THESIS
ON
THE DEVELOPMENT OF THE AMERICAN NOVEL

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THESIS.

THE DEVELOPMENT OF THE AMERICAN NOVEL

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The Development of the American Novel.

The most interesting study connected with the development of the American novel is the accompanying feature of the growth of the country itself. In a certain way the changes seem peculiar, but in another way they are exactly what we might be led to expect. In tracing the development from "Wieland," the first novel written in America, which imitated almost exactly the mystery novel of the "nightmare school," so popular in the mother country at that time, through "Bracebridge Hall," in which an American tells of travels and customs in England, to the realistic Sea Tales with such books as "The Pilot" or "Red Rover" for examples, on to the pioneer adventures, like "The Yemassee," then to the simple love stories, such as "A Modern Instance;" and through the novels which have no conclusion, we come at last to the novels of today with F. Marion Crawford's "Maracinesca" as an example of what is probably one of the most perfect novels yet written by an American pen, as well as one which ranks among the best in the world. Thus we see that the American novel has grown from an imitation of the mother country's ideas to strong, independent composition full of innate vigor, often instructive as well as entertaining, and characterized by beauty of expression; a creation, taken altogether, that holds its own with anything produced in the Old World.
Wieland, by Charles Brockden Brown, the first real novel written in America, belongs to that peculiar type of mystery novel, but is a story in which the author attempts to reconcile all the mysteries to facts.

The title given the book is the surname of the hero of the story, if he may be called the hero. The author evidently wishes us to understand that the book aims to teach a lesson, for there is a short paragraph attached to the last chapter in which the moral is plainly set forth. The moral as stated is, that each person should use his equanimity and foresight; that he should frame just notions of moral duty and of divine attributes, and that he should never admit the spirit of absurd revenge.

The plot of the story is fascinating but it is entirely improbable. When Wieland, and his sister Clara who tells the story, were very young children, their father was killed in a mysterious way while in his temple of worship praying at midnight. Their mother died soon after this and the children were left to the care of relatives. In their youth they had two playmates, one a boy named Pleyel and another a girl named Catharine. When Wieland became of age, he assumed possession of his share of the property and married Catharine, but Clara lived by herself, with one servant, on the part of the estate which had fallen to her lot.

The four friends spent much time together; and in addition to their three children the Wielands had adopted
a beautiful girl, Louisa Stuart. Their whole time was happy until a man named Carwin entered into their circle of friends. It is around him that the entire story turns, for he was a ventriloquist who exerted his powers at every opportunity. The first time he frightened Wieland himself by ordering him, in Clara's voice, to come back home; then he told Pleyel that his sweetheart in Europe was dead in a voice close to his ear, next he hid in Clara's closet and tried to frighten her because her servant had told him how brave she was. Shortly after this he changed his voice to represent Clara's and had her promise to marry him, within hearing of Pleyel. Then he came to her room once more and Pleyel discovered him there.

Carwin knew that Wieland himself was very superstitious and so worked upon his mind in such a way that he believed God had been talking to him and told him to kill his wife, his children and Louisa. This he did in a most ghastly manner.

This misfortune together with the fact that Pleyel, whom she loved, believed her a base woman, on account of Carwin's conversation, was too great a shock for Clara, who tells the story in the most agonizing way. She became very ill and in the meantime, Wieland was tried; he declared that he was doing the will of God, but felt that his sacrifice was not complete until he had killed both Clara and Pleyel.
Clara at last recovered, and once more met Carwin whom she now knew to be the author of all her misery. She accused him of being such and he finally admitted that he was. Before he went, however, Wieland broke into her room as a madman ready to kill her, for he had escaped from the jail. Carwin here used his powers for the last time and revealed the fact to Wieland that he had done wrong. Carwin assumed to speak from the ceiling as though his voice was that of God.

When the truth was revealed to Wieland, he killed himself and Clara bemoaned her fate.

During this time Pleyel, having discovered that his German lover was not dead, has married her; but before the last chapter of the book was written, his German wife had died and he had married Clara, after discovering that her character was still pure.

The book deals with very few characters but the descriptions of those few are good in so far as the descriptions of the mind are concerned. Wieland is a very peculiar type of man, honest, superstitious, and religious almost amounting to fanatical. He believes in surrounding himself with sighs and mournful faces. He feels that God has a right to call for the greatest sacrifice on his part and that he should be willing to give it. In fact, before the novel ends, we are ready to believe that he is a terrible maniac.

Clara is pictured as a good woman, one with a
great deal of common sense; good judgment and true character; but she too is very superstitious and easily frightened by what she takes to be supernatural occurrences.

Catharine is Wieland's wife, and although the author gives us the general impression that she is good, that is about as far as we become acquainted with her. Pleyel and Louisa Stuart are also background characters, both with a large amount of superstition in their minds.

Carwin was really not a bad character but a man who used his power for the delight in using it, never giving the consequences a thought. Then, too, he was weak in character and had never been taught to overcome his faults.

The descriptions used are principally those of the state of mind of the characters and I seem unable to imagine any horrible state of mind which the author has not pictured, although his analysis of thought and emotions of the soul are really exceptionally good.

The best examples of contrast used are those in which the author pictures the real state of affairs as opposed to the things imagined by his characters, and the happiness of the Wieland home as compared to the desolation after Carwin had brought the woe upon it.

The author's style is individual and original. His knowledge is accurate, extensive and of great variety. His diction is good, his words are choice
and his style dignified. He is earnest, broadminded, serious; solemn and capable of deep and powerful emotions. He is a man of high ideals and is a good scholar. He has a most wonderful and vivid imagination. In all probability he would make a good friend.

Washington Irving's "Bracebridge Hall" represents an American's first visit to the mother country. It is a delightfully interesting though rambling story. The title is an appropriate one because the setting of the story is in Bracebridge Hall, a country seat in England. The purpose of the book is to picture England in as favorable a light as possible and to reconcile conditions found in that country with those existing in America.

If the book can be said to have a plot, it is simple but fairly interesting; but there are no complications which arise, and the events are arranged simply in chronological order. The author goes to visit his friend, "The Squire of Bracebridge Hall", because his son Guy Bracebridge is to be married to the Squire's ward, Julia.

During his visit he observes the home life of the Squire's family and of the families of the community. One time, while the whole family were falcon hunting, Julia was thrown from her horse and seriously injured,
but recovered in time for the wedding day, and was married with much pomp and ceremony. After this event the author took his leave of Bracebridge Hall.

The entire story is one of simple, every-day occurrences written very much on the style of the Sir Roger De Coverley Papers, for each chapter is nearly complete in itself. The author often stops to philosophize.

There are comparatively few characters introduced in the book, for although there is mention of the villagers, they simply make the background of the story and very few of them are given much individuality.

Otherwise the characters mentioned are only those of the Squire's family and immediate household. The Squire who was probably meant for the hero is a fine, old country gentleman who wished to retain all the old customs of the English Country Squire, and who was much enraged and grieved by the manufacturing establishments, the introduction of stage coaches, and the breaking up of the country estates into small homes for the poorer classes.

Guy Bracebridge is kept so much in the background that practically all we know of him is that he loved Julia, who in her turn loved him, and was good, true and thoughtful.

Master Simon is a sentimental old bachelor
who loves his dogs, his horses and his authority.

Lady Lillycraft is a born match-maker, one who dabbles in everyone's love affairs, always trying her best to marry some young couple. She is a widow who is loved by an old General, a friend of the Squire's. But she does not especially love this old bachelor.

Ready Money Jack is an honest farmer of the lower class of England's society, who is at once the champion and upholder of everything which he considers right.

The book would probably be classed as an undeveloped novel, which contains much description and some good examples of contrast. There is a marked difference between the story which Lady Lillycraft had read at a family gathering and the story of the "Haunted House" which the author read. The Squire also is sharply contrasted with the Radical who was arousing the country people against the old form of government.

The author's style is distinctly individual and slightly humorous. His portrayal of character is wonderful. His diction is good, as he uses choice words, with no dialect. He is earnest and broadminded, a man of high ideals, but with only a slight imagination. He is a scholar, who loves nature and mankind. He is a man who would make an excellent friend.
The third epoch of the American novel is represented by the Sea Tales of which James Fenimore Cooper's "The Pilot" is an interesting and instructive type. The title is exceptionally appropriate because it is the only name by which the hero of the story is known throughout the novel, although he gives "Mr. Grey" as the name by which he wishes to be called, and we know that he is no other than John Paul Jones. Then, too, "The Pilot" was the person who brought the American ship out of all the dangers into which she was brought during the time which she spent harassing the coast of England.

The plot is very simple and without complications but exceedingly interesting. Two young American sea captains, Mr. Griffith and Captain Barnstable are in love with two young ladies who are cousins, Cecelia Howard and Katherine Plowden, whose common guardian had taken them from America to England when the Revolutionary war broke out, and would not allow them to communicate with their lovers. The young men attempt to meet them, and get into all sorts of difficulties from which, each time, they are extricated by the Pilot who knows the coast and the maritime countries of England, as well as he does the ocean. The entire crew from the two boats one night attack Colonel Howard's residence and take him prisoner because he had kept some of their sailors as prisoners or spies in his castle.
Then the young ladies refuse to be separated from him and go on board the frigate as prisoners; Katherine, because she wishes to be with Captain Barnstable and Cecelia, because she hates to leave her Uncle, Colonel Howard.

The frigate has a serious encounter with some British men-of-war but finally escapes from the enemy, although not until Captain Munson has been killed and Colonel Howard fatally wounded.

On his deathbed he expresses a desire to have Mr. Griffith and Captain Barnstable marry his two wards, which request is complied with before his death, and on board the frigate.

The story closes, showing the end of the war with all parties living happily, except the Pilot whose death was recorded in a newspaper of the day.

The purpose of the novel was to draw a clear, concise picture of life on the sea. It was the first sea story taken from the author's experience, instead of his imagination, and the romance, which is woven into the description, was placed there mainly to relieve the monotony of the description and to add interest to the book.

The author shows us pictures of a great many characters, although there are only two groups, the one on board the American frigate and her consort, and the other, the retinue of Colonel Howard's household.
The characters are almost entirely men, only three women's names being mentioned throughout the novel. The men are from all classes of society; sailors, soldiers, English noblemen, and Americans. The Pilot is the hero of the story. He was greatly devoted to the American cause, but his devotion proceeded from desire of distinction, his ruling passion, and perhaps a little also from resentment at some injustices which he claimed to have suffered from his own country. He was one of the bravest men and the most daring. He devoted his life to the cause of liberty and opposition to oppression.

Captain Barnstable is impetuous and daring, always succeeding in getting himself into trouble; but on account of his hot-headedness, seldom getting out. Mr. Griffith is of a far more cautious disposition but is not resourceful.

Katherine Flowden is active, full of vigor, happy resourceful, and thoroughly true; while Cecilia Howard is one of those good, steady, quiet girls whom everyone so much admires.

Mr. Dillon is the villain of the story. He with his sly cunning and his cowardliness, is a direct contrast to Captain Barnstable. Another good example of contrast in the book is the treatment which Colonel Howard and his officers offered to their prisoners, before and after the Pilot had arrived.
The author's style is individual and excellent; he tells of things in which he is intensely interested, using a great deal of description especially of the waters and the sea life on board a "man-of-war" in Revolutionary times. He makes use of some humor, and a very little pathos. His diction is dignified, his words choice; he is earnest and broadminded, a scholar who loves nature. The plot is not exceptionally good because of its simplicity. His description is technical to a degree, but not enough so but what, with the aid of a dictionary, anyone could understand all of it.

Unlike the authors of most sea tales, he uses very little rough language.

The Yemassee.

Once again the style of the novel changes and we have William Gilmore Simms' colonial and historical novel, "The Yemassee." The title is derived from the name of an Indian tribe which originally inhabited the Carolinas, so that by the title itself we know both the time and the place of the story. The purpose of the book is to picture the life of the early colonists.

The plot is interesting though simple, but hardly possible, for the main characters succeed in getting into many difficult places, yet always someone arrives at the opportune time and rescues them from danger. The author, in all these difficulties, has,
in a way, prepared us for the rescue, but at the same
time the incidents are so many and so marvelous, that
they seem impossible.

The story opens with troubled times between the
Yemassee Indians and the English settlers in the Carol-
inas. Gabriel Harrison, who was the governor of the
province in disguise, a short time before had organized
and become captain of a band of volunteers who called
themselves "The Green Jackets." This company was
organized a short distance from Port Royal, and Gabriel
Harrison spent as much of his time as possible there for
he had fallen in love with Bess Mathews, the Puritan
minister's daughter. She loved him, too, but the
minister objected because he did not know much of Gabriel
Harrison.

Captain Harrison had discovered that the Spanish
were inciting the Indians to revolution and warned all
the neighbors to gather at the block-house which he and
the "Green Jackets" had put in repair. Then he went to
discover what he could of the Indians' plans. He
found that the revolt was general, but just after he had
made this discovery he was captured by the Indians so
that he could not warn anyone further. After the Indi-
ans had all dispersed to their various places of attack
Matiwan, one of the wives of a Yemassee Indian chief,
helped Captain Harrison to escape. He finally reached
the Block-house and effected the escape of nearly all the inmates. Then he returned to Charleston, and at last quelled the Indian mutiny entirely. First, however, he informed Mr. Mathews that he was Governor of the colony and won his consent to marry Bess.

The novel deals with a great number of characters, most of whom are men of the pioneer type, or Indians. Gabriel Harrison or Charles Craven is the hero of the story. He is in all a very lovable character, erratic, daring, and yet thoughtful, full of humor of the dry, droll kind, a reader of character and of conditions, quick, energetic; in fact a good, true man.

Bess Mathews, the heroine, is a sweet, womanly girl, almost too old for her years, timid and sensitive, but staunchly true, a girl who felt that "Love is the life of nature- all is unnatural without it."

Granger, the trader, is a man of rather weak character, but his wife has so much force and life about her that she keeps him always ready for anything.

Sanutee is the Indian chief; a character who is most admirable even though he is the embodiment of all the Indian traits. He is fierce and unforgiving, a cunning politician, yet so straight and honest that we like him, especially on account of his love for his wife Matiwan. His hatred for his son Occonestoga, who had become a drunkard, is most intense.

Hugh and Walter Grayson are two of the "Green
Jacket" boys whose characters are as different as can be imagined, for Hugh's disposition is a most jealous one, while Walter is exceedingly generous.

Constantine Maximilian Nichols is the most ridiculous character in the story. He is the longwinded, talkative, do-nothing surgeon of the "Green Jackets."

Richard Chorley is the villain of the book—the Spanish pirate who is ever ready to aid the Indians in their revolt, for personal gain, no matter how that is secured.

The book contains much description; the author seems fond of drawing gruesome pictures of pioneer life. The description of Bess' encounter with the rattlesnake, and the burning of the human sacrifices by the Indians are intensely dramatic and vivid.

The author's style is individual and at times surpassingly humorous; his diction is dignified, his choice of words being uniformly good. His descriptions are beautiful and his contrasts excellent. I think he is earnest and broadminded, a traveler and an adventurer, a scholar of vivid imagination, and a lover of nature. He is, I fancy, a man who would make a good friend.

A Modern Instance.

William D. Howell's novel, A Modern Instance, is one of the most beautifully descriptive stories I ever
read. When the author is describing a scene, his language is poetical, the words used are, in many places, such as would be expected only in poetry, and his prose can almost be scanned. The country surrounding Equity, a small town in Maine, around which the story is centered, is pictured as so beautiful, in the very beginning of the book, that we at once admire the author as a lover of nature.

The title is a peculiar one, for the story is one of a modern instance of the appeal to a divorce court to right the wrong of an ill-starred marriage with love coming from one side only. The lesson which the book aims to teach is that, never mind how pure his love may be, no man is without great sin who loves the wife of another.

The plot is simple; Marcia Gaylord falls in love with a young newspaper man, Bartley Hubbard, who does not love her; but at one time, because he craves her sympathy and does not get it, tells her that he came to ask her to marry him. She immediately tells him of her great love for him, of which he has known for years; and against her father's wishes, she elopes with him. Then they go to Boston where Bartley succeeds in getting a good position from which he finally works up to editor of one of the Boston papers. But his means in attempting to retain this position are unscrupulous and he finally loses it. In the meantime he has abused
his wife and once even became drunk and was taken home to her by an old schoolmate, Ben Halleck, who at first pitied and then loved Marcia.

Marcia was insanely jealous of every girl with whom her husband talked, and as he was a flirt, this was continually making trouble. Since she was quick tempered, she often accused him of having done things which he did not do. At last she accused him of leading a young girl, Hannah Morrison, astray. He did not deny the charge and she decided to leave him. She went away for half an hour and in that time Bartley left for Chicago. When she returned, repentant and fearful, he was gone and she waited at their home for three years for him. At first she stayed with her little girl, Flavia, without allowing anyone to know of her trouble, but at last she had to admit it. After his wife's death, her father came to live with her. Besides this she kept roomers.

At the end of three years she found a notice in a paper, which stated that her husband was suing for divorce on the grounds of desertion. Her father wished to seek revenge by not allowing him the divorce but by getting it for her; but she wanted Bartley to take her back as his wife.

As he would not do this, she returned with her father to Equity. Two years later, Bartley was shot because of an article he had put in his paper, and she
was left free to marry.

Then Ben Halleck wrote to a friend of his, a Mr. Atherton, who knew of his love for Marcia before Bartley's death, and told him that he would not marry her unless Mr. Atherton said it was right. Here the story ends, Mr. Atherton protesting that he did not know how to answer. Thus the book concludes as the reader wishes it, for he must finish it for himself.

There are some beautiful examples of contrast found in the novel; those between Equity in the summer and in the winter, between the hills and the woods of Maine; and the level plains in Indiana, between the quiet village life of Equity and the busy bustle of Boston, between the characters of Olive Halleck and Marcia, and between Bartley Hubbard and Ben Halleck.

The novel treats of but very few characters, and in those few there are so many bad traits and so few good ones, we are almost lead to the conclusion that the author is a hater of mankind. Squire Gaylord is pictured as a hateful atheist with love only for his daughter Marcia, and as seeking revenge when she is harmed. Marcia's character would be a sweet, loving one, were it not for her jealousy and quick temper; but her love is pictured as a something with which the reader is provoked.

Bartley Hubbard, who is evidently meant for the hero, is the most deceitful, unprincipled, selfish
flirt that could well be imagined. The few good traits
which he possesses are turned by the author into sel-
fish characteristics. Olive Halleck and her mother
and father are good, true characters, but the author
shows us so little of them that we hardly become acq-
uainted. Mr. Atherton, the Boston attorney, is pictur-
ed as a strict moralist, but the author wishes to convey
to us the idea that he is one simply because his cir-
cumstances and surroundings will not let him be other-
wise. Ben Halleck would be a good, true man if it
were not for his lack of control of his love for Marcia
and the want of self-decision. His passion is shown to
be eating away his very life.

The author's style possesses much individuality,
and the entire novel is pathetic. The material of
the novel is plain, average, every day humanity; it is
simple, natural and honest. The greatest weakness of
the book is its lack of high significance. The
author's female characters are much the same; they are
all well-dressed, shallow, illogical women, capable
only of spasmodic goodness, conversational inanity and
delicate duplicity. His style is dignified in its
simplicity; he uses no dialect in his conversations,
but allows some localisms to creep in.

The author probably is earnest but he is narrow
minded and looks only on the dark side of life. Since
he renounces all romance and heroism, I think that his
idea of realism has gone too far. He cannot be a man of high ideals or his books would be inspiring in some way, and he would never have stooped to write so disagreeable a book as "A Modern Instance." He has a vivid imagination and is a scholar who loves nature. I think I should not care to know him, for judging from this novel he would be no man's friend.

International Episode.

From the strictly American novel we turn to the novel written by the foreign bred American. The title of Henry James' "International Episode" is especially appropriate for the book is a story, one part of which is laid in America and the other in England.

The purpose of the book is to show that the American girl will not marry for a title but must have a real man, and that in this point at least, she has more pride than the English have, or give her credit for having.

The plot is simple but interesting and quite possible although rather peculiar. Lord Lambeth and Percy Beaumont came to New York from England, bringing letters of introduction to Mr. J. S. Westgate. Percy Beaumont came on a business trip and his cousin accompanied him for the pleasure he might derive from it. When they arrived in New York, they went to Mr. Westgate, who was alone in the city but who attended to
Mr. Beaumont's business for him and sent the two young men to Newport to be entertained by his wife and his wife's younger sister, Bessie Alden. They were entertained well while there for Mrs. Westgate's was the largest and most beautiful home at Newport, and the young men received every attention that could be shown them. But Lord Lambeth fell in love with Bessie Alden and when Pearcy Beaumont discovered it he wrote to Lord Lambeth's mother apprising her of the fact as he had promised to do. This letter brought a cablegram from the mother stating that his father was very ill. Of course, Lord Lambeth then returned to England, but not before he found that Bessie would be there the next year.

Then the scene of the story changes and a year later we find Mrs. Westgate and Bessie Alden in London, where they stayed three months before letting Lord Lambeth know of their arrival. After this he was very attentive to Bessie and tried several times to have his mother meet her. But the Duchess of Bayswater was afraid the American girl wished to marry her son for his title and continually avoided an introduction. At last Lord Lambeth asked Mrs. Westgate and Bessie to go to one of his castles, "The Branches", to meet his mother. They accepted the invitation. Then the Duchess came to call on Bessie for the purpose of letting her know she disapproved of the idea. But since
Bessie had already accepted the invitation she would have gone, had not Lord Lambeth called the next day when Mrs. Westgate was away and proposed to her. She did not love him because he did not attain her ideal of what a man of his position and opportunities should be and so refused to marry him. When she told her sister of it the next day, they left immediately for Paris.

There are very few characters in the book, but the story is so short that it affords opportunity for only a few.

Mr. Westgate is pictured as the plain, hardworking busy American business man, who leaves his wife to her own resources for amusement, but who supplies all her pecuniary wants. Mrs. Westgate is the typical, light, easy-going society woman. Her greatest care is in preserving and establishing her social standing.

Bessie Alden is a well educated, clever, bright and earnest American girl with a love for travel, education and true people. She is a girl who lives up to all her opportunities in life and can admire no one who does not.

Lord Lambeth is a fickle, carefree, dependent sort of person with no responsibility or realization of duty to parents or country. His love for Bessie showed that in her he realized the ideals toward which he was not striving.
The novel contains much description and some good examples of contrast, the best of which are the difference between the American and the English pride, and the difference between London and New York.

The author's style is individual and at times extremely humorous. It is also cold, analytic but sometimes strangely solemn. He uses choice words but his book might be classified as stiff and pompous. His diction is dignified. He is an earnest and broad-minded scholar but his book shows no love of nature. The American girl seems to be his ideal and to her, I think he would be an excellent friend.

Saracinesca.

The American novel has reached a high stage of perfection in F. Marion Crawford's Saracinesca. The title gives is a clue to the setting of the story for the name at once suggests Italy, if not Rome. Saracinesca is the family name of a line of Princes in Rome at the time when the city had not yet become modernized, even though the times were modern; for in 1865, the Papal Power was still commanding Rome and some of the surrounding provinces.

The purpose of the book is to picture mediaeval conditions as existing in modern times, in order to
compare more vividly the differences between them, and also to show that no matter in what position a woman is placed, she can so live that her character will be above suspicion; and by being so true and pure may stop even the gossipings of a society which has nothing else to do.

The plot is fascinating and the situations created are not only possible but also probable. In a way the story is simple for it moves along quickly and in a clearly defined path; but so many complications arise, that long before the story is completed, we realize that the plot is an intricate one.

The Duchess d'Astrardente had married the Duke d'Astrardente who was simply a wreck of a man whom death was soon to claim owing to old age. She had just left the convent at the tender age of seventeen, when her father demanded that she marry the Duke in order to save him from financial ruin. Since the one thing most impressed upon her mind, while in the convent was that she must sacrifice herself for others, she felt it not only her duty but almost her pleasure to please her father.

Whatever had been the reputation of the Duke before he married Corona, he at least loved her with all the devotion an old man could conjure up, and treated her with all the respect and courtesy due her. But, of course, in so onesided a love affair, Corona would not be happy even though she was the belle of her world, which was the circle of the exclusively rich and
high born of Rome.

During the five remaining years of the Duke's life Corona went constantly into society, usually accompanied by the Duke but left to her own resources after they reached their destination. In this time Corona had many suitors, but she treated them all so nearly alike after they had told her of their love for her, and she had reproved them, they were willing to accept her company only as she was willing to give it to them, and were content to be her friends. But there was one man among all her admirers whose manner towards her was so different from all the others that she hardly knew how to dispose of him. Don Giovanni Saracinesca, the son of old Prince Saracinesca, had gradually made her love him simply for himself. She was discouraged and disgusted herself when she found this to be true, and went to Padre Filippo to confess her sin. He tried to help her, showing that as Don Giovanni had never spoken of his love for her, probably he felt none and that it was wrong for her to love him.

During this time Don Giovanni's father had become anxious that he should marry, and had decided that Donna Tullia Mayer, a distant relative, would make an excellent wife for him. Don Giovanni had asked Corona if she thought he should marry Donna Tullia, feeling as he did for her. She immediately told him "No." But that night he and Prince Saracinesca quarreled over the very matter and he finally agreed to try and love Donna Tullia.
While carrying out his agreement with his father he was seen by Corona. This led him to write her a note stating his reasons for being with Donna Tullia but telling her that he never could do as his father wished because he loved another.

That night he came to her box at the theatre to explain his reasons for sending her the note, and since she did not suspect that he loved her, she asked him who it was he loved. He told her and then quickly left her box.

She fought her fight bravely and at length succeeded in conquering her passion.

When next she met Don Giovanni, she was ready to show him that he must fight his love for her, after he had been passionately telling how great it was, when suddenly, there was an awful crash of broken glass. Don Giovanni soon discovered that Ugo del 'Perice had been listening to their conversation. Ugo del 'Perice was Don Giovanni's rival for the hand of Donna Tullia and, in consequence, hated him. Don Giovanni almost strangled Ugo for what he had done, called him a dog, and told him he would be ready to receive a challenge for a duel in another hour at his house. Then he returned to the Duchess as though nothing had happened.

The duel was fought and although Ugo fought unfairly, Don Giovanni won. This created a scandal.
which reached the ears of Astrardente making him so
angry that he died from the effects of it.

Then at last Corona was free, but she went into
mourning for a year, closed her palace in Rome and went
to live at Astrardente. Don Giovanni took a round
about route and retired to Saracinesca which was only
a half day drive from Astrardente. It was nearly six
months before Don Giovanni met Corona even while there,
but at last they met and were betrothed.

When they returned to Rome at the end of a year
and announced their engagement, Ugo del 'Ferice told
Donna Tullia that Don Giovanni was already married to a
peasant, who lived in a small town not far distant, but
he made Donna Tullia promise that if she ever told her
secret without his consent she would marry him. He well
knew that she would go to Corona and tell her- a thing
which she did, thus causing a great deal of trouble in
finding the other Don Giovanni. But at last he was
found, and, according to the wishes of Pius IX, Corona
and Don Giovanni were married with the greatest of
popm.

Shortly after this, Cardinal Antonelli, having
been informed by Prince Astrardente that Ugo del
'Ferice was acting as a spy against the Papal govern-
ment, ordered his arrest; but he escaped from Rome in
disguise, and then Don Giovanni helped him across the
borders because his wife asked him to do so.
Here the story ends except that the author gives vague hints of wonderful things which Don Giovanni accomplished during the time when the pope was struggling for the mastery of Italy.

The book deals with but very few characters, hardly more than a dozen playing any important part in the story. These characters are all from the upper class of Roman society. There are only three women characters who are more than mentioned, Donna Tullia, Corona d'Astrardente and the nun who lived with her during the year of mourning.

Donna Tullia is a woman with small intellectual ability; and while she is not really bad, she has no characteristics which are so good as to raise her above the average woman. The author draws her character in such a way as to make the reader neither like nor hate her. She is simply one of those vain, jealous persons whom we ignore in the story and would ignore if she chanced to meet us in life, as a person whose acquaintance is worth nothing.

Ugo dei 'Ferice at first seemed to be a man of about the same type of society as Donna Tullia; but soon we discover that he is a cowardly, evil-minded, designing spy. He is an actor who plays his part well to the end, but he is a man whom every reader must despise although at times he cannot but admire his cunning. I think the author's skill in character drawing
is the highest in his picture of this man who is such a strange mixture of hate, love, cunning, daring and evil.

The Duke d'Astrardente is a selfish old man whose love for Corona was his redeeming trait. His life before his marriage to her had been of so dark a character that few people mentioned it. He is vain and foolish in many ways, but his love for her is his ruling passion. He is proud also, but his greatest pride is in his wife and her character; he is always tender toward her, and thoughtful of her.

Cardinal Antonelli is the ruling spirit of the age and when the papacy was brought to bay, it was he who strengthened its position by severe means; it was he who hunted down spies and signed orders forcing suspicious characters to leave the city. The people hate and fear him. Although his life is oft times in danger, he moves about among the people always doing his duty; and against the greatest odds, he maintains a most gallant fight.

Prince Saracinesca is a fine old man, a gentleman of the old school who believes in personal revenge for a personal injury. His whole life is centered on his only son, because he wishes his name to be carried down through the centuries. He delights in a quarrel; but with all his faults, it is difficult not to admire him.
Corona is a good, noble, generous, loyal woman. She is passionate and natural, loving, true and appreciative. She is indulgent and pitying towards her first husband, and reproaches herself for not loving the old dandy. Her pride is noble and though she is revengeful for a moment, she is forgiving when action becomes necessary.

Don Giovanni is a nobleman of brilliant position, who possesses a strong will power and has complete control over himself. He is proud, despotic and determined, fiercely unyielding but always outwardly gentle and courteous by acquired habit. He is the type of men whom women love and men fear. He is capable of extremes of feeling and at times almost rude in his passions; but in all he is so true and noble that he may almost be thought of as an ideal man.

The book contains much description of people, of buildings, of circumstances and of nature. There are some excellent examples of contrast: between Don Giovanni and Ugo del' Ferice, between Corona and Donna Tullia, and between Prince Saracinesca and the Duke d'Astrardente; between the supposed revolutionary men and the real ones; between the peasants in different parts of Italy; and between the old feudal system and the present systems; between the medieval and the modern times.

The author's style is entirely individual and
intensely interesting. There is no humor in the whole story, but the description of Corona might be pathetic were it not for her proud bearing of the trouble which her sacrifice had brought upon her.

His diction is good, his choice of words excellent and his work as a whole exceptionally dignified. He is earnest, broadminded and a man of high ideals, who possesses a clear and vivid imagination. He is a scholar who loves nature, but the nature of Italy best of all. His book makes me think he is a man who would be everyone's friend and no one's enemy.

From these books we can see the gradual growth of the American novel and the way in which the novel reflects the spirit of the age.

But American may well be proud that she has in so short a time, produced novels as perfect as those produced by the mother country. Saracinesca is a novel which takes its place among the best of the world.

The American novel has attained a rare degree of perfection in the development of plot, its characters are real human beings; its interests are world wide, and its descriptions are natural.