his friends to rob his Uncle's orchard and instructs them not to be at all concerned about how they handle his Uncle should he catch them. The night of the prank, on hearing a disturbance in his orchard, Sir Thomas fearing lest he should not be well happed with blowes, casting his gowne loosely about his shoulders, forth he marched, and the olde beldame his sister with a broach, and the keeper of the Orchard with a portigan. But while sir Thomas was making himselfe ready for the fight within the theeeus had chained the other fellow whome before they had beaten downe, and also had gagged him so well, that he could not cry, and were expect- ing close by the doores, when Sir Thomas wold sally forth, they tripped his heeles at vn- awares, beeing neerer at hand than hee looked for, and muffled him in his gowne, vntill they had made him ready for the sacke: Then taking his gowne they put it vpon his sister, and tying her handes behinde her, they set her vpon the wooden horse, as Dobson had pre- scribed, and bound her feeete vnder his belly, which doone, they girde her about with the painted sword and dagger, setting vpon hir head a paper hatte with a bush of peacocke feathers cavaliero like, ready to chalenege every man to the combate, and in this guise they placed her vnder a peare tree. Sir Thomas did they thrust into a sacke, and by his nephews aduise, who fearing that so long hanging by the heeles, as til the next morrow,
might procure him some informal, they reared him into the same pear tree about his sister, and making for him a chair of estate of the boughes, they bound in the one hand the distaff, and in his other, a skimmer, and spreading his arms, they fastned him by the wrests unto the branches that were next him. While some of them were thus in hand with sir Thomas, and his house-keeper, the other took the two warders, and bound and gagged them as is aforesaide; they fastned their handes about a appletree, turning their hose down beneath their knees, so as their buttocks were set naked to the tree, fastning them to the trunke below. Besides the gagges, they putte into either of their mouthe a bunch of Male, and a prickin Thorne; and before them they heaped a bundle of bauine, and other drie wood in the forme of a fire, and the broach hung full of apples as it were to be rosted. Then taking so much fruit as they liked, they departed home, leaving sir Thomas and his servitours to keepe the watch.¹⁹

This all took place on a Wednesday night when Dobson had arranged to go and visit his parents—also arranging to come back early Thursday morning in order to be on hand to rescue his Aunt and Uncle and the other people. The extreme detail with which he had worked out his scheme—advising his friends of every particular and just how he wanted it executed, even down to such things as a bunch of may and a prickin thorn in the mouths of the two warders, reveals a great deal about the way Dobson's mind worked. He is, at this point, quite definitely more than a mere prankster or trickster. This prank involves cruelty that has been carefully planned out. He does
not get his revenge on his Uncle by an unpremeditated
act of anger but by a carefully thought out almost dia-
bolical plan.

When he appears to "rescue" the old people the next
morning, a description of the scene awaiting him is given
that closely resembles the jest book tradition of low
farcical comedy. However, I believe that it is employed
here, not only to add a dash of humor to the work, but
also to serve as a means for demonstrating the inherent
cruelty in Dobson and his strong desire for revenge. The
Uncle is quite ill for several days and it is reported
that the Aunt took almost a year to recover from her ex-
erience. After he is recovered

sir Thomas, whether that he merrily con-
ceived, or otherwise was certainly informed,
that Dobson was the plotter of this devise
in all after times, took such exceptions
against him, as that no action of his was
gratefull or acceptable in his sight, whereas
Dobson more storming than before, as oppor-
tunitie sorted to his designements, hee re-
payed all his vncles discountenances with
measurable disgraces; yet keeping a more
moderate course, and gluing respect that hee
did no more hazard his vncles life and wel-
fare.20

The rest of the book recounts Dobson's downfall; but
always, whether through the nature of the pranks them-
selves or because of some precipitating incident, we are
aware of the Uncle's involvement in what happens. The
next prank, for example, tells how Dobson got his Uncle's
horse impounded because the Uncle would not let him accompany him to the country. A bit later in the book Dobson buys a suit of clothing using his Uncle's credit because

Sir Thomas, notwithstanding that he pardoned his nephew at the instance of his neighbours, and accepted of his submission for the time, yet seeing him to grow so absolute in knavery, he purposed to hold his nose to the grindstone, and to keepe him at hard meat, he spared his purse, and made him go thinly apparell'd, and scarcely sometimes did he allow whole cloathes, but forced him to weare his old ragges for want of newe, till they hung in totters about his taile.21

Things gradually become worse until Dobson is expelled from the University. This leads him to become a serving man but he ends up beating his mistress for the love of her maid, steals his master's horse and

he rode away with his masters best gelding, sold him also and spent the money neuer returning to glue answere of his message: his master at his comming backe from London, made diligent enquiry after his man & his horse, and at the length being certified of his abode, and the sale of his horse, he arreste his with a Justices warrant, and got him committed to the castle at Yorke, where he was to auswere the assisses, and had hanged without remission, if his vnkle had not made meanes for his repriue untill he procured him a pardon. For after that he was hanckeled in so great extremity, he directed letters to his vnkle, certifing him of his lamentable case craueing pardon for all his former euagations, & promising future reformation and to reclaime himself from al lewd behauiours, desiring also his vnkle to pro-uide him a Channons place in Dunholme, whereby hee might be maintained sufficiently if he escaped death, and that through want
he needed not to be constrained to prosecute any more such barbarous courses.21

His Uncle was able to secure his pardon and a position for him in the Church, and he lived out the rest of his life "respected of all the people & the whole Cleargie" eventually inheriting his Uncle's substance and beneficed with his Vicarage too.

The character development of Dobson, and his involvement with his Uncle, is well presented. The book opens with the circumstances leading to his adoption by his Uncle, and the second chapter tells of the first fight he got into with his schoolmate and the resultant breaking of his lanthorn book. This chapter opens with a statement of the Uncle's awareness of the disposition of his nephew:

> who sir Thomas perceiving his Dobson's disposition knauish, thought good in time to hoope him in before hee fell to licking: and knowing, that while the twigge is young and tender, it is also flexible, to keepe him from other waggish turnes, hee judged it the best course to set him to the Schooles.23

Yet for all his awareness Sir Thomas is apparently unable to train the boy or mold him. Dobson was not popular at the school when he began. His unpopularity was in part due to his excellence in his studies, but mainly to his rustic manners. As a result the boys did as much as they could to cause him to be blamed for the pranks they
committed around the town, and the culmination of it all came when they publicly indicated that one of the tradesmen in town had been a cuckold. When the boys first began tormenting Dobson he, in order to obey his Uncle and be polite and not fight, took no positive action against his tormentors. He was publicly whipped for the prank, but afterwards was able to prove to his Uncle (who had, at first, believed him to be guilty) that he was not responsible for the jest against the cuckold. His uncle forgave him and indicated his pleasure in the boy. However, the next chapter begins with the statement:

George Dobson, eury day after this, so long as he continued at the reading schoole entered the lists, and fought the combate with some one or other of his fellowes, wherein for-tuen so much fauoured him, as she always graunted him victory, and hee brought them vnto such slauery and subiection, that how-seuer he vsed them, complaine they durst not, wksesse himselfe did confess the matter which hee always did with such dexteritie, as he always sufficiently discharged himselfe, and thrust the blame upon the party injured, whereunto no man vsed any contra
dition: 24

I think that the author attempted to use the unjust blam
ing of Dobson, his punishment, and his Uncle's initial belief in the real villains and not Dobson himself as the pivotal point in his childhood that turned him into a prankster.

All the characterization in this book is done through
the description of incident. Occasionally the author will add a physical description, but we are never given any Jamesian characterization through the thoughts of the characters. It is here that the author falls short of presenting a truly rounded figure. If we had been able to glimpse into Dobson's mind and had been presented with more of his inward feelings (other than his frequent desire for revenge) especially during the incident involving Raikes and described above, the characterization would have been far more convincing. Of course, it is possible to read all these things into the novel, but I believe that the novelist does leave just a little too much to the imagination. Nevertheless the characterization in this work is of a high level. The characters are all realistic, easily believed in, and consistently presented. It is quite clear that this novel should be accorded more attention in studies of the development of prose fiction.

The three major characters of Gascoigne's novel are characterized most effectively through the author's presentation of their basic psychology. Much of this characterization is achieved through the revelation of the character's thoughts or through their actions. The narrator G. T., however, gives us several deeper insights into F. J., Elinor, and Frances through his asides.
Moreover the characters develop. The most obvious and clearly depicted development takes place with Frances. As the work opens she is an attractive, virtuous, young lady interested in receiving the attentions of Master F. J. As F. J.'s interest and involvement with Elinor increases and deepens her initial amusement at F. J.'s follies deepens to grief and, finally, at the end of the work she more or less traditionally dies of a broken heart. Master F. J. does not develop or alter as much as Frances, but he certainly leaves her home with a greater awareness than he had at the time of his arrival there.

Essentially, Gascoigne concentrates on the psychological side of each of the major characters. We are told that the two ladies are fair, and F. J. good looking but little else concerning their appearances. His technique of characterization is probably the most sophisticated and completely rounded of any of the writers under discussion.

Deloney on the other hand has been accorded a great deal of attention in the many studies made of prose fiction and it is generally agreed that he has displayed a great deal of skill in characterization. Merritt Lawlis divides his characters into four groups, the Heroines,
who play such instrumental parts throughout Deloney's works, the Heroes (like Jack of Newbury), who tend to stand somewhat apart from the action, the historical personages, who stand even further apart, the the hosts of minor characters (like Mistress Franke) who add so much joy and amusement to his work. Since it is such a convenient division it will be adopted here too.

Perhaps the most important single factor about Deloney's heroines is that they are very instrumental in the action of his works. Though the books clearly are intended to center around men (the title alone give us this impression) and though the leading male character is always presented as the focal point of the novel, as Lawlis says:

Regardless of the advertising, however, women play the functional roles. They are not merely the ultimate sources of action—as, perhaps, women are in almost any novel—but the agents of action.26

He illustrates this point by referring to the main events of all the novels and showing (as in the case of the events leading up to Jack of Newbury's first wedding) how the women initiate or plan all the action.

It would be more accurate to say that the women initiate a great deal of the action but the husband's role is not quite as negligible as Lawlis would indicate. Jack Winchcombe, for example, is very concerned both with
serving his king and country and instructing his servants
in their inherent possibilities of becoming great men,
and acts accordingly. He himself initiates the actions
that involve him with his King, and it is he, rather
than either of his wives, who instructs his servants.

Another essential difference between the male and
female characters in Deloney's novels is that in general
Deloney tends to present his men in a more idealised
light and with a touch less reality. This is a difficult
difference to isolate and explain—but though it is hard
to put one's finger on it with an assurance of accuracy
it is a difference that is apparent after any thoughtful
reading of the novels.

Essentially the women he presents are good, careful
middle-class housewives, who care for and support their
husbands according to the very best traditions of the
role of a wife in the home. Jack's first wife, during
their strange courtship and the first disquieting months
of their union, does not always act according to the
generally accepted precepts of being a good wife, but
once she begins to do so everything runs very smoothly.
Similarly, his second wife exhibits several of the flaws
that one would reasonably expect in a new and young wife.
The most apparent of these is her tendency to listen to,
and be unduly influenced by, gossip. The famous incident
with Mistress Franke, discussed earlier, is a prime example of this.

The men, on the other hand, are a little remote and seem to be cast in the mold of the democratically minded self-made man who is particularly aware of his duties and responsibilities to those less fortunate than he. The women, when revealed to us with their small faults, are in general much more human than the men, who at times appear to be just a little too perfect.

Perhaps Deloney's most successful characterizations occur in his treatment of his minor characters. His technique is rather like that of Dickens and also has quite a dash of caricature in it. He will present a scene in which the minor character is involved, and in depicting the scene he will skillfully exaggerate an essential characteristic and so create an impression of the whole character. This is a difficult procedure—to draw the line between successful caricaturization and ludicrous exaggeration.

Deloney's method with the major characters is somewhat different. He will rely mainly on the action and conversations between the characters to reveal the individual natures of the participants in his stories. The only physical descriptions that occur are found in descriptions of a whole panorama or scene. They may add
indirectly to the characterization of an individual but it is obvious that this was not the novelist's prime reason for presenting the picture to the reader. An example of this presentation of a scene is the description of the wedding procession in *Jacke of Newberie*. Through this description Deloney creates the mood of the event and presents us with a panorama of what took place. Also he indirectly tells us of the youth, beauty, and freshness of the Bride and the maturity, dignity, and position of the groom.

The most essential aspects of Deloney's method of characterization seem to be derived directly from the dramatist's technique. Character is revealed through speech most of the time, and through action to a lesser extent.

There is no question that his characters are individualized. Thomas Cole is clearly revealed to us through his death and his reaction to the events leading up to it. Jack of Newbury, despite the fact that he fits into a character pattern that is so dear to the heart of Deloney is clearly a different man from Simon Eyre, for example, who fits into the same overall character pattern. All in all his characters live and stand out in good contrast to each other. It could be claimed that there is little character development in the novels—
but even though this statement is true for the majority of the characters it is certainly not for the major characters. Jack of Newbury is traced from his days as an apprentice to his middle aged success—and his growth in maturity is presented through the pages of the novel. There is not so much concern about the reasons for his change and development—it is more or less assumed that this is the way things really had to happen for him—but nevertheless the development is there and the reader is quite well aware of it.

In the novels we have discussed there are several different levels of characterization. Some novelists are more skilled in this technique than others, and some are more concerned with the problems of characterization than others. Despite this range it is simply not possible to bundle all these characters into a lump and claim that none of them is individualized and that they all follow a stereotyped pattern. Who could possibly forget a minor gem like Mistress Franke? A case could possibly be made out to say that she has sprung purely and simply from the jest-book tradition—but there is much more to Deloney's picture of her than that. The gradual deterioration of her speech as she succumbs more and more to the effects of the wine, her cries from the basket as she is being carried through town, her
skillful questioning of the young bride and insinuating manner of conveying information, and, finally, her embarrassment and rage when she awakens to her disgrace all lift Deloney's presentation of her above the jest-book tradition and into the realm of truly individualized characterization.

The most valid criticism that could be made about the techniques of characterization during this period would be that too many of the characters are presented to us from only one point of view and that essentially they are unchanging throughout the course of the novel in which they appear. This consideration is very certainly true for a great number of the characters under review here—but there are some outstanding exceptions to this rule. The most obvious one is, of course, George Dobson. His development from childhood to young, reformed, manhood is carefully traced and the author even made some effort to pose indirectly the question of what forces made him the way he was. The author is not really successful in his analysis—it is never rounded off or carried through, just hinted at from time to time, but the fact that he made the effort to analyze his character so closely is an important step forward in novelistic technique.

As, then, with the other characteristics of the novelist's art that have been discussed in earlier
chapters, there is a steady growth and development in the novelist's skill during this period. In fact, in many ways Deloney is looking forward to Fielding's method of completely characterizing his major characters but presenting caricatures (or even humour characters in the case of the later novelist) to fill the ranks of the minor characters of his works; similarly Gascoigne with his emphasis on the psychological aspects of his characters looks forward to the work of Richardson.
CHAPTER FOUR

SPACE AND TIME

It has already been mentioned several times in this study that the delineation of space and time by the novelist is an essential part of the individualization of character. Watt bases much of his thought on this subject on Locke's statement that "ideas become general by separating from them the circumstances of time and place," from which he deduces "so they become particular only when both these circumstances are specified," and that time and space in the novel must be particularized in order to provide a background which will permit individualization of character. The problem here is twofold and therefore this chapter will deal with space and time separately.

Watt validly points out that "Shakespeare, as Johnson tells us, 'had no regard to distinction of time or place.'" And yet he has earlier said that "we cannot easily visualize any particular moment of existence without setting it in its spatial context also." This is an interesting concept to mull over. If it is indeed true that we cannot visualize an incident without being aware of its spatial setting, then Johnson's criticism
of Shakespeare cannot be a justifiable one simply because it is indeed easy to visualize any particular moment in a Shakespearean play. What Johnson meant, of course, was that Shakespeare did not particularize his settings. That is to say A Midsummer Night's Dream could be set in any Arcadian forest in England, or anywhere, for that matter. Richard II's prison and Richard III's rooms etc. could be in any castle. Shakespearean descriptions of place are not particularized in the way that those of Stendahl or Balzac were in the nineteenth century, and his directions do not give the particularized settings for his plays that are so often found in those for contemporary plays today. But the plays can be visualized because the settings are revealed to us, not necessarily in concrete detail, through the emotions of the characters. John of Gaunt's speeches about England surely create a setting that enables visualization of the action. Perhaps it would be accurate to say that the Shakespearean setting reflects the emotions of the characters, whereas in later novels (such as those of Hardy) the setting influences the emotions of the characters.

There is no question at all about the fact that Shakespeare often blithely ignores distances travelled, time passed, and the limitations of the stage—but these facets of his works by no means limit the individualization
of his characters or his reader's awareness of what is taking place.

When Watt considers the romance his comment is far more valid. The characters of the euphuistic and arcanian romances of the sixteenth century quite simply are not individualized and to a large extent this is due to the fact that they are all located in what seem to be essentially the same places and the same situations.

Watt mentions that Defoe "would seem to be the first of our writers who visualized the whole of his narrative as though it occurred in an actual physical environment." Of course, most strikingly in the case of Dobsons Drie Bobbes, but also in the novels of Deloney, it is quite clear that Defoe is not the first novelist to have visualized "the whole of his narrative as though it occurred in an actual physical environment," since detailed studies by modern residents of Durham have shown that most of the buildings and locales described in the text do exist and that the descriptions of them are surprisingly accurate. But Watt goes on to say that Defoe's "attention to the description of milieu is still intermittent"; and it is here that the crux of the problem of the delineation of space in a novel lies. The question that must be asked is "What degree of intermittence is permissible?"
Simply because we are dealing with art there is no rigid answer to this question. But the fact that there is no answer indicates that the delineation of space cannot be isolated as a factor of great importance in the novel. A setting must be created for the characters, as for example in the case of Balzac; it can be presented through the eyes of a character, as is the method generally employed by Robbe-Grillet in his experimental work; it can be done in the intermittent way of Defoe, or even the vague way of Fielding. It is not necessarily important that the reader can visualize the individualized interiors which are apparently so important to Watt—rather it is important that he is not left wondering about them. In other words, if enough is implied by the novelist to enable the reader to imagine (without effort and, in a sense, unconsciously) a setting of the type the novelist had in mind—then enough has been given to enable the reader to envisage and comprehend the individual experience that the novelist is endeavoring to present.

In considering the prose works of the sixteenth century that are under discussion, it is quite easy to visualize the settings of most of them. In the rogue pamphlets many of the anecdotes are presented with a background of an easily pictured location—especially in
the work *A Manifest Detection of the Most Vile and detestable use of Dice-play*. Right at the beginning of this work we are given a very localized situation. The first scene takes place in the Courtyard of St. Pauls---every Elizabethan reader would be fully aware of what this place looked like. For the Elizabethan reading public a detailed description would have been superfluous and would have slowed up the impact of the anecdote.

In Greene's work we are not given the spatial awareness we need to comprehend fully what is happening. This lack of background is particularly evident in *The Blacke Booke's Messenger* where Ned Browne goes from one place to another without the reader ever being fully aware of just why he is placed in a certain locale for a particular prank. We are given a fairly detailed description of his final hanging place—but this description, of course, is not nearly enough to enable us to appreciate fully his character and the implications of his story.

Of course, Greene could have given us the information we need by imposing a stricter structural unity on his work. But in a work that is so very close to being anecdotal, the lack of a concrete physical locale that we can at least imagine is very striking.

On the other hand Breton's work handles this problem
far more effectively. His descriptions are generalized in the sense we spoke about earlier when referring to Shakespeare, but that is all we really need. He gives us sufficient snippets of information about the shepherd's hut, for example, to enable us to envisage its overall tone, as it were, without ever being fully conscious of the layout or the exact appearance of the place. These pieces of information were necessary simply because here Breton was trying to escape the conventionalized arcadian abode and present something far more realistic.

There is one problem in Breton's delineation of space and that is his account of Mavillia's travels. It is not possible to come up with a feeling for the distance travelled, the relationships between the various areas where her life is spent, or how long it took her to get from one point to another. There is none of the detail that we find in the trips recorded in Tom Jones or Humphry Clinker. This lack of detail is a drawback to the authenticity of the novel, not because the details of the trips are in themselves so very important, but because the lack of any such detail gives an aura of im-probability or uncertainty to the work and thus detracts from the overall realism.

The situation with The Unfortnate Traveller is an
interesting one to discuss. Nashe sends his characters roaming all over the world; they miraculously move from one battlefield to another, from one city to another. In this respect he blithely ignores the restrictions of travel and only rarely differentiates between his generalized settings (e.g. battlefields). Further, though we are told where each of Jack's many adventures takes place, the location is never described to us. For example, when he is imprisoned by Doctor Zachary, the Doctor's actions are described, the treatment given to Jack is outlined, but no physical descriptions of the house are given. The following rather lengthy quotation covers the whole incident and tells no more about Zachary's house than any later references to it in the novel.

But first Ile tell you what betided mee after I was brought to Doctor Zacharies. The pur-blind Doctor put on his spectacles and lookt vpon me; and when he had throughly viewed my face, he caused me to be stript naked, to feele and grope whether each lim wer sound & my skin not infected. Then he pierst my arme to see how my blood ran: which assayes and searchings ended, he gaue Zadoch his full price and sent him away; then lockt me vp in a darke chamber till the day of anatomie.

O, the colde sweating cares which I conceived after I knewe I should be cut like a French summer dublet. Me thought already the blood began to gush out at my nose: if a flea on the arme had but bit me, I deemed the instrument had prickt me. Wel, well, I may scoffe at a shrowd turne, but theres no such readie way to make a man a true Chris-tian, as to perswade himselfe he is taken
vp for an anato/mie. Ile depose I praid then more than I did in seuen yeare before. Not a drop of sweate trickled downe my breast and my sides, but I dreamt it was a smooth edgd razer tenderly slicing downe my breast and sides. If anie knockt at doore, I supposed it was the Bedle of surgeons hal come for me. In the night I dreamed of nothing but phlebotomie, bloudie fluxes, incarnatiues, running vloers. I durst not let out a wheale, for feare through it I should bleede to death. For meat in this distance I had plumporredge of purga-tions ministred me one after another to clari-fie my blood, that it should not lye clodered in the flesh. Nor did he it so much for clarifing Phisicke, as to saue charges. Miserable is that Mouse that liues in a Phisitions house; Tantalus liues not so hunger starued in hell, as she doth there. Not the verie crums that fall from his table, but Zacharie sweepes together, and of them moulds vp a Manna. Of the ashe parings of his bread, he would make conserue of chippings. Out of bones, after the meate was eaten off, hee would alchumize an oyle, that hee sold for a shilling a dram. His snot and spittle a hundred times hee hath put over to his Apothecarie for sno water. Anie spider he would temper to perfect Mithridate. His rumaticke eies when hee went in the winde, or rose early in a morn-ing, dropt as coole allome water as you would request. He was dame Niggardize sole heire & executor. A number of old books had he, eaten with the moaths and worms: now all day would not he studie a dodkin, but picke those worms and moaths out of his Librarie, and of their mixture make a preseruatiue against the plague. The licour out of his shoeos hee would wring, to make a sacred Balsamum against barrennes.

A close examination of the above quotation reveals that there is no detailed description presented of
Zachary's house. We do not know how many rooms it has, the color scheme or the furniture arrangement. Yet any reader unable to come up with some impressionistic (evoked through the author's use of humor and extravagance) image of the room and its occupant is surely insensitive. The dirt, the hoarding, the dust and cobwebs, the instruments and alchemical equipment, the darkness and untidiness, they are there. These are the important features of Zachary's room and to say that because a formalized Balzacian description was not given that it is difficult to picture the situation is simply not correct.

It is important to realize that I am not here making any value statement about the relative merits of detailed Balzacian delineation of space and impressionistic descriptions such as the example above. We are considering two different techniques, and properly used they can be equally successful and effective. One cannot, however, relegate one technique to a particular era or type of prose fiction (for example, Lawrence Durrell is an extremely evocative novelist whose descriptions are extremely poetic and impressionistic) just as it is not possible to claim that delineation of space and time is always a necessary factor of characterization. What is,
and can be, equally true is the fact that depiction of character can also serve to create an impression of physical surroundings. Both techniques were used in the period of discussion.

The best example of a work using detailed description is Dobsons Drie Bobbes. The University of Durham edition of this novel that I have used in this study contains a map of Durham (ante 1611) and a plan of Durham Cathedral. Both these illustrations and an introduction by E. A. Horsman clearly demonstrate the authenticity and accuracy of the presentation of local detail in the book. For example Moorhouse (mentioned in Chapter 12 of Dobsons Drie Bobbes) is still standing and known today as Elvet Poor House. The description of the various actions that take place in the cathedral itself are very accurate and accord with the plan of the church.

Further, E. A. Horsman points out that the mechanical details concerning service times are quite accurate:

The information about service-times is clear and most of it correct. The 6 a.m. service continued to be held until the early part of the last century and there is plenty of contemporary confirmation for its length, about half an hour (p. 49)—for instance a letter of 19 December 1563 from Dean Whittingham. The same letter speaks of the 'ordinarie service' as taking place at 9 a.m. But in chapter 5 the canons robe for it towards ten, and in chapter 1 Pentley walks all the way up to Gilesgate after service and then sits
down to dinner, which in chapter 10 is taken at noon. As a minor canon Pentley would of course attend both in the morning and 3 p.m. When in winter he sends Dobson to the 6 a.m. service to deputize for him as 'choraster' (see Glossary) and the latter shuts Raikebaines up in the candle cupboard, one would expect the episode to take place in the sexton's or sacristan's checker which stood till 1633 behind the north alley of the choir (plan, no. 6). But Raikebaines is released when the minor canons come in to robe--and till 1802 they used the Revestry (plan, no. 7), behind the south alley of the choir. Perhaps this might give a clue to the meaning of choraster--a temporary sacrist (who was allowed for convenience to keep his candles in the vestry). 9

Practically every detail in the book is verifiable and accurate. In fact, the local parish register has revealed that most of the main characters in the work did in fact exist. It could be said that the precision of detail and the clear picture presented to us of the locale does serve as a means of characterizing but it is an additional means rather than a basic one. For example, Dobson is characterized much more thoroughly and clearly through his actions and reactions and what they reveal about him and how his mind works. The delineation of the area provides a background against which the actions are displayed--and though to a large extent it is the nature of the milieu that causes some of the particular jests (i.e. the revenge on Raikebaines with the church candle could not have taken place in any place other than a
Church or with people not involved in Church work), it can hardly be said to perform an important degree of characterization.

Gascoigne also does not use the delineation of space and time as an essential part of his method of characterization. Further, the background he provides for his characters is not presented with great detail. Similarly the passage of time is not always recorded; events on a particular day are fixed in time accurately but days pass between crucial events without the reader being too sure of the exact passage of time. For this particular work, however, brief as it is and concentrating as it does on the psychological and emotional states detailed representation of space and time would be inappropriate. Gascoigne only gives such details when they reflect or bear on the emotions of the central characters (as in the description of the sky and moon in the passage already cited on page  of this study. Throughout the work Gascoigne, then, uses occasional evocative descriptions of location only when these descriptions add to the psychological characterizations of one or more of the characters.

Deloney employs both methods of description—he can be both evocative and detailed. His brief but detailed description of Jack's parlour is as follows:
"In a faire large Parlor which was wainscotted round about, Jacke of Newbery had fifteene faire Pictures hanging, which were couered with Curtaines of greene silke, fringed with gold, which he would often shew to his friends and servants." Then follows Jack's explanation of each of the pictures. For example he describes the fourteenth picture to his listening servants as follows:

In the fourteenth picture Primislas King of Bohemia was most artificially drawne; before whom there stood an Horse without Bridle or Saddle, in a field where Husbandmen were at plough The cause why this King was thus painted (quoth Jacke) was this. At that time the King of the Bohemians died without issue, and great strife being amongst the Nobility for a new king, at length they all consented that a horse should bee let into the field, without bridle or saddle, having all determined with most assured purpose to make him their king, before whom this horse rested: At what time it came to passe, that the horse first stayed himselfe before this Primislas, being a simple creature, who was then busie driving the plough, they presently made him their Souereigne, who ordered himself and his kindeome very wisely. Hee ordained many good lawes, hee compassed the Citie of Prague with strong walles, besides many other things, meriting perpetuall laud and commendations. 

But this detailed presentation of setting serves the function of providing Jack with materials that will enable him to drive home a didactic message to his servants.
Seeing then my good servants, that these men have been advanced to high estate and Princely dignities, by wisedome, learning and diligence, I would wish you to imitate the like vertues, that you might attaine the like honours: for which of you doth know what good fortune God hath in store for you? There is none of you so poorely borne, but that men of baser birth haue come to great honours. The idle hand shall euer goe in a ragged garment, and the sloathful lye in reproach: but such as doe lead a vertuous life, and gourne thesmelves discreetly, shall of the best be esteemed, and spend their daies in credit.12

Perhaps the example from Deloney's prose work that most closely approximates the use of physical description that Watt admires is the description of the guest chamber in the Inn where Thomas Cole met his end:

This man should be then laid in the chamber right over the kitchin, which was a faire chamber, and better set out than any other in the house: the best bedstead therein, though it were little and low, yet was it most cunningly carued, and faire, to the eye, the feet whereof were fast nailed to the chamber floore, in such sort, that it could not in any wise fall, the bed that lay therein was fast sowed to the sides of the bedstead: Moerouer, that part of the chamber whereupon this bed and bedsteed stood, was made in such sort, that by the pulling out of two yron pinnes below in the kitchin, it was to be let downe and taken vp by a draw bridge, or in a manner of a trap doore: moreover in the kitchin, directly vnder the place where this should fall, was a mighty great caldron, wherein they vsed to seethe their liquor when they went to breweing. Now, the men appointed for the slaughter, were laid into this bed, and in the dead time of the night, when they were sound a sleepe, by plucking out the foresaid yron pinnes,
downe would the man fall out of his bed into the boyling caldron, and all the cloaths that were vpon him: where being suddenly scalded and drowned, he was never able to cry or speake one word.\textsuperscript{13}

The above is a fairly vivid description—-it certainly gives us all the mechanics of the device and more than clearly sets poor Thomas Cole and his predecessors in their milieu.

Watt concludes his statement on space as follows:

In general, then, although there is nothing in the eighteenth-century novel which equals the opening chapters of \textit{Le Rouge et le noir}, or \textit{Le Pere Goriot}, chapters which at once indicate the importance which Stendhal and Balzac attach to environment in their total picture of life, there is no doubt that the pursuit of verisimilitude led Defoe, Richardson and Fielding to initiate that power (underlining mine) of "putting man wholly into his physical setting" which constitutes for Allen Tate the distinctive capacity of the novel form.\textsuperscript{14}

It is, I believe, obvious that "putting man wholly into his physical setting" can be achieved by more than one means. As mentioned earlier, Shakespeare achieves this feat by means other than direct, detailed and realistic description. I believe also that many of the twentieth century lyrical novelists (e.g. Gide, Hesse and even Durrell) also create settings without Balzacian description.

In the period under discussion we do not find the
polished techniques of the mid-eighteenth century novelists when it comes to the presentation of a physical setting. However, it is far from true that such presentations of setting originated with Defoe, Fielding, and Richardson. We have seen examples of both realistic description and evocative description in the early works under consideration and both methods have flourished ever since.

The problem of time holds much fascination. As Watt points out, Richardson’s consciousness of the passage of time is very acute and contrasts sharply with the awareness of time evidenced by earlier writers. After discussing Shakespeare’s use of time Watt says:

The attitude to time in early fiction is very similar; the sequence of events is set in a very abstract continuum of time and space, and it allows a very little importance to time as a factor in human relationships.16

Though the awareness of time in the literature we are considering nowhere approaches that of Richardson, there are efforts made in some of the works cited to correlate the passage of daily time with the events experienced by the characters. Again the most striking example of this is Dobsons Drie Bobbes.

Apart from the careful chronological delineation of actual events which will be discussed below, the
work evokes in the reader an overwhelming sense of the
novelist's realization of the effects of the past and
the present on the development of the central character
Dobson (e.g. the change from being one of a large family
to being the only child in a relatively prosperous,
adult household) and of the changes in the relationship
between the Uncle and nephew. Both these developments
are, of course, produced largely by various events but
as Watt has discussed, part of the complete presentation
of the passage of time in a novel is the consideration
of past events and their effect on the present and the
future.

Mention has already been made of the way the author
has accurately recorded the times of the various church
services in his novel; the reader is fully aware of the
time that Raikebaines was locked in the candle closet
and the exact hour at which he was released; similarly
the author goes into some detail to show us that Sir
Thomas and his companions are kept in the orchard over
night. The passage of larger periods of time (such as
the three days it took Sir Thomas to recover and the
twelve months needed by the Aunt) are also carefully
recorded. Considered as a whole the book covers a pas-
sage of several years. Though we are not aware of the
exact time of each particular prank we are aware that years pass, and Dobson grows up. The book opens when he is a school boy and closes a year or two after he was sent down from the University near the end of his third year, for failing to maintain the dignity of his College whilst taking part in a public debate. Of course, the passage of time in this work is not presented in a way that at all approximates the accuracy of Richardson, but it is presented with as much detail as we find in many later novels, for example those of Defoe.

Breton is somewhat concerned with the passage of time. We are fully aware that when the work opens Mavillia is approximately three or four years old and when it closes she is a young married woman presumably in her early twenties or late teens. She tells us herself that she has been resident in the Shepherd's home for four years. However, the actual day to day passage of time is not recorded. For example we are never accurately aware of exactly how long each of her various trips from point to point took, or how long the two separate battles ran. In other words, in this work we have a general overall awareness of the passage of time without getting down to its actual day to day details.

In The Unfortunate Traveller we find little detailed
reference to the accurate passage of time. We are aware
from time to time of the passage of certain periods of
time (like approximately how long Jack was imprisoned in
Dr. Zachary's house), but Nashe's presentation of this
aspect of his work is quite a deal vaguer than Breton's.

The treatment of time in the novels of Deloney is
again different. Here we have the implied passage of
time throughout the novel in general and detailed refer-
ences to the time passed within the individual jest-type
situations such as the tricking of Mistresse Franke.
The important difference here though is that one never
seems to be bothered by the absence of references to time
lapsed. The author clearly implies that it is passing
and various statements from time to time indicate quite
accurately how it passed. With Nashe one does wonder
about the lack of information concerning the passage of
time and this lack of information often leads to definite
overtones of improbability.

With both the problems of space and time accurate
formulization of what should be presented in the novel
is not possible. Perhaps the rule of thumb for judging
whether the novelist has failed in either of these re-
spects is whether or not the reader is prompted to wonder
about the location or just when, within the sequence of
the story, such and such event took place, or how long it took to happen.

With novelists such as Nashe one is prompted to raise questions concerning location or the passage of time. With writers like Deloney or our anonymous author of Durham one does not wonder about such matters at all. Both the setting and the passage of time are sufficiently apparent to the reader whether through implication or direct statement. In other words the characters are quite definitely and logically positioned in time and space.

Watt also mentions that the pre-mid-eighteenth-century writers did not consider the impact of time past on their characters. That they evidenced no awareness of what had passed before their story began and the impact that it had on the story they were retelling is simply an over-generalization that cannot be applied to all the prose writers of the late sixteenth century. Again Deloney and the author of Durham evidence this awareness more than any of the writers discussed here. Again, they do not evidence it with anything approaching the awareness that Emile Zola exhibits in his series of novels dealing with the twin effects of heredity and environment—but the seeds of a growing awareness are
present in these early novels.

So, once again, it is a matter of degree. The very earliest of the writers that we discuss here did not handle space and time with any perception. But each succeeding writer, whether consciously or unconsciously shows a growing awareness for the need to provide both spatial and temporal backgrounds for his characters. The methods used by these early writers to provide these backgrounds vary, but then so do the methods of every writer of every century since. Again there is no reasonable support for Watt's conclusion that the positioning of characters in space and time in the English novel sprang into being in the mid-eighteenth century.
CHAPTER FIVE

STRUCTURAL UNITY

Essentially, structural unity is a certain coherence of plot that presents the events recorded in such a logical sequence that any disruption of their order would be impossible.

By the very nature of the rogue biography we find a lower degree of structural unity in these works than we do in many others. For example, it would be extremely difficult to disrupt seriously the events in Richardson's novels whereas some disruption could occur in the adventures of Moll Flanders without seriously upsetting the overall coherence of the novel. Of course the most important events in Defoe's novel could not be interchanged to bring about a different sequence, but many of the lesser ones and the individual pranks performed by Moll could be reorganized sequentially.

Of course, with minor events a certain degree of reorganization and disruption would be possible in most novels. In deciding about the structural unity of a novel the difficult decision to make is just which events are of such seriousness that they cannot be disrupted
without affecting the whole work.

With works such as The Blacke Booke Messenger we frequently find that the series of pranks retold are bound together by a frame or by two essential events that could not be anything but the beginning or ending of the tale. The framing of The Blacke Booke Messenger by having Browne arrive at the decision to tell his tale because he is about to be hung and the actual death of Browne is an example of such an attempt at some degree of structural unity. The individual pranks that Browne retells, except for the last one which conveniently places him in France for the hanging, could be rearranged without seriously affecting the work. In other words the various episodes are not linked in such a way that it is essential and obvious that they must be recorded in their present order. This work clearly has a much lower level of structural unity than the novels of the mid-eighteenth century.

However, The Miseries of Mauillia and Dobsons Drie Bobbes have a very definite coherence of plot; and though, particularly in the Breton work, many questions may spring to the mind of the reader as to why a particular event took place, the questions rise more out of a problem of credibility than out of a looseness of plot.
The structural unity of Dobsons Drie Bobbes is really quite impressive. Each prank leads logically to the very next and we are made aware of the effect each event has on Dobson and how it motivates him to act in a certain way in the next situation that arises. It would not be possible to disrupt the sequence of this work without seriously affecting it, completely spoiling its overall impact.

Mention of the rather tacked-on conversion has been made before, and it would be perhaps possible to regard this as a serious flaw in the structural unity of the work as a whole. Of course, the author does attempt to lay the groundwork for such a conversion when he recounts how Dobson altered his attitude to and method of treatment of his friend Raickelaines: but this groundwork was not laid sufficiently well to make the rushed conversion of the last chapter quite believable. Considering the state of novelistic art at the turn of the century, and remembering that nearly every change in the pattern of the novel was a major innovation simply because the novel was, at the time, such a new vehicle for artistic expression, this tacked-on conversion should not be regarded as the serious flaw that it would be in a nineteenth or twentieth-century novel. The achievement of the degree
of structural unity found in Dobsons Drie Bobbes in a work stemming from the essentially episodic rogue book sets the author aside as an innovator and greatly ameliorates the negative effect the tacked on ending has on the reader.

The problem of structural unity in Nashe's The Unfortunate Traveller is of a totally different order. Nashe's novel is in an overall more unified than Lazarillo de Tormes but it is a far cry from the completely unified novels of later times. In particular the first tricks at the camp seem to be quite separate from Jack's various adventures with Surrey. Further the diatribe against the Anabaptists is frequently cited as a particularly bad break in the unity of the work. But the unity of the work does not lie so much in the events of the work as in its satire. The earlier discussion on the satire in the work holds, I believe, the key to the unity of the novel as a whole. In other words, the satiric intent of the author is the unifying theme of the novel, not the story which loosely links the episodes together.

Of course, unity in the novel through satiric intent is not a totally satisfying explanation simply because satiric prose fiction has been written that has a greater structural unity than The Unfortunate Traveller.
Swift used the device of creating four entirely separate adventures for his protagonist Gulliver, and loosely linked them through the repeated sea voyages and strandings and through the change in the character of Gulliver.

R. G. Howarth has made the following suggestion about the structural unity of *The Unfortunate Traveller*.

In comparison with the work of Gascoigne Lyly, Sidney, and Greene, Nashe's novel is formless. One may doubt whether, when he began, he knew how he would end—even how he would continue after the first few pages, except that he intended to include incidents and people from history—and the conclusion seems huddled up. There is no division of the story into chapters or sections: it simply pursues its erratic course without pause, the only unity being supplied by Jack; though the secondary story of Cutwolfe and Esdras is complete in itself. It is possible to maintain, however, that this was the right scheme for *The Unfortunate Traveller*. Jack is supposed to be narrating his escapades: why should he stop before he gets to the end, which is the outcome of all these experiences, his reformation; why may he not tell the story in his waggish way? There is no doubt that Jack is a masterly piece of character-creation. He is as alive as Nashe himself: indeed it is almost as though Nashe had undergone these adventures, so vivid is his imagination. Throughout, Jack remains in intimate contact with his hearers, who scarcely feel themselves to be readers. Nashe has here discovered and skilfully used the best method of narration yet known.¹

While disagreeing with the degree of enthusiasm that Howarth shows for Nashe's literary skill, it is still possible to admit that there is definitely some truth in
what he says about the unity of the work. Centering about one character as it does, and being told by this character, perhaps it is valid that the tale should ramble somewhat in some places, rush and skip in others, as though the style of narration itself were a technique of characterization. However, to go along with Howarth's view completely and conclude that therefore The Unfortunate Traveller exhibits structural unity requires a degree of generosity that I am, at this point, unable to muster. It may account for some of the ramblings, etc., but it cannot account for the general lack of coherence and continuity that we generally regard as necessary parts of a novel. If we are to admit incoherence of structure as far as the events themselves are concerned then we must demand a connected psychological development or some such extra (as in La Labyrinthe by Alain Robbe-Grillet) and quite clearly this is not the case with Nashe.

Structural unity is, perhaps surprisingly, also weak in Deloney's novels, though it must be admitted that apart from Dobsons Drie Bobbes and The Adventures of Master E. J., Deloney displays a greater skill in this respect than do the other writers under discussion. In the first novel, Jacke of Newberie, we find the greatest degree of unity in Deloney's works. Although the novel
does not deal solely with Jack and his adventures and always places him in the central position of interest, every event is related to him in some way or another, and this connection with Jack provides a unity of sorts. However, the various chapters in the work do not always lead on to each other in the way that we are accustomed to finding in more recent novels or even in Dobson's Drie Bobbes.

The two parts of The Gentle Craft, on the other hand are made up of several stories which do not center around a single, main character. Of course they are linked in one way or another through their mutual connection with the craft of shoemaking, but I do not consider such a connection as really providing the basis for the type of structural unity that we are here considering.

Thomas of Reading is similarly disjointed and only briefly with the character for whom the book is named. Perhaps one could say that a similar type of treatment is given to Humphry Clinker in Smollet's book--but the later work has a definite structural unity that Deloney's work lacks. Howarth sums up Deloney's technique rather well when he says "Deloney has little idea of continuity, of sustaining interest, of developing a particular subject. All he does is illustrate, in various ways, his
main theme, the happiness and glory of weavers and shoemakers."

Gascoigne's novel displays the best structural unity of the works under consideration. It is the only piece of prose fiction of this period that is not in the least episodic. The insertion of sonnets and letters throughout the text do not disrupt the essential unity of the work as they are woven so completely into the overall plot. The Adventures of Master F. J. not only has unity of structure with respect to plot but is also greatly unified by its three principal characters and their development.

As regards structural unity then, it is fair to say that the works under discussion generally fall far short of the standards of later novels. They lack more in this respect than they do in any of the other techniques that we have discussed. With the exception of Dobsons Drie Bobbes and The Adventures of Master F. J. not one of the novels approaches a satisfactory coherence, and only these works would be seriously affected by the re-arrangement of some of their chapters.
CONCLUSION

Throughout this study we have examined several works of prose fiction all written within the period 1573-1607, from the points of view of a series of criteria set down by recent critics as the essential characteristics of the novel form. As stated in the introduction of this dissertation, it is not our intention to claim that the works in any way approximate any of the novels written in any later period, or indeed are identical in form or characteristics with them. Rather we have tried to establish the point of view of regarding prose fiction as developing along a continuum. It would be difficult, and a point for endless discussion, to decide just when this continuum began; several studies of the novel see its beginnings with Chaucer and Troilus and Criseyde; others suggest that Gascoigne's Master F. J. is the first novel.

The interesting possibilities of regarding prose fiction as a continuum lie in the fact that it enables us to regard the form as a whole, much as we regard drama, and then to postulate various subdivisions within the whole. The analogy with drama is, in many ways, a fruitful one, and one that suggests many possibilities
for discussion. Of course, quite obviously, we have one act plays and full length ones, as we have short stories and novels; in both major forms, too, we are confronted with the many examples that fall somewhere in between. But if we regard prose fiction as a whole, much as we view poetry or drama, we are then led away from the trap that critics such as Ian Watt fall into of trying to decide what an enormous genre like the novel is, exactly when it started and what isn't a novel. Such a question is rather like asking "When is a poem not a poem?" It is simply too vast and too ambiguous to answer.

On the other hand if we regard prose fiction as a continuing development we can watch its growth through the early, somewhat crude beginnings (such as the works examined in this dissertation) much as we trace the origins of drama as we know it today back through the miracle and mystery plays; the morality and the interlude. No one would compare Strindberg's Dream Play with Shakespeare's Macbeth and claim they must, and should have, certain basic and essential common characteristics in order for both to be plays. Similarly, though less dramatically, most critics do not write off Gammer Gurton's Needle as totally unworthy of any consideration at all on the grounds that it does not have the sophisticated techniques and awarenesses of the great comedies
that flourished during the heyday of Elizabethan and Jacobean drama. We all know that it is, qualitatively speaking, an inferior work of art, but most of us appreciate its historical interest, its unbreakable link with what was to come, and hence its great importance. We do not claim that suddenly, unexpectedly and only philosophically explainably drama was there when Marlow and Shakespeare appeared on the scene.

It is, of course, reasonably obvious why the attitudes taken toward the development of prose fiction and drama differ. Drama was perfected much more rapidly and flowered much earlier than prose fiction. But the reason for this is itself quite obvious. In a relatively non-literate period when printing was extremely expensive the audience for drama quite simply exceeded that for prose fiction one-hundred fold. Similarly the drama was affected by a social situation during the Cromwellian period. But simply because prose fiction took a relatively long time to become part of the public domain, because the most important reasons for this slow rise to popularity lie in social factors, is not a sufficient reason for ignoring its beginnings. Its development as an art cannot really be called slow if we consider the rapid development in the works discussed in this
dissertation alone. *Dobsons Drie Bobbes* is a far cry from the beggar book of fifty years earlier or the jest book of roughly the same period.

By closely analyzing the techniques employed in these early examples of prose fiction we have been able to establish a steady course of development in matters of characterization, presentation of space and time, realistic description, structural unity, and originality. Occasionally some of these works have come close to the level of technique used in some of these matters in the novels of the 1740's. A similarly close analysis of these aspects in the novels written during the seventeenth century would show a continuing development and refinement of technique. The small audience of the novel during this period automatically hindered the more rapid development and refinement that we find in the drama, and that we find during some later periods in the history of the novel.

Of course the works studied here would not satisfy the criteria set out by Watt for the novel as well as the works of the eighteenth century do. However, neither do the works of some twentieth century novelists satisfy Watt's criteria. For example, Golding is simply not original in the sense of the word employed by Watt; he
uses symbolic names; his time schemes are frequently seriously distorted and one could probably raise ques-
tions about the delineation of space--or the clear pic-
turing and credibility of the physical setting--of
_Pincher Martin_. Robbe-Grillet, on the other hand, uses extremely original methods of characterization--but not all his characters are individualized in the sense that Watt refers to. For example _le jaloux_--the protagonist of a first person narrative told in the third person that we never meet, never see, never hear discussed and so forth--could hardly be regarded as a completely individualized character presentation. Robbe-Grillet's time schemes are also clearly distorted--and though many physical details are given in great and repetitious detail the settings, particularly in this novel, are scarcely individualized.

The differences between the novels discussed from the Renaissance period and the works of the mid-eighteenth century are no greater than those between the mid-eight-
teenth century novels and those of writers such as Joyce, Woolf, and Proust. Further these works of the first decades of the twentieth century themselves differ greatly from the novels of the two novelists briefly discussed in the Introduction (William Golding and Alain
Robbe-Grillet) who are writing in the fifties and sixties of this century. How then is it possible to say when this form, the novel, actually began, or what its delineating features are? What, for example, do *Paludes* and *The Devils* have in common other than they are both written in prose narrative?

Surely the most logical and sound way of approaching prose fiction from a critical point of view is to regard the novel as a catch-all genre like the drama or poetry into which fall an ever increasing number of sub-genres that change, develop, and spawn new types as society, its philosophy, and our degrees of knowledge change and expand. Tillyard has suggested one of these categories—the epic novel. Freedman has written on another—the lyrical novel. Many critics have bandied terms such as *voyage imaginaire*, novel of manners, novel of education, etc. around loosely for years. Perhaps there is a real need for a philosophical critic to come up with some codified approach to this problem that will at least enable us to get our thoughts on the matter into some semblance of order. For even though such categorizing is very often repugnant in some ways it is necessary if we are going to continue to publish theories and theorizings on the problem and if we are going to continue
to speculate on possible dates for the beginning of the
genre or candidates for the title of "the first novel."
The one thing such a philosophic critic must be certain
to do is to make sure that he does not blanketly decide
when the novel sprang into being, or define the genre
so rigidly that many early fragments and beginnings of
great merit (both historically and intrinsically) are
perforce omitted.
NOTES

INTRODUCTION


18. Ibid., p. 15.

19. Ibid.

20. Ibid., p. 20.


25. Ibid.


27. Watt, p. 16.

28. Ibid., p. 18.

29. Ibid., p. 20.
CHAPTER ONE


3. Ibid.


5. Auerbach, p. 30.

6. Ibid.


8. Since there are many conflicting views on the dates of most of the sixteenth-century works cited in this dissertation, for uniformity we will use those given in the Short Title Catalogue.


13. Ibid., p. 9.

14. Ibid.


18. A notable Discovery of Coosnago, 1591; The Second Part of Conny-Catching, 1591; A Disputation Betweene a Hee and Shee Conny-Catcher, 1592.


22. Ibid., pp. 36-37.

23. Ibid., p. 18.

24. Ibid., pp. 18-19.


27. Ibid., p. 224.


32. Ibid.


34. Baker, pp. 111-16.

35. Bowers, pp. 15-16.
38. Ibid.
40. Ibid., p. 56.
43. Ibid., p. 40.
50. Lawlis, p. xxii.
52. Ibid., p. 22.
53. Ibid., p. 61.
54. Ibid.
55. Ibid.
56. Ibid., p. 64.
57. Ibid.
58. Lawlis, p. xv.
59. Ibid.
CHAPTER TWO


CHAPTER THREE

1. Watt, p. 3.
2. Ibid.
5. Breton, p. 42.
6. Ibid., p. 43.
7. Ibid.
9. Ibid.
10. Ibid., p. 161.
11. Ibid., p. 61.
12. Ibid.
13. Ibid.
15. Ibid., pp. 46-47.
17. Ibid., pp. 49-50.
18. Ibid., pp. 50-51.
19. Ibid., pp. 53-54.
20. Ibid., pp. 55-56.
21. Ibid., p. 64.
22. Ibid., pp. 99-100.
23. Ibid., p. 9.
24. Ibid., p. 29.
26. Ibid., p. v.
CHAPTER FOUR

4. Ibid., p. 13.
6. Ibid.
7. Ibid.
8. Nashe, pp. 305-06.
11. Ibid., p. 42.
12. Ibid.
13. Ibid., p. 255.
14. Watt, p. 27.
15. Ibid., p. 23.
CHAPTER FIVE


2. Ibid., p. 44.
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