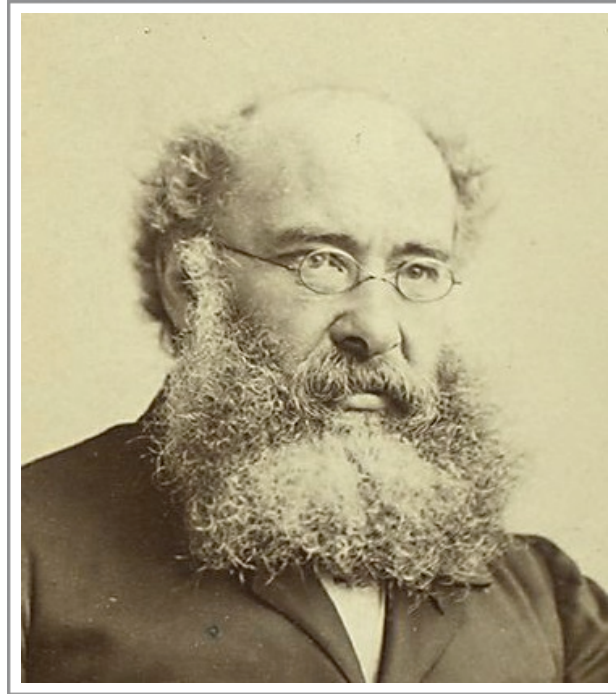


Classic Works

Assignment 19

- **poetry memorization.** Memorize **stanza 1** of Robert Frost's poem "The Road Not Taken" in your reader. There are four stanzas in this poem.
- **literature.** Read *Great Expectations*, chapters 11–20. I will give you a quiz on the content of the book. Again, I have posted the book under "Materials Needed" on the assignment page.
- **picture.** The picture on the right is of Anthony Trollope, who was a competing Victorian novelist. Read what Anthony Trollope said about Charles Dickens:



There can be no doubt that the most popular novelist of my time—probably the most popular English novelist of any time—has been Charles Dickens. He has now been dead nearly six years, and the sale of his books goes

on as it did during his life. The certainty with which his novels are found in every house—the familiarity of his name in all English-speaking countries—the popularity of such characters as Mrs. Gamp, Micawber, and Pecksniff, and many others whose names have entered into the English language and become well-known words—the grief of the country at his death, and the honors paid to him at his funeral,—all testify to his popularity. Since the last book he wrote himself, I doubt whether any book has been so popular as his biography by John Forster. There is no withstanding such testimony as this. Such evidence of popular appreciation should go for very much, almost for everything, in criticism on the work of a novelist. The primary object of a novelist is to please; and this man's novels have been found more pleasant than those of any other writer. It might of course be objected to this, that though the books have pleased they have been injurious, that their tendency has been immoral and their teaching vicious; but it is almost needless to say that no such charge has ever been made against Dickens. His teaching has ever been good. From all which, there arises to the critic a question whether, with such evidence against him as to the excellence of this writer, he should not subordinate his own opinion to the collected opinion of the world of readers. To me it almost seems that I must be wrong to place Dickens after Thackeray and George Eliot, knowing as I do that so great a majority put him above those authors.

My own peculiar idiosyncrasy in the matter forbids me to do so. I do acknowledge that Mrs. Gamp, Micawber, Pecksniff, and others have become household words in every house, as though they were human beings; but to my judgment they are not human beings, nor are any of the characters human which Dickens has portrayed. It has been the peculiarity and the marvel of this man's power, that he has invested his puppets with a charm that has enabled him to dispense with human nature. There is a drollery about them, in my estimation, very much below the humour of Thackeray, but which has

reached the intellect of all; while Thackeray's humour has escaped the intellect of many. Nor is the pathos of Dickens human. It is stagey and melodramatic. But it is so expressed that it touches every heart a little. There is no real life in Smike. His misery, his idiotcy, his devotion for Nicholas, his love for Kate, are all overdone and incompatible with each other. But still the reader sheds a tear. Every reader can find a tear for Smike. Dickens's novels are like Boucicault's plays. He has known how to draw his lines broadly, so that all should see the colour.

He, too, in his best days, always lived with his characters;—and he, too, as he gradually ceased to have the power of doing so, ceased to charm. Though they are not human beings, we all remember Mrs. Gamp and Pickwick. The Boffins and Veneerings do not, I think, dwell in the minds of so many.

Of Dickens's style it is impossible to speak in praise. It is jerky, ungrammatical, and created by himself in defiance of rules—almost as completely as that created by Carlyle. To readers who have taught themselves to regard language, it must therefore be unpleasant. But the critic is driven to feel the weakness of his criticism, when he acknowledges to himself—as he is compelled in all honesty to do—that with the language, such as it is, the writer has satisfied the great mass of the readers of his country. Both these great writers have satisfied the readers of their own pages; but both have done infinite harm by creating a school of imitators. No young novelist should ever dare to imitate the style of Dickens. If such a one wants a model for his language, let him take Thackeray.

Long Range Assignments

- The book report will be due on **the second week of February**. Remember that your theme will only be a few sentences long.
- Your dramatic monolog will be due on **the first week of March**. The dramatic monolog will reveal the character of the one speaking as well as the theme of the work. Attempt to add dramatic irony to the monolog. Here are the choices for your dramatic monolog:
 - * Arthur D. Smithlawn OR Professor Miltcheck von Possenfeller OR Herbux of “When I Grow Up.”
 - * The narrator (MC of the game show, Smiling Jim Parsons). Smiling Jim Parsons will work with Mrs. Freda Duffy.
 - * One of the Martians of “Earthmen Bearing Gifts”
 - * the Narrator of “Keep Out”
 - * the Narrator of Edgar Allan Poe’s “The Raven”
 - * Equality 7-2521 of Ayn Rand’s *Anthem*
 - * Aylmer of “The Birthmark”