VICTORIAN IDEOLOGY AND

BRITISH CHILDREN'S LITERATURE, 1870-1914

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# VICTORIAN IDEOLOGY AND BRITISH CHILDREN'S LITERATURE, 1870-1914

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# CHAPTER I

## INTRODUCTION

The sources for historical study include far more than the data found in chronicles and state papers. The literature of an age, for example, reflects the ideas, customs, beliefs, and desires of that period. Literature directly or indirectly illustrates the characteristics of the age, and literary history is a valid method for the study of the spirit of an age. The studies on literature and its relation to the history of the times done by such scholars as Baugh, Daiches, Gerould, Parrington, Simmons, Wingfield-Stratford, and Young suggest that literary histories are valid and valuable.[1]

The spirit of the times is illustrated by all forms of literature and just as adult literature reflects the age, so

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[1]Samuel C. Chew, The Nineteenth Century and After (1789-1939), Vol. IV of A Literary History of England, ed. A. C. Baugh, 4 vols. (New York, 1948); David Daiches, The Present Age: In British Literature (4th pr., Bloomington, Ind., 1965); Gordon Hall Gerould, The Pattern of English and American Fiction: A History (New York, 1966); Vernon L. Parrington, 1860-1920: The Beginnings of Critical Realism in America, Vol. III of Main Currents in American Thought, 2nd ed. (New York, 1930); Ernest J. Simmons, Russian Fiction and Soviet Ideology (Morningside Heights, New York, 1958); Ernest J. Simmons, Through The Glass of Soviet Literature, 2nd pr. (New York, 1954); George M. Young, Victorian England: Portrait of An Age, 2nd impression (London, 1957); Esme Wingfield-Stratford, The History of British Civilization (London, 1930).

does reading matter intended for children. It is the purpose of this thesis to examine Victorian ideology as reflected in British children's literature from 1870 to 1914.

In the mid-nineteenth century, children's literature as a separate genre began to flourish, even though much literature ostensibly written for adults had been read by children and, indeed, much of the so-called children's literature discussed in this thesis was read and enjoyed by adults.[2] The ideas of adults are found in children's literature, whether it takes the form of a myth, fable or adventure story. Writers put adult ideas and thoughts in children's literature because it is only natural to write about what one knows--what the author sees and the world surrounding him--and all of this is presented to the impressionable child, who when he becomes an adult bases his social ideas and beliefs, to some extent, on the children's literature he was exposed.

Children's literature has the multiple purposes of entertainment and education. While some children's literature has

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[2]John Rowe Townsend, Written For Children: An Outline of English Children's Literature (New York, 1965), pp. 11, 13-14. Townsend explained that the Puritans in the seventeenth century wrote books especially for children. They, however, were an exception. Before the printing press, books had to be copied by hand and even after the printing press, books for children were expensive; therefore, the only children's books were those intended for formal instruction. " . . . Classical literature has nothing that can be called a children's book in the sense of a book especially written to give pleasure to children," (p. 11) although John Bunyan's Pilgrim's Progress (1678), Daniel Defoe's Robinson Crusoe (1719), and Jonathan Swift's Gulliver's Travels (1726) were read widely by children.

the sole purpose of delighting the young mind, much of it has the underlying aim of educating the child to a specific way of thinking and acting. The underlying currents may be directed at manners, personal or public conduct, and political or socio-cultural ideas. Children's literature is propagandistic for its period. The writer selects and glorifies these elements, ideas, deeds, and actions in life that he believes are desirable to perpetuate, and he ridicules or denounces those aspects of life and society deemed undesirable.

People interested in the development of children and the future course of society realize the potential power of the written word. Thus, selection in various forms is practiced by the writer, parents, governments, and special interest groups. The parent interested in the development of his child's character guides his child's reading, selecting those books which he believes will benefit his child. The books he selects usually reinforce ideas and philosophies that he desires to see his child hold.

Children's literature, therefore, either as written or as selected, is a record of contemporary history; moreover, it is a record filled with the adult ideas, habits, and philosophies. Children's literature is dominated by the contemporary adult, whether he writes the bock or selects it for his child to read.

The authors of children's literature select those elements in society that they feel are desirable for children to follow.

> Since the young are the hope of the race and therefore the object of special concern, they become recipients of much of the literature which was believed to possess character-forming qualities, and shared with adults the common heritage of sacred books, myths, proverbs, fables, adages, and heroic tales.[3]

Those responsible for the child's education will reinforce the desired ideals, through the selection of both contemporary literature and that from earlier periods. The "isms" are projected and the child in "a sort of hypnotic charm" will identify with the literary figures.[4]

The form of the literature and its trueness or falseness, the exact approximation to actual life, does not matter.[5] Often children's stories take the form of a fable

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[3]Jean Betzner and Annie E. Moore, Everychild and Books (New York, 1940), p. 157; Geneva R. Hanna and Mariana K. McAllister, Books: Young People and Reading Guidance (New York, 1960), p. ix.

[4]Edwin D. Starbuck and others, A Guide to Literature for Character Training: Fairy Tale, Myth, and Legend (New York 1928), p. 9; see also p. 7.

[5]Claude Levi-Strauss, The Savage Mind (Chicago, 1966), p. 207; Plato, The Republic, translated by Benjamin Jowett, ii. 376-377. Tales of fantasy and imagination are believable because "fantasy has to do with elements common to all mankind. . . ." Cornelia Meigs and others, A Critical History of Children's Literature (New York, 1959), p. 366. Tales of fantasy and myth are tools of reinforcement. Social anthropologists have found that "folk tales" are the "cement of society." May Hill Arbuthnot, Children and Books, 3rd ed. (Chicago, 1964), p. 253. Imaginative tales, whether from folk lore or from a contemporary mind, have elements revelant to contemporary society and to the desired world of contemporary society.

or myth. Anthropologist Levi-Strauss argues that myths are a form of reality and that the "elements of mythical thought . . . lie half-way between precepts and concepts."[6] Erikson said that despite its age "a myth . . . is not a lie."[7] Whether a myth is true or false, whether kingley or animal characters are used, the same moral lessons are suggested.

Much of children's literature uses animals or royalty which delight young people as story characters. The glitter and pomp that usually goes with royalty not only excites the youngster but usually portrays a clear-cut mode of behavior; it is most often portrayed as either good or bad. Prince Charmings or evil Dukes abound, but seldom is the real ambiguity of power shown. The titles and privileges that accompany royalty are romantic, dramatic, and comic; moreover, they excite and boost the ego of the child who identifies with them.

Animal characters are also used extensively. The very nature of the animals may seem less complex to the child than that of a human. Idioms of speech like "sly like a fox," "slippery as an eel," and "stubborn as a mule" acquaint the pre-reader with figures of one-dimensional nature. The social

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[6]Levi-Strauss, The Savage Mind, pp. 18, 16, 26.

[7]Erik H. Erikson, Childhood and Society (New York, 1950), p. 285.

structure of the animal world, particularly birds and dogs, has a kinship to man's society. A youngster with his limited experiences finds it easier to identify with the caricatures which have some likeness to the reader.[8]

It may be that children want to assume a kinship with animals. It is possible that children realize that animals are no less complex than humans, but because animals are "animals" they are not expected to obey rules and lead as ordered a life as the child. The child in his uninhibited moments cannot commit acts allowed animals because the child, a member of human society, is supposed to be civilized and conform to accepted standards. Animals and royalty are alike in not having to adhere to the standards expected of the child. They also symbolize inhabitants of that land which is somewhat apart from that of the child's.

Writers of children's literature became the "organizer[s] of the human race--its past, present, and future."[9] From stories told to and read by children, links between youth and society are developed. Much of children's literature is propagandistic, as philosophers and psychologists have long recognized.

Plato stated in his Republic that creating a society must begin with the education of the young, especially the

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[8]Levi-Strauss, The Savage Mind, p. 207.

[9]Starbuck, A Guide to Literature, p. 9.

future rulers. To Plato early childhood was the character-molding stage of life when " . . . the desired impression is more readily taken."[10] He said that, because literary education begins with the tales told to infants, selection of these must be careful. These stories help in molding the character of the young child.[11] The ideas and beliefs in these stories, told in childhood, the young person as he grows older assumes to be right. Thus, according to Plato, these tales told to the young should show how good, virtue, bravery, and order are triumphant. If children learn to respect and appreciate these traits in literature, they will uphold them in life.

John Locke claimed that the new-born infant and the child in his early months after birth have no preconceived ideas. At this stage in life, the child is most conscious of his physical environment, and the external world guides children in forming ideas.[12] In a regimented childhood, adults present

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[10]Plato, The Republic, ii. 377.

[11]Ibid., ii. 376-378.

[12]John Locke, An Essay Concerning Human Understanding, Vol. XXXV of The Great Books of the Western World, edited by Robert M. Hutchins, 54 vols. (Chicago: William Benton, 1952), 122.

Psychoanalyst Erik Erikson, supporting Locke, maintained that the first stage of man's development, "Trust versus Basic Mistrust," reveals that the young infant is aware of his natural environment. Erikson, Childhood and Society, pp. 222, 219-222.

only those ideas and beliefs they have selected, knowing that the young mind is "as yet unprejudiced, understanding, (for white paper receives any characters)."[13]

Youths are more pregnable than older persons because they have fewer strong fortresses of opinions than older generations.[14] The rigidity of adults (especially older adults) may be the result of the mind's retaining element. Freud asserted that everything the mind conceived still exists years later. These impressions might remain dormant for years until some demand forces their emergence once again; Freud claimed that because an idea is temporarily forgotten, it is not dead.[15] Training the young members of a community is not restricted to modern society. Even primitive societies have some systematic form of educating the young.[16] Educating for proper behavior is considered necessary for achieving the desired society.[17]

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[13]Locke, Human Understanding, p. 111.

[14]Jean Jacques Rousseau, The Social Contract, translated by G. D. H. Cole, Vol. XXXVIII of The Great Books of the Western World, edited by Robert M. Hutchins, 54 vols. (Chicago: William Benton, 1952), 402.

[15]Sigmund Freud, Civilization and Its Discontents, translated by James Strachey (New York, 1962), pp. 15-19.

[16]Erikson, Childhood and Society, pp. 152, 195-197. Erikson, when studying the American Indian Yurok (salmon fishermen), found that they told tales to their young where "they isolate one outstanding item in the physiognomy of animals and use it as an argument for 'clean behavior.'" The weaknesses or lesser attractive features of animals (in man's eyes) are shown as the results of misdeeds and erroneous behavior.

[17]Plato. The Republic. vi. 491. ii. 376-377.

Man's main desires in life, if Freud's pleasure principle is correct, are the attainment of happiness and the elimination of anything that obstructs happiness. If man's world is not providing him with the happiness (or the degree of happiness) that he desires, he may then attempt to create a society that will. This is a new society where the intolerable elements are expelled and replaced by others corresponding to one's own desires.[18] This is what much of children's literature does: it presents utopias, moralities, and those elements of society of which the perpetuation or establishment is desired.

If a "conscience" is not supplied when training a young person, then the child is lost. This conscience must be "flexible enough to fit the vicissitudes of his historical era."[19] And "to assure continuity of tradition, society must early prepare for parenthood in its children. . . ."[20]

Usually a portion of the existing community of adults consider their ideas essential, reflecting their disciplined childhood training. Furthermore, the older the adult, the more objective they think they are. Most people are blind to the "social sources" of discontent. It is seldom that they

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[18]Freud, Civilization and Its Discontents, pp. 23-32, 87-92.

[19]Erikson, Childhood and Society, p. 90.

[20]Ibid., p. 361.

can or will recognize that some of the elements of the society they created are the cause of that discontent.[21] Since "every civilization tends to overestimate the objective orientation of its thought . . . ," it is understandable why a society would want to reinforce and perpetuate the "isms" of its age.[22] Considering its ways both right and objective, a society looks down upon and criticizes another society's structure. The society that is criticizing is often oblivious to the fact that both share common traits. Even if they recognize this similarity, they give their own "perversions" new and often "foreign names."[23]

Patriotism and nationalism are examples of beliefs and actions that children obtained in the late nineteenth century from their literature and their society. By copying their favorite story character or some adult, the child does what he believes to be his duty and what he believes is right. These characters may be a lion who salutes the Union Jack each day and always obeys the laws or a boy from Rhineland who lends his water pistol to another boy of Rhenish descent living in far away Bobbyland. Moreover, few children do not admire or are not told to admire a father who is a member of the House of Commons or a big brother who is a famous soldier.

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[21]Freud, Civilization and Its Discontents, pp. 34-44.

[22]Levi-Strauss, The Savage Mind, p. 3.

[23]Erikson, Childhood and Society, pp. 106-107.

Plato said that to achieve the desired society man must provide a structured "common education" for his children. And in doing this the adult tends to imitate literary heroes. Therefore, if an adult or a society does not desire wars on earth, then the "wars in heaven" should not be mentioned.[24]

Governments realize that reading stimulates and influences thinking. Knowing the potential threat that literature can pose, governments through censorship attempt to keep from the public those books opposing the social order or to encourage those books which support the status quo. Few governments handle their censorship delicately; rather, they become ruthless, greedy, or impatient. The first books to be destroyed are books for children, both pleasure reading and and texts; philosophical literature; and historical writings.[25]

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[24]Plato, The Republic, v. 466, ii. 395-398, ii. 378.

[25]Russian literature during the 1880's was "the conscience of the nation. . . ." Simmons, Russian Fiction, p. 1. It both mirrored life and criticized society. However, with the death of Tsarist Russia and the emergence of the Union of Soviet Socialist Republics (1917-1922), literature slowly became a voice of the Communist Party. The Soviet Government was one of the governments which recognized the power of literature and censored it for government's purposes. At first, literary control was slow and sometimes modest. Until the late 1920's, private publishing houses even existed; however, under Stalin in 1928 Soviet control over literature was strengthened. The writings of Konstantin Fedin and Mikhail Zoschenko show the changes in Russian society; moreover, the content emphasis shows Soviet policy changes. Simmons, Russian Fiction, pp. 9-10, 12, 14-18, 26-27, 30-52, 89, 105; Simmons, Through The Glass, pp. 5-7, 9, 13, 21, 202, 204-233, 243.

Fear of the child's tendency to imitate what he reads leads to the banning or the attempted banning of some books. Prohibiting literature is no new event, nor is it restricted only to children's literature. Plato said that, to protect children, the future adults, from learning wrong ideas, "censorship" must be established. This insures that parents shall present only "authorized" stories to the young. Censorship is also necessary because children cannot always grasp the meaning of words. And since whatever the child "receives into his mind . . . is likely to become indelible and unalterable; and therefore . . . the tales . . . should be models of virtuous thoughts."[26]

Mark Twain had several of his works banned. Two of Twain's most popular works, The Adventures of Tom Sawyer (1876) and The Adventures of Huckleberry Finn (1884), met censorship in the Brooklyn, New York, Children's Department of the Public Library. Considered unfit for children, they were "excluded" from the young people's collection in 1876 and 1885.[27] The foul language and wild antics might be imitated by young readers, thought the censors.

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[26]Plato, The Republic, ii. 377-378; see also v. 466, ii. 395-398.

[27]Anne L. Haight, Banned Books, 1st ed. (New York, 1935), p. 53. The Adventures of Tom Sawyer was "excluded" from the entire holding of the Denver Public Library in 1876, while in 1930 the Soviet Government confiscated copies coming into Russia. The Adventures of Huckleberry Finn also found another place for criticism. In 1885 the Concord, New Hampshire, Public Lirary banned the book because it was "'trash and suitable only for the slums.'" Ibid., p. 53. Mrs. Clemens censored some of the language of the book later.

Most books are banned not from the fear of learning undesirable language but what some people would consider undesirable ideas. Plato said that the writers whose stories have the elements where good, virtue, bravery, and order triumph are the men to undertake the education of the future soldiers. The selection of these writers is important, for it is the fighters who protect the community from threatening outside elements.[28] In the late 1920's and early 1930's Remarque's All Quiet On The Western Front (1929) was banned for various reasons but primarily from fear of the influence it might have on soldiers and future soldiers in a tense world.[29] In 1933, as the Nazi spirit grew in Germany, more and more books were burned. Dr. Goebbels told the children at the burning of the books: "'As you watch the fire burn these un-German books, let it also burn into your hearts love of the Fatherland.'"[30]

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[28]Plato, The Republic, ii. 386, 396-398.

[29]In the United States it was banned on the charge of "obscenity" in Boston, while the Customs Department confiscated copies in Chicago. At the same time, soldiers in Austria and Czechoslovakia were not allowed to read it nor was the military library in Czechoslovakia allowed any copies. At first the German Government (1931) banned it in school libraries; then in 1933 the Nazis burned all copies. Meanwhile, the Italian translation was forbidden distribution because of its "anti-war propaganda." Haight, Banned Books, p. 73.

[30]Ibid., p. 75. After China banned (1931) Alice's Adventures In Wonderland because "'animals should not use human language and that it was disasterous to put animals and human beings on the same level,'" Russia banned (1935) Hans Christian Andersen's first part of Fairy Tales, Aeventyr og Historier, because the "Soviet Government has discouraged fairy tales in the schools on the ground that they glorify princes and

English children's literature in the nineteenth century corresponded with adult literature. There was a "sense of adventure; the feeling of Empire . . . individualism running into eccentricity; class consciousness. . . ."[31] In contrast American children's literature of the same period emphasized "courage . . . and a hatred of the bully; self-reliance; work . . . democracy and humanitarianism; a feeling for fair play and for the underdog; . . . mechanical skill; humor that ran to the boisterous . . . simplicity and morality."[32]

In Great Britain, or the United States, or in other nations, children's literature is a propaganda element for society. The structure of society, both real and imagined, and the composition of the immature mind make children's literature, both good and bad, a method by which to shape future citizens. This is not to say that all juvenile literature propagandizes,

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princesses." Ibid., pp. 75, 44.

In more recent years a California librarian refused to have Edgar Rice Burroughs' Tarzan series in her library because, not having read the works, she thought that Jane and Tarzan lived together and had a family without benefit of clergy. P. Mandel, "Tarzan of the Paperbacks," Life, LV (November 29, 1963), 11-12.

[31]Meigs, A Critical History, p. xiii.

[32]Ibid., pp. xiii-xiv. In the Soviet Union literature for youngsters is a teaching and indoctrinating device. By 1924-1925 the children's plays chosen for production were reflections of how life should be and what a good Soviet citizen should be. "But regardless of its genre, every play was expected to reflect life in the mirror of Marxian dialectics." Simmons, Through The Glass, pp. 168; also see pp. 159-168.

but a vast amount does. Through studying the literature of a particular period and in one country--Great Britain from 1870-1914--the relationship between children's literature and the history of the times and the ideals of the adults of that age is made clearer.[33] Literature for the young is a record of the spirit of the times.

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[33] In this paper the years 1870 to 1914 will be referred as the Victorian or the late Victorian Age, although Queen Victoria reigned before 1870 and died in 1901.

## CHAPTER II

## VICTORIAN ENGLAND: SOCIO-INTELLECTUAL STRUCTURE AND LITERATURE

In 1859 Charles Dickens opened his Tale of Two Cities with a description of 1775; it was really a description of his own times:

> It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way--in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only.[1]

The nineteenth century saw England change from an agricultural society to an industrial civilization. The agrarian influence in British life and the agrarian supremacy in the social structure became progressively less dominant (although the agrarian ideal remained), and the suffrage was extended to an even greater number of persons. Through the two

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[1]Charles Dickens, A Tale of Two Cities (New York, 1961), p. 9.

Reform Bills passed by Gladstone's second government in 1884, the workers received the right to vote and larger towns received the advantage over smaller towns with the new distribution of seats in Parliament. The 1911 Parliament Act made the House of Commons more powerful than the House of Lords. All this was moving England from "oligarchic to democratic representation."[2]

The late Victorian period was an age of science, technology, industry, and education. Darwin in his The Origin of Species (1859) had shaken the foundation of Victorian orthodoxy. His theory, adopted by Thomas Huxley and the Rationalists, was used in a manner unlike any Darwin had ever considered. Rather than a biological theory it became, as Social Darwinism, the answer to all questions in life.[3]

Herbert Spenser, "the prophet of evolution," popularized and promoted the Darwinian theory of evolution.[4] Spenser, considered the father of sociology, applied to society Darwin's theories on animals. He believed that there was such a thing

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[2]Young, Victorian England, pp. 149; see also 132, 139, 145; David Thomson, England in the Nineteenth Century, 1815-1914 (Baltimore, Md., 1967), pp. 149,190, 175, 186-187. The Voting Act also allowed women who fulfilled the thirty year age requirement and were either property owners or wives of home owners to vote.

[3]Wingfield-Stratford, History of British Civilization, pp. 1071-1072.

[4]Walter P. Hall, Robert G. Albion, and Jennie B. Pope, A History of England and the British Empire, 2nd ed. (New York, 1946), p. 784.

as social science, which included the relationship of humans and social institutions. To Spenser the theories of evolution also proved the economic practice of laissez-faire, which was related to all of man's activities.[5] Spenser was a leader in the "intellectual revolution that was ultimately to wreck the edifice of Victorian complacency."[6]

Another change in the intellectual structure of society came about as a result of the Education Act of 1870. Education to the age of thirteen was made compulsory. Moreover, "de-intellectualized upper class education" was evolving.[7] The Education Act was responsible for educating young people who were "more susceptible to mass suggestion . . . and more easily organized for combined action."[8]

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[5]See Herbert Spenser, System of Synthetic Philosophy (London, 1858-1892).

[6]Wingfield-Stratford, History of British Civilization, p. 1073; see also Young, Victorian England, p. 165. Realism in literature, a result of middle class industrialization, went through numerous alterations. One modification, an outgrowth of literary realism and the philosophies of Darwin, Marx, Comte, and Taine, was naturalism which was more pessimistic and negative. Parrington, Main Currents, III, 323-334, 237-242, 180-181, 261-262, 291-292.

[7]Wingfield-Stratford, History of British Civilization, p. 1095. David Thomson in England in the Nineteenth Century on page 135 stated that students too poor to pay the school fees were allowed to attend school without paying.

[8]Wingfield-Stratford, History of British Civilization, pp. 1095-1096.

The dominant literary forms changed because of increasing literacy rates and lower costs of publication. The increased literacy was appearing primarily among the lower classes who did not have the same standards of literacy taste expected of the upper and middle classes. At the same time British society was undergoing a transition towards greater participation of more men in the life of the state. Weeklies like Tit-Bits were born and flourished as people chose an intellectually less demanding manner with which to gain information.[9] This was a vital element leading to the mass-democracy of the twentieth century.

During the Victorian period many periodicals were founded to serve as a medium for children's literature. Good Words for the Young was established in 1868 and was to last nine and one-half years. Its first editor was Dr. Norman MacLeod who was succeeded by George Macdonald. The aim of the magazine was to present entertaining and instructional reading for children. It was a magazine of good quality; Charles Kingsley and William Gilbert were among its contributors. Two other periodicals with similar purposes were The Youth's Monthly Vistory founded in 1823, which was later called The Youth's Miscellany of Knowledge and Entertainment, and The Churchman's Companion. The former was the sermonizing type and had several editors, while Charlotte M. Yonge edited the

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[9]Ibid., p. 1170.

latter for the largest part of its publication. Miss Yonge had also worked with The Magazine for the Young, which was started for working class youths in 1842. It was in this same magazine that Miss Yonge's book Langley School first appeared. She later established The Monthly Packet, a magazine for girls, which was the brain child of Miss Marion Dyson and the Rev. Charles Dyson. It was to be a spokesman for the Church of England giving religious reading and entertainment. Editing this magazine for forty years, numerous of Miss Yonge's books first appeared in serial form in it, among them The Daisy Chain and The Little Duke.[10]

Another popular magazine was The Boys' Own Magazine (1855-1874), which included stories and informative articles. It also offered prizes to the winners of quizzes and games published in it. Still another magazine for boys was The Boys of England: A Magazine of Sport, Sensation, Fun and Instruction, which was published from 1866 to 1899. Its quality was poor, but it was extremely popular, emphasizing "wild and wonderful fiction" where the "villains were bloodthirsty" and the "epithets highly coloured."[11]

Margaret Scott Gatty, mother of eight and wife of a minister, established a magazine for both boys and girls in 1866. Lasting until 1885, Mrs. Gatty's Aunt Judy's Magazine

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[10]Meigs, Critical History, pp. 175-176, 245, 271, 273-276.

[11]Ibid., pp. 271-273.

had Lewis Carroll write "Bruno's Revenge" especially for it in 1867. This magazine emphasized family life, particularly Victorian family life. Little Folks (1871-1932), featuring family life and entertaining tales, was aimed for the very young readers. Its American counterpart Little Wide-Awake: An Illustrated Magazine for Good Children (established in 1875) also featured stories of Victorian family life. Its contributors were both American and British. Established in 1879 and featuring stories of the family, The Boys' Own Paper aimed at inculcating proper behavior. Edited by G. A. Hutchinson until 1912, it emphasized "naturalness and manliness." Writers like Ballantyne, Verne, and Hope contributed to The Boys' Own Paper.[12]

A popular children's periodical published in America with contributors from both sides of the ocean was Our Young Folks. It was in this periodical that Englishman Robert Louis Stevenson first published Treasure Island, which was serialized from October, 1881, to January, 1882. Another frequent British contributor was Charles Dickens.[13] This magazine was later to merge with the St. Nicholas, as was Wide Awake (not to be confused with Little Wide-Awake).[14] Edited by Mary Mapes

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[12]Ibid., p. 27; see also pp. 179-181, 239.

[13]Ibid., p. 274.

[14]Epsa Louise Wells, "A Survey of the Children's Magazines Published in America During the Nineteenth Century," unpublished Master's Thesis, School of Education, North Texas State University, 1940, p. 26; see also pp. 44-46, 50.

Dodge, St. Nicholas Magazine for Boys and Girls was one of the most popular and famous children's periodicals from 1873 to 1939. In this magazine some of the finest and most popular British and American children's literature was published. Many stories and serials were later printed in book form. For example, Rudyard Kipling published two short stories that were later expanded into The Jungle Book and The Second Jungle Book. Still another was Little Lord Fauntleroy, written by Frances Hodgon and illustrating Victorian manners and morality. Part of Mrs. Dodge's initial design was to maintain communication with "'a fast-moving world in all its activities.'"[15] Although the St. Nicholas Magazine ceased publication in 1939, many of its stories may be found in anthologies.

The Rev. J. Erskine Clark, Vicar of Derby, "inspired by the Sunday School Movement" and as a reaction against some of the contemporary children's periodicals such as The Boys of England: A Magazine of Sport, Sensation, Fun and Instruction, founded two children's magazines. He established The Children's Prize in 1863 and The Chatterbox in 1866. Clarke wrote for both magazines, which were popular for several years.[16] In 1880 George Newness founded Tit-Bits for Tiny Wits in an effort to capture the "new popularly educated classes. . . ."[17]

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[15]Meigs, Critical History, p. 283; see also pp. 274-283, 223; Wells, "A Survey of Children's Magazines," pp. 44-46, 50.

[16]Meigs, Critical History, p. 273.

[17]Thomson, England in the Nineteenth Century, p. 176.

Thus, although several were unsuccessful, children's periodicals flourished and there was the recognition that children were a part of society. "'Language is worth a thousand pounds a word!'" wrote the British mathmetician Rev. Dodgson in 1872.[18] And yet words are far more valuable than a mere thousand pounds per word, for when language inspires a thought, a value is hard to set. Children's literature is no less dynamic than adult literature, and in Great Britain during the late Victorian Age there were many books written and read by the young people that were vehicles of adult Victorian ideas and practices. More and more children were being educated, as a result of the Education Act of 1870, and thus an ever wider section of the population was susceptable to the influence of literature.

As education changed, so did religion. Evangelical theology dominated the Victorian Era and this theology helped establish the norms in morality. Moreover, it helped to vindicate the British "sense of being an Elect People . . . which . . . became a principle element in Late Victorian Imperialism."[19]

In Great Britain the Victorian years saw a changing society because of industrialization and new discoveries. At

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[18]Charles L. Dodgson (pseud. Lewis Carroll), Through the Looking-Glass and What Alice Found There, 7th reprint (London, 1956), p. 51.

[19]Young, Victorian England, p. 4; see also pp. 1-2.

first most early Victorian accepted the changes, and as the changes increased and new problems and pressures evolved, the cry for reform became louder. In the 1870's when "the breakdown of bourgeois Liberalism and the rise of proletarian democracy" began, the tensions of British social, economic, and political life multiplied.[20]

The mass circulation of popular weeklies had begun in the 1830's and 1840's. Charles Dickens, one of the more prolific writers for weeklies, wrote serialized novels of social criticism. For example, in Oliver Twist he reflected on the miserable life of the workhouses and unveiled the cruelties of the new Poor Laws. Oliver's crime was having no money. Dickens said in the preface to the early edition of the novel that he planned to show the "dregs of life," and their "miserable reality."[21]

Dickens, like many of the other novelists, used the novel to call for social reform. Benjamin Disraeli, in Sybil or The Two Nations (1845), attacked the old aristocracy. Sybil was a parliamentary Blue Book in fiction.[22] Charles Reade

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[20]Wingfield-Stratford, History of British Civilization, p. 968; see also Young, Victorian England, pp. 13-14; Thomson, England in the Nineteenth Century, p. 174.

[21]Charles Dickens, Oliver Twist (New York, 1941), p. ix; see also Chew, The Nineteenth Century, p. 1347; Gerould, Pattern in English and American Fiction, p. 272.

[22]Ibid., pp. 271, 323, 474; Young, Victorian England, pp. 123-133. Disraeli's biographer Robert Blake stated that Disraeli originally did not plan to propagandize through fiction; however, Disraeli found the literary medium as the "best chance of influencing opinion." Robert Blake, Disraeli (New York, 1967), p. 193.

propagandized for the correction of social evils. He condemned the miserable prison system of Great Britain in It Is Never Too Late To Mend (1856), and his Put Yourself In His Place (1870) criticized the trades unions for their unfair practices in industrial cities. Other writers who demanded social reforms were Shaw, Wilde, and Wells.[23] All these writers wrote novels that were propaganda as well as entertainment. Fiction, recognized as an important means of mass communication, became in late Victorian England "an instrument with social uses."[24]

In the late 1800's, a period that was becoming increasingly more secular, Englishmen were concerned with the "structure of Society," with the poor, with education, with capitalism and socialism. Men of wealth, the financiers, the money-wheelers were demoted in the regard of the people.[25] This was

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[23]Chew, The Nineteenth Century, p. 1558; Young, Victorian England, p. 138; Gerould, Pattern in English and American Fiction, p. 474.

The Fabian Socialist Party, "drawn from the suburban middle class . . ." had started in 1884 with men like George Bernard Shaw writing with entertaining and dramatic humor to popularize its ideas. Wingfield-Stratford, History of British Civilization, p. 1218. Shaw found a need for change in nearly all aspects of British life, and he wrote The Manifesto for the society in 1884. He continued to criticize British life in his other works. Industrialization, religion, war, and poverty were satirized in the play Major Barbara (1907). Previously he had drawn on the writings of Bergson, Schopenhauer, Nietzsche, and Samuel Butler for material for Man and Superman (1903). "Society" not individuals were the "villains" of modern life to Shaw. Chew, The Nineteenth Century, pp. 1520-1525.

[24]Gerould, Pattern in English and American Fiction, p. 316; see also Young, Victorian England, pp. 168, 180.

[25]Young, Victorian England, pp. 146-147.

partially caused by the déclassé people who controlled much of the new money in contrast to earlier years when wealth was controlled by those who, the people thought, were more aristocratic.

Characterizing the years from 1870 to 1914 were "sensationalism," "excitement," demands for woman suffrage, and the lurking "shadow of war."[26] The sensationalism and excitement were revealed through the popular writers of the times. Men like Rudyard Kipling, Joseph Conrad, and Robert Louis Stevenson were popular because their writings appealed to the changing social classes. The press and the jubilees heightened these emotions.

Republicanism was another influence on British thought. During Gladstone's first ministry, which began in 1868 and lasted until 1874, the Republican movement achieved its greatest power. Its peak was reached in 1870-1871, only to die out in 1872 after an unsuccessful assassination attempt on Queen Victoria. Also, during Gladstone's first ministry Liberalism reached its peak, foreign affairs were predominantly peaceful, and the income tax ended.[27]

In 1874 this Whig-Liberal majority ended and the conservative Disraeli replaced Gladstone. The theme of Disraeli's

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[26]Thomson, England in the Nineteenth Century, pp. 206, 187-188, 211; see also pp. 204-205.

[27]Wingfield-Stratford, History of British Civilization, p. 1085.

administration was a "threefold policy of constitutional stability, social reform, and imperialism."[28] However, after 1874, depression and agrarian problems plagued England. Many large estates were being split up, and many new wealthy industrialists, in an effort to raise their social standing, were buying old estates. For these men the estates were not a source of income, but served as their week-end and vacation retreats. The middle class reaped profits from imperialism through expanding their trade and governing power. The middle classes were the British rulers in conquered countries. During this Disraeli ministry Queen Victoria took the title of Empress of India, the Suez Canal was bought, honorable peace was secured at the Berlin Congress, Cyprus was acquired, the Transvaal Republic was annexed, the Kaffir and Zulu Wars were won, and England entered another Afghan War.[29]

Another influence which preyed on the minds of respectable persons of the "comfortable classes" and excited many intellectuals was socialism. Karl Marx had established the First International in 1864 at London. Marx's theory of class warfare was an

> endeavour to face the problem that had been staring mankind in the face since the Industrial Revolution,

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[28] Ibid., pp. 1106, 1087.

[29] When Gladstone returned to office in 1880, he returned Cyprus to Greek control and the Transvaal to Boer control. Ibid., pp. 1107, 1108, 1111, 1092-1093, 1107-1114; Thomson, England in the Nineteenth Century, pp. 207-211.

> and to show how mankind could, by taking control of its own destinies, attain a sane and prosperous way of life. . . .[30]

As the capitalists continued to irritate and disappoint many Englishmen over Egypt, Ireland, and social reform, the workingman came to believe that "they had as little to expect from the capitalists of the Liberal as from the squires of the conservative party, and that unless they could make a better use of the vote than to present it to one or other of the rival caucuses, they might as well be without it altogether."[31] It was the people of urban areas that began to give serious thought to Marx and the American Henry George in the 1880's. The result was their formation of the Socialist Party.[32]

Many intellectuals attracted to socialism joined the Fabian Socialist Party, established in 1884. Sidney Webb said that in 1880 "an unsystematic and empirical Individualism

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[30]Wingfield-Stratford, History of British Civilization, pp. 1215, 1214.

[31]Ibid., p. 1216.

[32]In America when political and economic powers were joined through business, the political-economic writing grew and gained its peak under the pen of Henry George in Progress and Poverty (1879). Unhappy with the contemporary economy and the politics that aided it, George believed in a single tax and redistribution of land. Many of the populace considered the single tax theory seriously. Meanwhile, other writers were fearful of class conflict and struggle. For example, Wendell Phillips felt that capitalists exploited the other classes; realizing this, he advocated change through a Marxist program of economics. Parrington, Main Currents, III, 131-132, 135-136, 141-144.

reigned supreme."[33] This was a change from the early Victorian Age and the policies of the Philosophic Radicals. The industrial world was here to stay; therefore, the Fabians advocated the acceptance of this fact. Socialists should then aim at controlling this world for all the people.[34]

The inequalities of society showed up in its class extremes, the Fabians believed. In explaining what socialism was, a 1890 leaflet elaborated on the different classes:

> Poverty means disease and crime, ugliness and brutality, drink and violence, stunted bodies and unenlightened minds. Riches heaped up in idle hands mean flunkeyism and folly, insolence and servility, bad example, false standards of worth, and the destruction of all incentive to educate themselves for it.[35]

Moreover, "nothing can help the poor except political change from bad social institutions to good ones."[36] The concept of

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[33]Sidney Webb, "Socialism True and False," Fabian Tract No. 51, 3rd rep., 1907 (Strand, England, 1894), p. 4, cited in The Fabian Society, Fabian Tracts, Nos. 1 to 150, incomplete (London, 1884-1910). Page numbers refer to individual tract since the society after collecting the tracts did not renumber throughout the book. The Tract Index and Catalogue Raisonne that accompanies the collection is for tracts 1-139.

[34]Ibid., pp. 3-19.

[35]Fabian Society, "What Socialism Is," Fabian Tract No. 13 (Strand, 1890), p. 2, Ibid.

[36]Ibid.

"socialism is a plan for securing equal rights and opportunities for all" through the gradual socialization of industry and property.[37] "Socialism can be brought about a perfectly constitutional manner. . . ."[38] Thus, as given in an official statement the aims of Fabian Socialism were "'the reorganization of society by the emancipation of Land and industrial Capital from individual and class ownership, and the vesting of them in the community for the general benefit.'"[39]

While the socialist intellectuals were attracted to the Fabian Society, it lured few workers. The changes in society, the rise of industry, and the decline of agriculture caused hardships for the workingman. The London Working Men's Association (1866-1870) composed of labor groups and The Labour Representation League (1870-1880) made up of Radicals, Socialists, and trade unionists failed in their attempts to better the lot of the workingman and to win seats in Parliament for workers. However, the Trades Union Congress (established in 1869) achieved some of the goals of the other two groups. It advocated passage of Gladstone's Trade Union Act of 1871 which helped to legalize labor unions. The working man and his

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[37] Ibid.

[38] Ibid., p. 3.

[39] H. G. Wilshire, "Preface," Fabian Essays in Socialism, G. B. Shaw and others (New York, 1891), p. iv.

unions began to gain political power, not through seats in Parliament but through the strikes and direct negotiations with the major political parties. The intellectual worlds and methods for change advanced by workers and the Fabians differed; yet, the growth of labor and unions aided the growth of liberal socialism, and socialism helped the workers to achieve some of their desires.[40] Trades unions increased in the late 1880's. In response to the labor problems faced by the working men and unions, the Independent Labour Party was started in 1892.[41]

The demands by women to vote drew its start from John Stuart Mill. The Women's Social and Political Union was started in 1903 to promote feminists rights and was associated with the Independent Labour Party. Breaking off from the mother party, the Women's Freedom League was established in 1908. The militant activities of these groups resulted in their loss in popularity and the rejuvenation of the milder National Union of Women's Suffrage Societies which was formed in 1897.[42] George Meredith advocated the "emancipation of women" in Diana of the Crossways (1885).[43] While some writers

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[40]Thomson, England in the Nineteenth Century, pp. 146-152.

[41]Wingfield-Stratford, History of British Civilization, pp. 1213, 1220-1221.

[42]Thomson, England in the Nineteenth Century, pp. 187-188, 204-205.

[43]Gerould, Pattern in English and American Fiction, p. 381.

wrote novels and essays, others helped establish in 1914 the small feminist literary magazine The Egoist, which lasted until after World War I.[44]

While Fabianism captured the spirit of many British intellectuals, as the trade union movement grew enormously in strength, as feminism increased, the dominant themes of late Victorian England were nationalism and patriotism. These two isms were different, yet they intensified each other and for all practical purposes were at times identified as one and the same. As the old order was breaking up, nationalism and the middle class were rising.

To many Britishers, Disraeli was nationalism. If he did not personify nationalism, there is no doubt that he was closely linked with it. "Ardent patriotism" and a "high imperial spirit" controlled Lord Beaconsfield, whereas in his earlier years those characteristics were not as pronounced.[45] However, after 1872 increasingly the English people discovered that British foreign policy changed under Disraeli's leadership. They found "that observance of European treaties, respect for British rights, and consideration for British opinion in matters of European concern, were expected and

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[44] Daiches, Present Age, pp. 4-5.

[45] William F. Monypenny and George E. Buckle, The Life of Benjamin Disraeli, Earl of Beaconsfield, 6 vols. (New York, 1910-1920), VI, 1-2. Disraeli became Earl of Beaconsfield in 1876.

would, if necessary, be enforced.[46] The advancement of nationalism was morally necessary since "the national well-being" was "the end of all statesmanship" because these nations formed "an anarchy of giant egotists" whose only desires were "their lust for wealth and power."[47] When his Eastern policy was called "selfish," Disraeli disagreed, believing nationalism was no more self-centered than patriotism. This was characteristic of the doctrins, powers, and men who created the situation which culminated in the world war.[48]

Disraeli exemplified one form of nationalism and patriotism while Gladstone exemplified another. For many persons in the years after Gladstone's retirement, the great statesman's image symbolized not only the protector of British nationalism and patriotism but also that of other nations.[49]

Joseph Chamberlain, who became Colonial Secretary under Lord Salisbury in 1895, was an advocate of an expansive

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[46] Ibid., V, 406.

[47] Wingfield-Stratford, History of British Civilization, p. 1101.

[48] Ibid.

[49] Sir Robert Ensor, "Political Institutions in Europe: Political Issues and Political Thoughts," Chapter IV, David Thomson, ed., The Era of Violence, 1898-1945, Vol. XII of The New Cambridge Modern History, edited by G. N. Clark and others, 12 vols. (Cambridge, 1960), 86-87.

patriotism. Chamberlain was to become "a missionary of British imperialism."[50] His was a patriotism that included more than the island of England. He desired a union of all British people. As a powerful nation, Great Britain could withstand any outside troubles. In a speech in May of 1896 he said that he did not believe England should continue as she had for the past few years (since the Crimean War) adhering to a policy of isolation.[51] Great Britain had sites of resources and protection in its colonies.

Imperialism was an outgrowth of nationalism and patriotism. It was partially influenced by the

> work of the Racial Imperialists, as the new lands, colonized predominantly by British emigrants, moved towards federation and the attainment of Dominion status. A totally different aspect . . . was presented by the opening of Africa, for, as in the middle of the nineteenth century, the European Powers had to come to agreement over their spheres of influence and to cope with new problems of governing primitive peoples.[52]

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[50] Elie Halevy, Imperialism and the Rise of Labor, 1895-1905, Vol. V of History of the English People in the Nineteenth Century, 2nd rev. ed. (London, 1951), pp. 23-24.

This was a reversal of the Birmingham reformer's position in 1875 when he led a group opposing Disraeli's imperialism. This campaign helped to return the ministry to Gladstone in the election of 1880. Chamberlain led the Radicals who broke with the Liberal Party in 1885 over the Irish Home Rule question.

[51] Ibid., pp. 51-52

[52] Anthony Wood, Nineteenth Century Britain, 1815-1914, 3rd rep. (New York, 1962), p. 365.

Disraeli by planting "the seed of imperialism" became the father of the movement which was to "take root" in the late 1880's. The colonial conference during the Jubilee Year 1887 gave an additional impetus to British expansion in Africa and increased the spirit for union and imperialism. But that imperialism brought England in direct conflict with France and Germany.[53]

Between the years 1887-1897 the idea of imperialism began more and more to captivate the minds and hearts of the British people. By 1890 imperialism began to include another connotation. Imperialism became the "Mission of an Elect People or Exploitation by Superior Power."[54] Before 1870 most Englishmen had linked imperialist wars with people like Napoleon III and the Russian Tsars, and war was, therefore, distasteful to many. But the late Victorian outlook was that war was not immoral for a good cause nor was the conquest of another nation immoral provided that the conquest was carried out for moral reasons.

In the 1880's new developments in transportation took place, and the desires to speculate, exploit, and explore dominated many men. Moreover, there were still unexplored or primitive areas waiting to be examined and worked. With some place to go and better ways to travel added to the patriotism

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[53]W. E. Lunt, History of England (New York, 1928), p. 755.

[54]Young, Victorian England, pp. 176-177.

and imperialism of the Empire builders, these three motives make it difficult to give generalizations that would be valid for any individual. However, the imperialism to follow was led by the "Empire-intoxicated" Joseph Chamberlain who had been an industrialist. Often his decisions were influenced by the idea of expanding the Empire's commercial and business interests. The Empire in some ways was a large corporation in a time when small business was being overrun.[55]

During the second Salisbury ministry (1886-1892), British imperialism classed with that of other nations. Salisbury struggled for British recognition by attempting to compromise with foreign powers. In 1892 the Liberals won control of the House of Commons; Gladstone served as prime minister for two years and was then followed by Lord Rosebery, the leader of the "imperialistic Liberals." After Rosebery's Liberal Government fell in 1895, Salisbury became prime minister for the third time and leaned toward an imperialistic policy when he formed his cabinet. It was during this ministry that the Diamond Jubilee occurred and the mystique and panoply of the Jubilee served as a catalyst for imperialism. During these years the relations with other nations were becoming more tense. The expansion of imperialism caused more troubled situations in Africa, Egypt, and the Far East.[56] In 1902

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[55]Wingfield-Stratford, History of British Civilization, pp. 1181-1185.

[56]Lunt, History of England, pp. 755-763.

Salisbury resigned and the Conservatives who werethe majority in Parliament chose Arthur Balfour as prime minister. He established the Committee for Imperial Defence. This and the emotions that created it speeded the decline of isolationist policies. His ministry fell in December of 1905.[57]

Between 1895 and 1905 some of the imperialism was the result of the British feeling threatened. Overseas possessions for England served as known sources for raw materials and extra manpower. Moreover, the physical locations around the world served as military harbors and forts. The imperialistic land gains became protective buffers between England and foreign powers. The Liberal Party, especially during the days of Gladstone, criticized imperialism whereas Disraeli and the Conservatives were identified with it, and the dominance of the Conservatives after 1885 can be attributed in part to their position concerning imperialism. The most notable victims of British imperialism were India and part of Africa.[58] While

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[57]Kenneth Young, Arthur James Balfour: The Happy Life of the Politician, Prime Minister, Statesman, and Philosopher, 1848-1930 (London, 1963), pp. 200-230.

[58]Wingfield-Stratford, History of British Civilization, p. 1200; Thomson, England in the Nineteenth Century, p. 203. Ironically a tabulation of area per square miles shows that more land was acquired under Gladstone than under Disraeli. See J. A. Hobson, Imperialism: A Study, 2nd pr. (Ann Arbor, Mich., 1965), p. 17. Also see Part I, "The Economics of Imperialism," pp. 15-112.

In India the British formed a "close and jealously race-conscious caste . . . ," as stated in Wingfield-Stratford, History of British Civilization, p. 1047. The British in

imperialism was considered the "engine of social change . . . colonial nationalism" was its supplement

> . . . they have contrived world revolution. Nationalism has been the continuation of imperialism by other means.[59]

Literature propagandized patriotism, nationalism, and imperialism during the Victorian age. Although three different "isms," they were often fused into one. British philosopher and economist Bertrand Russell said that "nationalism triumphant becomes imperialism."[60] Charles Kingsley's Westward Ho! helped echo the call to support England during the Crimean

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India considered themselves superior to the Indians. The Anglo-Indian became the uppermost caste while the Indians divided themselves into various other castes. The British excluded the Indians from numerous facilities and tried to impose their own standards and culture on the Indians. The Anglo-Indian was jealous of the native Indian, especially the educated ones, because this Indian threatened the British position. Most of the transplanted Britishers lived better in India than they would have in England; consequently, they feared any change the Indian might create. E. M. Forster's novel, A Passage To India, deals with this problem.

[59]F.H.Hinsley, ed., Material Progress And World Wide Problems, 1870-1898, Vol. XI of The New Cambridge Modern History, 640.

[60]Bertrand Russell, Fact and Fiction (New York, 1962), p. 128.

Joseph Schumpeter in "Imperialism as a Catch Word" (pp. 3-22) of Imperialism and Social Classes: Two Essays stated that Disraeli's Crystal Palace speech (1872) was "the birth of imperialism as the catch phrase of domestic policy" (p. 10). The desires for an "'Imperial Federation'" in which stronger ties between Great Britain and her colonies would be established grew. Under it national spirit and protection were to be fostered. The idea was adopted and became the slogan for the Conservative Party. Imperialism was a "plan . . . calculated to divert the attention of the people from social problems at home" by catching them up in a "flood

War. Thomas Carlyle's Past and Present (1843) anticipated the British imperialism that existed in the 1890's. Believing that Great Britain was outgrowing its physical territory, Carlyle felt new territories and markets should be found. This was the only way to resist the unfavorable tariffs, and Carlyle believed that God would make expansion possible. Influenced by Carlyle, John Ruskin, J.A. Froude, and Charles Dilke all wrote advocating imperialism. Dilke used the phrase "Greater Britain" in 1869.[61]

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of patriotic enthusiasm." (p. 11) It could do this because of its magnetic "appeal to national sentiment" since "no other appeal is as effective, except at a time when the people happen to be caught in the midst of flaming social struggle." (p. 11) With no where else to go, "the irrational seeks refuge in nationalism--the irrational which consists of belligerence . . . a goodly quota of inchoate idealism, the most naive (and hence also the most unrestrained) egotism." (12) The federation ideas were merely the molding of nationalistic sentiments. The Imperialism of the Victorian Age was "temporary reaction of political sentiment and of threatened individual interests"; however, "aggressive nationalism . . . the instincts of dominance and war derived from the past . .. do not die overnight." (p. 22)

[61]Wingfield-Stratford, History of British Civilization, pp. 1163; see also pp. 1161-1164; Gerould, Pattern in English and American Fiction, p. 250.

These early writers included Swinburne, Tennyson, Carlyle, Ruskin, Froude, and Dilke. At the same time the Pre-Raphaelite Movement was active. It was trying to find the Christianity of an earlier age. It soon became reaction to "the whole spirit of the age," hoping for a change from art for man's sake to art for art's sake. Among the advocates were Ruskin, Millias, William Morris, and Rossetti. Notable exceptions were "Kipling, in his relations to the imperial spirit, Mr. Yeats and the apostles of the Celtic Revival, and, on the debatable borderland between art and sociology, the Shavian post-Ibsenite drama," Wingfield-Stratford, History of British Civilization, p. 1149.

In the 1880's many of the British people were bored or unhappy with their existence. The change in society--the worker's desire to escape his own world, even if only in dreams--contributed to the support of imperialistic designs. They looked for something new. "The time was ripe for a new gospel . . . a young Anglo-Indian journalist of genius, Mr. Rudyard Kipling, was inspired to preach. Never was message more opportunely timed."[62] He gave the restless people dreams and ambitions while furthering the imperialism of some earlier Victorian writers. He advocated "a gospel of work and obedience, of a chosen race serving it chosen God. . . ."[63] The great imperialistic powers have responsibilities toward their possession of inferior peoples. In "The White Man's Burden" (1899) he reflected this belief at the time of the South African War, while in his "Recessional" Kipling advocated "humility." Moreover, his patriotism and imperialism were to show up in "The Road to Mandalay" and the "Hun."[64]

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[62] Ibid., pp. 1165, 1170.

[63] Ibid., p. 1168.

[64] Wood, Nineteenth Century Britain, p. 395; Chew, Nineteenth Century, pp. 1503.

A popular theme in the late Victorian period was of a victorious England in a war of the future. In "Hun," Kipling called for protection of "the ramparts of Civilization against the barbarians at the gate" at the time of the Great War. Chew, Nineteenth Century, p. 1505; also see p. 1503; Wingfield-Stratford, History of British Civilization, p. 1172.

Imperialism was being encouraged almost everywhere. Queen Victoria, the "universal mother, a Pan-Britannic Madonna,"[65] celebrated her Diamond Jubilee in 1897, to which world representatives came to pay homage to the "Great White Queen . . . the grandmother of Europe."[66] Months before Jubilee Day, June 22, 1897, preparations were made throughout the entire Empire. Realizing that "the whole country, nay, the whole world, will expect the English people to rise to the occasion and to make London on the Queen's Day a symbol of the greatness of the British Empire," the people prepared for Jubilee Day activities and those on the days to follow elaborately and thoroughly.[67] In Trafalgar-square British victories and heroes were honored amidst decorations of paper and stone.[68] With rulers and representatives from all over the world in attendance, "the pageant as a whole was of wonderful splendour and variety, and not to be matched by any of which history hold the record."[69] Queen Victoria, frail and old, kept pace with

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[65]Wingfield-Stratford, History of British Civilization, p. 1169.

[66]Thomson, England in the Nineteenth Century, p. 172.

[67]"The Diamond Jubilee Decorations," The Times (London), March 31, 1897, p. 4.

[68]Ibid. The Golden Jubilee of 1887 was neither well-planned nor elaborate. It was for "domestic enjoyment." Excited, wild, and gay people did not fill the streets as they would ten years later.

[69]"The Diamond Jubilee: Celebration in London: The Queen's Procession," The Times (London), July 23, 1897, p. 10.

the grand pageant in her honor. Dressed in black trimmed in white and silver lace and diamonds, she rode in a carriage "drawn by the cream-colour horses . . . ridden by postillions, with red-coated running footmen at their sides . . ." with an honor guard numbering 46,948 from the many parts of the Empire.[70] The Indian and African troops were popular with the English crowds, and "the Borneo men . . . attracted the most attention" in the great procession with their civilized clothes topped with their "black and white feathers on their scabbards.. . ."[71] With the colorful and varying troops, street dances and bazaars, decorated poles, doors, elephants, horses, and camels, strange would be the Englishman who did not want a greater and greater Empire, preferring it to a nation of one island. Imperialism--or the part of it that the average Englishman saw at the Diamond Jubilee--captured the imagination, pride, and, indeed, affection of the populace. The Jubilee became a contagious fever of imperialism.

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[70] Ibid.

[71] Ibid.

While Queen Victoria was considered the matriarch of Europe, there evolved a "Pan-Britainism"; however, it was never like the Pan-Slavism, Pan-Germanism, or Pan-Turanianism that were also developing at the same time. Some believed that "Pan-Britainism" differed in its racist elements. Wingfield-Stratford, History of British Civilization, p. 1160; Thomson, England in the Nineteenth Century, pp. 210-211.

## CHAPTER III

## LATE VICTORIAN CHILDREN'S LITERATURE AND SOCIAL PROBLEMS

The problems of cruelty, poverty, slavery, and alcohol were shown in children's literature, just as they were revealed in adult literature and life. Victorian reform moves attempted to improve life, but, despite their efforts, many problems remained and many writers felt it was their duty to draw attention to them. To show problems ". . . would be to attempt a something which was needed, and which would be a service to society."[1] One problem that attracted the attention of Victorians was the evil of drink. The children's story "Sold into Slavery" (1878) protested against whiskey and wine because alcoholic spirits were as bad as those materialistic spirits that led to slavery of the spirit.[2] The evils of liquor were also reflected in Anna Sewell's Black Beauty (1877) when Jerry Barker and the mare Black Beauty take a regular customer,

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[1]Charles Dickens, Oliver Twist, p. ix.

[2]"Sold into Slavery" from Chatterbox, IV (1878), p. 412, as cited in Leonard De Vries, ed., Little Wide-Awake: An Anthology from Victorian Children's Books and Periodicals, In The Collection of Anne and Fernand G. Renier (Cleveland, 1967), p. 148. After the first citation to an anthology, further references will be: poem or story title, its publishing information, and anthology citation in a short form of author, title, page.

Mr. Wright, to visit a friend.[3] Black Beauty has had a series of owners. The latest is Jerry Barker, a cab driver, and Beauty is the horse he has bought to pull the cab. As the gentleman gets out of the cab, he sees a carter mistreat his horses "with whip and rein," the carter "punished them brutally, even . . . about the head."[4] Mr. Wright protested the action of the carter who "had clearly been drinking. . . ."[5] The drunkard's first response was an overflow of "some abusive language. . . ."[6] Drink has released the carter's self-control, stimulating cruelty to animals and insult to humans.

Anna Sewell in Black Beauty continuously drove home her point that excess drinking was immoral. It put the devil in man. One day when Jerry was returning from a job with Captain, a drunken man came speeding down the road in a brewer's empty dray that was out of control. A little girl was run over before the runaway vehicle rammed Jerry's cab. Jerry was not badly hurt, but the cab was damaged and Captain was injured severely. Captain could no longer be a cab horse; he would have to work for a carter, which was not an easy life. "'The drayman . . . was fined, and the brewer had to pay damages to our master;

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[3]Anna Sewell, Black Beauty: The Autobiography of a Horse (New York, 1946), pp. 239-245.

[4]Ibid., p. 243.

[5]Ibid.

[6]Ibid.

but there was no one to pay damages to poor Captain.'"[7] Jerry was furious. Drunks did not just hurt themselves but others also. Drunkards, Jerry believed, should be put in a "lunatic asylum."[8] Jerry once drank but mended his ways before it was too late. He suggests that the "governor" do the same because, says Jerry, "You are too good a man to be the slave of such a thing."[9]

In a story titled "Mercy's House," those persons who are luckier than others establish "'The Medical Mission'" house "in the midst of a very poor and squalid part of East London."[10] They aid physically and spiritually. They believe that spiritual medicine will help to heal the body as well as the soul. On the wall of the main meeting room are signs. They give spiritual direction. One of these signs reads

IF ANY MAN THIRST
LET THEM
COMETH UNTO ME AND DRINK[11]

Thus it advocates drinking the spirit of God and not the alcohol which will lead them astray. In Kenneth Grahame's

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[7] Ibid., p. 273.

[8] Ibid., p. 274.

[9] Ibid.

[10] Dr. Barnardo, ed., "Mercy's House" from "'Our Darlings,'" The Children's Treasury (London, 1882), p. 392, as cited in De Vries, Little Wide-Awake, p. 132.

[11] Ibid.

The Wind In The Willows (1908), the four friends plan to recapture Toad Hall when the weasels are drinking and celebrating; their plan succeeds, which provides a clear lesson to the young that drink means disadvantage and sobriety means victory.[12]

There was considerable mistreatment of children in Victorian England. Charles Dickens had written about it and so did children's author George Macdonald. In Macdonald's At the Back of the North Wind (1871) the hero is a poor little boy without good shoes but luckier than most poor children--he had loving parents who tried to provide for him. Little Diamond, the hero, sees a poor little girl on the street one bitterly cold night. He wants the North Wind to help her but the North Wind will not aid the little sweeper girl. The girl is poorly dressed and extremely thin. She is attempting to make her way home but is not sure she will be let in when she reaches there. She has no parents, saying "'Old Sal's all I've got,'" and begins to cry. Sal may not be good to her, often she does not let the girl in, but "'you must go somewheres'" and that's her only place.[13] Like so many little poor Victorian children, this girl worked. It was not an easy job for so young a person, nor were the late night hours good.

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[12]Kenneth Grahame, The Wind In The Willows (Cleveland, 1966).

[13]George Macdonald, At the Back of the North Wind, 2nd pr. (New York, 1966), p. 33.

She had no real security at home, but Dickens' novels had screamed that the public homes offered little better.

In a short poem "Little Ann and Her Mama" from Tit-Bits for Tiny Wits periodical, it is seen that while progress has taken place, there are still beggers eking out a precarious existence. Seeing a stately carriage, little Ann complains that she and her mother must walk in the cold, while others ride in gold-trimmed carriages. Her mother tells her to look closer and see the person near the carriage. Little Ann sees "a poor ragged beggar" who attempts to attain a "halfpenny" from the stately woman in the carriage. "'This poor ragged beggar is hungry and cold,/No mother awaits her return. . . .'" Moreover, the mother, reflecting the religious temperment of the age, reminded little Ann how lucky she was and that her great fortune was a gift of God.[14]

Slavery and the treatment of Negroes was another problem shown by Victorian writers. The victories of the abolitionists in ending slavery in the Western World in the early nineteenth century and the victory of the Union in the American Civil War had vastly reduced the scope of the slavery problem. However, it was still present. The Religious Tract Society, for example, published a tract "The African Monitor Girl" about a British sailing vessel not far off the African coast

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[14]"Little Ann and Her Mama," Tit-Bits For Tiny Wits, from Birdie's Book (London, 1880), p. 24 as cited in De Vries, Little Wide-Awake, pp. 68-69.

spotting a suspicious boat. This boat did not carry regular cargo but "black men, women, and children, who had been stolen from their homes, and were now being carried to a distant land, there to be sold as slaves."[15] These people were not treated with human kindness; instead they "were cruelly used; they were bound with chains to the decks, and very little food was given them to eat."[16] These slaves were more fortunate than many others because the British vessel captured the slave ship. The British removed the chains, the physical sign of bondage, and returned the former slaves to Free Town in West Africa. Here they were given the opportunity to remove the mental signs of bondage when missionaries undertook to educate them and introduce them to Christianity.[17] The white man could remove the physical chains of bondage and provide methods to remove those of mental slavery, but only through his own inward efforts could the black man himself successfully achieve mental and spiritual freedom.

Creeping into the theme of slavery is the topic of the white person's duty to the Negro. The British citizen must meet the responsibilities of the "White Man's Burden." Food-stuffs like bread should be given to the less privileged, not

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[15]Religious Tract Society, "The African Monitor Girl" from a Religious Tract (London, n.d.), p. 8 as cited in De Vries, Little Wide-Awake, p. 61.

[16]Ibid.

[17]Ibid., pp. 61-62.

harmful things like alcohol. For these gifts of bread, the black person will be humbly grateful, and most Englishmen expected black men to be humble and grateful to the Empire. After all, the Empire was fulfilling the Evangelical "Mission of An Elect People."[18]

This poor black woman is so grateful for the food given to her, that she is saying 'Thank you!' on her knees.

Fig. 1--Drawing accompanying "Sold into Slavery"

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[18]Young, Victorian England, pp. 4, 1-2, 176-177.

The various forms of slavery were not only the social problems criticized. George Macdonald criticized contemporary society in his writings. This was true of The Princess and Curdie (1883) and At the Back of the North Wind (1871).[19] The latter reveals the dark realities of the working world. The chief character, little Diamond, lives a dual life, one in the bitterly real world of the London working-class and the other in the dream of his adventures with the North Wind. Equally critical and pessimistic was Edward Thomas, author of children's poems and tales, who believed that England was in danger of the "proliferating cells of industrial civilization."[20] Other British writers such as Belloc, Shaw, Wells, and Chesterton wanted to smash "the complacency of the British wealthy. . . ."[21]

If children from wealthy families read about life's realities, the gap between classes would be made apparent to them. Through an entertaining tale the "truth" has a better chance of getting into the home and into the mind.

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[19]Townsend, Written For Children, p. 79.

[20]Vernon Scannell, Edward Thomas, No. 163 of Bibliographical Series of Supplements to British Book News on Writers and Their Work, edited by Bonamy Dobree (London, 1963), p. 22.

[21]Renee Haynes, Hilaire Belloc, No. 35 of Writers and Their Work, Dobree, ed., p. 5.

Someone was always taking advantage of the workingman, it seemed. In Black Beauty the poorer cabmen who can not buy their own horses and cabs must rent them from the owners who take advantage of the situation and charge high rates. These cabmen who rent still have to buy their licenses. Thus, some days these cabmen are lucky to come out even, much less make money. Seedy Sam is one of these men. He has to work seven days a week, hoping to make enough to feed his family of eight. Sam is bitter about his situation. The government would arrest him for pushing his horse too hard but not arrest the men who charge the high rental rates. "'. . . Tis a mockery to tell a man that he must not overwork his horse, for when a beast is downright tired there's nothing but the whip that will keep his legs a-going; you can't help yourself--you must put your wife and children before the horse; the master must look to that, we can't.'"[22]

Seedy Sam misses his Sundays with his family, but he must try to earn the money to live. Sam says "'I often feel like an old man, though I'm only forty-five.'"[23] Life seems so unfair to the poor workingman, it is no wonder "'a man sometimes does what is wrong. . . .'"[24] Two days later Seedy Sam dies. His last words curse Skinner who rented him the cab and he screams for the missed Sundays off.

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[22]Sewell, Black Beauty, p. 249.

[23]Ibid.

[24]Ibid., p. 250.

Beauty tells his story about his short and miserable service as a carter's horse. When his owner Jerry quit the cab business, Black Beauty was sold to a carter. Often his cart was overloaded, and it was a taxing life. Black Beauty did not do this long. He was sold to another cabman who turned out to be Seedy Sam's Skinner. Life becomes even harder and more cruel, so much so that Black Beauty often wished for death. One day he collapsed under the strain of an overloaded cab. To be sold, he had to be fattened up, which he was. A nice man, Mr. Thoroughgood, bought Black Beauty. He cared for the horse well, and after months in a good home Beauty was sold to two kind sisters who had good grooms. Few Victorian people were as lucky as Black Beauty. Most could not escape the day-to-day drudgery, in which they toiled for almost nothing and lived in squalor.

Through the late Victorian Age, the various political parties advocated social reform, although the degree of reform they proposed varied and often it was only a token gesture. But it was evident to the people, the politicians, and in literature that these horrible conditions which existed in England were immoral. Many Victorian workingmen felt that they were the victims of other men's greed, power, and money. It was a hard life and often there appeared to be no chance of change. The Fabian Socialists in their tracts said that the workingman was the victim of business, industry, capitalists,

and the inequality of the society's class structures. Moreover, they advocated changing the government that allowed these evils.[25]

Anna Sewell wrote only for children while other authors, like Oscar Wilde, wrote for both adults and children. "The Young King" by Wilde is the tale of a young man, raised as a shepherd, who becomes king.[26] The Young King's mother was a princess who ran away and married beneath her. She gave birth to a boy and died a short time later. The child was raised by a common shepherd and his wife. When the Old King dies, he wills the throne to his grandson. The Young King comes to the palace to be crowned king.

The night before the coronation the Young King has three dreams. In the first he finds himself in a small, low-ceilinged room. The people are bent over their work in this room and "pale, sickly-looking children were crouched on the huge crossbeams."[27] These children are starving and they "trembled." Moreover, "A horrible odour filled the place" while the "air was foul and heavy. . . ."[28]

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[25]Sidney Webb, "Socialism True and False," Fabian Tract No. 51, p. 4, The Fabian Society, Fabian Tracts, Nos. 1 to 150; "What Socialism Is," Fabian Tract No. 13, pp. 1-3, Ibid.; G. Bernard Shaw and others, Fabian Essays in Socialism, pp. ix-xi.

[26]Oscar Wilde, "The Young King" from A House of Pomegranates (London, 1891), as cited in The Complete Fairy Tales of Oscar Wilde (New York, 1960), pp. 75-94.

[27]Ibid., p. 80.

[28]Ibid., p. 81.

When a weaver asks the Young King why he was watching them and whether their "master" had sent him, the Young King answers by asking who was the man to whom the weaver referred. The "master" was just another man, the weaver replies, but "'he wears fine clothes while I go in rags, and that while I am weak from hunger he suffers not a little from over-feeding.'"[29] Upon being told that he was not a slave, the weaver states, "'In war . . . the strong make slaves of the weak and in peace the rich make slaves of the poor.'"[30] The workers do not own themselves. The poor must earn their bread; yet, they are paid so little they die. The workers "'toil for them all day long, and they heap up gold in their coffers,'" the wage earners' children "'fade away before their time,'" and their loved ones' faces "'become hard and evil.'"[31] The weaver turns back to his job of putting gold thread into the Young King's coronation robe. At this point the Young King awakens, soon to slumber and dream again.

The second dream is about a galley master making a slave dive deep in the bay for pearls. One after another he brings them up, and each time the galley master forces him to dive again. Finally he brings up a pearl that "was fairer than

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[29] Ibid., p. 81.

[30] Ibid.

[31] Ibid.

all the pearls of Ormuz, for it was shaped like the full moon, and whiter than the morning star."[32] As the galley master says that this pearl is to be given to the Young King for his sceptre, the diver dies.

In the third dream the Young King sees Death and Avarice arguing. Death says that he will kill one third of Avarice's servants; then spying the three grains of corn in her hand, Death says he will spare the servants for one grain of corn. Avarice refuses, and Death fulfills his threat. Weeping, Avarice tells Death to go away. "'There is war in the mountains of Tartary, and the kings of each side are calling to the'" and the "Afghans have slain the black ox, and are marching to battle.'"[33]

Death says he will kill more servants unless he receives the grain of corn. Avarice says no and once again a number of her servants are killed. Avarice says there is starvation in India and Egypt, and that Death should go there. Again Death threatens and once more the reply is no. The last of her servants are killed and Avarice flees. Then "out of the slime at the bottom of the valley crept dragons and horrible things with scales, and the jackals came trotting along the sand, sniffing up the air with their nostrils."[34] Upon

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[32] Ibid., p. 83.

[33] Ibid., p. 85.

[34] Ibid., p. 86.

questioning, the Young King is told the men were hunting "'. . . rubies for a king's crown'"--for his crown.[35]

The King awakens from his third dream greatly disturbed, so disturbed that the next day when he is dressing for his coronation he refuses to put on the finery. "'For on the loom of sorrow, and by the white hands of Pain, has this my robe been woven.'" Also, "'There is Blood in the heart of the ruby, and Death in the heart of the pearl.'"[36]

Dismissing all but one servant, he dresses in a leathern tunic and tough sheepskin cloak and carries a shepherd's staff. A crown of wild briar adorns his head. Dressed like this, he rides among the people. They do not believe it is the King. One person says "'Sir, knowest thou not that out of the luxury of the rich cometh the life of the poor?'" because "'By your pomp we are nurtured, and your vices give us bread.'"[37]

When the Young King enters the cathedral, the Bishop tells him to put on his kingly clothes for "'The burden of this world is too great for one man to bear, and the world's sorrow too heavy for one heart to suffer.'"[38] Meditating on this, the Young King moves to stand by the image of Christ and he prays. The sun coming through the window clothes the Young King in its rays and his peasant dress suddenly looks like the kingly one at the palace.

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[35] Ibid.

[36] Ibid., p. 87.

[37] Ibid., pp. 88-89.

[38] Ibid., p. 91.

The Young King, raised in simplicity, likes the idea of being king. In his three dreams he has seen some of the naked realities of life. Moreover, many of the sad conditions are his responsibility. People work in horrible conditions and their children do not live as well as nature's animals.

The weaver is the representative of the unhappy late Victorian worker and is the spokesman for Socialism. The weaver says that his master is no different except for his dress. This was the contention of many attempting reform during the Victorian age, particularly the Socialists.[39] The diver who is not his own man has his life sacrificed for a pearl--not for another's life, but just for an ornament. The people in the valley are killed for an equally silly and selfish reason. People toil and suffer not for the important things in life but for ornaments to enhance the shallow life of the rich.

The King dresses like a common man for his coronation since he does not desire to wear a stained costume. In addition, he wants the people to know that he is one of them. Yet, rich and poor alike criticize him. The rich think he is crazy while the poor say that he adds color to their lives. But, following his convictions, the King is aligned with Christ and in the end he is respected and triumphant.

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[39]Wilde was a Fabian Socialist as was George Bernard Shaw who uses the clothes motif in the adult play Pygmalion.

Good triumphs over evil if society can correct its ways. If children observe the lessons and make closer inspections of social conditions which their literature reflects, then they may aid in securing society's "salvation." Adult ideas for reform are in children's literature.

Children's literature did not pass over the social problems of the age. Cruelty and poverty did exist, and the squalor of life created people who did not adhere to the mores of society; persons of questionable character were often the products of society's ills. It was more usual, though, for problems to be considered as the result of an individual's failure to lead a proper moral life, his failure to accept religion, or the failure of men in government to eradicate evils.

Drinking was considered a problem; in Black Beauty a man under the influence of drink mistreats his horse, while in "Sold into Slavery" men are slaves to alcohol. For these two authors liquor is a self-destructive menace.

Slavery is an evil where people are treated with inhuman cruelty. Macdonald in At the Back of the North Wind shows that cruelty exists in forms other than slavery. Children during the Victorian age had to start working when extremely young and at jobs totally unsuited for little children. In Black Beauty older workers are shown as the prey of those who are more wealthy and powerful. Moreover, the laws favored the wealthy. Oscar Wilde in "The Young King" shows the inequalities

of class structure. Whether or not problems could be solved in the simplistic manner suggested in the stories-- Mr. Thoroughgood saving Black Beauty, the fortuitous British ship freeing the slaves, the young king becoming a Christ-figure--the problems were at least brought to the attention of children.

## CHAPTER IV

## VICTORIAN CHILDREN'S LITERATURE AND THE "PROPER" LIFE

The Victorians had definite ideas about life and the proper way to live it. Anna Sewell's book Black Beauty: The Autobiography of a Horse should really be titled The Autobiography of a Victorian Lady Inhabiting the Body of a Horse. Black Beauty's mother, Duchess, said to Black Beauty, "You have been well-bred and well-born; your father has a great name in these parts, and your grandfather won the cup. . . ."[1] From the beginning, the mother's name and the family history give the impression of aristocracy or at least upper class. One of Black Beauty's owners is a squire while still another is an earl. Black Beauty tells of witnessing men in full-dress hunting regalia of gentlemen farmers chasing a poor little animal.

Just as the social scene was changing in the Victorian age, so it does in Sewell's book. Black Beauty, an aristocrat, goes from a "class" home to lesser homes. The farms change owners and purposes. Sensitive Miss Sewell makes a dramatic plea to end the senseless sport of hunting. Black Beauty's friend and stable companion Ginger once worked for

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[1]Anna Sewell, Black Beauty, p. 15.

a gentleman whose only interest was to have a "stylish turn-out."[2] This parallels the change in agriculture from working farm to week-end and vacation homes.

All through Black Beauty, the author, represented by the horse, disapproves of alcohol, cigarettes and cigars, unrefined manners, ill-kept stables, gentlemen of new money, and some professions. Equally immoral were those people who did not respect other human life, much less animal life. On election day Jerry meets a young woman carrying an ill child and trying to find a hospital. Jerry offers to drive her there despite the fact that she could not pay him but, before she could get into the cab, two men rush into the cab. Jerry tells them that he already has a passenger and for them to get out. They refuse, saying she can get another cab, but Jerry is finally successful in evicting them. They, like the cab renter Skinner, have no respect or courtesy for others. The butcher boy who beats his horse and the gentlemen whose horses must wear a check rein to be fashionable illustrate the disregard for animal life.

Morality covered a large spectrum. Religion made men as well as empires strong. Yet, some people forgot that the working man needed religion as much as they did. In Black Beauty, when Mr. Briggs requests the services of Jerry and Black Beauty on Sunday, the cabman refuses so that he may

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[2]Ibid., pp. 51-52.

observe the Sabbath with his family. Cabbie Truman says "if the workingmen don't stick to their Sunday . . . they'll soon have none left, it is every man's right and every beast's right."[3] Both God and England provide for a free day but everyone does not remember that. Truman continues "and I say we ought to hold to the rights these laws give us and keep them for our children."[4]

The Victorians wanted to use their schools to uphold standards of morality. Tom Brown's Schooldays (1857) by Thomas Hughes, still widely read in the 1870's and 1880's, showed the idealized school.[5] It is a documentary of Victorian morality. Team sports and spirit are in this book. Fair play, honesty, "straightness," unabashed patriotism are all portrayed in Tom Brown's Schooldays. Moreover, Hughes--a Christian Socialist--reflected some of his political beliefs. Team spirit was in keeping with his ideas of Socialism and a united Empire. Both emphasize the co-operation and protection for the community of men, rather than man as a single entity.

Another children's writer who was a socialist was Edith Nesbit Bland. She and her husband, Hubert Bland, were active in the Fabian Society.[6] In "The Plush Usurper" some of this

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[3]Sewell, Black Beauty, p. 230.

[4]Ibid., p. 231.

[5]Thomas Hughes, Tom Brown's Schooldays, 2nd ed. (London, 1870).

[6]Townsend, Written for Children, p. 80.

is seen. The White King's housekeeper does the laundry for the whole community. All the community dress alike in white. There are restrictions on commodities that concern the whole community, not any one class. As a matter of fact, there seems to be only one class and then the King. He dresses like the people and works just as hard, but his house is finer than most of the community.[7] Socialism was growing in popularity and more people were advocating it and its plans for society. Far more people, however, considered the practice in "good manners" necessary.

Charlotte M. Yonge fulfilled the stereo-typed image of a Victorian woman "impeccably virtuous, conscientious, fruitful in good works, knowing her place and . . . woman's too. . . ."[8] She was not an advocate of the feminist movement. She edited The Monthly Packet, where her opinions were "conventional and conservative."[9] Like many of the Victorians who wrote stories especially for girls, Mrs. Yonge produced "preachy" tales such as Pillars of the House and Heartsease.[10]

In 1892 when Joseph Jacobs rewrote the old tale "Jack and the Beanstalk," he, like so many children's writers, presented a message but he was not moralizing to the degree Mrs. Yonge

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[7]See Chapter V for complete discussion of "The Plush Usurper."

[8]Townsend, Written for Children, p. 68.

[9]Ibid.

[10]Ibid., p. 67.

did. It is the story of a boy who must go out to sell the family cow since their financial situation had worsened.[11] Jack's trading the cow for magic beans makes his mother angry. She throws them out the window, where they implant themselves in the ground. A huge beanstalk grows overnight, and Jack decides to climb it. When he reaches the top, he finds himself near the house of a giant ogre who smells and eats Englishmen. Jack is hidden by the ogre's wife. From his hiding place on this and later trips, Jack discovers the many things of gold which the mean giant possesses. Each time Jack steals from the giant. While stealing is not usually considered right, it is proper for Jack since the giant is a mean person who plunders others and eats Englishmen. Jack, symbolic of the workers and laborers, must make his stand against those who take advantage of men like himself. He must find some means to get money needed to live. If he cannot fight the giant, then he must find clever ways to overcome him. It is not just a question of Jack versus the Giant; it is Jack, an Englishman, against the Giant. Finally, on the last trip the giant nearly catches Jack, however, Jack is quick enough to chop down the beanstalk and the giant is killed. The ending is a happy-ever-after type where Jack is

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[11] Joseph Jacobs, "Jack and the Beanstalk" from English Fairy Tales (London, 1892) as cited in Edna Johnson and others, eds., Anthology of Children's Literature, 3rd rev. ed. (Boston, 1959), pp. 200-203.

wealthy and marries royalty. May H. Arbuthnot in her Children and Books said that ogres and giants "are ruthless and unscrupulous and must be dealt with on their own terms--deceit and trickery."[12]

Usually deception was not encouraged but circumstances necessitated it in "Jack and the Beanstalk." More common are sincerity, modesty, virtue, conscientiousness, honorable deeds, and kindness. Snobbery was the improper trait exhibited by little Charlotte in "The Vulgar Little Lady." Charlotte considered herself better than her nurse because she had nicer clothes. Charlotte's mother replied "'Gentility, Charlotte. . ./ Belongs not to station or place;/And nothing's so vulgar as folly and pride,/Though dress'd in red slippers and lace.'"[13] In "Do Not Be Vain" little Florinda's mother did not caution her (or Florinda did not listen) as did Charlotte's. For little Florinda was so vain that it "spoilt her pleasure" when she went to parties.[14] All her thoughts were for herself. Proper young ladies (and gentlemen) were to be humble with just the right amount of pride for dignity.

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[12]May Hill Arbuthnot, Children and Books, 3rd ed. (Chicago, 1964), p. 274.

[13]"The Vulgar Little Lady," from Tit-Bits for Tiny Wits from Birdie's Book (London, 1880), p. 24 as cited in De Vries, Little Wide-Awake, p. 68.

[14]"Do Not Be Vain," in Furze and Heather for Rainy Weather, Ibid., p. 165.

Virtue and the proper behavior were seen in various ways. It is virtuous and right that young people associate with each other amiably as adults say they do. In "Good Nature" little Mary and Ann exemplify the way two friends should behave toward each other.[15] They are "two good little children" who "are never heard to dispute" and who are willing to compromise rather than disagree.[16]

Virtuous children have been raised to maintain certain standards of behavior. They do as they are told and never trespass on others' privacy. When they do not do as they are told, they are punished mentally or physically. Little Jane in "Do As You Are Bid" disobeyed her mother and as a consequence she "scalded her little brothers and sisters" with boiling water.[17] Young Michael also pays a dear price for not observing codes of morality. In "The Listener" it is taught that "'Listeners never hear any good of themselves'" and Michael "hears that he is disliked by everyone on account of his prying habit."[18]

To be a moral person in the Victorian Age was equally important to being conscientious and stoical. As one anonymous

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[15]"Good Nature" in Tit-Bits for Tiny Wits from Birdie's Book (London, 1880), p. 24 as cited in De Vries, Little Wide-Awake, p. 69.

[16]Ibid.

[17]"Do As You Are Bid" in Furze and Heather for Rainy Weather from Birdie's Book (London, 1880), p. 24 as cited in De Vries, Little Wide-Awake, p. 165.

[18]"The Listener," Ibid.

author illustrated, it is not always easy to achieve things, but to try and then to give up is more disgraceful than to try several times and fail. In "Try Again" this unknown author says

'Tis a lesson you should heed,
Try, try, try again;
If at first you don't succeed,
Try, try, try again. . . .
. . . . . .
If we strive, 'tis no disgrace
Though we may not win the race . . .
. . . . . .
If you find your task is hard,
Try again;
Time will bring you your reward,
Try again. . . .[19]
. . . . . .

Conscientiousness about one's duties if what is important.

When people are not conscientious and do not put out an effort to help themselves and others, then they will be unlucky in life. "Old Sarah" is the tale of a woman who is poor but she is not "pitied as she goes" since "people do not like to give/Relief to those who idle lie,/And work not when they might."[20] People are equally unsympathic to the beggers in "The Three Beggars."[21]

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[19]Hamilton Wright Mabie and Edward Everett Hale, eds., Young Folks' Treasury, 12 vols. (New York, 1909), I, 106. Among the list of contributors and advisory board are such names as Joseph Jacobs and Former President Theodore Roosevelt.

[20]"Old Sarah" in Tit-Bits for Tiny Wits from Birdie's Book (London, 1880), p. 24 as cited in De Vries, Little Wide-Awake, p. 69.

[21]D'Arcy Wentworth Thompson, "The Three Beggars" from Nursery Nonsense; or Rhymes Without Reason (London, 1865), p. 56, Ibid., p. 201.

Three poor Beggar-men came to town,
And they begg'd all day from door to door;
but they didn't get a bite from morn to night,
So they said they would be no more, no more.[22]

When they mend their ways and make an effort, then if they need aid later they can ask for it.

After all, it was part of the Victorian morality to do good deeds and to show kindness, but only to persons worthy of it. Children were to be noble people who aided others as Harriett does in "Relieving The Poor," the little girl who goes "Visiting the Poor," and the poor little girl who gives to "The Blind Sailor."[23] In "Mrs. Hilton's Creche," "Our Merciful Brigade," "How The Children Helped," and "Seaside Dangers," people helped others.[24] In one case, in "Mrs. Hilton's Creche," older children and women care for the under-privileged children of working parents. In another case, in "Seaside Dangers," concern and assistance to others are stressed when a little girl cut off from land by a rising tide is rescued.

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[22] Ibid.

[23] "Relieving The Poor" in A Welcome Guest from Robin's Nest, as cited in De Vries, Little Wide-Awake, p. 85; "The Blind Sailor" in Little Mites for Tiny Sprites, Ibid., p. 112; "Visiting The Poor" from My Pet's Album (London, n.d.), p. 272, Ibid.

[24] T.J. Barnardo, ed., "Mrs. Hilton's Creche" in "Our Darlings" from The Children's Treasury of Pictures and Stories (London, 1886), Ibid., p. 135; "Our Merciful Brigade," Ibid., p. 136; "Seaside Dangers" in Furze and Heather for Rainy Weather from Birdie's Book (London, 1880), p. 24, Ibid., p. 161; The Religious Tract Society, "How The Children Helped" from The Child's Companion and Juvenile Instructor (London, 1881), p. 192, Ibid., p. 119.

Victorian morality required consciousness of the plight of others, conscientiousness, good works, and benevolence.

There was no avoiding the realities of life, nor did the expected morality bypass children's literature. Anna Sewell, Thomas Hughes, Edith Nesbit, Charlotte M. Yonge, and Joseph Jacobs each reflected in children's literature a different aspect of Victorian morality. Black Beauty was an aristocrat and was to take pride in his heritage, while the pride and snobbery of little Charlotte and Florinda were discouraged.

The morality proposed in late Victorian children's literature was highly conventional with the possible exception of Jacobs' version of "Jack and the Beanstalk," where improper behavior becomes allowable under unusual circumstances. Pride but not arrogance, helpfulness, generosity but not prolificacy, respect for others, honesty, and above all a consciousness of one's own duty were exhorted.

## CHAPTER V

## VICTORIAN CHILDREN'S LITERATURE AND SCIENCE

Two events of the 1850's--the Exhibition at the Crystal Palace and the publication of Darwin's Origin of Species--ushered in the new age of science. And few people like their cherished beliefs to be challenged, must less disproved. Yet the achievements of material science in the Age of Optimism and the Age of Progress demanded admiration.

The ambiguity with which Victorian civilization faced the new science is reflected in its children's literature. Some persons saw no problems in assimilating the new science to old beliefs; others thought that replacing old beliefs with the new faith of science was thoroughly desirable; the orthodox were distressed at the crumbling edifice of their beliefs. The obvious result was an increase in pro- and anti-science literature for both adults and children.

Writing for several of the children's periodicals was Edith Nesbit, who also published many of her tales in book form. Her "The Plush Usurper" tells about the struggle of a good king with his brother who is attempting to usurp the throne.[1]

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[1]Edith Nesbit, "The Plush Usurper" from Nine Unlikely Tales (London, 1896), as cited in Eleanor Farjeon and William Mayne, eds., A Cavalcade of Kings (New York, 1965), pp. 94-112.

Always dressing in white, Good King Alban is a man who works only for his people. The people are satisfied with King Alban's laws until his brother Negretti, a magician, comes back to Albanatolia from "the Golden Indies."[2] Unlike the King who dresses in white symbolizing purity, Negretti dresses in varying colors of plush which are gaudily decorated with jewels, and he rides elephants. Through magic he turns the White King into stone.

The people adopt the greed introduced by Negretti through scientific magic and thus bring on hard times. The White King is good and pure--he upholds the old traditions of good over evil. Negretti, on the contrary, is experimenting with science; he is symbolic of science which is new to the people. The inventions of science bring greed and discontent with it. Science, the people of Albanatolia find, does not solve all problems, and it creates new ones.

Good conquers evil, and the White King, saved by his fiancee, the Princess of the Sun, Perihelia, comes back and wipes out Negretti and his evil men. Negretti becomes a wooden pump from which bitter water comes. This water is given to the children when they are bad. It is also used to wash the municipal omnibuses although the buses turn many different colors from the water.

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[2] Ibid., p. 95.

Science, particularly the theories of Darwin, was being studied, reinterpreted, advocated, and applied. For many Victorians, religion and science were at war with each other. White King Alban was the honest purity of religion, while his brother who had wandered the world over was the materialism and falseness of science. Negretti and his magic symbolized science and the spell it created on the British people through its theories and promises. The Sun Princess who helps save the King was a part of nature and thus a part of God's creation which makes her an advocate of religion, and "good." When science was not betraying the people, it did make some new discoveries and more often created new questions; consequently, creating confusion and disorientation. The bitter water of science was used to wash down the municipal omnibuses. Like the science of the nineteenth century, there was no denying that it left its mark. The white untarnished omnibuses after their washings turned "scarlet and blue and green and violet, just as you see them today."[3]

F. J. H. Darton in Children's Books in England stated that Charles Kingsley's Glaucus or the Wonders of the Shore (1855) was a "written guide to the knowledge then visibly expanding before intelligent and marvelling eyes under the demonstrations of Hugh Miller, Philip Gosse, and the not yet evolutionary

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[3] Ibid., p. 111.

Darwin. . . ."[4] Kingsley, unlike many Victorians, could easily conciliate the "new science with the old Creation cosmogony, and at that stage--for he had Coral Reefs (1842) to support him, and the Origins of the Species was not published until 1859--did not fear that thinkers whom he respected held subversive views."[5] However, when Water Babies was published in 1863, things changed. Then apprehension is evident in the "Fairy Bedonebyasyoudid's account of the History of the Doasyoulikes," which blended "science and economics, and its faintly derisive dislike of those who were easily tempted into infidelity (through God's pre-science, according to Philip Gosse) by otherwise inexplicable fossils."[6] Without all of his moralizing, "his generous enthusiasm for a real knowledge of science would have made the children for whom he wrote a little apter to comprehend the new doctrine which he accepted as evidence for, not against, the Faith."[7]

In Alice In Wonderland, "Pig and Pepper" chapter, the Cat's answer to Alice's question for directions as to which way she should go is that he cannot tell her until her destination is known. When Alice says she does not care, "'Then

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[4]F. J. H. Darton, Children's Books in England: Five Centuries of Social Life (London, 1958), pp. 259-260.

[5]Ibid.

[6]Ibid.

[7]Ibid.

it doesn't matter which way you go,'" said the Cat.[8] Martin Gardner said that John Kemeny's A Philosopher Looks At Science (1959) states that "the Cat's answer expresses very precisely the eternal cleavage between science and ethics."[9] While science may not give "where to go . . . it can tell us the best way to get there."[10]

During the Victorian age, the new science--in particular the bastardization of Darwin's Theory--told that man had evolved from an animal and that those who exist or will exist are the strongest. The fittest were the ones who survive. Yet, as religion challenged science, it seemed that neither had allthe answers. Possibly religion had an advantage in that there was more dependence on "Faith" than on "Proof." Possibly in Alice's Adventures In Wonderland technical skill and even earlier science were being questioned at the Mad Hatter's Tea Party. The March Hare's clock does not tell the hour, just the "day of the month," but then Time is a person to the March Hare. He seems to distrust Time or rather distrust Time's accuracy.

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[8]Charles L. Dodgson (pseud. Lewis Carroll), Alice's Adventures In Wonderland And Through The Looking-Glass (London, 1963), p.59.

[9]Martin Gardner, The Annotated Alice (Cleveland, 1963), p. 89.

[10]Ibid.

[11]Dodgson, Alice's Adventures In Wonderland And Through The Looking-Glass, pp. 66-67.

Science also appeared in the form of mystery and adventure stories. The science fiction adventure stories of Jules Verne and H. G. Wells from the time of their publication were widely read by children, often surreptitiously. Verne wrote Twenty Thousand Leagues Under the Sea (1869) and A Journey to the Center of the Earth (1864). Wells wrote numerous books; among them was The Island of Dr. Moreau (1885).[12] In that novel Edward Prendick is one of four survivors of a shipwreck. One man dies before he reaches the lifeboat and the other two die fighting each other. Thus Prendick drifts for an unknown length of time in a boat alone. He is rescued by a mysterous man named Montgomery, whose servants and animals are strange and frightening to Prendick. They seem to have mixed human and animal qualities. Prendick goes with Montgomery to an island where Prendick meets Montgomery's chief, Dr. Moreau. With Montgomery's assistance Dr. Moreau has been conducting some unknown experiments on that island. Prendick had done biological research under Huxley at the Royal College of Science in England. Consequently, Moreau and Montgomery put him to work, but not in their laboratory, and he is kept in ignorance of their experiments.

As the days pass Prendick notices the strange servants and animals of the island more closely. He starts to speculate

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[12] H. G. Wells, Seven Science Fiction Novels, 12th pr. (New York, 1934).

when he remembers that a Dr. Moreau had been run out of England years before for conducting inhuman experiments. Prendick thinks that Moreau and Montgomery are turning men into animals and he protests. Moreau says that they are not men nor were they ever men, rather they are "humanised animals--triumphs of vivisection."[13] Prendick protests that it is ridiculous to subject animals or persons to so much pain. Moreau denies the pain, nor does he feel that his experiments are immoral. Moreau says that "I never yet heard of a useless thing that was not ground out of existence by evolution sooner or later . . . And pain gets needless."[14] In view of this Moreau believes that he is a

> 'religious man . . . as every sane man must be. It may be I fancy I have seen more of the ways of this world's Maker than you--for I have sought his laws, in my way, all my life, while you, I understand, have been collecting butterflies. And I tell you, pleasure and pain have nothing to do with heaven and hell. Pleasure and pain--Bah! What is your theologian's ecstasy but Mahomet's houri in the dark? The store men and women set on pleasure and pain . . . is the mark of the beast upon them, the mark of the beast from which they came . . . Pain and pleasure--they are for us, only so long as we wriggle in the dust. . . .'[15]

The underlying story reveals itself: the conflict of the science versus the old ideas. Those creatures who survive, like those advocating the new science, thinks Moreau, are the "fittest"; pleasure and pain, good and evil, do not matter, but strength and endurance do.

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[13] Ibid., p. 130. [14] Ibid., p. 133 [15] Ibid.

Moreau and then Montgomery finally are killed in an attempt to recapture an escaped animal. Prendick, through his own cleverness and the loyalty of a dog-man stays alive for many months more. During this time the humanized animals without Moreau become confused. Increasingly, they are changing each day back into their old forms. Confusion and finally a vacuum are created, perhaps a symbol of the displacement that the new science was creating in the late nineteenth and early twentieth centuries.

That brilliant detective Sherlock Homes in "The Adventure of The Creeping Man" met the uglier side of the new science. A distinguished British scientist Professor Presbury, a middle aged man, had a love affair with a woman his daughter's age. When it ended, he went on a tour of Europe, and there he met another scientist who was experimenting with drugs to restore youth. The professor takes this serum every nine days and turns into an ape-like thing who crawls down the halls and climbs the ivy walls outside. Each time he take the drug he becomes very high strung, irritable, and "more sinister."[16] Holmes, of course, penetrated the mystery and then told Watson:

> 'When one tries to rise above Nature one is liable to fall below it. The highest type of man may revert to the animal if he leaves the straight road of destiny . . . When I have written to this man and told him that I hold him criminally responsible for the poisons which he circulates, we will have

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[16]Sir Arthur Conan Doyle, The Complete Sherlock Holmes (Garden City, 1927), 12th repr., p. 1077.

> no more trouble . . . There is danger . . . a very real danger to humanity. Consider . . . that the material, the sensual, the worldly would all prolong their worthless lives. The spiritual would not avoid the call to something higher. It would be the survival of the least fit.'[17]

When men through theories like the new science try to change the whole order, it may turn on them. Darwin developed his theories, but it was not his precise theories that were popularly promoted but reinterpretations of them that he rejected. Science can be beneficial, but as it has progressed in trying to achieve things out of its realm it, like the "Creeping Man," becomes "more sinister." Psychologically, the Professor became a danger to his family, just as the new science was to society.

Science was entrenched in society but a division between science and thought existed. In "The Plush Usurper" science brings evil and disruption. In the colored buses the science of the story left its mark. The new science left its mark on Victorian England, too. Old traditional ideas were questioned if not displaced. Many Victorians, as the Hare at the Mad Hatter's Tea Party, could not trust science or its inventions. Many persons feared that science would go too far, as in the experiments of Dr.Moreau. Yet there were also men like Dr. Moreau who found a form of faith in their scientific endeavors. They felt that through their studies and explorations they

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[17] Ibid., pp. 1082-1083.

were finding the real bases of life. Sometimes the honest endeavors were disastrous to the researchers themselves, as in "The Adventure of the Creeping Man."

The physical advances that science was bringing to the Victorian Age were undeniable. The children's literature of the time, however, revealed a deep-seated distrust of this new world. Mad magicians of children's tales became mad scientists (or perhaps were both as in "The Plush Usurper"). Seldom, even in stories by the mathematician Dodgson or the socialist Wells, was science seen as an unalloyed benefit.

# CHAPTER VI

## VICTORIAN CHILDREN'S LITERATURE AND NATIONALISM, PATRIOTISM, AND IMPERIALISM

During the years from 1870 to 1914 politics domestically and internationally were changing. In Great Britain the prime minister's mantle was worn by only seven different men during those forty-four years.[1] To propose reform became the nation's duty and each individual's patriotic responsibility. Seeking a better way of life for Englishmen became associated with nationalism and patriotism. Later

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[1]David Thomson, England in the Nineteenth Century, pp. 238-239; David Butler and Jennie Freeman, British Political Facts, 1900-1967 (London, 1968), pp. 1-14. The prime ministers, their time in office, and political party were as follows:

| Date | Prime Minister | Party |
|---|---|---|
| 1868-1874 | Gladstone | Liberal |
| 1874-1880 | Disraeli | Conservative |
| 1880-1885 | Gladstone | Liberal |
| 1885-1886 | Lord Salisbury | Conservative |
| 1886 (Feb.-Aug.) | Gladstone | Liberal |
| 1886-1892 | Lord Salisbury | Conservative |
| 1892-1894 | Gladstone | Liberal |
| 1894-1895 | Lord Rosebery | Liberal |
| 1895-1902 | Lord Salisbury | Conservative |
| 1902-1905 | A. J. Balfour | Conservative |
| 1905-1908 | Sir H. Campbell-Bannerman | Liberal |
| 1908-1914* | Asquith | Liberal |

* Asquith continued in office until 1915

the better life for Englishmen and foreign "natives" became part of the imperialistic motto. The isms of nationalism, patriotism, and imperialism are used interchangably in much of the children's literature of the late Victorian period. Young people were quick to pick up the spirit and excitement of these three political isms.

The chapter "A Caucus Race and a Long Tale" from Alice's Adventures In Wonderland indicates that contemporary British politics were in turmoil. While the Mouse tells part of his story of William the Conqueror, he does not tell all of it at once. There are interruptions, and confusion. The caucus race itself was unusual compared to other races. "First it marked out a race-course, in a sort of circle. . . ."[2] Then all get around the circle in different places. "There was no 'One, two, three, and away!' but they began running when they liked, and left off when they liked so that it was not easy to know when the race was over."[3] Nor was it easy to know the winner. No one wins and they all win. It seems that Carroll is suggesting that the political groups in England were in confusion. Moreover, the smaller select political groups were running in circles, accomplishing nothing solid--only more confusion. Only the monarchy remained as an enduring institution.

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[2]Dodgson, Alice's Adventures In Wonderland, p. 22.

[3]Ibid.

Stories about royalty occupy many pages in children's books. Eleanor Farjeon, a British children's writer, said that in her youth there were two queens; one was Queen Victoria while the other was the queen of fairy tales. "The real and ideal kingdoms" over which they reigned "extended their boundaries" in her mind, ". . .as Victoria's realm spread backward into History and the Fairy Queen's flowed onward into Poetry."[4] Poetry and history aided each other's development. The former's practice was "to enlarge by revelation, while History increased itself by association."[5] For Mrs. Farjeon, "Poetry said, 'Have Faith!'--and I had faith in the magic of fairies" while "History said, 'Believe!'--and I believed in Queen Victoria."[6] Moreover, her British majesty was "History's guarantee" that queens did exist. Queen Victoria's "presence possessed the English throne with a sort of immortality that made it hard to believe queens ever died."[7]

William the Conqueror was a popular figure in Victorian children's literature. He was usually considered a hero and he was respected because he was strong, mighty, and brave,

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[4]Eleanor Farjeon and William Mayne, eds., A Cavalcade of Queens (New York, 1965), p. viii.

[5]Ibid.

[6]Ibid.

[7]Ibid.

and he had conquered lands, just as his name implied. Praising an earlier conqueror and making William a popular hero during an age when conquest was not uncommon (although it was sometimes given other names in an effort to justify it) seem natural.

An unknown author calls for patriotism that will wage a war. "The Band of the Red, White and Blue" calls for all

THE BAND OF THE RED,
WHITE AND BLUE

There waves the Flag of England,
The old 'Red, White and Blue!'
Play up, my gallant Drummer,
A loud, rat-tat-a-too,
As we go marching onward
In all our brave array,
On to the field of battle,
To conquer, not to slay.
Look at our Sergeant Maggie,
How boldly she steps out!
Were she to meet a foeman
She'd send him 'right about.'
And as for Private Johnnie,
Our noble Grenadier,
He's every inch a soldier—
Don't talk to *him* of fear.
Play up again, brave Drummer!
My noble Army, whistle!
We're fighting for the Shamrock,
The Roses and the Thistle:
We're fighting for the children
Who pine in rags for bread;
We're fighting for the pennies
To get them clothed and fed.
We're fighting for the children
Who have no homes like ours,
Who never see the sunshine,
And never smell the flowers.
'Rat-tat-a-too, rat-tat-a-too,'
All who have pennies, give them, do!

Fig. 2

the people, both male and female, to march "On to the field of battle,/To conquer not to slay."[8] It tells the drummer to continue his call to the cause. Moreover, it calls for women like Sergeant Maggie to come forward and declare themselves, to stand up for their rights just as many women in the Feminist Movement were doing during the late 1800's and early 1900's. Women are just as capable of meeting their adversaries as men are. The poem also relates that British soldiers in the military tradition are brave and strong. The causes for which the poem is fighting are not just those of England's but those of the British Empire. And the last lines of the poem are a plea to help the underprivileged children who have no money, food, clothes, or homes. It suggests giving in the true British spirit.[9]

The late Victorian period witnessed a growth of imperialistic feeling. Popular writers at the time were Robert L. Stevenson, W. E. Henley, and Joseph Conrad,who wrote of the Englishman in the tropics. Rudyard Kipling, "the unofficial spokesman of the new imperialism," believed that victory would be achieved after "struggle and endurance."[10]

The collected prayers of Stevenson, whose popular adventure story Treasure Island (1883) was widely read, were

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[8]"The Band of the Red, White and Blue" from The Infants' Magazine XXIV (London, 1891), p. 188 as cited in De Vries, Little Wide-Awake, p. 116.

[9]Ibid.

[10]Thomson, England in the Nineteenth Century, p. 204.

purposely written on the nursery level so that there would be no difficulty in understanding, particularly for "those native converts to Christianity."[11] My Pet's Album contained a story "Queen Victoria and The Bible" (1881) in which a princely ambassador of an African nation comes to pay homage to the English Queen. He brings her many fine gifts for which he hopes she will share the "secret of England's greatness." Rather than bragging on the Empire's achievements and greatness, she gave him "a well-bound copy of the Bible," and said "'This is the secret of England's greatness.'"[12] Moreover, stated the narrator, this was the proper answer for "the Queen of Bible-loving England."[13]

Juliana H. Ewing preceded Kipling in championing the British soldier, and in devotion to the British army. In Jackanapes (1879) a young boy, son of a former military man, loses his life while saving another's life. Just as his father gave his life at Waterloo, so does the son surrender his on the field of battle. The story was fired by Mrs. Ewing's anger against the soldier who did not save the Prince

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[11] G. B. Stern, Robert Louis Stevenson, No. 27 of Writers and Their Work, 2nd pr. (London, 1961), p. 25.

[12] "Queen Victoria and The Bible" from My Pet's Album (London, 1881), pp. 272, as cited in De Vries, Little Wide-Awake, pp. 78-79.

[13] Ibid.

Imperial's life. She felt, like many English people, that if the Prince's life could not have been saved, then the soldiers should have died with the Prince. Soldiers have obligations and responsibilities.[14]

In Mrs. Ewing's The Story of A Short Life (1882) a boy disabled by a heroic act find solace in dreaming of himself as an injured soldier upholding military tradition and honor. British soldiers are brave and face all things in life. H. Rider Haggard puts his Englishmen not in the army but in Africa searching for great treasures. They are looking for great wealth in the "legendary King Solomon's Mines."[15] Like Ballantyne's The Coral Island, Haggard's Englishmen "embody . . . the Empire-building ethic--a strong consciousness of the British sense of justice and fair play."[16]

Imperialism added new international pressures on England. In Norman Cale's poem "East-West" some of these pressures are shown.[17] The West, England, is strong "with gauntlet, pipeclay,

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[14]Meigs, Critical History, pp. 184-185; Townsend, Written for Children, p. 69.

[15]Sir Harry Rider, King Solomon's Mines (London, 1955); Juliana H. G. Ewing, Lob Lie-By-The-Fire and The Story of a Short Life (London, 1964).

[16]Townsend, Written for Children, p. 53.

[17]Norman Cale, "East-West" from Songs for Little People (London, 1896), p. 110, as cited in De Vries, Little Wide-Awake, p. 229.

horse, and spear," while the East, India, has only "bugle, standard, fife, and drum."[18] The author does not think they will fight because mighty England can outlast and outstar the East. But then the East should know that the West only wants to help it. Moreover, "if they are wise they will delight/ In peace, for only sillies fight;/'Tis best . . ." that the men of the East return to their homes.[19] They are no match for the West.

Love of country and Empire were also seen in the works of George Henty. A former war correspondent, Henty wrote adventuresome military stories for young people. His books were widely read throughout the late nineteenth century. However, in 1910, eight years after his death, Henty's books experienced a new rise to popularity. This writing gave a sense of the British Empire. Living at the same time as Queen Victoria, Henty's pleasure with England and its expanding boundaries rang throughout his books. He wrote With Wolfe In Canada and With Clive In India.[20] Henty's nationalism and patriotism was in accord with imperialistic England. His nationalism reflected the belief of "Anglo-Saxon superiority."[21]

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[18] Ibid.

[19] Ibid.

[20] George A. Henty, With Wolfe In Canada (New York, 1961), and With Clive In India (London, 1911).

[21] Robert B. Downs, Molders of The Modern Mind: 111 Books That Shaped Western Civilization (New York, 1961), p. 301; see also Meigs, Critical History, pp. 236-237.

Moreover, Henty was an example of a "'staunch Conservative gentleman'" who believed in "'God, The Sovereign, and The People.'"[22] Henty's With Clive In India is the story in which the hero, an Englishman in India, becomes a wealthy man. Although much of this is through "plunder," the wealth is not "ill-gotten."[23] The life of the Indian natives receives little attention. Henty and the British of his day found it difficult to view the native Indian as humans like themselves. The only good native was the one who was loyal to England and the Empire.

As a former war correspondent Henty could write authentically of military men. His heroes have "status" and a "faithful attendant," and Henty uses the public school and empire expansion canons or standards.[24] While Henty recognizes some British shortcomings, he still writes in the spirit of imperialism and patriotism.

The call for patriotism even came in four-line poems such as "Playing At Soldiers":

> Play up Tom Green, 'God Save the Queen!'
> And 'Rule Britannia' too;
> With colors gay we'll march away,
> And rival Waterloo![25]

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[22]Townsend, Written for Children, p. 48.

[23]Ibid.

[24]Ibid.

[25]"Playing At Soldiers" from The Royal Book of Sports (London, 1850), p. 12, as cited in De Vries, Little Wide-Awake, p. 38.

This poem was typical of those written in the mid Victorian Age and read in the following years; new glories are encouraged by praising past glory. In its few short lines, the poem has an excitement in it similar to that which captured the spirit of late Victorian England.

Not all writers of children's tales were rampant imperialists. Hilaire Belloc hints at sordid realities while praising the British Empire with his tongue in his cheek. "The Lion" at first appears to be nonsense poem, but the satirist Belloc is ever present.

> The Lion, the Lion, he dwells in waste,
> He has a big head and a very small waist;
> But his shoulders are stark, and his jaws are grim,
> And a good little child will not play with him.[26]

The lion lives in the refuge of society's neglect. England's stupidity is a result of "a big head." Despite errors and undesirable conditions in England, the nation is determined to continue its present ways. There is no real camouflage of missions or duties--rather like the lion, "shoulders . . . stark" and "jaws . . . grim." Belloc's last line appears to say that playing and antagonizing fierce and determined Great Britain may result in protective and helpful occupation. Belloc was a pessimist. He recognized the Empire's power and

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[26] "The Lion" from The Bad Child's Book of Beasts (1896), has also been reprinted in Cautionary Tales (1907). Hilaire Belloc, "The Lion," The Bad Child's Book of Beasts (New York, 1965), p. 14.

disliked it, especially considering the sad domestic condition throughout much of England.[27]

As a liberal, Edwin Godkin, founder of the Nation, saw Imperialism as a threat. As a Victorian liberal, he represented those like himself who could not accept the transition from the age of Mill to the age of Kipling.[28]

The spirit of the British people and British politics changed rapidly between 1870 and 1914. Nationalism and patriotism were gaining new dimensions, and imperialism was evolving. In children's stories old heroes like William the Conqueror and old victories like Waterloo are praised. "The Band of the Red, White and Blue" calls for patriotism. Stories of the men of empire--real men and fictional heroes--became increasingly more popular in children's tales. Patriotism and nationalism intensified imperialism, even as imperialism was catering to the thirsts of nationalism and patriotism.

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[27] Ibid., p. 14.

[28] Edwin Godkin was British by birth and manners and an American by adoption. His political and economic ideas were very British, and he agreed with only a small segment of Americans. Godkin disapproved of British and American imperialism. Blaming Kipling for much of the imperialism, he said: "'I think most of the current jingoism on both sides of the water is due to him . . . the poet of the barracks-room cad.'" Parrington, Main Currents, III, p. 166; see also pp. 154-168.

# CHAPTER VII

## SOME LATE VICTORIAN WRITERS OF LITERATURE FOR CHILDREN: CARROLL, KIPLING, WILDE, AND GRAHAME

Children's literature recorded and discussed the various facets of Victorian life. There was no escaping the reality of the social problems that existed in the years 1870-1914. Thus few writers could avoid the social problems, and through their literature children viewed many ways of life in England, even the sordid. What was true for adults concerning Victorian ideas of morality was true for children also. Children were expected to uphold the existing or ideal standards of morality. The authors of books for young people reflected, as well, the growing nationalism and the magnification of imperialism that was taking place in England of that day.

Lewis Carroll, Rudyard Kipling, Oscar Wilde, and Kenneth Grahame all wrote works widely received by children. Neither Lewis Carroll nor Kenneth Grahame set out to write with any particular purpose in mind other than to entertain. Oscar Wilde planned for his writings to achieve particular purposes; and Rudyard Kipling's motives are ambiguous: sometimes he entertains; in others, like "Recessional," an element of criticism appears.

Lewis Carroll's books illustrate English social history; in fact, it seems likely that Carroll purposefully buried allusions and symbols about contemporary England in his Alice stories. There are objections to analyzing literary products and their symbols too closely, but Charles L. Dodgson, better known as Lewis Carroll, was an unusual man, a gifted mathematician at Christ Church, Oxford, who delighted in composing puzzles and conundrums. It is quite likely that he did write on several levels and included verbal anagrams and symbols on purpose. Carroll did not intend to write a plea for the correction of social ills nor did he plan for his writings to become a document of social history.[1] But Through the Looking-Glass and What Alice Found There is a document of social history, nonetheless.

Alice, a fresh little girl of seven years and six months, is restless and curious. Very early in her adventure in the looking-glass world Alice meets the White Queen. The Queen's child is Lily, an "imperial kitten,"[2] possibly suggesting that the imperialism was the playful and ungovernable child of England. The White Queen is more powerful than the White King, just as in the game of chess, perhaps also suggesting comparisons between Victoria and other monarchs. During the

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[1]Roger L. Green, Lewis Carroll (New York, 1964); Derek Hudson, Lewis Carroll, No. 250 of Writers and Their Work (London, 1968).

[2]Dodgson, Through the Looking-Glass and What Alice Found There, p. 15.

half of the nineteenth century and early years of the twentieth century, Great Britain expanded until "the sun never sets on the British Empire," and Queen Victoria's domain was greater than that possessed by any of the other European kings or rulers.

In "The Garden of Live Flowers," all the flowers talk. When one daisy talks, they all talk. Daisies are common flowers and thus perhaps represent the masses of common people. The reason the flowers talk in this garden is because the conditions for growth are not easy. In other gardens "they make the beds too soft so that the flowers are always asleep," and then there are no conversing flowers.[3] As the spirit of nationalism, patriotism, and imperialism captured the nation, emphasis on endurance, work, and interest in the Empire grew for all the British people. The sleeping flowers were the lazy, weak, and apathetic flowers. They could not make themselves heard.

After meeting the Red Queen (in a larger form), Alice find that "a great huge game of chess" is "being played--all over the world--if this is the world at all, you know."[4] The world situation from 1870's on saw the struggle for the mastery of Europe. When a certain square in Alice's chess game is reached, the player becomes a ruler. Yet the harder Alice and the Red Queen tried to run to the next position,

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[3] Ibid., p. 32.

[4] Dodgson, Through the Looking-Glass and What Alice Found There, p. 40.

the more futile it seemed. They ran but they did not go anywhere. Alice rushed until she collapsed--the Queen granted her time to rest. The Red Queen said that it's "A slow sort of country!" where "it takes all the running you can do, to keep in the same place." Moreover, if one desires "to get somewhere else, you must run at least twice as fast as that."[5] This passage perhaps applies to political, social, and economic changes in England at the time. The government had been experiencing political changes, and domestic and foreign needs and policies were becoming more demanding. Unions and labor were rising. The working farms were becoming the retreats of the wealthy industrialists. Soon the workingman's income was to decrease while the reverse was true of the capitalists. Socialism was starting to appear. Change begat change. It was not always easy to move with the changes nor was it always easy to attain the changes wanted.

In the game of chess, Alice was a "Pawn."[6] She had to help clear the way for the queen, the king, the knights, the castles, and the bishops. She was the working class, the puppet of the aristocracy. With patience "it would soon be

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[5] Ibid., p. 44. Gardner says that "this has probably been quoted more often (usually in reference to rapidly changing political situation) than any other passage in the Alice books." Gardner, The Annotated Alice, p. 210. With this passage Evelyn Waugh opens his novel Vile Bodies which concerns the disillusioned bright young people in post-war Britain.

[6] Dodgson, Through The Looking-Glass And What Alice Found There, p. 47.

time for her to move" as it would be for the workers in industrialized England.[7]

In the next portion called "Looking-Glass Insects," Alice is asked for her ticket on a strange train. She says that one cannot be produced because where she comes from there wasn't a place to buy them. Everything seems pressured and rushed. The chorus of people say that "'there wasn't room for one where she came from'" since the "'land there is worth a thousand pounds an inch!'"[8] The population of England was growing in the late Victorian period. This was an added reason for the imperialistic desires for new territories.

When she gets in the train, she sits in a compartment with a "gentleman in white," a "beetle," and a "goat."[9] The illustrations for the early printing of this book were done by Sir John Tenniel. One commentator on Alice notes that "a comparison of the illustration of the man in white paper with Tenniel's political cartoons in Punch leaves little doubt that the folded paper hat is Benjamin Disraeli's." Probably "Tenniel and/or Carroll . . . had in mind the 'white paper' (official documents) with which such statesmen are surrounded."[10]

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[7] Ibid.

[8] Ibid., p. 51.

[9] Ibid., p. 55.

[10] Gardner, The Annotated Alice, p. 218. It should be remembered that Disraeli's novel Sybil was the result of parliamentary reports.

Soon Alice meets up with Tweedledee and Tweedledum who tell her the story of the Walrus and the Carpenter, who supposedly befriend the clams but in the end eat them. Then the Walrus and the Carpenter argue about who ate the most. They represent world political leaders taking over smaller nations. Each accuses the other of imperialism but does not recognize his own imperialistic actions. The Walrus and the Carpenter could even be the rich and powerful men (the capitalists from the socialist's and the worker's viewpoint) who took advantage of those in lesser circumstances and of lesser parliamentary power.[11]

The chapter, "The Lion and The Unicorn," opens with soldiers pouring into the forest as the British army did all over the world. Soon there are so many that they are tripping over each other just as there seemed to be few places in the world where Englishmen did not live. Alice noticed a messenger moving with "'curious attitude'" for he was skipping up and down, and wiggling like an eel, "as he came along, with his great hands spread out like fans on each side."[12] The messenger was an "Anglo-Saxon . . . and those are Anglo-Saxon attitudes!"[13] British foreign policy had varied for several

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[11]Dodgson, Through the Looking-Glass and What Alice Found There, pp. 76-82. J.B. Priestley saw the two clam eaters as "archetypes of two kinds of politicians." Gardner, Annotated Alice, p. 233.

[12]Ibid., p. 146.

[13]Ibid., p. 147.

years. The Anglo-Saxon, the Englishman, like a vulture in his hunger, spread out his great arms covering the areas he desired. But he had not gotten as far as he had without being clever and industrious. It was impossible to move the messenger's thoughts away from himself because "the Anglo-Saxon attitudes only got more extraordinary every moment. . . ."[14] The desire to expand and cover more territory spread like a disease once it caught hold. The messenger, like many Englishmen, could think only of imperial growth and the returns he would receive. He thought of England and not of the nations it took over. The two major political leaders of the time, Disraeli and Gladstone, were possibly seen in symbols in this passage. If so, then Alice's inquiry as to whether the winner gets the crown has definite significance. "Carroll, who was conservative in his political views and did not care for Gladstone, composed two remarkable anagrams on the name William Ewart Gladstone."[15] From Carroll's diaries, "they are: 'wilt tear down all images?' and 'Wild agitator! Means well'".[16] Moreover, Martin Gardner stated that "Tenniel's lion and unicorn" drawings "were intended as caricatures of Gladstone and Disraeli respectively."[17]

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[14] Ibid., p. 148.

[15] Gardner, Annotated Alice, p. 283.

[16] Ibid.

[17] Ibid., p. 288.

Alice finally makes the next square and becomes a queen. She then discovers being queen is not easy nor much fun. In the end she wakes up and finds that she was only dreaming.

Rudyard Kipling, like many children's writers, used the social and political life of England and the Empire as material for his books. A journalist, editor, writer, and poet, Kipling lived as a boy in the India, to which he returned as a young adult. After he left India the first time and after a horrid six years as a paid boarder in an English home, Kipling was sent to the United Service College at Westward Ho! This school and its policies are found in Kipling's novel Stalky and Co. Kipling and two of his friends were the novel's three heroes, Beetle, Macturk, and Stalky.[18]

Published in 1897, it shows the toughness and often severity of school life. Kipling again reveals his love and admiration for the Empire and its many powers. In the chapter "The Flag of Their Country" it appears that Kipling is denouncing patriotism; in fact, he is criticizing maudlin sentimentality, not the spirit of patriotism. This chapter begins with the gym master punishing tardy boys by making them drill. When they complain of the drill, he says "'If you're lucky, most of you will 'ave to take drills 'arf your life.'"[19]

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[18]Rosemary Sutcliff, Rudyard Kipling, 2nd ed. (New York, 1961), pp. 9-14. A volume in the Walck Monograph Series.

[19]Rudyard Kipling, Stalky and Co, 3rd reprint (Garden City, New York, 1899), p. 174.

A member of the school's board, General Collinson, watches the boys drill. He is pleased, and believes that a volunteer cadet corps should be started. He makes the suggestion and it is followed. Stalky believed that the corps was a way to combine "'education with wholesome amusement.'"[20] Macturk said

> 'I knew you'd make a sort of extra tu. of it, you cold-blooded brute . . . Don't you want to die for your giddy country?'
>
> 'Not if I can jolly well avoid it. So you mustn't rot the corps,'

said Stalky.[21]

The corps is started and numerous boys volunteer. A patriotic "do-gooder" and supposedly a friend of General Collinson requests to make a speech to the boys. Mr. Raymond Martin, M. P., the friend, chooses a Saturday night which is the usual evening of fun for the boys. He does not know the boys or their background, nor does he try to find out. A large number are sons of military men and were born abroad. Mr. Martin begins his speech "'Well boys,'" which irritates the young men.[22] He continues his speech to remind them that

> they must remember that . . . the boys of to-day make the men of to-morrow, and upon the men of to-morrow the fair fame of their glorious native land depended . . . so they ought to think of the

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[20] Ibid., p. 184.

[21] Ibid.

[22] Ibid., p. 193.

> duties and responsibilities of the life that was opening before them . . . Some of them . . . expected in a few years to have the honour of a commission from the Queen. . . .[23]

He then pompously tells of his own military experience.

> In a raucous voice he cried aloud little matters, like the hope of Honour and the dream of Glory . . . cheerfully assuming that till he spoke, they had never considered these possibilities . . . He profaned the most secret places of their souls with outcries and gesticulations . . . They felt savagely that they were being outraged by a fat man. . . .[24]

He brings out a Union Jack, saying "Let no boy look on this flag who does not purpose to worthily add to its imperishable lustre."[25] He assumes he knows so much, particularly about how to approach young people--boys whose fathers guarded the nations. The boys think that "he was . . . a Flopshus Cad, an Outrageous Stinker, a Jelly-bellied Flag-flapper. . . ." [26] When the corps was disbanded, Stalkey weeps.

In Kipling's school books and particularly the Jungle Books, there exists an inferior society. This was in keeping with the times, since many British thought that the Africans and Indians were inferior races. Kipling's aim in much of his writing was "disciplined obedience" which shows up in the Jungle Books.[27]

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[23] Ibid., pp. 193-194. [24] Ibid., pp. 194-195.

[25] Ibid., p. 195. [26] Ibid., p. 197.

[27] Wingfield-Stratford, History of British Civilization, p. 1167; Meigs, Critical History, p. 338.

In the 1890's, British people and their children's literature experienced a new intensive patriotic feeling. Ewing had the beginnings of it, but Kiping was the popularizer of it. Kipling popularized the "ideal of a common imperial patriotism, transcending every diversity of birth and circumstance, ennobled by an ideal of selfless service."[28] Thus, as selected people the British must become missionaries to govern and educate those inferior races. They were the White Man's Burden. Jingoist or imperialist, Kipling loved the Empire and its great power. His victory was "the success of the politician and the failure of the poet."[29]

Kipling is more subtle in Puck of Pook's Hill (1905). Two young people, Una and Dan, unknowingly call out one of the little people while play-acting. There was only one left in the hills, and he said "I'm Puck, the oldest Old Thing in England. . . ."[30] With the magical help of Puck, the children make several journeys back in time to the early history of England--even before the conquest. Una and Dan meet early leaders, warriors, gods, heroes, and rulers. The story of the

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[28]Thomson, Nineteenth Century England, p. 204; De Vries, Little Wide-Awake, p. 9.

[29]G.K. Chesterton, The Victorian Age In Literature (New York, 1913), p. 243.

[30]Rudyard Kipling, Puck of Pook's Hill (New York, 1906), p. 8.

challenges and survival of England presents a strong and entertaining feeling of patriotism. Through the English army's many victories, England has shown her greatness. Moreover, the early imperialism was only natural, so why not expand British boundaries several centuries later?

Puck talks of the conquest and establishment of England. In the "Tree Song" it is said that "Greater are none beneath the Sun" than the trees of England.[31] For the trees of England, as Puck has said, reflect the English heritage of Greek, Roman, and Trojan. Her inheritance from these three will enable England to survive "till Judgement Tide."[32]

These elements and England's own uniqueness, "'the Custom of Old England,'" were present before the "'Norman Knights came, and it outlasted them, though they fought against it cruel.'"[33] Puck has said this to Hugh, an early Norman warrior who attempted to help the union of Saxons and Normans. Hugh is the good friend of Saxon Sir Richard. Representing King William, the Duke of Aquila rules the valley where Hugh and Sir Richard live. The Duke of Aquila says that if the Saxons have enough power, strength, and wit they can keep what they gained. "'England is all ours--if we can hold it.'"[34] Thus, the story shows, might and power are not new in England.

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[31] Ibid., p. 27.

[32] Ibid. p. 28.

[33] Ibid., p. 43.

[34] Ibid., p. 44.

"Sir Richard's Song" shows where his loyalty lay. He came to England under the leadership of his Duke "to take from England fief and fee" but then "England hath taken" him.[35] Thus Richard's Loyalties now lay with England. After all, "Howso great man's strength be reckoned,/There are two things he cannot flee;/Love is the first, and Death is the second-/And Love, in England, hath taken me!"[36]

Una and Dan meet a Roman Parnesius. When asked if he was a Roman, the Centurion says, "'Ye-es and no! I'm one of a good few thousand who have never seen Rome except in a picture. My people have lived at Vectis for generations. . . .'"[37] If there were not a constant interchange between England and her Dominions, that separateness might cause weakness in Kipling's time. By having Englishmen in the countries of the Empire, a closer feeling of union of the Empire will exist. Parnesius, who studies "'Ancient history, the Classics, arithmetic . . . ," told Una and Dan how his family was scattered.[38] Several of the boys were in the Roman army, which stretched over the world. "The Roman-born officers and magistrates looked down on us British-born as though we were barbarians.'"[39]

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[35] Ibid., p. 51.

[36] Ibid., p. 52.

[37] Ibid., p. 118.

[38] Ibid., p. 119.

[39] Ibid., p. 123.

In real life when Queen Victoria celebrated her Diamond Jubilee, armies from throughout the Empire attended. The native regiments did not look like barbarians because the British had showed them how to wear khaki uniforms like themselves. When Parnesius tells his father of the snobbery of the Romans, his father replies in the typical Kipling manner that despite the Roman actions "'our duty is to the Empire.'"[40] After relating this, Parnesius then tells the young people about the games of the gladiators. They are exciting and fierce. "The Race began!" and many succeeding generations were to be sent forth.[41] They were

> Strong heart with triple armour bond,
> Beat strongly, for thy life-blood runs,
> Age after Age, the Empire round--
> In us thy Sons,
>
> Who, distant from the Seven Hills,
> Loving and serving much, require
> Thee,--thee to guard 'gainst home-born ills,
> The Imperial Fire![42]

Puck and the children talk with a gold merchant. They discuss the rights of Englishmen granted at Runnymede in The Magna Charta, and why King John signed it. This incident is included, perhaps, to buttress the English myth that Englishmen will tolerate only so much and will then revolt. If King John had thought of his country, there would not have been any question of disobedience by the people.

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[40] Ibid.

[41] Ibid., p. 133.

[42] Ibid.

Puck says toward the end of the book that "'. . . Weland gave the Sword!'" which "'. . . gave the Treasure'" which gave the Law.[43] The development of England was as natural as a tree growing.

Kipling's Plain Tales From The Hills (1888) combined realism and romanticism with a new twist. While colorful and entertaining tales, they also contain "sordid realities."[44] Another book of Kipling's, Kim (1912) is the story of India. Blended with enchanted romance of the East, Kim presents the blunt realism. Yet Kipling was often criticized for encouraging many of the sordid realities in British foreign affairs.[45]

Oscar Wilde writes about the sordid realities of life and the misery of people in England itself. His suggested solution was the adoption of socialism. Individualist Wilde was a playwright and poet who also wrote tracts for the Fabian Society.

In Oscar Wilde's "The Happy Prince" (1888) the domestic insecurity of the working man was brought out starkly. The statue of the Happy Prince stands on the town square and all

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[43] Ibid., p. 249.

[44] Meigs, Critical History, p. 337.

[45] See criticism in Parrington, Main Currents, III, 154-168.

the people can see the smile on his face. A little child cries because he has to walk in the snow while wealthier people can ride in carriages. His mother tells the child to stop crying and be satisfied with what he has and to look at the Happy Prince who is always smiling. A disappointed man, feeling blue, looks at the statue and is glad that someone is happy. The Charity Children say, "'He looks just like an angel.'" The Mathematical Master questions them: "'How do you know?'", to which the Charity Children say they had seen angels in their dreams and therefore know that the Happy Prince looks like an angel.[46]

A swallow who had stayed behind when the other swallows headed for a warmer climate stops at the Happy Prince's feet for the night. He feels a drop of water and discovers that the Happy Prince is crying because he can see all the misery in the town. Before death the Happy Prince had been a pleasure-loving prince who never cried because sorrow had not been permitted in the Palace of Sans-Souci, and during his lifetime the prince had never looked over the high wall to see what there was in the rest of the world. Now as a statue with a lead heart looking down on the city's streets, he could see everything in the town, and he was very unhappy for the unfortunate people.

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[46]Oscar Wilde, "The Happy Prince" (London, 1888) as cited in The Complete Fairy Tales of Oscar Wilde (New York, 1960), p. 9.

The Happy Prince talks the swallow into staying one night so that the swallow can take a ruby from the statue's sword to a seamstress with a sick child so that she may buy medicine to cure him. Then he talks the swallow into staying a second night in order for him to take a sapphire which was one of the statue's eyes to a poor writer who is cold and hungry and is struggling in a garret to finish a play. Finally he convinces the swallow to stay a third night to take the other sapphire eye to a poor little match girl who had dropped her matches in water and who would get a beating from her father for not having brought home any money. Then the swallow feels he cannot leave the Happy Prince since the prince can no longer see. He stays with the prince, reporting to him all that he sees as he flys over the city.

> So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark lanes, and saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge two little boys were lying in one another's arms to try and keep themselves warm.[47]

When he reports all these things to the Happy Prince, he is instructed to pluck gold leaves from the prince and each day the swallow distributes the gold leaves as directed. The leaves bought food for the poor, and they were happy and gay. But the Happy Prince became dull and gray without his gold leaf covering.

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[47] Ibid., p. 17.

Winter comes but the swallow will not leave the Happy Prince. Finally the cold kills the swallow, and the Happy Prince's lead heart cracks from sorrow. Since the statue looks dingy--"little better than a beggar"--the mayor and the town councillors have it pulled down and melted at the foundry.[48]

But the cracked heart will not melt and is thrown on a trash heap where the dead swallow also lay. In the meantime the mayor and the town councillors argue over which one will be immortalized by having his statue made to replace the Happy Prince.

God sends an angel down to the town with instructions to bring back "the two most precious things in the city," and the angel brings back the lead heart and the dead swallow. God tells the angel that he made a very wise choice.

Wilde, a socialist, was thoroughly disgusted with the sordid conditions in which many English people lived, particularly since some in the court and the aristocracy had so much. The Happy Prince, despite two good eyes, was blind when he inhabited the palace. Although royal, he did not fulfill his responsibilities to the people in life. In death he was placedin the square and there as a statue he saw life as it actually was. As a statue, even after the sapphire eyes were removed, the Happy Prince saw more and did more than when alive.

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[48] Ibid., p. 18.

Reflecting the contemporary times in what appears to be a less critical and far more harmless manner was Kenneth Grahame's The Wind in the Willows (1908), which has a definite pre-world war atmosphere. The four main characters are the Mole, the Water Rat, the Toad, and the Badger. Except for their names, they are humans and speak and act like humans. The Water Rat is experience and ingenuity, the Mole is a young character just discovering life, the Toad is the owner of property and is always following a fad, and the Badger is wise and shy.[49] The Mole and the Water Rat go on a picnic in a boat; the Mole states that he had never known a river before. The Water Rat tells him about life beside the river. "The bank is so crowded nowdays that many people are moving away altogether. . . ."[50] After various adventures involving Toad, Badger, and Water Rat, the Mole returns briefly to his old home, "'Mole End'", where "plaster statuary--Garibaldi, and the infant Samuel, and Queen Victoria, and other heroes of modern Italy" added to the decor.[51]

In the meantime, Toad, overwhelmed by his desire for an automobile, steals (or "borrows" one) and is arrested. When he returns after staying in jail, he finds that the Stoats

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[49]Kenneth Grahame, The Wind in the Willows (Cleveland, 1966), p. 29.

[50]Ibid., p.25.

[51]Ibid., p. 100.

and Weasels have taken over his family home, Toad Hall. When Toad "borrowed" the car and was accused of stealing it the animals took sides. The Wild Wood animals believed that Toad should be punished and that he would not return to the hall. They used history to support their argument. They encircled the hall and slowly crept up and took it while Mole and Badger unsuccessfully tried to defend it. Toad tried to retake his home but was fired upon. Finally, with the help of the Mole, the Water Rat, and the Badger, Toad recaptures his home and evicts the intruders. Rat, the go-getter, Mole, middle-class respectability, and Badger, old and respected wisdom, united to evict the Wild Wood animals and restore the worthless and lovable Toad to his property.

The Wind in the Willows shows the increase and shift in population that occurred prior to World War I; society had developed new ways of communication, and many, unhappy with their own lot, were quick to take advantage of someone else suffering a setback. The takeover of Toad Hall by the Wild Wood animals is also representative of the imperialism or military aggression that existed in the pre-war days. When Badger suggested his plan for retrieving the Hall, they looked forward to the proposed action. They sang mottos and had romantic visions. This was not unlike many men prior to the first world war. The romance and adventure of war intrigued them.

In their writings, these four men--Carroll, Kipling, Wilde, and Grahame--reflect the many aspects of Victorian society. Carroll unintentially produced a document of social and cultural history. Despite his intentions to entertain a young child, Carroll did not escape the influence of his contemporary society. There seems to be a lot of symbolism in the various Alice books.

While Carroll reflected socio-cultural aspects of Victorian England, Rudyard Kipling's writing reflects the new developing politics and the emotions that directed its course. Throughout all of Kipling's works there is love of country, of empire, and the idea of duty. Because many of his works like Stalky and Co. are autobiographical, it is easy to see why so much contemporary history appears in his writings. In his Puck of Pook's Hill he uses legendary and early British history. Through the use of these tales he invokes pride and love for England and the Empire.

Oscar Wilde may have loved England but he was also disgusted with it and its social problems. Wilde was a socialist and this is reflected in his writings. The problems of the working man disturbed Wilde in "The Happy Prince."

Kenneth Grahame is also a social historian. His The Wind in the Willows shows a pre-1914 England, from motor cars to the problems of the working man. The friction between the classes and the adventurous feelings for war are seen when Mole, Rat, Badger, and Toad recapture Toad Hall.

Most of these authors were good writers and their works were read by both adults and children. They took adult ideas, practices, and emotions and put them on paper, ostensibly for young people. These particular writers are not precisely representative of the total body of children's literature of this period; they write too well. But, for that very reason their ideas had the most enduring impact on contemporary and successive generations of young persons, and their attitudes found their way into the minds of children.

# CHAPTER VIII

## CONCLUSION

Conscientious scholars from several nations have studied the relationship of literature and history, and their work has proved the validity of studying society through its literature. The study of children's literature is a form of literary history. The ideology of an age appears in its children's literature, both pieces written during the period under consideration and those written earlier which adults select for their children's reading. Children learn and associate with the tales and stories that adults provide for them, and if Plato, Locke, Erikson, and Freud are correct, the destiny of societies may depend on the literature children read. Through the examination of literature written for, and read by, British children from 1870 to 1914, the ties between young people's reading materials and the ideology and history of their country are made evident. As Max Weber noted, it is the "major, undefined premises" which hold society together, and these are seen in children's literature.

These premises, undefined for adults, are often presented clearly in literature for children. The ideas adults hold most dear, the ideals they cherish, they try

to impart to their children, along with standards of morality. As a consequence of this clear presentation children believe they have inherited set standards for all areas of living, and adolescence becomes a period of progressive disillusionment.

In this thesis, certain themes of Late Victorian children's literature have been examined: social criticism; standards of morality; attitudes toward science; and nationalism, patriotism, and imperialism. The examination of these four main themes has illustrated most of the ideas and ideals held by the late Victorians--their major undefined premises.

In children's literature, the current of reform was clearly reflected in both its evangelical and positive senses, and areas which clearly needed reform were suggested. Social criticism or reform is suggested in Black Beauty, At the Back of the North Wind, Tom Brown's Schooldays, Through The Looking-Glass, "The Band of The Red, White and Blue," "The Lion," "The Happy Prince," "The Plush Usurper," and "Jack and The Beanstalk."

Cruelty, poverty, slavery, and alcohol, problems in real life, became focal points in the young person's literature. Dickens said that his purpose in writing Oliver Twist was to show the squalor that existed and to show that those persons of questionable character were often the result of the ills of society. In "Sold into Slavery" it is implied

that there are several forms of slavery, among them slavery to alcohol. In Black Beauty there are several incidents in which drink leads to disastrous results. Man is enslaved, he becomes wild, careless, and rude because alcohol destroys his self-control. In "Mercy's House" religion or belief in God is suggested as a thirst quencher rather than alcohol. When the weasels in The Wind in the Willows are drunk, the four friends capture Toad Hall.

But drink was not the only social problem reflected in children's literature. Many young people were mistreated in Victorian England. Dickens in Oliver Twist and Macdonald in At the Back of the North Wind reflected the cruelty and hardships many Victorian children experienced. The children's periodical Tit-Bits for Tiny Wits has illustrated the problems with many poems and stories.

The cruelty of actual slavery was revealed in numerous Victorian writings. One was "The African Monitor Girl" where the inhuman treatment of people in bondage was well presented.

Drinking, cruelty, and slavery were often fed if not made possible by poverty. In Victorian England there was much poverty and in children's literature many stories directly and indirectly dealt with this problem. At the Back of the North Wind, Black Beauty, plus numerous little tracts show the various unhappy states of poverty. Often those impoverished people had no way to overcome their

circumstances. It seemed that someone was always taking advantage of the poor working man as in Black Beauty and "The Young King."

Children were not allowed to be ignorant of the social problems of their day. Children's literature through the imaginative and blunt writing of its authors showed social problems. Although Dickens, for example, suggested that individual misfortunate was the result of society, most writers stated that religious faith and proper behavior would cure these ills.

The Victorians had definite standards for behavior, more definite perhaps for their children than for themselves. Black Beauty by Anna Sewell is a treatise on Victorian morality. It concerns itself with Victorian manners and actions, through either Black Beauty or his acquaintances. Black Beauty has an aristocratic heritage and is told to take pride in it. Like many Victorians, Black Beauty does not approve of hunting, drinking, and smoking for they are immoral and destructive. Moreover, everyone--or at least virtuous people--shows respect for human and animal life in addition to courtesy for others. Black Beauty believes that it is not only unfair for a man to work seven days a week but it is immoral to work on the Sabbath. All men and beasts should have their day to rest, to pay homage to their Creator, and to partake of the joys of family life. Some Victorians believed that England's

social policies were immoral; they believed that by the adoption of socialism, fairness to all would triumph and daily immorality would disappear. Many of these socialists wrote for both adults and children. Oscar Wilde, Edith Nesbit, and Thomas Hughes all advocated the adoption of socialism. Charlotte Yonge and several lesser writers charted the proper life in their writing. They praised those elements of virtue, kindness, conscientious, good works, and humility that achieved the proper life.

Victorian religion is reinforced in "Little Ann and Her Mama," "The Plush Usurper," "Sold into Slavery," and "Queen Victoria and the Bible." Robert Louis Stevenson wanted to share the religious ideas he and other Victorians practiced, with the natives for whom he wrote the Prayers on a child's level, and, of course, with children themselves. The strong evangelical belief that existed in England is seen in children's literature and the numerous writings intended for children that the Religious Tract Society and other like groups produced.

Between this evangelical theology and the new science a deepening schism developed. With the publication of Darwin's Origin of the Species a new age of thinking was ushered in. Traditional thinking was challenged. Just as a split in the thinking existed in society, it appeared in the children's literature. "The Plush Usurper", the Hare's clock in Alice, "The Adventure of the Creeping Man," and

The Island of Dr. Moreau each represent this conflict in children's literature. In "The Plush Usurper" through its imaginative characters, children are entertainingly fed the idea that the new science, Negretti and his magic, split the community. The acceptance of Negretti, the new science, is bad, Negretti's greed and dishonesty will scar society, and the buses are no longer white. Science is again seen in a questionable light at the mad hatter's tea party and when Alice had asked for directions the cat said he could not give them without knowing where she was going. She said she did not care. Many Victorians believed that this was what science was doing to society. Prendick's story from The Island of Dr. Moreau shows that scientific experiment is neither kind nor safe. The doctor and Prendick are the conflicting sides of Victorian thought. Again, in "The Adventure of the Creeping Man" it is a deep distrust of science and anything scientific that late Victorian children's literature reflected. Rather than accepting the advantages of material prosperity uncritically, writers for children showed a deep distrust of the new world, if not hostility toward it. The mad scientist was replacing the evil magician as the children's villain.

Capturing the people were the emotions of nationalism, patriotism, and imperialism,which increased in strength as time passed. From the beginning of the New Empire early in

the century when few people were aware of or interested in it, imperialism came to mean the responsibility of a selected people with an evangelical mission. Teaching the greatness of the Empire through entertaining tales were Juliana Ewing, George Henty, and Rudyard Kipling, all of whom praised the British army and sang the glories of the nation and the Empire, Kipling perhaps ambiguously. Elements of patriotism, nationalism, and imperialism are found in Through the Looking-Glass, With Clive in India, "The Lion," "The Band of the Red, White, and Blue," "Jack and the Beanstalk," Jackanapes, Stalky and Co., Puck of Pook's Hill, "East-West," The Wind in the Willows, and "Never Look a Gift Horse in the mouth." Old legendary tales retold and stories of the nations past--both real and legendary--as in Puck of Pook's Hill, form a base for society as well.

These were the beliefs that late Victorian society held before 1914. A French writer wrote of the nineteenth century that "the threshold of our century is paved with tombstones." The end of that century, 1914-1918, is paved with a far greater number, and they are the tombstones not merely of men who fell in the Great War, but of ideas that died in the trenches of the Western Front. For some, the first weeks of World War I were romantic, exciting, and adventuresome, but when the war proved to be more than a glamorous game, people began to lose track of the original cause of the war.

Edward Thomas' "Never Look A Gift Horse In The Mouth" reflects the war years. It uses the legend of the Trojan Horse. Events take place in "Troy Town in Dorset" where seven kings are fighting the inhabitants.[1] Not all of the seven kings can participate because some of them are wearing their good clothes. Those who are not able to soil themselves in a cause for which they sent their men to fight had to watch. The first years of the war are exciting, but "the siege lasted so long that the Trojans grew tired . . . Both the besiegers and besieged forgot what it was they were fighting for, and no historian has since been able to discover it."[2] The kings,particularly those who did not fight themselves, represented the greedy statesmen who were seeking mastery over Europe or those countries who vacillated in neutrality over wars whose causes were silly and shallow. The seven allied kings finally defeat the Trojan town but power is not everything. The seven allied kings win not through sheer force but through trickery combined with force.

In Elinor Mordaunt's "The Prince and The Goose Girl" (1915), the Prince, a physically powerful man who is arrogant

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[1]Edward Thomas, "Never Look A Gift Horse In The Mouth," from Four and Twenty Blackbirds (London, 1915), as cited in Farjon and Mayne, Kings, p. 171.

[2]Ibid., p. 171.

and often cruel, uses his power wrongly. Each man or nation has some weakness. If this vulnerable spot is found, the man or nation may collapse; if the shortcomings are recognized and attempts are made to correct them, he or it will probably remain powerful. Arrogance, power, and pride are not enough for men or nations of men. This story also points out an aspect of the magnified nationalism which became imperialism in Britain. When some causes are associated with official policy, then the emotions of the populace are more likely to be captured and intensified, and imperialism becomes the duty of an Elect People.

The hero of E. F. Benson's David Blaize and the Blue Door (1918) denounces stupidity of adults over important matters as Wendy also did in Peter Pan and Wendy by J. M. Barrie (1912).[3] In Peter Pan the children believe that when they grow up, which they must, they will be just like the adults--stupid. Adults have the responsibilities of making important decisions, yet they often blunder and make silly errors which can have grave results.[4]

Children's literature with all its adult ideas was similar to the adult literature of the period. As David Blaize and Peter Pan feared the stupidity of adults, so did George

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[3]Meigs, Critical History, p. 369; J. M. Barrie, Peter Pan and Wendy (New York, 1921).

[4]Ibid.

Bernard Shaw, representative of a small group of socialists who protested Great Britain's involvement in World War I. However, this phase of his writing was ill-received by the public.[5] Far more typical of children's literature during the war were the juvenile periodicals Gem and Magnet, in whose pages patriotism called. During World War I, "almost every week the boys caught a spy or pushed a conchy into the army" in these magazines.[6] "During the rationing period Eat Less Bread was printed in large type on every page."[7] As the young boys and girls proved during the war, patriotism starts at an early age. But Gem and Magnet were attempting to support a dying world.

After the First World War the disenchantment that companioned the men in the trenches during the war grew and resulted in an unhappy generation. In England "The Bright Young People" and in America "The Jazz Generation" exemplified the disenchantment. They were disillusioned because the world had not been made safe for democracy. The bitter experiences of war had in the end, despite the promises given them, resulted in nothing much at all.

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[5]Chew, Nineteenth Century, pp. 1523-1525, 1556.

[6]George Orwell, "Boys' Weeklies" from A Collection of Essays (Garden City, New York, 1954), p. 298.

[7]Ibid.

This Victorian world which died with the Great War was a world where morality, duty, and religion were absolutes, even if the new science was presenting a challenge to it. And the Victorian world was a didactic one. Its didacticism was not restricted to its politics and religion; books, poems, and essays for children and adults alike contain instructive and educational messages. The mere mention of some isms as triumphant strengthened that idea. If it can be done in an entertaining manner, it is all the better for it will meet less hostility: the more enjoyable the book, the more positive will be the reaction. Young people are more likely to accept uncritically heros, ideals, and friends. And the written word, the most valuable means of communication, is the most likely choice as ideology's crier.

Much of a person's ideology is acquired in his earlier years.[8] Recognizing this in the 1820's, the American Tract Society, counter-part of the British one, issued the following statement:

> Books of mere fiction and fancy are generally bad in their character and influence . . . . Beware of the foul and exciting romance . . . Beware of books of war, piracy, and murder. The first thought of crime has

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[8]See Bertrand Russell's discussion of the formation of his ideas and how books influenced him in adolescense. Bertrand Russell, Fact and Fiction, pp. 1-32.

> been suggested by such books. . . . The state-prisons are filled with criminals who were incited to crime by similar means. . . .[9]

The Tract Society warned of danger in romances. Then Nesbit and Mordaunt could not be read. If no books on "war, piracy, and murder" could be read, then the books of Henty, Kipling, Stevenson, and Barrie would be banned, and children's literature would be dull and fail to win over young minds.

Alice was not wrong when she said words are valuable. Ideas stimulate minds and emotions and thus the actions of people. The printing press and the lowering of the prices of printed books, added to increasing literacy, enlarged the importance of the pen. The form does not matter, nor does it matter whether the author chooses to express his ideas as myth, fable, fantasy, or fiction.

The ideals of a society are best seen in the instruction given its youth. Education aims at supplying tools with which to live, the skills which direct the employment of the instruments, and ideas. To teach its ideas, the adult community takes both a direct and indirect path. In a manner which is direct, formal education will say "right" or "wrong" and "do" or "do not." Less direct and perhaps more successful

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[9]Reprinted in Bibliophile in the Nursery: A Bookman's Treasury of Collector's Lore on Old and Rare Children's Books, ed. by William Targ (New York, 1957), p. 437.

are the examples of ideas in action entertainingly seen in literature. It is not surprising that the ideology of an age--the creation of adults--is found in the literature designed for children.

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