The Future of The World.
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The Novel of The Future.

The word novel calls to the minds of most people a world of trashy fiction—stories of wildest exaggeration of love and emotion—tales in which all women are Watsons and all men bravos, handsome knights or princes. These ideal stories, love, happiness, and sunshine held away sorrow, and at the close of the book we find that "our hero and heroine lived happily ever after."

The novel writers of the idealistic schools dealt almost wholly with ideal life, with life as it might be, but not as it is. The interest which readers took in such fiction lies almost wholly in its wild exaggeration and unbounded imagination. But because some novels have an immoral or exaggerated tone, is it just to assume that all fiction is immoral or false? Have no other branch of the tree of literature borne comparable fruit? However this may be, the idealistic novel has had its day—it is a thing of the past worked on the well of exaggeration.

The Novel of Real Life is a forbidding
of modern civilization. It has arisen and flourished since the beginning of the eighteenth century. After the French Revolution in 1789, the middle classes in France became anxious to have the glories of their fine written, and in this way the realistic novel sprang up.

The modern novel is a mixture of the realistic and the sociological novels. In it is painted the picture of real life and ordinary men and women, as we see them around us in our everyday affairs. And thus, during the eighteenth and the nineteenth centuries, fiction has been a perfect picture of real life. Every phase of human life has been taken up and studied. And in telling the story of life as we see it, the writers have not produced works of monstrous reality, neither have they shown only the dark side of our existence, and painted this world a cold, hard unfeeling one.

The novel of the future — the sociological novel — will be a gradual and natural evolution from the modern one.
istic novel. Indeed, in much of our older fiction we find traces of sociology. Take, for instance, the works of Charles Dickens, Lord Bulwer Lytton, Charles Reade, and Mrs. Harriet Beecher Stowe. In all of these productions we find the author's favorite subject of reform.

In all the works of Charles Reade, we find his favorite subject of social reform and private-asylum abuses.

Charles Dickens startled the English literary world, and won for himself an enormous reputation when he gave to the public his stories dealing principally with the oppression of the weak, and also telling of the misery, vice, and crime existing in the slums of London.

The first novel in America which truly represented social life was written by Mrs. Harriet B. Stowe just before the Civil War, *Uncle Tom's Cabin*, which told of the struggles and hardships of the tyrant Slavery. The novel was written for a purpose, and it created an unusual excitement on its appearance. It was written with the avowed purpose of
putting down slavery in the Southern States. The question of slavery was one which was agitating the thinking minds of the North and the South, and there is no doubt that here, Stowe's forcible and pathetic appeals added a great deal of animation to the odours of slavery.

The literature of a nation at any time is not a separate factor, having no connection with the country's other interests. It is a natural outgrowth of the work and life of the country, and is closely related to the nation's development and progress. On this account, it is natural that the field of the future novelists should be the questions which are disturbing the nation.

Mr. Howells, the novelist, declares that the sociological novel must go out of date, since the newspaper is the reformer's means of agitating his scheme and that fiction must bow down before the Free. That this is a mistaken idea may be shown. True it is, that the newspaper has a large circulation,
but its circulation is not so large as that of the novel. It is absurd to deny that fiction has a great influence in moulding public opinion, and it must have a greater influence now than ever on account of the greater area over which it circulates.

Again, it had been argued that readers cannot grow enthusiastic over fiction which is concerned with any topic of reform. But is this the case? On the contrary, think of the influence produced by the publication of Uncle Tom's Cabin. It is said, again, that on this account, such fiction will soon be on the decline. But, by careful examination, it will be found that anyone with a pet theory to air, or a special reform scheme to work, will make use of the novel in giving his ideas to the world.

The greatest novelists of the past have principally been men. Women, moral, fragile women—know nothing and care but little for political and other questions of interest in the past. But the soci-
ological novel opens up a new field in literature for her. By her stronger emotions and more sympathetic nature, she is more capable than man of interesting the public in many of the topics of the time. These topics are questions which vitally concern her, and which she, more than anyone else should touch in doing this, the novel will be her great aid and instrument. Men will turn from words of profoundest philosophy to hear the touching little stories which women will write in advocating her reform schemes.

Many sociological questions are being agitated just now, and it is easy to assume that they will be the subjects of many sociological novels in the future. Among these, Woman's Rights and Social Purity hold first place. They are subjects which are claiming the attention of thousands of thinking minds. The question of whether woman shall or shall not wield the ballot has not been finally settled. Woman is not to be color blinded at one failure. "War is a
creature of events"—woman, a creature of more wants. She wants to vote, and will do whatever lies in her power to direct the minds and thoughts of men in regard to this all-absorbing topic.

Fiction written with any regard for sense of reform, although it will not long remain popular, still has a great deal of influence in moulding popular opinion.

As an example of the future sociological novel, I give the instance of Madame Sarah Grand's Heavenly Twins. Here, Social Purity, lies hidden in an amusing, absurd, yet, without flattery, little story of love and sensation. The story will be read, and talked of by the great men of novel readers, and it will add its share of influence in deciding questions of Social Purity.

The modern novels which have not a moral either hidden or revealed are very scarce. It is true that they are usually hidden, for it takes away a great deal of the effect and power of a story if it ends with a moral in.
bold, black type. The bright, active Trust
man, the witty drinker, and the prac-
tical, intellectual American, do not need
such a printing out of the book's object.

Someone has said that "The Su-
cur modern novel is a work of amuse-
ment, of interest, and even of instruc-
tion, but it will be a long time before
it becomes a work of art." So the work
remains for the master-novelists of the
future to enoble fiction, and make
their productions works of instruction,
and studies in art.