# LEWIS CARROLL ---- SATIRIST

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# CURRICULUM STUDIORUM

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# INTRODUCTION

Charles Lutwidge Dodgson popularly known as Lewis Carroll was a lecturer in mathematics at Christ Church, Oxford. From his facile pen poured a continuous stream of delightful stories which have become "as deeply rooted a part of that folk lore as the legend of Cinderella or any other tale first told back in the unfathomable past. Not Tiny Tim, nor Falstaff, nor Rip Van Winkle, nor any other character wrought in the English tongue seems now a more permanent part of that tongue's heritage than do the high-handed Humpty Dumpty, the wistful Mad Hatter, the somewhat arbitrary Queen of Hearts, the evasive Cheshire Cat and the gentle pathetic White Knight".[1]

This thesis attempts to show that the delightful stories told "all in the golden afternoon" to the small daughters of the Dean of Christ Church, and written down specially for Alice Liddle on her request, are not just the tales of fantasy. There is also a value over and above mere entertainment. It is a satire on the age in which Lewis Carroll lived.

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1 Alexander Woollcott, The Complete Works of Lewis Carroll, The Modern Library, New York, 1937, p. 2.

The purpose of this thesis is to analyse the stories and poems of Lewis Carroll, establishing the fact that they contain satire. The thesis has been divided into seven chapters, the first three give a general picture of the Victorian Age, depicting the conditions that prevailed in those days. A short biography of Lewis Carroll and a brief review of the nature of satire have also been included.

The following four longer chapters which form the body of the thesis attempt to show the satire on education, mechanization, people and literature. We shall clarify and state this purpose more elaborately in the pages to follow.

# CHAPTER ONE

## VICTORIAN AGE

The Victorian Age is a convenient term in English literature to describe the period from 1837 to the end of the 19th century. It was "an age of expansion", as Matthew Arnold called it, and the "writers with some exception were intent on adapting mind and institution to the changing conditions".[1] It was an extraordinarily long age and developed rapidly due to the advancement of science. The Industrial Revolution brought a complete change in English life, thought and literature. The Reform Act of 1832 transferred political power from the upper to the middle class. Acts were designed to regulate child labour. The law of 1834 brought the abolishing of slavery and the Poor Law, in the same year, provided for a public system of relief.

The 19th century was in fact an age of inventions. Industry was revolutionized by the application of machinery, steam and electricity. The greatest advance in material progress resulted in communication and transportation. The building of railroads, communication by telephone,

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1 J.W. Bowyer, The Victorian Age, F.S. Crofts & Co, New York, 1938, p. 1.

telegraph and wireless made people rather devoted to speed. This progress in material comfort and uniformity of life fostered realism in people. They became materialistic, individualistic and serious in their outlook. Their main object became money, monetary gains rather than the love of beauty and truth. Writing about the Victorian devotion to machinery, Matthew Arnold relates,

> Faith in machinery, is, I said, our besetting danger; often in machinery most absurdly disproportioned to the end which this machinery, if it is to do any good at all, is to serve; but always in machinery, as if it had a value in and for itself. What is freedom but machinery? What is population but machinery? What is coal but machinery? What are railroads but machinery? What is wealth but machinery? What are, even, religious organisations but machinery? Now almost every voice in England is accustomed to speak of these things as if they were precious ends in themselves.[1]

Materialism, the Industrial Revolution and utilitarianism greatly influenced the philosophy, the art and the literature of the Victorian age. The most apparent and superficial change in literature is the extreme diversity of its form. As Frederic Harrison says,

> "There is no standard, no conventional type, no good model. It is an age of Go-as-you-please".[2]

English literature, therefore, in the years which follow

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1 Matthew Arnold, Culture and Anarchy, p. 462 ff.
2 Frederic Harrison, Early Victorian Literature, Edward Arnold, London, 1902, p. 14.

1830 is dominated by the authority of reason, "the search for balance which recognizes the superiority of the reason over emotions".[1] The result was weakening of faith, spiritual disillusion and loss of faith. Many Victorians wavered between faith and doubt. A few judged the world in the light of feeling and faith or religion and many judged the world in the light of feeling without religion.

Victorian literature was written in the main for the people, and reflected the philosophies of a complex era. It is serious and factual, realistic and classical in nature. It also reflects the new scientific advancements, the concern over social conditions and writers agreement or disagreement with the age. Considered from this point of view, there are such writers as Macaulay, Bentham, and Huxley who were satisfied with the times and believed that the Victorian devotion to commerce, advancement of science and improvement of social laws could only bring fruitful accomplishment to the country. On the contrary, others such as Tennyson, Matthew Arnold, Carlyle, Ruskin, Dickens and Lewis Carroll disagreed with the age. They thought Victorian England had devoted too much to materialism.

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1 J.W. Bowyer, The Victorian Age, F.S. Crofts & Co, New York, 1938, p. 22.

Even Dickens did not like the age he lived in and showed Romantic traits. He lived in an age of railroads but wrote about an age of coaches. As Louis Cazamian relates,

> Railways will never be anything else than a sensational wonderland for Dickens; it is by the jingling of stage-coach harness that his imagination is wakened into spontaneous play. 1

Dickens in his novels is not concerned with the new industrial crowd but rather a middle class with "settled and traditional characteristics".[2] To quote Louis Cazamian:

> Instead of bringing us into direct contact with the epoch of machinery, and the new world he leads us back towards the past ---depicts ---a society ---not invaded and upset by modern life. 3

Dickens was born in a poor family and had a rather miserable childhood. These unhappy events greatly influenced his personality, though it was a temporary phase, but Dickens could never forget it. He was alive to social problems, the suffering of the poor, child labour and the condition of houses and workshops. He "did much in his novels to call public attention to slum conditions and the miseries of the

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1 Louis Cazamian, A History of English Literature, J.M. Dent & Sons Ltd, 1927, p. 1132.
2 Ibid., p. 1132.
3 Ibid., p. 1132.

lower strata of English society. He did not approve of the industrial system and he propagandized endlessly for the abolition of the evils in the legal system, the workhouses and the debtor's prisons, and the miserable conditions in the factory system. In most of his novels, he was a social writer who never lost his faith in the basic goodness of human character".[1] In one of his short stories. The Mugby Junction, a boy says,

> "I am the boy at Mugby. That's about what I am. You don't know what I mean? What a pity! But I think you must, Look here I am the boy at what is called the Refreshment Room at Mugby Junction, and what's proudest boast is, that it never yet refresh a mortal being".2

In these lines we feel pathos for poor people's suffering as human beings. His short stories as well as his novels are filled with realism and with a kindly humor. This was the key to his tremendous popularity and the admiration which he received from the age in which he lived.

Lewis Carroll is another Victorian who reacted against his age. He was born in the year the Reform Bill passed. He was "a romantic and a rationalist, would have fitted more

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1 G.E. Smith, English Literature, Littlefield, Adams and Co, Ames, Iowa, 1957, p. 82.
2 Charles Dickens, The Mugby Junction, p. 178.

easily into the world of Voltaire and Goethe than into the one that received him".[1] But having been born in the materialistic age, he had to recognize and feel the misery around him. In the very beginning of 'Sylvie and Bruno' we read,

> Less Bread! More Taxes!--- And then all the people cheered again, ---some were shouting "Bread!" and some "Taxes!", but no one seemed to know what it was they really wanted.[2]

Lewis Carroll was not quite convinced with the progress of his age, because he thought it was leading people towards materialism, speed and monetary gains. Unlike other writers, he did not attack bitterly but wrapped himself in the cloak of nonsense. The reader enjoys his fantastic and adventurous stories without even realizing that the writer is mocking at the evils of his time.

Almost all the great Victorian writers attempted to move and inspire the huge mass of society, which was drifting away from religious belief. In the year 1859 there came out Darwin's 'Origin of Species', which deeply shook Victorian faith and rocked the Victorian world. "Evolution, replacing the concept of divine Providence, seemed to confirm their belief that every thing was in every way daily

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1 F.B. Lennon, Victoria Through the Looking-Glass, Simon and Schuster, New York, 1945, p. 5.
2 Lewis Carroll, Sylvie and Bruno, p. 287.

becoming better and better".[1] It greatly disturbed traditional views of man's creation, and caused higher criticism and argument between theologians and scientists. Each tried to convince the other, but saw no means of reconciling their beliefs with what the scientists were saying. "Where Arnold in his Literature and Dogma, sought to preserve the spiritual values of Christianity, Huxley fiercely attacked the historical evidence in a series of 'Essays on Controverted Subjects'.[2] For him "scepticism is the highest of duties, blind faith the unpardonable sin".[3] However, the theologians did not share these views of Huxley. William Wilberforce, a distinguished layman supported religious education and preached that religion offers peace of mind, and true satisfaction. In his 'Practical View of the System of Christianity', he very well explained the need and importance of religion for people. "At the same time, from the sphere of industry, where everything is based on facts, there emanates a mood of indifference towards anything that relates to the supernatural.--- The echo of this alarm is heard through the whole of Victorian literature. And as the

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1 Tobin, Hamm and Hines, College Book of English Literature, American Book Co, New York, 1949, p. 847.

2 Moody and Lovett, A History of English Literature, Charles Scribner's & Sons, New York, 1946, p. 325.

3 Moody and Lovett, A History of English Literature, p. 325.

historian and the naturalist appear to be the enemies of biblical teaching, all the representatives of the growing civilization of the day--economist, masters of industry, business men--are deemed the artisans of a hopeless and a joyless materialism. The breaking up of beliefs, the loss of cherished illusions, the end of all nobility and beauty, such are the various aspects of one and the same disaster, the fear of which is diversely obsessing the minds of those to whom feeling and imagination are essentials of life itself".[1]

In spite of all these agreements and disagreements, the Victorian age " will probably come to be looked upon as the most powerful and the greatest among all the periods of English culture".[2] With the expansion of democracy in every phase of life, "there developed a diversity of interest in intellectual and literary matters such as England had not known previously".[3] For the first time the literary profession included men of humble birth, it also included the first outstanding group of literary women. Many important Educational Acts were passed to offer the masses an opportunity of education. Writers like Dickens, Arnold, Newman, Fitzgerald

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1 Louis Cazamian, A History of English Literature, J.M.Dent & Sons Ltd, London, 1927, p. 1094.

2 Ibid., p. 1091.

3 J.W. Bowyer, The Victorian Age, F.S.Crofts & Co, New York, 1938, p. 1.

and many others, wrote on the importance of education for the progress of a nation or a country.

Lewis Carroll too supported the cause of education. Born in an educated family, he inherited a fine literary taste Even his sisters were well versed in Latin and mathematics. His letters to his sisters reveal how interested he was in education. He wrote many useful books in mathematics, in which he had a remarkable talent. He was, however, rather disappointed with the system of education in those days, and expressed his feelings regarding it in many of his books. That's why Professor Harry Morgan Ayres, in his Carroll's Alice, suggests that "the Alice books are a satire on education and its distortion of the natural child".[1]

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1 H.M.Ayres, quoted in F.B.Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 27

# CHAPTER 11

## BIOGRAPHY OF LEWIS CARROLL

It would be appropriate to say something here about Lewis Carroll's life, since his writings are greatly influenced by it. Further it is a necessary prelude to arguments that are to follow. From his very childhood, Carroll was very fond of strange things. He loved animals, enjoyed setting puzzles and making puppets dance, disguising his voice and producing things out of nowhere. These rather strange habits grew with his age, and later in his life, made him the author of the '<u>Wonderland</u>'. They are gay and fanciful stories for children, though adults enjoy these books as much as the children do or even more, for there is great meaning back of the strange characters, which a child's innocent mind is unable to grasp. Adults find that the up-side down world of 'Alice' reflects the very true nature of life.

Lewis Carroll or Charles Lutwidge Dodgson was born at Daresbury in Cheshire on January 27, 1832, the same year the Reform Bill passed through Parliament. He was the third of the eleven children of Rev Charles Dodgson and Frances Jane Lutwidge, "both of ancient and distinguished North-country families, and inherited from the Dodgsons especially a tradition of service to the Church and from the Lutwidges

a tradition of service to the State".[1]

His childhood years were spent at Daresbury, which were very important for him for his future creative work. He did not have many friends outside his own family. His early education was received at home from his father, who was very well read in Latin and mathematics. Like his father, Charles had a natural aptitude for mathematics. As it is said, "one day, when he was a very small boy, he came up to his father and showed him a book of logarithms, with the request, "please explain". Mr. Dodgson told him that he was much too young to understand anything about such a difficult subject. The child listened to what his father said, and appeared to think it irrelevent, for he still insisted, "But, please explain!"[2]

Charles spent the first eleven years of his life at Daresbury, rather in seclusion from the world, "for even the passing of a cart was a matter of great interest to the children".[3] In this quiet atmosphere, Charles invented strange diversions for himself. "He played in the fields, climbed trees and scrambled in and out of the marble-pits;

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1 Derek Hudson, Lewis Carroll, Constable, London, 1954, p. 21

2 S.D. Collingwood, The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 12ff.

3 Ibid., p. 11.

he was interested in the little animals more than in the larger, and made friends with toads, snails and even earth-worms".[1] He "tried also to encourage civilised warfare among earthworms, by supplying them with small pieces of pipe, with which they might fight if so disposed",[2] but with no success at all. At the Rectory, where his father had been transferred, he invented games for the amusement of his brothers and sisters. "He constructed a train out of a wheelbarrow, a barrel and a small truck, which used to convey passengers from one "Station" in the Rectory garden to another"[3]. "At each of these stations there was a refreshment-room, and the passengers had to purchase tickets from him before they could enjoy their ride".[4] Those were the early days of rail-ways and Charles must have been one of the first children to play trains. He was also a born entertainer and often amused his brothers and sisters. "He enjoyed mystifying them and here again displayed a trait wich remained with him throughout his life"[5]. Mr. Taylor further writes that "one of his amusements was marionettes--

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1 Derek Hudson, Lewis Carroll, Constable, London, 1954, p.26.

2 Collingwood, The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 11.

3 Ibid., p. 19.

4 Ibid., p. 20.

5 A.L. Taylor, The White Knight, Oliver and Boyd, London, 1952, p. 2.

he liked doing things behind a screen, manipulating wires and making puppets dance".[1] It shows that he always enjoyed the company of children particularly of little girls. This was to sustain and encourage him until his death. The affection for girls must have grown in him by playing with his sisters, who were in the majority, and "he naturally acquired from an early age those special skills in amusing little girls which he practised so willingly for the rest of his life".[2] Charles was a "clever conjuror, his favourite hobby was to put on a brown wig and a long white robe and amuse his always ready to hand audience. He made, with the assistance of various members of the family and the village carpenter, a troupe of marionettes and a small theatre for them to act in".[3] He could even write plays, "two of his most popular being '<u>The Tragedy of King John and La Guida di Bragia</u>', a "ballad opera" devised as skit on Bradshaw's Railway Guide, which shows humor and promise".[4] However, he showed quite a promising future, and his talent was recognized by his friends. It may be worthwhile to quote

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1 A.L. Taylor, <u>The White Knight</u>, Oliver & Boyd, London, 1952, p. 2.

2 Derek Hudson, <u>Lewis Carroll</u>, Constable, London, 1954, p. 39.

3 S.D. Collingwood, <u>The Life and Letters of L. Carroll</u>, G.N.Morang, Toronto, 1898, p. 20.

4 Derek Hudson, <u>Lewis Carroll</u>, Constable, London, 1954, p. 39

here some remarks made many years later by one of his friends who was at Christ Church:

> My own view has always been that Dodgson was a great dramatic genius, who had found his opening as "Dramatist of Childhood": this was his work in life, and was consciously, or, perhaps more often, subconsciously, present to him in seeking the friendship of children: it was a "dramatic" as well as a "personal" friendship that he sought". 1

It seems that in his early years he actually lived in that charming "Wonderland" which he described so beautifully and vividly afterwards.

At the age of twelve he was sent to school at Richmond, where he wrote his first parody, for his brother Skeffington, aged six.

> My dear Skeff------
> Roar not lest thou be abolished.
> Yours, ect;-------[2]

This was the first sign of his skill in the field of parody, and as Mr. Taylor says, "all his life he was a parodist".[3] At the same time he also began to write poems and stories and developed interest in humorous sketches. Throughout his life he continued to draw with remarkable zest, never attaining to professional facility, but showing extraordinary talent in that field, "his drawings were naive, but

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1 Quoted in Derek Hudson's Lewis Carroll, Constable, London, 1954, p. 40.

2 Quoted in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 23.

3 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 3.

enjoyed the advantages of sincerity and simplicity; the best of them are masterpieces of the amateur, and have their own validity as expressions of character, Thus we can trace the progress of his artistic talent from the lively, grotesque, uninhibited drawings of his first youth---which often have a wild brilliance; through the imaginative but still primitive designs for the first draft of Alice's Adventures in Wonderland; until it peters out in conventional sketches of little girls at the seaside, painstaking but weak".[1]

His first family magazine was Useful and Instructive Poetry, composed for his younger brother and sister. One of the poems called "My Fairy", the first poem in the magazine, takes up the theme of belief in faries:

I have a fairy by my side
Which says I must not sleep,
Which once in pain I loudly cried
It said "You must not weep".

If, full of mirth, I smile and grin,
It says "you must not laugh";
When once I wished to drink some gin
It said "you must not quaff".

When once a meal I wished to taste
It said "you must not bite";
When to the wars I went in haste
It said "must not fight".

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1 Derek Hudson, Lewis Carroll, Constable, London, 1954, p. 40.

"What may I do?" at length I cried,
Tired of the painful task.
The fairy quietly replied,
And said "you must not ask".

Moral: "You mustn't".[1]

Mr. Hudson remarks, that "this tiresome fairy, conjured up by Lewis Carroll at the age of thirteen, seems to have kept in touch with him during most of his life, and to have been particularly assiduous in its attention after he had passed forty. Was this the fairy who gave him his insomnia and his stoicism, who set such strict bounds to his natural humour, who put him on a sparse diet, and who ultimately told him "you must not ask" as the answer to several large questions?"[2] Derek Hudson further suggests that the same "magazine contains 'A Tale of a Tail', with drawing of a very long dog's tail which seems to anticipate the Mouse's tail in "Alice", and a poem about someone who insisted on standing on a wall but eventually fell off it---strongly suggestive of Humpty Dumpty. The pages are as full of "Morals" as the conversation of the Ugly Duchess. ----It is not quite enough to say of Lewis Carroll that the child was father of the man. In his case the child and the man were curiously, indeed uniquely, blended".[3]

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1 Quoted in D. Hudson's Lewis Carroll, Constable, London, 1954, p. 42.
2 Ibid., p. 43.
3 Ibid., p. 43.

At school, he impressed Mr. Tate, the headmaster, by his remarkable genius in mathematics, and he highly praised him. Carroll stayed at Richmond only a year and a half but he enjoyed his time there and spoke of Mr. Tate as his "kind old master". He went to Rugby at the beginning of 1846, and had a rather miserable time. Later in 'Sylvie and Bruno' and in 'The Game of Logic', he shows his keen recollection of childhood sorrow. His letters to his sisters reveal that he was very unhappy at Rugby. In his diary he wrote:

> "I cannot say that I look back upon my life at a Public school with any sensation of pleasure".1

It is quite obvious that he suffered from bullying, and other activities which had become quite traditional at Rugby. However, his wit and humor helped him to face the difficult situation. He was remarkably successful in his studies.

It must have been a great relief for Charles when he left Rugby at the end of 1849. The next year he spent in preparing to go to Oxford and at the same time The Rectory Umbrella, began to appear. It contained some very

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1 Lewis Carroll, quoted in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 30.

interesting stories, essays and several caricatures of pictures in the Vernon Gallery. Derek Hudson suggests, that "the Rectory Umbrella was a clear foretaste of what was to cóme".[1] Apart from this, he also edited some other magazines.

After matriculation, Charles went to Oxford in 1851. The same year, he lost his adored mother, which gave him a shock. The readers of 'Wonderland' certainly owe much to Mrs. Dodgson for providing her son with a happy childhood and loving sympathy which helped him to become a writer. Oxford was a disturbed and shaken world in which Charles arrived. Newman's Tracts had created a sensational press campaign and a protest leading to his withdrawal from Oxford. Charles always admired Newman and was profoundly influenced by Keble, Newman and Manning. At Oxford, he took a course in religion, which was always the driving force of his life. Nothing much is known about his undergraduate years. In 1854 he took the degree of Bachelor of Arts with First Class Honours in mathematics. In 1852, on Dr. Pusey's recommendation, he became a student on the understanding that he had to remain unmarried and that he eventually had to take Holy Orders. Then he took his M.A., a Boulter

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1 Derek Hudson, Lewis Carroll, Constable, London, 1954, p. 54.

scholarship, a Bostock scholarship, "he was made a sub-librarian, lecturer, full member of the teaching staff, deacon of the Church of England, and---climax---Curator of the Commom Room".[1] Charles, however, was not a very successful teacher. A.S. Russell in The Listener of January 13, 1932 writes, "I asked one of them (Dodgson's former pupils) if Carroll's lectures were bad. He said, they were as dull as ditchwater".[2]

But Carroll's remarkable talent of telling stories to children brought him immortal fame. It was on the boat trip on the river to Godstow that he told "Alices's Adventures to the Liddle children. Duckworth, a member of that boat trip remembered Alice requesting, "'Oh, Mr. Dodgson, I wish you would write out Alice's Adventures for me'. He said he should try, and he---sat up nearly the whole night, committing to a MS. book his recollections of the drolleries with which he had enlivened the afternoon".[3] On his friend George MacDonald's advice he published it. Besides, Through the Looking-Glass, Sylvie and Bruno, and The Game of Logic, he wrote many useful mathematical books. Lewis Carroll, "disliked publicity, and it is therefore natural that time

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1 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 52.
2 A.S. Russell, The Listener, January 13, 1932.
3 Quoted in Derek Hudson's Lewis Carroll, Constable, London, 1954, p. 130.

alone can prove the value of his work as factors in English literature. His contributions to his mother tongue are in a way similar to those of Sir W.S. Gilbert and Edward Lear. Parts of his "Jabberwocky" have become household expressions, and in the faculty of coining words he had no peer".[1] He was also a very talented photographer.

He died on January 14th, 1898, and Dr. Gabb came slowly downstairs and said to his sister, "How wonderfully young your brother looks!"[2] In Punch, a fortnight after his death, appeared a touching and unsigned tribute, of which the following is an extract:

> Lover of children, Fellow-heir with those
> Of whom the imperishable Kingdom is!
> Beyond all dreaming now your spirit knows
> The unimagined mystries.
>
> Darkly as in a glass our faces look
> To read ourselves, if so we may, aright;
> You, like the maiden in your farie book--
> You step behind and see the light,
>
> Farewell! But near our hearts we have you yet
> Holding our heritage with loving hand,
> Who may not follow where your feet are set
> Upon the ways of Wonderland". 3

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1 Randolph Edgar, The Author of Alice, The Bellman, March, 1913, p. 368.

2 Derek Hudson, Lewis Carroll, Constable, London, 1954, P. 311.

3 Quoted in R. Edgar's The Author of Alice, The Bellman, March, 1913, p. 368.

# CHAPTER 111

## THE NATURE OF SATIRE

Satire was received favourably well in the Victorian age in spite of being called,

> "----like a polished razor keen
> Wound with a touch that's scarcely
> felt or seen". 1

We find a fairly good number of satirists during that century, Byron, Dickens, and Thackery being the most prominent among them. As Gilbert Cannan writes,

> Like the Muses, when satire has no great work in hand, she will generously busy herself with providing entertainments for men, and inspire artists in the creation of burlesques and caricatures and that adorable nonsense which if it were carried a little farther, would spill over into sense and become biting criticism. 2

Lewis Carroll's Alice Books, come under this Category. Children enjoy them as stories of great adventures, but behind those funny things is hidden satire, "everybody recognizes satire and nobody knows what it is".[3]

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1 Lady M.W. Montague, To the Imitation of the First Satire of Horace, Book 11.

2 Gilbert Cannan, Satire, The Art and Crafts of Letters, p. 52.

3 Edgar Johnson, A Treasury of Satire, Simon and Schuster, New York, 1945, p. 3.

Mr. Johnson describes satire in the following words,

> The laughing quip, the rough jest, that explodes and scatters a critical light over its victim, ---The sly remark leaving a delayed poison of meaning behind it. 1

We use it quite often in our daily conversation, as a matter of fact it is in practice in every way of our life. The satiric element exists in offices, films, radio and newspapers. It is used in the form of "wisecrack". Even in the Middle Ages, theatres and playhouses were always used as instruments of satire.

The origin of the word satire is from "satura", a Latin word meaning a mixture. It is quite possible to make a mistake in understanding the exact meaning of satire since it is complicated. Fowler in his Modern English Usage has very well explained satire and other literary terms which are likely be taken as satire since they are very close to satire in meaning.

| | Motive or Aim | Province | Methods or Means | Audience |
|---|---|---|---|---|
| Humour | Discovery | Human nature | Observation | The sympathetic |
| Wit | Throwing light | Words and ideas | Surprise | The intelligent |
| Satire | Amendment | Morals and means | Accentuation | The self-satisfied |

1 Edgar Johnson, A Treasury of Satire, Simon & Schuster New York, 1945, p. 3.

| | Motive or Aim | Province | Methods or means | Audience |
|---|---|---|---|---|
| Sarcasm | Inflicting pain | Faults and Foibles | Inversion | Victim and by-stander |
| Invective | Discredit | Misconduct | Direct statement | The Public |
| Irony | Exclusiveness | Statement of facts | Mystification | An inner circle |
| Cynicism | Self-justification | Morals | Exposure of nakedness | The respectable |
| Sardonic | Self-relief | Adversity | Pessimism | Self |

Satire has come down into English letters through the Romans. They too used it for the purposes of moral teaching and held that "Satire must never pervert the truth although it could acidify it".[1] Satire had two literary forms in Roman literature, ie, poetry and prose. Poetic satire was developed by Horace and Juvenal, who served as models for Donne and Pope. Prose satire was developed by Petronius, who was called the "Judge of Elegance", and Lucian a Greek satirist in the 2nd century A.D. Swift followed these two. But satire has never been strictly treated in terms of forms in English literature as it was in Roman or perhaps in French literature. N. Fyre says,

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1 E.K. Broadus, The Story of English Literature, New York, Macmillan, 1934, p. 285.

> The word now means a tone or quality of art which we may find in any form, in a play by Shaw, a novel by Sinclair Lewis or a cartoon by Low. Hence in dealing with English satire we must include not only Swift and Pope, who worked with the traditional models but all the writers who have ignored the models but have preserved the tone and attitude of satire. 1

Satirists themselves do not have the same opinion of what it is they do. Some think of satire,

> --- as ferocious censors of society slogging away angrily at bad manners and corrupted morals, and quite fail to notice that they are really high-spirited fellows full of honest hilarity. 2

Dryden thinks of satire as an "agent of harsh corrections". Byron had the notion that satire would help him to escape from meloncholy, as he says,

> "If I laugh at any mortal thing
> 'Tis that I may not weep-"

"His readers cannot feel that any such depth of gloom animated the frisky passages of Don Juan. Who believes that Byron's heart was sobbing "Ridi, pagliaccio" as he described Julia berating her husband for his base suspicion of her chastity while Juan almost smothers under the heaped-up bedclothes between her thighs?".[3]

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1 Northrop Fyre, The Nature of Satire, University of Toronto Quarterly, Vol 14, p. 75.
2 Edgar Johnson, A Treasury of Satire, Simon & Schuster New York, 1945, p. 4.
3 Ibid., p. 5.

Mr. Johnson does not seem to agree with the idea that satire is all sadness, as he says,

> It is not true, then, that satire is all censure, sadness, and misanthropy. The very satirists who most vehemently and solemnly claim it as an instrument of castigation often have a lot of gaiety in their satire. But there are others who say it is the satirist's business to laugh away the absurdities of mankind by blowing them into annihilation on a gust of ridicule, and who don't observe that some of their own most valuable satire is disillusioned to the verge of tragic horror. Such satire may retain the form of derision but contain no more of the soul of laughter than the Fool's bitter and foreboding jokes in King Lear. It is laughter from the teeth out, really a hostile snarl, the mere grimace of amusement when the mirth is gone, like the Cheshire Cat's grin remaining after the Cat has faded away. 1

Thus satirists use different methods for satire, sometimes they are bitter, deeply serious, and sometimes they are not so dangerous. As Johnson says, "satire may range all the way from high-spirited mockery to torment".[2] George Bernard Shaw's reply to a famous bacteriologist who had opposed the monkey-gland treatment for rejuvenation claiming that it might create in the human organism the cruelty and sensuality of the ape, forms a very bitter satire.

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 5.

2 Ibid., p. 5.

Bernard Shaw wrote,

> Has any ape ever torn glands from a living man to graft them upon another ape for the sake of a brief and unnatural extension of that ape's life? Was Torquemada an ape? Were the Inquisition and the Star-Chamber monkey-houses? ---Has it been necessary to found a Society for the Protection of Ape Children, as it has been for the protection of human children? Was the late war a war of apes or of men? Was poison gas a simian or a human invention? How can Dr. Bach mention the word cruelty in the presence of an ape without blushing? 1

The same bitter tone had been used by Lewis Carroll writing about vivisection, which he did not like. In a letter to the 'Pall Mall Gazette' he writes,

> May we, then, regard the practice of vivisection as a legitimate fruit, or as an abnormal development, of this higher moral character? Is the anatomist, who can contemplate unmoved the agonies he is inflicting for no higher purpose than to gratify a scientific curiosity, or to illustrate some well-established truth, a being higher or lower, in the scale of humanity, than the ignorant boor whose very soul would sicken at the horrid sight?. 2

The tone here, both in Shaw and Lewis Carroll is more serious, but as Mr. Johnson says, "the technique is still that of wit, and our perceptions are sharpened by laughter".[3]

Wit or humor and an object of attack are two essential ingredients in satire. "Without humor, satire is invective".[4]

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1 G.B. Shaw, quoted in Johnson's A Treasury of Satire, Simon & Schuster, New York, 1945, p. 5ff.

2 Lewis Carroll, in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 167.

3 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 6.

4 N. Fyre, The Nature of Satire, University of Toronto Quarterly, Vol 14, p. 79.

But Mr. Johnson does not share the same view, as he suggests,

> A great deal of Sinclair Lewis and Juvenal is invective. Let anyone clock the laughs in Juvenal or the last voyage of Gulliver, and argue that these works are not satire because they do not roll us in the aisles, seldom even make us chuckle, or argue that only those parts of them are satire which can raise some ghost of a smile. 1

Non-satiric humour leads to fantasy, the best examples of this are Lewis Carroll's 'Alice in Wonderland' and the fairy worlds of Lear and Walt Disney. But even in this humour, we find satire hidden under the disguise of allegory,

> The White Knight in Alice who felt that one should be provided for everything, and therefore put anklets around his horse's feet to guard against the bites of sharks, may pass without challange. But what are we to make of the mob of hired revolutionaries in --- Sylvie and Bruno, who get their instructions mixed and yelled under the palace window. More Taxes! Less Bread! Here we begin to sniff the acrid, pungent smell of satire. 2

Roughly speaking, satire has two main methods i.e. direct and indirect satire. In the works of Juvenal, Dickens and Sinclair Lewis we find'direct satire', it is more obvious. Whereas 'indirect satire' takes us round and round until we finally recognize it. As Mr. Johnson

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 7.

2 Northrop Fyre, The Nature of Satire, University of Toronto Quarterly, Vol 14, p. 79

points out,

> Instead of meeting the foe upon the field it may pretend to be a neutral and undermine him by suave and diplomatic ways. It may masquerade as a friend or as one of his own defenders and insidiously destroy his faith in himself. 1

It is indirect satire. Jane Austen and Anatole France write this sort of satire which is milder in tone.

Direct satire is more clear and attacks furiously, it is "just as a blow a more obvious expression of resentment than a gift of poisoned fruits".[2] This is the reason that invective, is considered the simplest of all the weapons of direct satire. But it is quite likely that personal bitterness may lead to failure for the invective satirist. As we find in the 'Dunciad',

> "Pope does fall into the blunder of meanly deriding petty victims for mean motives, and when he does all his virtuosity cannot save him". 3

Abuse, exaggeration, melodrama and burlesque are the weapons used in 'direct satire'. Whereas in 'indirect satire' irony, allegory, symbolism, wit and humor are more effective.

Satire is enjoying popularity even today. It is still used as an instrument. In this age of progress things are subjected to change. This alteration in social, religious and commercial society leads to criticism, and criticism

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 13.
2 Ibid., p. 13.
3 Ibid., p. 15.

gives birth to satire. That is why satire flourished, due to the historical change in the past. Johnson is of the opinion,

> Satire can help at these tasks because people will let satire say such things they will not permit to the outright preacher or philosopher or social reformer. Not that they want to let the satirist say such things, or always know that they are letting him, but that in various ways we have seen he gets around them. It is a sound instinct that has led modern artists and writers into the realm of satire. If the satirist himself have a critical eye, an undeluded mind, satire can enable him to persuade others to see with his eye, to analyze with that mind. With satire he can drown the nonsensical in ridicule and bathe our crime in acid. 1

These are the qualities which make satire important. It is not that satirists have no feelings for their fellow-being or that they are cruel to them, but they aim towards their welfare. "The satirist, like the critic, is not someone who hates happiness and beauty, ----he wants to free us from a degrading conception of happiness or a cheap counterfeit of beauty".[2]

In Mr. Johnson's words "satire is a powerful civilizing agent, if we ever become civilized it will probably be satire almost as much as poetry that will have accomplished it. Because the great criteria of satire are always truth and sanity".[3] Keeping these facts under consideration, one can

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 36.
2 Ibid., p. 37.
3 Ibid., p. 36.

say satire is as useful as any other literary form, because it helps people to correct their faults.

> We all want order in our lives and meaning in our world. Nature plays cruel and bitter jokes on us. ---And so the satirists lie in wait for us in all sorts of unlikely places, masquerading as clowns, jugglers, mountebands, nightclub entertainers, novelists, newspaper columnists, love poet, lunatics, and even as historians, economists, philosophers. ---We couldn't do without them, and wouldn't want to. They have been doing a wonderful job,---. 1

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 37.

# CHAPTER IV

## SATIRE ON EDUCATION

Professor Harry Morgan Ayres, in his Carroll's Alice suggests that "the Alice books are a satire on education from the point of view of the child, ---a satiric view of the world with which the child finds itself confronted".[1] Mr. Johnson thinks, "They reveal the grown-up world seen through the eyes of a child. Dream-like and distorted with the child's innocent ignorance, they are filled with strange and unintelligible happenings because so much of what happens to a child is mysterious to it".[2]

Dodgson's family was rather fortunate because they all had a good education. As it has been said before, even the girls were taught Latin and mathematics at home. It was really remarkable, particularly in those days when girls did not have much chance of getting an education. In the family of Thomas Arnold's grandchildren, where the best in education might be expected, Mary Arnold who became Mrs. Murphy Ward later on, has this to say,

> As for intellectual training was concerned, my nine years from seven to sixteen were practically wasted. I learnt nothing thoroughly or accurately ---what I learned during those years was from personalities. 3

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1 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 19.

2 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 483.

3 Murphy Ward, in Lennon's Victoria Through the Looking Glass, Simon & Schuster, New York, 1945, p. 16.

Education in those days was rather different, it consisted of mere passive memorizing. A few lesson books were prescribed which were used all over England, and children were not encouraged to read anything else than those books. The result was, their knowledge was limited to only those books, and further it fatigued the most intelligent minds. G.G. Bradley, Dean of Westminster, writing of his childhood and schooldays recalls,

> ---Boys who were destined to rule a vast empire kept in ignorance of current events, except for what they might overhear in the form of gossip. Boys from six to eleven used memory only, except for the mental work and writing required in Latin and arithmetic. History, general information, astronomy, biography, Mangnall's Questions--all were memorized. Lists of kings, of metals, of planets, were repeated without interest and without discrimination.--I learned by heart the chief countries of Europe, and provided I said them in a sense correctly, was allowed to simplify matters by saying the columns separately or in pairs, Spain, Portugal, Madrid, Lisbon, was quite sufficient. I remember an elder brother's amusement on returning home on my insisting that Portugal was the capital of Spain, Lisbon of Madrid. "Why not?' I said. 'I always say so in school'. 1

This reminds us of Alice's knowledge in 'Wonderland' when she says,

> ....Oh dear, how puzzling it all is! I'll try if I know all the things I used to know. Let me see: four times five is twelve, and four times six is thirteen, and four times seven is--oh dear! I shall

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1 G.G. Bradley, quoted in Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 17.

> never get to twenty at that rate! However, the Multiplication-Table doesn't signify: let's try Geography. London is the capital of Paris, and Paris is the capital of Rome, and Rome--no, that's all wrong,.... 1

At another place we hear her saying,

> I wonder how many miles I've fallen by this time? ---I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think---(for, you see, Alice had learnt several things of this sort in her lessons in the school-room, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) "---yes, that's about the right distance--but then I wonder what Latitude or Longitude I've got to?" (Alice had not the slightest idea what Latitude was, or Longitude either, but she thought they were nice grand words to say.). 2

This was the situation in those days, students were often confined to mere memory work and they were taught by ill-trained teachers. Having been born in that age, Carroll was quite conscious of the situation around him. His writings reflect what he had in mind. 'The Game of Logic' was published when he was fifty five years old but shows his recollection of childhood sorrow:

> ---spoken by a fond mother, in answer to a friend's cautious suggestion that she is perhaps a little overdoing it in the way of lesson:

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1 Wonderland, p. 29.
2 Ibid., p. 19.

> "'Well, they've got their way to make in the world. We can't leave them a fortune apiece, you know--- they want to live---.A child will learn more in an hour than a grown man in five---. Of course that doesn't do unless children are healthy: I quite allow that---only just look at my darlings! Why, their cheeks bloom like peonies! Well, now, they tell me that, to keep children in health, you should never give them more than six hours altogether at lessons in the day, and at least two half-holidays in the week. And that's exactly our plan, I can assure you! We never go beyond six hours, and every Wednesday and Saturday as ever is, not one syllable of lessons do they do after their one o'clock dinner!. 1

The memory of his own miseries when he was a child made him sympathetic to other children, who also suffered mentally. His letters truly reflect his mind, as the following extract from one of his letters will show:

> For some days now I have been in the habit of, I will not say getting up, but of being called at a quarter past six, and generally managing to be down soon after seven. In the present instance I had been up the night before till about half-past twelve, and consequently when I was called I fell asleep again, and was thunderstruck to find on waking that it was ten minutes past eight. I have had no imposition, nor heard anything about it. 2

In Sylvie and Bruno, Lady Muriel, quotes from a letter:

> "When, as a child, I first opened my eyes on a Sunday morning, a feeling of dismal anticipation, which began at least on the Friday culminated. I knew what was before me, and my wish, if not my word, was 'Would God it were evening!' It was no day of rest, but a day of texts, of catechisms (Watts'), of tracts about converted

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1 Lewis Carroll, quoted in Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 18.

2 Ibid., in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 49.

> swearers, godly char-women, and edifying deaths of sinners saved.
>
> "Up with the lark, hymns and portions of Scripture had to be learned by heart till 8 o'clock. When there were family-prayers, then breakfast, which I was never able to enjoy, partly from the fast already undergone, and partly from the outlook I dreaded.
>
> "At 9 came Sunday-School; and it made me indignant to be put into the class with the village-children, as well as alarmed lest, by some mistake of mine, I should be put below them.
>
> "The Church-Service was a veritable Wilderness of Zin. I wandered in it, pitching the tabernacle of my thoughts on the lining of the square family-pew, the fidgets of my small brothers, and the horror of knowing that, on the Monday, I should have to write out, from memory, jottings of the rambling disconnected extempore sermons, which might have any text but its own, and to stand or fall by the result.
>
> "This was followed by a cold dinner at 1 (servants to have no work), Sunday-School again from 2 to 4, and Evening service at 6. The intervals were perhaps the greatest trial of all, from the efforts I had to make, to be less than usually sinful, but reading books and sermons as barren as the Dead Sea. There was but one rosy spot, in the distance, all that day: and that was 'bed-time', which never could come too early!" 1

At another place we find Arthur saying of a child,

> "---It was really touching to hear the melancholy tone in which she said 'On Sunday I mustn't play with my doll! On Sunday I mustn't run on the sands! On Sunday I mustn't dig in the garden! Poor child! She had indeed abundant cause for hating Sunday!" 2

These must have been the same bitter feelings of his childhood days which he had in mind when he wrote Sylvie and Bruno, at the age of fifty seven. F.B. Lennon says,

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1 Sylvie and Bruno, The Complete Works of Lewis Carroll, The Modern Library, New York, 1937, p. 498ff.

2 Ibid., p. 498.

"It is hard to see why he never took the next step of sympathy, never reached out to the much larger class of children whose sufferings were quite as real --- that is, physical".[1] His friendship was limited to few children, whom he told the story of 'Alice'. They were not aware of the sufferings and evils of which the other children had been the victim. They possessed the love of their parents, comfortable homes and good education. They were not aware of those unfortunate children who had to work from early morning till late at night like animals. Mrs. Lennon writes,

> Little girls sat all day making lace, in a room hot and stuffy in summer, cold and stuffy in winter. Eight or ten children shared one candle. Two year-olds pulled threads. Instead of saying, like Alice, that "London is the capital of Paris," these children told the commissioners that London was a county, that a violet was a bird, that a primrose was a red rose, that a lilac was a bird. They had no idea what a robin or an eagle might be, where fish lived, or where snow came from, and many of them had never heard of Charles Dodgson's God. 2

Dogson was, however, preoccupied with his own progress, financial and academic. But he was quite aware of situation in those days. He had been reading Charles Kingsley's Alton Locke and was stirred by the social plight of the industrial masses and had little hope of doing something to improve matters. As Mr. Taylor says, Dodgson was

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1 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 20.
2 Ibid., p. 20.

not of "the stuff of which reformers are made and in this he may have been a little unfortunate,---".[1] Or as Mrs. Lennon remarks,

> Perhaps this was too horrible for him to contemplate ---against these evils, and others he saw no cure for, he wrapped himself in nonsense. Nonsense is a cloak, or a thin fine blade. He used it well in both forms, but we need not forget, when he fences with a gnat, that a camel is also present. 2

The 'Alice books', came as the result of a long process of development. These are not only the delightful stories of nonsense but also a land-mark in the history of English literature. Mr. Johnson suggests,

> ---Wonderland and Looking-Glass County are simply the nursery, the schoolroom, and their surrounding countryside colored by wonder and inexperience. The strange creatures who have perpetual tea parties there or put you through confusing cross-examinations are only symbolic versions of the animals, fellow children, parents, teachers, and other adults who people the child's world. But more than all this, as Alice moves through the story we see the child learning in spite of all the muddle, stupidity, unfairness, and obstruction she has to deal with. By the end of the first book she has seen through the pompous grown-up facade: "You are nothing but a pack of cards!" By the end of the second she has learned how to deal with them all ---the loquacious Flowers, the eternal schoolboys Tweedledum and Tweedledee, the frowsily incompetent White Queen, and the bullying Red Queen. If she were to encounter again any of the creatures of the first book, the curt and morose Caterpillar, or that prosy bore, the Duchess, she would know

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1 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 23.

2 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 20.

how to handle them too. Alice's adventures in education are complete. 1

In the Alice books, Professor Ayres suggests, "one particular type of portrait which is central to the whole work, and that is the academic, both teachers and students".[2] In Alice's own words, Tweedledum and Tweedledee looked "like a couple of great schoolboys". Mr. Ayers says, "Alice in making their acquaintance begins to see through her own generation. "Selfish things!" she says---and yet it is they who reveal to her the first glimpse of that profound philosophic question with which, in the end, she is going triumphantly to puzzle us all, the sign and symbol of her completed education".[3] They are the ones who teach Alice "The first thing in a visit is to say 'How d'ye do?' and shake hands! the basic thing for a child to learn.

"Then there are the old university graduates", as Mr. Ayres says, "thinly disguised as the Gryphon and the Mock Turtle".[4] They are the happy-go-lucky people, who didn't bother to remember what they studied, not even the subjects they took. But as far as the games and sports go,

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 483.
2 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, pp. 40-41.
3 Ibid., p. 41.
4 Ibid., p. 41.

their memory was rich and fresh. Alice's conversation with them is a rather interesting one,

> "Yes, we went to school in the sea, though you mayn't believe it ---".
> "I never said I didn't!" interrupted Alice.
> "You did," said the Mock Turtle.
> "Hold your tongue!" added the Gryphon, before Alice could speak again. The Mock Turtle went on.
> "We had the best of education--in fact, we went to school every day------".
> "I've been to a day-school, too," said Alice. "You needn't be so proud as all that."
> "With extras?" asked the Mock Turtle, a little anxiously. "Yes," said Alice: "we learned French and music."
> "And washing? said the Mock Turtle.
> "Certainly not!" said Alice indignantly.
> "Ah! Then yours wasn't a really good school," said the Mock Turtle in a tone of great relief. "Now at ours, they had, at the end of the bill, 'French, music, and washing ---extra.'"
> "You couldn't have wanted it much," said Alice; "living at the bottom of the sea."
> "I couldn't afford to learn it," said the Mock-Turtle with a sigh. "I only took the regular course."
> "What was that?" inquired Alice.
> "Reeling and Writhing, of course, to begin with," the Mock Turtle replied; "and them the different branches of Arithmetic--Ambition, Distraction, Uglification, and Derision."
> "I never heard of 'Uglification,'" Alice ventured to say. "What is it?"
> "The Gryphon lifted up both its paws in surprise. "Never heard of uglifying!" it exclaimed. "You know what to beautify is, I suppose?"
> "Yes," said Alice doubtfully: "it means --to--make--anything--prettier."
> "Well, then," the Gryphon went on, "if you don't know what to uglify is, you are a simpleton."
> Alice did not feel encouraged to ask any more questios about it: so she turned to the Mock Turtle, and said "What else had you to learn?"
> "Well, there was Mystry," the Mock Turtle replied, counting off the subjects of his flappers--"Mystery, ancient and modern, with Seaography: then Drawling--

> --the Drawling--master was an old conger-eel, that used to come once a week: he taught us Drawling, Stretching, and Fainting in Coils."
>
> "What was that like?" said Alice.
>
> "Well, I ca'n't show you, myself," the Mock Turtle said. "I'm too stiff. And Gryphon never learnt it."
>
> "Hadn't time," said the Gryphon: I went to the Classical master, though. He was an old crab, he was,"
>
> "I never went to him," the Mock Turtle said with a sigh. "He taught Laughing and Grief, they used to say."
>
> "So he did, so he did," said the Gryphon, sighing in his turn; and both creatures hid their faces in their paws.
>
> " And how many hours a day did you do lessons?" said Alice, in a hurry to change the subject.
>
> "Ten hours the first day," said the Mock Turtle: "nine the next and so on."
>
> "What a curious plan! exclaimed Alice.
>
> "That's the reason they're called lessons," the Gryphon remarked: "because they lessen from day to day."
>
> This was quite a new idea to Alice, and she thought it over a little before she made her next remark. "Then the eleventh day must have been a holiday?"
>
> "Of course it was,""said the Mock Turtle.
>
> "And how did you manage on the twelfth?" Alice went on eagerly.
>
> "That's enough about lessons," the Gryphon interrupted in a very decided tone. "Tell her something about the games now." 1

And they go on explaining a 'Lobster-Quadrille' and other games in full detail to Alice. There is something satirical in '<u>Sylvie and Bruno</u>' too,

> "Allow me to present my son," said the Vice-Warden; adding, in a whisper, "one of the best and cleverest boys that ever lived! I'll contrive for you to see some of his cleverness. He knows everything that other boys don't know;-----"
>
> "---Ask my son some question on the way---any subject you like!. And the sulky boy was violently shoved forwards to walk at the Baron's side.

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1 Wonderland, p. 103ff.

"Could your Highness tell me," the Baron cautiously began, "how much seven times nine would come to?"

"Turn to the left!" cried the Vice-Warden, hastily stepping forward to show the way-- so hastily, that he ran against his unfortunate guest, who fell heavily on his face.

"So sorry! my Lady exclaimed, as she and her husband helped him to his feet again. "My son was in the act of saying 'sixty-three' as you fell!" ---"Music?" said the Vice-Warden. "Why, he's simply a prodigy! You shall hear him play the piano." Ane he walked to the window. "Ug--I mean my boy! Come in for a minute, and bring the music-master with you! To turn over the music for him," he added as an explanation.

Uggug, having filled his basket with frogs, had no objection to obey, and soon appeared in the room, followed by a fierce-looking little man, who asked the Vice-Warden "Vot music vill you haf?"

"The Sonata that His Highness plays so charmingly," said the Vice-Warden.

"His Highness haf not--" the music-master began, but was sharply stopped by the Vice-Warden." 1

However, they tried every possible trick to prove the boy's cleverness to the Baron, but they could not convinc him.

Now we pass on to the professors. Harry Morgan Ayres suggests, that "Humpty Dumpty is ---a professor, and a philologist, and a professor of literature".[2] His conversation with Alice is the best example of it:

"---And if you take one from three hundred and sixty-five what remains?"

"Three hundred and sixty four, of course." Humpty Dumpty looked doubtful. "I'd rather see that done on paper," he said.

"Alice couldn't help smiling as she took out her

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1 Sylvie and Bruno, p. 335ff.

2 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 6.

memorandum-book, and worked the sum for him:

$$\begin{array}{r} 365 \\ 1 \\ \hline 364 \end{array}$$

Humpty Dumpty took the book and looked at it carefully. "That seems to be done right---" he began.

"You're holding it upside down!" Alice interrupted.

"To be sure I was!" Humpty Dumpty said gaily as she turned it round for him. "I thought it looked a little queer. As I was saying, that seems to be done right ---though I haven't time to look it over throughly just now ---" 1

A little further on, we find Humpty Dumpty saying:

"When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean --neither more nor less."

"The question is," said Alice, "whether you can make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master ----that's all."

---"You seem to be very clever at explaining words, Sir,' said Alice. 'Would you kindly tell me the meaning of the poem called "Jabberwocky"?'

"Let's hear it," said Humpty Dumpty. "I can explain all the poems that ever were invented ---and a good many that haven't been invented just yet."

"This sounded very hopeful, so Alice repeated the first verse:

"'Twas brillig, and th slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe."

"That's enough to begin with," Humpty Dumpty interrupted: "there are plenty of hard words there. 'Brillig' means four O'clock in the afternoon--the time when you begin broiling things for dinner."

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1 Looking-Glass, p. 213ff.

> "That'll do very well," said Alice: "and 'slithy'?"
> "Well, 'slithy' means 'lithe and slimy.' 'Lithe' is the same as 'active.' You see it's like a promanteau--there are two meanings packed up into one word. 1

Professor Ayres pleasantly remarks, "----though commonly accounted a good egg by his students (he has not many), is a little hard-boiled".[2] Mr. Hubbell remarks, "Humpty Dumpty is the professor in an eggshell".[3] The Hatter in Wonderland, according to Collingwood, was a member of Carroll's mess at Christ Church.[4] The March Hare represents, "one of his colleagues, and the 'White King' a Warden or Vice-Chancellor at least for whose crown Professor Lion and Professor Unicorn so vigorously contend,----"[5] It is hard to say, just who these academic figures were in real life, but Ayres is quite sure that the "White Knight"is Carroll himself".[6]

We meet two more Professors in 'Sylvie and Bruno', the most interesting characters in the book. "The Professor, who sums himself up with the words, "All of me that is not Bonhomie is Rumination," and the Other Professor, who is

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1 Looking-Glass, p. 214ff.
2 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 9.
3 G.S. Hubbell, The Triple Personality of Alice, Barnes & Noble, New York, 1946, p. 142.
4 S.D. Collingwood, The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 47.
5 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 43.
6 Ibid., p. 44.

always late, always dusty, always falling over furniture and getting shut up in a book. The two of them seem like a further split of the White Knight into two segments".[1]

The Professor's conversation with Sylvie is worth quoting:

> "---Then comes the Lecture--".
> "What? The Lecture you were getting ready ---ever so long ago?" Sylvie enquired.
> "Yes--that's the one," the Professor rather reluctantly admitted. "It has taken a goodish time to prepare. I've got so many other things to attend to. For instance, I'm Court-Physician. I have to keep all the Royal Servants in good health--and that reminds me!" he cried, ringing the bell in a great hurry. "This is Medicine-Day! We only give Medicine once a week. If we were to begin giving it every day, the bottles would soon be empty!"
> "But if they were ill on the other days?" Sylvie suggested.
> "What, ill on the wrong day!" exclaimed the Professor. "Oh, that would never do!---" 2

At another time, we find the able Professor busy in experimenting with chemicals which he does not know,

> "----Let us return to the platform, and proceed to the Fourth Experiment!" the Professor said.
> "For this concluding Experiment, I will take a certain Alkali, or Acid--I forgot which. Now you'll see what will happen when I mix it with Some--" here he took up a bottle, and looked at it doubtfully, "--when I mix it with---with Something--"
> Here the Emperor interrupted. "What's the name of the stuff?" he asked.
> "I don't remember the name," said the Professor: "and the lable has come off." He emptied it quickly into the other bottle, and, with a tremendous bang, both bottles flew to pieces, upsetting all

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1 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 220.
2 Sylvie And Bruno Concluded, p. 697.

the machines, and filling the Pavilion with thick black smoke". 1

Now we shall meet the Other Professor,

> "---he was seated at the table, with a large book open before him, on which his forehead was resting: he had clasped his arms round the book, and was snoring heavily. "He usually reads like that," the Professor remarked, "when the book's very interesting: and then sometimes it's very difficult to get him to attend!"
>
> This seemed to be one of the difficult times: the Professor lifted him up, once or twice, and shook him violently: but he always returned to his book the moment he was let go of, and showed by his heavy breathing that the book was as interesting as ever.
>
> ---"Suppose oo shuts the book?" Bruno suggested.
>
> "That's it!" cried the delighted Professor. "Of course that'll do it! And he shut up the book so quickly that he caught the Other Professor's nose between the leaves, and gave it a severe pinch.
>
> The Other Professor instantly rose to his feet, and carried the book away to the end of the room, where he put it back in its place in the book-case.
>
> "I've been reading for eighteen hours and three quarters," he said, "and now I shall rest for fourteen minutes and a half". 2

Mrs. Lennon says,

> "The two Professors are splits of Mr. Dodgson--the moony one and the genial one--plus caricatures of some of his more moony and less genial colleagues". 3

Professor Ayres remarks, "---can we avoid suspecting that Carroll was intimating that the University sometimes falls

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1 Sylvie and Bruno Concluded, p. 715.
2 Sylvie and Bruno, p. 357.
3 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 233.

short in its teaching efforts, of complete success?".[1] Like the Humpty Dumpty in the Looking-Glass, the other two Professor in Sylvie And Bruno, are the professors in an egg-shell. Carroll is critical enough here in both the books to show how much of the student's time was being wasted by insufficient educational practices and particularly taught by un-trained teachers.

Dickens, too, tirelessly wrote for improving the schools and the educational system. His method of approach was different from that of Carroll. He attacked fiercely and condemned those who were responsible for these evils. He wrote bitterly about the school conditions in an article entitled "A Sleep to Startle us", which appeared in Household Words during 1852:

> I found my first Ragged School, in an obscure place called West Street,---pitifully struggling for life---. It was held in a low-roofed den, in a sickening atmosphere, in the midst of taint and dirt and pestilence: with all the deadly sins let loose, howling and shrieking at the doors. Zeal did not supply the place of method and training; the teachers knew little of their office; the pupils with an evil sharpness, found them out, got the better of them, derided them, made blasphemous answers to scriptural questions, sang, fought, danced, robbed each other, ---. 2

The sufferings of Dickens' own wronged and neglected up-bringing still rankled in his mind, and he was haunted by

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1 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 42.

2 Charles Dickens, quoted in W.W. Crotch's Charles Dickens, Chapman & Hall Ltd, London, 1913, p. 50.

the ghost of other children who cried to him for aid, care and education. Their sufferings as human-beings and his own bitter experiences influenced Dickens very much and he decided to secure reforms for those unfortunate children. He already had a large audience on his side 'Pickwick' had brought him great popularity and "to end once for all the horrors of the Yorkshire schools, and to expose the miseries of the dark hells then masquerading as educational establishments up and down the country. --- He took their pretensions and hypocries in his strong, resolute hands, and, in a few inspired chapters tore them to letters." [1] It greatly influenced the people and they were struck by the picture drawn by Dickens of Dotheboys Hall, where Mr. Squeers said:

> "'Every wholesome luxury, sir, that Yorkshire can afford, every beautiful moral that Mrs. Squeers can instil; every--in short, every comfort of a home that a boy could wish for will be theirs, Mr. Snawley.'
> "'I should wish their morals to be particularly attended to,' said Mr. Snawley.
> "'I am glad of that, sir,' replied the schoolmaster, drawing himself up. 'They have come to the right shop for morals, sir'.
> "'You are a moral man yourself,' said Mr. Snawley,
> "'I rather believe I am, sir,' said Mr. Squeers.
> "'I have the satisfaction to know that you are, sir,' said Mr. Snawley. 'I asked one of your references, and he said you were pious.'
> "'Well, sir, I hope I am a little in that line,' replied Squeers.
> "'I hope I am also,' rejoined the other. 'Could I say a few words to you in the next box?'
> "'By all means,' rejoined Squeers, with a grin.

1 W.Walter Crotch, Charles Dickens, Chapman & Hall Ltd, London, 1913, p. 66.

'My dears, will you speak to your new playfellow a minute or two? This is one of my boys, sir. Belling his name is--a Taunton boy that, sir.'

"'Is he, indeed?' rejoined Mr. Snawley, looking at the poor little urchin as if he were some extraordinary natural curiosity.

"'He goes with me to-morrow, sir,' said Squeers. 'That's his luggage he is sitting upon now. Each boy is required to bring, sir, two suits of clothes, six shirts, six pairs of stockings, two night-caps, two pocket-handkerchiefs, two pairs of shoes, two hats and a razor.'

"'A razor!' exclaimed Mr. Snawley, as they walked into the next box. 'What for?'

"'To shave with,' replied Squeers, in a slow and measured tone.

"There was not much in these three words, but there must have been something in the manner in which they were said to attract attention, for the schoolmaster and his companion looked steadily at each other for a few seconds, and then exchanged a very meaning smile."[1]

Dickens was extremely successful in his mission. People became aware of "illiterate ruffians like Squeers and Creakle, posing as schoolmasters, and amassing riches out of their own credulity. Copperfield and Nickleby brought it home, even to the deadened intelligence of early Victorian England, that a schoolmaster, no less than a plumber, required special training and special qualifications, and accordingly the demand for certified teachers became loud and insistent".[2] Parents realized that their children are taught by "half-starved underpaid ushers employed by

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1 Charles Dickens, quoted in W.Walter Crotch's Charles Dickens, Chapman & Hall, London, 1913, p. 66ff.

2 W.Walter Crotch, Charles Dickens, Chapman & Hall, London, 1913, p. 69.

"ignorant, sordid, brutal men, the Yorkshire schoolmaster of whom Dickens wrote".[1] In Dombey and Son he saterizes the system of education. He says,

> "Whenever a young gentleman was taken in hand by Dr. Blimber, he might consider himself sure of a pretty tight squeeze. The Doctor only undertook the charge of ten young gentlemen, but he had, always ready, a supply of learning for a hundred, on the lowest estimate; and it was at once the business and delight of his life to gorge the unhappy ten with it.
>
> "In fact, Dr. Blimber's establishment was a great hothouse, in which there was a forcing apparatus incessantly at work. All the boys blew before their time. Mental green-peas were produced at Christmas, and intellectual asparagus all the year round. Mathematical gooseberries (very sour ones too) were common at untimely seasons, and from mere sprouts of bushes, under Dr. Blimber's cultivation. Every description of Greek and Latin vegetable was got off the driest twigs of boys, under the frostiest circumstances. -----There was not the right taste about the premature productions, and they didn't keep well. Moreover, one young gentleman with a swollen nose, and an excessively large head --- suddenly left off blowing one day and remained in the establishment a mere stalk. And people did say that the Doctor had rather overdone it with young Toots". 2

Dickens did not only make suggestions but provided very practical theories for improving the system of education. He taught us to believe in the supreme importance and necessity of personal sympathy between pupil and teacher, without which lessons might become, as they were long -----

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1 W. Walter Crotch, Charles Dickens, Chapman & Hull, London, 1913, p. 69.

2 Charles Dickens, Dombey and Son, (Part One), p. 175ff.

very hard and perfectly unintelligible." However, we cannot ignore Dickens' contribution to our modern education. The task which he took in his hands was successfully accomplished.

Matthew Arnold too deserves high praise for his remarkable work in the field of education. Stanley says of Arnold,

> "He governed the school precisely on the same principles as he would have governed a great empire". 1

He made some modifications in the teaching system, living conditions in the boarding houses were improved, corporal punishment was retained but reduced by Arnold's method of trusting boys and treating them like gentlemen. He brought life into the teaching of classics by having the boys translate whole passages rather than word by word translation.

However, when Lewis Carroll came to Rugby the old traditions of tossing the boys, robbery of small boys' blankets to cover big boy's beds still existed. Carroll managed to maintain his personal dignity by his quick wit and ready humor, but no doubt he seems to have suffered in his first year at Rugby. His letters to his sisters throw light on it. But these discomforts which he had to put up with from his schoolmates affected Charles greatly. Later

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1 Stanley, quoted in F.B. Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 32.

in 1855 he bitterly wrote,

> ----I cannot say that I look back upon my life at a Public school with any sensation of pleasure, or that any earthly consideration would induce me to go through my three years again---. 1

Professor Ayres says,

> It is plain, --- that Carroll recollected childhood, for one thing, as environed by loud voices, shouted snatches, difficult to piece together into a trustworthy pattern, but falling like blows that left a bruise on the memory. "'There goes Bill! Catch him, you by the hedge! ---Brandy now ---Tell us all about it'". But Alice in the Rabbit's house has at least begun to kick a little. She is not crushed by her first defeat.[2]

That is why the Alice books form a satire on education since the author himself was confronted with the hardships which his heroine has to go through in the story. It is a satire from the point of view of the child. "And since --- most of us retain a childish attitude towards education and indeed the world, that is why most of us like the picture of them that Carroll has given us".[3] The White Knight is the only creature in all two books that shows a touch of human affection for the little Alice. Professor Ayres says,

> With his odd little inventions for making life more convenient and entertaining ("'You see, it's as well to be provided for everything'". ---- and didn't Dodgson carry a store of safety pins

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1 Lewis Carroll, in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 30.

2 H.M. Ayres, Carroll's Alice , Columbia University Press, New York, 1936, p. 27.

3 H.M. Ayres, Carroll's Alice, p. 20.

> at the seashore to aid little girls who might venture in wading?), surely this is Carroll's satire upon himself, explaining, as he falls from his horse, that the great art of riding is to keep your balance properly. And his place in the structure of the story is pivotal--it is from the White Knight that Alice learns what the hard, worldly lessons of the other creatures had not taught her--the lesson of affection--and it is from his hands that she passes on to be crowned a queen. Crowned and mitred over herself, she has in the White Knight for a brief moment her Virgil, her Beatrice, and her St. Bernard. 1

Of all the strange things that Alice saw in her journey Through the Looking-Glass, she remembered the White Knight most clearly, "the mild blue eyes and kindly smile of the Knight--the setting sun gleaming through his hair, and shining on his armour in a blaze of light that quite dazzled her--the horse quietly moving about, with the rein hanging loose on his neck, cropping the grass at her feet--and the black shadows of the forest behind ---all this she took in like a picture, as with one hand shading her eyes, she leant against a tree, watching the strange pair, and listening in a half-dream, to meloncholy music of the song". 2

> "---But you'll stay and see me off first?' he added as Alice turned with an eager look in the direction to which he pointed.
>
> "I shan't be long. You'll wait and wave your handkerchief when I get to that turn in the road! I think it'll encourage me, you see."

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1 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, pp. 44-45.

2 H.M. Ayres, Carroll's Alice, p. 50.

> "Of course I'll wait," said Alice: "and thank you very much for coming so far---and for the song---I liked it very much."
> "'I hope so,' the Knight said doubtfully: 'but you didn't cry so much as I thought you would."
> "So they shook hands, and then the Knight rode slowly away into forest. 'It wo'n't take long to see him off, I expect,' Alice said to herself, as she stood watching him. 'There he goes! Right on his head as usual! ---- After the fourth or fifth tumble he reached the turn, and then she waved her handkerchief to him, and waited till he was out of sight.
> "'I hope it encouraged him,' she said, as she turned to run down the hill: 'and now for the last brook, and to be a Queen!'" 1

Professor Ayres says,

> And now we have brought Alice through arduous adventures to the brink of wisdom. She becomes convinced of what at various points she had begun to suspect (intellectually to understand,----not as a mere pert bit of self-confidence) namely, that these elders who are so short with one aren't themselves so very wise after all; and just as she had seen quite through the pretentious ritual of the trial scene to the flat pasteboard fatuity of it all, so turning from the retreating figure of the White Knight, her bestower of wisdom, she puts the Red Queen and the White through their examination until they both fall into the sleep of exhausted incompetence. She is nearly ready to wake up. She has only to penetrate now the hollow ceremonial of her own coronation banquet, with its "Alice-Mutton: Mutton-Alice," and Alice's adventures in education are completed. 2

The Alice books are not only wonderful story books for children but great literature. "It may not be noticed how

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1 Looking-Glass, p. 248ff.
2 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 52.

systematic a satire is concealed in this tissue of fantasy. Highbrows who like to remind us that Carroll wrote treatises on determinants and calculus are fond of saying that his fantasy is the severely logical fantasy of the mathematician. This is true, but we ought to see what it means". [1]

Ayres says,

> ---It is no child's tale that was there begun, it is a summa of human experience in its disillusioning quest for wisdom; it is a plea for the child in a day when the child needed a friend. It was all thought out in him, though it was the chief of his many child-friends that drew it out of him and insisted on its preservation. If you insist that the Alice books are children's books, then I can only say, so are Homer and Shakespeare and every great book that a child is willing to sit down with. 2

In one of his letters Carroll wrote,

> "---Still, you know, words mean more than we mean to express when we use them; so a whole book ought to mean a great deal more than the writer means". 3

So, we can say that the Alice books are not only a delightful fantasy for children but something more than that, it is a satire on the age in which Lewis Carroll lived.

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 483.

2 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 53.

3 Lewis Carroll, quoted in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, p. 173.

# CHAPTER V

## SATIRE ON MECHANIZATION

The 19th century was predominantly an age of inventions. The roots of the Industrial Revolution go back into the 18th century, but it was really during the Victorian era that England, a small agricultural country, grew into a highly industrial nation. This industrial advancement had dual effect, it brought great material wealth and at the same time created spiritual disillusion and confusion for some.

The Industrial Revolution also created two entirely new classes that England had not known before. There were newly wealthy factory owners, the "Millocracy" as Carlyle and Ruskin referred to them, and there were huge masses of workers. This class, unable to compete by home craft, had to leave the land, in order to get a job in the rapidly growing new manufacturing cities. This revolution "had rolled over England in a blast of smoke and steam, grinding men, women and children for cruel hours at miserable pay".[1] They lived in very poor surroundings but gradually the conditions improved. The growing use of steam power, of electricity, of the rail-road system, of the telegraph,

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1 F.B. Lennon, Victoria Through the Looking Glass, Simon & Schuster, New York, 1945, p. 5.

of the ocean-going steamer, of many other technological improvements and of application of science to industry made England a manufacturing country and at the same time made the English people rather mechanical and money minded, no doubt it brought prosperity for both.

In one sense, and despite this change and variations in taste, the air of Romanticism continued to breathe. As Louis Cazamian says,

> ----it influenced the innermost conciousness of the age which saw a Tennyson, a Thackeray, a Browning, and an Arnold;---- And not only does Romanticism continues to live, but the old trunk retains enough vigour to send forth young and promosing shoots. The very exercise of reason and the pursuit of scientific studies, together with all the psychological causes which are about to promote a second classicism, stir up a desire for compensation, and awaken an instinctive longing for moral balance. A victorious reassertion of imagination and the heart thus can be said to proceed directly from the triumph of positivism and industrialism. 1

The Deism which had caused the struggle between religion and independent thought was almost vanquished. But "the philosophy of the Utilitarians, was invading more aggressively the whole field of morality and belief. At the same time, from the sphere of Industry, where everything was based on facts, there emanated a mood of indifference towards anything that relates to the supernatural".[2]

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1 Louis Cazamian, A History of English Literature, J.M. Dent & Sons, 1927, p. 1092 ff.
2 Ibid., p. 1093.

Many prominent Victorian writers were stirred by this spiritual disillusionment, and the "echo of this alaram is heard through the whole of Victorian literature".[1]

Cazamian further says,

> ----A powerful movement renews the spirit of philosophy; the limits of certainty are shifted; the notion of truth is transformed, and the hope of human knowledge emboldened. A revolt of the mystical, emotional, religious, and last, but not least, practical needs of the soul, overthrows or shakes the authority of universal mechanization, which rationalist thinkers have felt justified in establishing upon the general results of the science.[2]

Lewis Carroll, born a romantic and a rationalist, did not quite fit in the age into which he was born. "His romance, however, was grounded in logic and mathematics",[3] but he never became a scientist. In a letter to the editor of St. James' Gazette, Mr. Greenwood, throws light on his views of science,

> "----In the dark ages of our University (some five or twenty years ago), while we still believed in classics and mathematics as constituting a liberal education, Natural Science sat weeping at our gates. "Ah, let me in !" she moaned; "why cram reluctant youth with your unsatisfying lore? Are they not hungering for bones; yea, panting for sulphuretted hydrogen?" We heard and we pitied. We let her in and housed her royally; we adorned her palace with re-agents and retorts, and made it a very charnel-

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1 Louis Cazamian, A History of English Literature, J.M. Dent & Sons, 1927, p. 1094.

2 Ibid., p. 1225.

3 F.B. Lennon, Victoria Through the Looking Glass, Simon & Schuster, New York, 1945, p. 5.

> house of bones, and we cried to our undergraduates, "The feast of Science is spread! Eat, drink, and be happy ! " But they would not. They fingered the bones, and thought them dry. They sniffed at the hydrogen, and turned away. Yet for all that Science ceased not to cry, "More gold, more gold ! " And her three fair daughters, Chemistry, Biology, and Physics (for the modern horse-leech is more prolific than in the days of Solomon), ceased not to plead, "Give, give ! " And we gave; we poured forth our wealth like water ( I beg her pardon, like $H_2O$), and we could not help thinking there was something weird and uncanny in the ghoul-like facility with which she absorbed it. -----Science is still weeping, but this time it is for lack of pupils, not of teachers or machinery. "We are unfairly handicapped !" she cries. "You have prizes and scholarships for classics and mathematics, and you bribe your best students to desert us. Buy us some more bright, clever boys to teach, and then see what we can do ! "Once more we heard and we pitied. We had bought her bones; we bought her boys. And now at last her halls were filled - not only with teachers paid to teach, but also with learners paid to learn. And we have not much to complain of in results, except that perhaps she is a little too ready to return on our hands all but the "Honour-men"- all, in fact, who really need the helping hand of an educator. "Here, take back your stupid ones ! " She cries. "Except as subjects for the scalpel (and we have not yet got the Human Vivisection Act through Parliament) we can do nothing with them ! " ----At no distant day our once timid and tearful guest will be turning up her nose at the fare provided for her. "Give me no more youths to teach", she will say; "but pay me handsomely, and let me think." [1]

Lewis Carroll was one of those who reacted against their age, since "the age in which he was living demanded much from a thoughtful and sensitive mind like Charles Dodgson's." [2]

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1 Lewis Carroll, quoted in Collingwoods', The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p.188

2 Derek Hudson, Lewis Carroll, Constable, London, 1954, p. 79.

"Of all decades in our history," Mr. G.M. Young has maintained, "a wise man would choose the eighteen-fifties to be young in".[1] "Yet to relish to the full the dangers of the Crimea and the Mutiny, the clashes of Church and State, the challenge of social and educational reform, needed a tougher mental constitution than was given to Dodgson. It was not that he did not feel the progressive wind, ---he was anxious to learn; he was eager to explore the exciting new world revealed at the far end of Uncle Skeffington's telescope and microscope. But in great issues, and it was a time for greatness, his need for certainties kept him cautious and conservative." [2]
He was not satisfied with the theories of Darwin, and always referred to him with bitterness. "So far from accepting a universe without God or the soul, he came to believe like Bishop Butler that animals have souls, and more, that insects, even flowers, have souls and are quite literaly God's creatures".[3] That's why Carroll makes animals speak like human beings in his 'Alice books'. He was, however, not quite convinced with the progress of science, because he thought it was leading people more

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1 G.M. Young, quoted in Hudson's Lewis Carroll, Constable, London, 1954, p. 79.
2 Derek Hudson, Lewis Carroll, Constable, London, 1954, p. 79.
3 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 28.

towards materialism. Mr. Taylor says,

> The bottle of medicine which tasted pleasantly of all Alice's favourite dishes but which made her wonder if she would go out like a candle is like apparently innocuous doctrine of the Rationalists which led in the direction of pure materialism.1

Carroll's life was very simple, in fact monotonous. He was very generous as far as money was concerned. In the 'Notes By An Oxford Chiel', he writes,

> "O Luxury! thou cursed by Heaven's decree
> How ill exchanged are things like these for thee!
> How do thy potions, with insidious joy,
> Diffuse their pleasures only to destroy;" 2

After all, Carroll was romantic and philosopher, so the Victorian devotion to science, machinery, speed and money did not impress him at all. Through the Looking-Glass, like Wonderland, "under the guise of nonsense he shows the ephemerality and unimportance of our most cherished categories, including time and space, and his social criticism is present by implication.----Space is annihilated in the garden of talking flowers." 3

> Alice and the Red Queen "were running hand in hand, and the Queen went so fast that it was all she could do to keep up with her: and still the Queen kept crying "Faster! Faster! but Alice felt she could not go faster, though she had no breath left to say so.

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1 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 49.
2 Lewis Carroll, Notes By an Oxford Chiel, p. 919.
3 F.B. Lennon, Victoria Through the Looking Glass, Simon & Schuster, New York, 1945, p. 179.

> The most curious part of the thing was, that the trees and the other things round them never changed their places at all: however fast they went, they never seemed to pass anything. "I wonder if all the things move along with us?" thought poor puzzled Alice. And the Queen seemed to guess her thought, for she cried "Faster ! Don't try to talk !"
>
> The Queen continues to hurry her along. "Are we nearly there?" Alice managed to pant out at last.
>
> "Nearly there!" the Queen repeated. "Why, we passed it ten minutes ago! Faster ! " And they ran on for a time in silence, with the wind whistling in Alice's ears, and almost blowing her hair off her head, she fancied.
>
> When they stop, Alice leans against a tree, which to her surprise is the tree they had stood under before they started running.
>
> "'Well, in our country,' said Alice, still panting a little, 'you'd generally get to somewhere else --- if you ran very fast for a long time as we've been doing'.
>
> "'A slow sort of country!' said the Queen. 'Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run twice as fast as that!'" 1

Mrs. Lennon remarks,

> "Carroll seems to have been anticipating twentieth century New York. This is wholly original sort of thinking, now made familiar by Einstein, but in the nineteenth century just coming to birth, here and there, in the minds of scattered philosophers. Carroll upsets everything, tests everything, and does not hesitate to change the frames of reference".2

In the next chapter, Carroll deals with time,

> A bright idea came into Alice's head. "Is that the reason so many tea-things are put out here?" she asked.

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1 Looking-Glass, p. 164 ff.

2 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 179.

"Yes, that's it," said the Hatter with a sigh: "It's always tea-time, and we've no time to wash the things between whiles."

"Then you keep moving round, I suppose?" said Alice.

"Exactly so," said the Hatter: "as the things get used up."

"But what happens when you come to the begining again?" Alice ventured to ask.

"Suppose we change the subject," the March Hare interrupted, yawning. "I'm getting tired of this." 1

This is a characteristic Carrollian pun. But if Carroll would have lived today, he would have seen that time in our busy and hectic world does not stand still. As a matter of fact, it goes too fast.

Those were the early days of railways, and the huge thing must have amused the Victorian public. The train journey Through the Looking-Glass, shows what Carroll had in mind, it casts doubt on the reality of progress, or as Mr. Johnson remarks, it is "an Oxford don's sardonic comment on the gospels of speed and gain".[2] "Ideas derived from Alice's extraordinary smallness as a pawn and extraordinary largeness as a Human Being are mixed up with ideas about the city and real train journeys. The tickets are the same size as the people and even the smoke is worth a thousand pounds a puff".[3]

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1 Wonderland, p. 80.

2 E. Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 483.

3 A. L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 139.

> "---And a great many voices all said together ("like the chorus of a song," thought Alice) "Don't keep him waiting, child! Why, his time is worth a thousand pounds a minute ! "
>
> "I'm afraid I haven't got one," Alice said in a frightened tone: "there wasn't a ticket-office where I came from." And again the chorus of voices went on. "There wasn't room for one where she came from. The land there is worth a thousand pounds an inch!"
>
> "Don't make excuses," said the Guard: "you should have bought one from the engine-driver." And once more the chorus of voices went on with "The man that drives the engine. Why, the smoke alone is worth a thousand pounds a puff!" 1

All this time the Guard has to look at her, through a telescope, then through a microscope, and then a pair of binoculars. One of the passengers suggests,

> "---She must go by post, as she's got a head on her---"
> "She must be sent as a message by the telegraph----"
> "She must draw the train herself the rest of the way---," and so on. 2

In 'A Tangled Tale' also, Carroll satirizes and makes fun of railways. He presents a scene which quite possibly was true since those were the early days of railways and people were not used to it.

> "The two ladies bought their tickets and moved slowly down the central platform ----"
> "Take your places on the spring-boards!" shouted a porter.
> "What are they for!" Clara asked in a terrified whisper.
> "Merely to help us into the trains." The elder lady spoke with the nonchalance of one quite used to the process.

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1 Looking-Glass, p. 169.
2 Ibid., p. 170.

"Very few people can get into a carriage without help in less than three seconds, and the trains only stop for one second." At this moment the whistle was heard, and two trains rushed into the station. A moment's pause, and they were gone again; but in that brief interval several hundred passengers had been shot into them, each flying straight to his place with the accuracy of a Minie bullet -- while an equal number were showered out upon the side platforms.

"----Try again my love!" she said cheerily. "Let us vary the experiment. We will start as we did before, but not begin counting till our trains meet. When we see each other, we will say 'One!' and so count on till we come here again."

Clara brightened up. "I shall win that," she exclaimed eagerly, "if I may choose my train!"

Another shriek of engine whistles, another upheaving of spring-boards, another living avalanche plunging into two trains-----"1

Dickens had the same feelings about railways, especially in

'Dombey and Son'

"----one is made aware of the monstrous terror of the railways, as a sensitive child might feel it, watching from his bedroom window the fiery devils dash past at night over the viaduct, screeching, glaring, tossing behind a tail of red cinder. Dickens, as we have seen was the child of the coaching days, and in Dombey one can catch something of the horrid mystery in which the first steam trains were invented. To imaginative eyes they seemed to reflect a glare from Gehenna". 2

It was quite natural for the people living in those days, to get upset by these strange inventions. Living in the 20th century in which every thing is possible people

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1 Lewis Carroll, A Tangled Tale, p. 991 ff.

2 R. J. Chuik Shank, Dickens and Early Victorian England, Chanticleer Press, p. 92.

are confused about Russian satellites. Such things did affect literature in those days and some writers who did not share the views of their age, wrote bitterly about it. Having been born and brought-up in a calm and quiet atmosphere, Lewis Carroll did not like the rush and roar of modern life. In the Notes By An Oxford Chiel, he writes,

"Even now the devastation is begun,
And half the business of destruction is done;
Even now, methinks while pondering here in pity,
I see the rural Virtues leave the city,
Contented Toil, and calm scholastic Care,
And frugal Moderation, all are there;
Resolute Industry that scorns the lure
Of careless mirth---that dwells apart secure--
To science gives her days, her midnight oil,
Cheered by the sympathy of others' toil--" 1

The same feelings are expressed in the 'Four Riddles',

"There was an ancient City, stricken down
With strange frenzy, and for many a day
They paced from morn to eve the crowded town,
And danced the night away.

I asked the cause: the aged man grew sad:
They pointed to a building gray and tall,
And hoarsely answered "Step inside my lad,
And then you'll see it all." 2

In the 'Fame's Penny-Trumpet' Carroll's tone has become very bitter. The new ideas, the progress of science and mechanization did not impress him at all, he thought these things were leading people more towards speed and again.

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1 Lewis Carroll, Notes By An Oxford Chiel, p. 919.
2 Ibid., Four Riddles, p. 893.

"Blow, blow your trumpets till they crack,
  Ye little men of little souls!
And bid them huddle at your back --
Gold sucking leeches, shoals on shoals!

Fill all the air with hungry wails--
  "Rewards us, ere we think or write!
Without your Gold mere Knowledge fails
  To sate the swinish appetite!"

Who prate of Wisdom--nay, forbear,
  Lest Wisdom turn on you in wrath,
Trampling, with heel that will not spare,
  The vermin that beset her path!

Go, throng each other's drawing-rooms,
  Ye idols of a petty clique:
Strut your brief hour in borrowed plumes
  And make your penny-trumpets squeak:

Deck your dull talk with pilfered shreds
  Of learning from a nobler time,
And oil each other's little heads
  With mutual Flattery's Golden slime:

And when the topmost height ye gain,
  And stand in Glory's ether clear,
And grasp the prize of all your pain--
  So many hundred pounds a year---"[1]

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1 Lewis Carroll, Fame's Penny-Trumpet, p. 898.

# CHAPTER VI

## SATIRE ON PEOPLE

The 19th century in many ways, was an abnormal century. No boubt "the queen, who as a young girl, ascended the throne with the simple "I will be good," held it through life with the majestic utterance, "We are not amused". Whether the queen caused the period, or the period created the queen, she represents her time perfectly. A single shaft of white light, passed through a prism, becomes the rainbow. Imagine Victoria and her age as the shaft of white light, and the Reverend Charles L. Dodgson as the prism; then the rainbow is his multicolored fairy tale. Alice might be the gentle Victoria who came to the throne; and the Red Queen, White Queen, and Queen of Hearts, aspects of the imposing lady who was "not amused"--the social equivalent of "Off with his head". The social satire in the 'Alice books' is unconscious, perhaps, but it is there".[1]

Scientific advancement and industrial progress, brought new ideas and wealth to the country. The mingling of new and old ideas made people rather confused. But as it has been said earlier in the thesis, the progress in material comfort and uniformity in life made people

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1 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 7.

realistic and materialistic. They were attracted more and more towards monetary gains rather than truth and beauty. Having been born in this age, Carroll did realize it, but these things did not influence him. All his life he remained a romantic. Money or monetary gains could not attract him. He was not only generous to his family but helped others too. Collingwood says that several times, when he was asked to lend money, he replied: "I will not lend, but I will give you the £ 100 you ask for".[1] Mrs. Lennon says, "whether generous or extravagant, he had a fantastic fear of becoming miserly,"[2] as he remarks in Sylvie and Bruno,

> "'But, even in giving away superfluous wealth, he may be denying himself the miser's pleasure in hording?' 'I grant you that, gladly,' said Arthur. 'Given that he has that morbid craving, he is doing a good deed in restraining it.'" 3

Mrs. Lennon says, "though Carroll announces he will not be responsible for the remarks of his characters, they are mostly such leaden, or at least wooden, puppets that we cannot but hold the puppeteer responsible for their wooden arguments".[4]

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1 Lewis Carroll, quoted in Collingwood's The Life and Letters of Lewis Carroll, G.N. Morang, Toronto, 1898, p. 325

2 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 235.

3 Lewis Carroll, quoted in Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 235.

4 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 235.

In the Looking-Glass, the lion and the Unicorn fight for a crown. This may be a satire on dollar greed,

> "The Lion and the Unicorn were fighting for the crown:
> The Lion beat the Unicorn all round the town.
> Some gave them white bread, some gave them brown:
> Some gave them plum-cake and drummed them out of town."[1]

Mr. Taylor suggests, that brown bread and white bread (may be copper and silver) "are rewards like the comfits after the caucus-race. Alice tried a bit herself, but it was very dry. The Lion and the Unicorn wanted something better--plum cake. A 'plum' has meant an important, lucrative position at least since the days of Henry VIII. Dodgson had used the symbol in his caricature of Jowett (a translator of Plato and Professor of Greek at Oxford) pulling £ 500 a year out of the Oxford pie. The Lion and the Unicorn were as churchmen and statesmen seeking power and wealth".[2]

The Lion took charge of the situation.

> "'Then hand round the plum-cake, Monster,' the Lion said, lying down and putting his chin on his paws. 'And sit down both of you' (to the King and the Unicorn): 'fair play with the cake, you know!' 3

Mr. Taylor remarks that "His idea of fair play is well known, but his attitude is also significant: 'his chin on

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1 Looking-Glass, p.226.
2 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 136.
3 Looking-Glass, p. 231.

his paws'. Compare Alice 'her chin pressed so closely against her foot that there was hardly room to open her mouth'. This is very materialistic attitude".[1] Mr. Taylor thinks that "Tenniel made the Unicorn resemble Disraeli and the Lion Gladstone, which would suggest political strife; no doubt Dodgson intended that meaning also, for he did not believe in party politics".[2]

Many of the funny characters which we come across in the Alice books, form a satire on people living in those days. At the beginning of the Mock Turtle's story, Dodgson explains what he meant by 'pepper' in 'Pig and Pepper'.

> "'When I'm Duchess', she said to herself (not in a very hopeful tone, though), "I won't have any pepper in my kitchen at all. Soup does very well without--May be it's always pepper that makes people hot-tempered", she went on, very much pleased at having found a new kind of rule, "and vinegar and--- barley--sugar and such things that make children sweet-tempered." 3

Shane Leslie suggests, "Whilberforce as the Duchess who is calling the Baby (the Faithful) a pig---it turns into one--while the Cook who has made the soup too peppery and is throwing things at her mistress he identifies as Stanley. The latter put plenty of pepper in his sermons and threw

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1 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 135.
2 Ibid., p. 135.
3 Wonderland, p. 95.

many a verbal missile at the Bishop of Oxford, whose plans he opposed at every turn".[1] "The Cat, grinning at this smoky, peppery scene of discord", Mr. Taylor suggests, "might well be Cardinal Wiseman amused at Anglican squabbles".[2] Hubbell is of the opinion that "the Duchess, the Queen of Hearts, the Red Queen, the White Queen, they exeplify the adult British female", and also, "the witless truculence of Tweedledum and Tweedledee; that is the adult British male".[3]

Carroll's lack of contact with adult may be responsible for this hatred. He loved children and enjoyed their company, he told them stories, entertained them with puzzles, provided them with safety-pins, however, children specially little girls were his best friends. They brought out the best in him. Once he wrote of "the awe that falls on one in the presence of a spirit fresh from God's hands, on whom no shadow of sin, and but the outermost fringe of the shadow of sorrow has yet fallen".[4] Hubbell says that "the world of children and the world of the literary imagination satisfied him. And his purpose of amusing children made against

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1 Shane Leslie, quoted in Taylor's The White Knight, Oliver & Boyd, 1952, London, p. 60.

2 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 60.

3 G.S. Hubbell, The Triple Personality of Alice, Barnes & Noble, New York, 1946, p. 142.

4 Lewis Carroll, quoted in Derek Hudson's Lewis Carroll, Constable, London, 1954, p. 258.

serious social criticism. If children might find reform dull, he was not one to put it into the story".[1] Carroll satirizes adults for having inadequate sympathy, and less understanding with children. Alice finds the creatures in the Wonderland very indifferent, and she is betrayed. We remember how puzzled she was in the beginning, as she says,

> "---Dear, dear! How queer everything is today! ---'Who in the world am I?' Ah, that's the great puzzle!" 2

At another place we hear her saying,

> "----Oh dear!" Cried Alice, with a sudden burst of tears, "I do wish they would put their heads down! I am so very tired of being all alone here!" 3

"However, she soon got over the worst of such feelings and learned selfreliance as she came to understand her own resources and emptiness of the imposing bluff in the strange beings whom she met. Also, it is likely that Lewis Carroll wished to have her alone in this world he had made for her".[4]

Poor Alice tries to be friendly with them all, but they ignore her. They do not realize that a child needs love and affection. "The adult world, as viewed by the

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1 G.S. Hubbell, Triple Personality of Alice, Barnes & Noble, New York, 1946, p. 137.
2 Wonderland, p.28.
3 Ibid., p.30.
4 G.S. Hubbell, The Triple Personality of Alice, Barnes & Noble, New York, 1946, p. 122.

child, is full of indifferent, worried, busy, incompetent, meddlesome, and distinctly disagreeable people. Alice frequently has to comment on that. It should be a great lesson to all grown-ups, and Carroll meant it to be".[1]

> "What's this!" he said, blinking lazily at Alice---
> "Ah, what is it, now?" the Unicorn cried eagerly. "You will never guess! I couldn't."
> The Lion looked at Alice wearily. "Are you animal-- or vegetable-- or mineral?" he said, yawning at every other word.
> "It's fabulous monster!" the Unicorn cried out, before Alice could reply." [2]

Mrs. Lennon says, "This was Lewis Carroll's way of saying how children looked to the adults of his time".[3] "That's why. He hated adultdom, and he scorned the adult manner of thinking---and he knew that when an adult lays aside the stick and begins reasoning with a child, the change is not so great as one might hope".[4]

Poor Alice finds herself surrounded by strange creatures, who ask her difficult questions and are not satisfied by her answers. They make rude and personal remarks about her and give her orders. In 'Wonderland' we find the Rabbit shouting at her,

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1 H.M. Ayres, Carroll's Alice, Columbia University Press, New York, 1936, p. 36.
2 Looking-Glass, p.230
3 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 10.
4 G.S. Hubbell, The Triple Personality of Alice, Barnes & Noble, New York, 1946, p. 143.

"----What are you doing out here? Run home this moment, and fetch me a pair of gloves and a fan! Quick, now!" 1

"'Your hair want cutting,' said the Hatter. He had been looking at Alice for some time with great curiosity and this was his first speech." 2

"'I don't care about the colour,' the Tigerlily remarked. 'If only her petals curled up a little more, she'd be all right.'" 3

Professor Ayres says that"These adults either will not or cannot give any rational account of what they are doing. Alice's "Whys?" are met with "Why nots?" but they take a gloomy pleasure in asking her why a raven is like a writing desk, and will not stay for an answer that does not exist".4

"'You don't know much,' said the Duchess, and that's the fact.'" 5.

"'Look up, speak nicely, and don't twiddle your fingers all the time.'" (the Red Queen remarks) 6

"Let adults deny, if they can, the truth in this picture of the child's world".7

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1 Wonderland, p. 43.
2 Ibid, p. 75.
3 Looking-Glass, p. 158.
4 H.M. Ayres, Carroll's Alice, p. 37.
5 Wonderland, p. 66
6 Looking-Glass, p. 162.
7 Edgar Johnson, A Treasury of Satire, p. Simon and Schuster, New York, 1945, p. 484.

One thing which we have to appreciate in Alice, is her remarkable courage. Her politeness and her desire to please others are the keynotes of her character. It is true she is not very successful in the beginning, when she tries to work it out herself. When she has the golden key in her hand, the door is too small for her to go through, she thought,

> "---Oh, how I wish I could shut up like a telescope! I think I could, if I only knew how to begin." For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible."1

When she is sufficiently shrunk to enter the little door, she left the key out of reach on the glass table. However, this happened quite a few times but little Alice was not discouraged at all. Actually this was just the beginning of the difficulties which a child has to face in the adult world. Mr. Johnson remarks,

> "Alice's early efforts to be friendly with the Mouse and the Birds are a dismal failure. The Caterpillar snubs her, the Frog Footman ignores her, the Cheshire Cat bewilders her. When she tries to apply what she has been taught in the schoolroom, it doesn't work out right; her arithematic gets snarled up, the geography doesn't fit the facts, and the verses come wrong. She tries to assert herself with the Dormouse, the Mad Hatter, and the March Hare, and is shouted down by a chorus of "You might as well say that---" Nevertheless, she has

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1 Wonderland, p.22

> learned to adjust herself to some of these challenges and to speak up for herself: she is able at last to fit the key to the door and walk into the garden".1

Throughout her adventures in 'Wonderland', Alice displays remarkable courage and confidence. Hubbell remarks,

> "Her self-control,[2] her truthfulness,[3] her dislike of emotional arguments,[4] her thoughtfulness,[5] her tendency to escape in dreams[6] and imagination,[7] her sensitiveness,[8] her habit of cautious understatement,[9] her embarrasment at the affection of women,[10] her sincere desire to please,[11] her straight thinking when she really understood a situation,[12] her sincere good manners which turned to rudeness and a desperately vehement pertness when people were too rude to her;[13] all these traits become Alice very well, and harmonize in her character, for they were first genuinely fused in the character of Lewis Carroll[14]"

In the beginning she is a bit confused and asks for help. But the creatures do not pay any serious attention to her,

> "'Would you tell me, please, which way I ought to go from here?'
>
> "'That depends a good deal on where you want to get to,' said the Cat.

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1 Edgar Johnson, A Treasury of Satire, Simon & Schuster, New York, 1945, p. 484 ff.
2 Wonderland, p. 85
3 Ibid., p. 61
4 Ibid., p. 65; Looking-Glass, p.211.
5 Looking-Glass, p. 188.
6 Ibid.,pp. 188-189,272.
7 Ibid., p. 256.
8 Wonderland, pp. 55, 101-102;Looking-Glass, pp.188, 190,200.
9 Looking-Glass, p. 239; Wonderland, p. 22.
10 Wonderland, pp. 96-98;Looking-Glass, pp. 257-258.
11 Ibid., p. 33.
12 Ibid., p. 86.
13 Ibid., pp. 75, 97,81,88,98,125;Looking-Glass,p.252
14 G.S.Hubbell,The Triple Personality of Alice,pp.144.

"'I don't much care where ---,' said Alice.
"'Then it doesn't matter which way you go,' said the Cat.
"'---so long as I get somewhere,' Alice added as an explanation.
"'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.'"
"---Visit either you like; they're both mad."
"But I don't want to go among mad people," Alice remarked.
"Oh, you can't help that, "said the Cat: "we're all mad here. I'm mad. You're mad." 1

At 'A Mad Tea-Party' we find the March Hare and the Mad Hatter behaving rudely with Alice,

"---If you can't be civil, you'd better finish the story yourself."
"No, please go on!" Alice said very humbly. "I wo'n't interrupt you again. I dare say there may be one". 2

"Really, now you ask me," said Alice, very much confused, "I don't think---"
"Then you shouldn't talk," said the Hatter.
This piece of rudeness was more than Alice could bear: she got up in great disgust, and walked off: the Dormous fell asleep instantly, and niether of the others took the least notice of her going, though she looked back once or twice, half hoping that they would call after:" 3

Alice was changing gradually, she was getting bold. Her remark about the Footman is an example of this:

"Oh, there's no use talking to him," said Alice desperately: "he's perfectly idiotic!"And she opened the door and went in." 4

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1 Wonderland, pp. 71-72.
2 Ibid., p. 81.
3 Ibid., p. 83.
4 Ibid., p. 65.

Alice has grown to her full size when she gives a bold answer to the Queen of Hearts,

> "My name is Alice, so please your Majesty," said Alice very politely; but she added, to herself, "Why, they are only a pack of cards, after all. I needn't be afraid of them!"
> "And who are these?" said the Queen, pointing to the three gardeners who were lying round the rose-tree; for, you see, as they were lying on their faces, and the pattern on their backs was the same as the rest of the pack, she could not tell whether they were gardeners, or soldiers, or courtiers, or three of her own children.
> "How should I know?" said Alice, surprised at her own courage. "It's no business of mine."
> The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming "Off with her head! Off with----"
> "Nonsense!" said Alice, very loudly and decidedly, and the Queen was silent." 1

In these two books (Wonderland and Looking-Glass), the White Knight is the only one who shows love and affection to little Alice.

> "You are sad,' the Knight said in an anxious tone: 'let me sing you a song to comfort you." 2

From him she learns the lesson of love and tenderness,

> "'I hope it encouraged him,' she said, as she turned to run down the hill: 'and now for the last brook, and to be a Queen!'". 3

By the end of the story we find Alice "has learned to deal with them all--the loquacious Flowers, the eternal

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1 Wonderland, pp. 87-88.
2 Looking-Glass, p. 243.
3 Ibid., p. 249.

schoolboy Tweedledum and Tweedledee, the frowsily incmpetent White Queen, and the bullying Red Queen. If she were to encounter again any of the creatures of the first book, the curt morose Caterpillar, or that prosy bore, the Duchess, she would know how to handle them too".[1]

In the Alice books Carroll uses, to quote Mr. Johnson,

> ----the naive symbolic dream of a child to see through the shams of adult society. He does more: for those who have eyes to see, he shows how inadequate are the sympathy and understanding we give our own children. If Alice finds nearly all the creatures she encounters in her journey arbitrary and incomprehensible, it is no less significant that few of them make the effort to be kind or understanding with her. And near the end the episode of the Lion and the Unicorn, as Professor Harry Mogan Ayres, points out, makes clear Carroll's point, "that the one 'fabulous monster' in all creation the one thing nobody will accept as a fact and treat helpfully and affectionately, is a human child". Surely here is meaning enough, though disguised as a dream, jingling cap and bells. This is no mere mad, highhearted excursion in pure whimsy. It turns out instead to hold a loving wisdom which all parents and teachers might ponder, and for which we should be forever grateful". 2

The moral in the Alice books is "Don't grow-up". Once he wrote to Gertrude Chataway, "So sorry you are grown-up".[3]

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1 Edgar Johnson, A Treasury of Satire, Simon and Schuster, New York, 1945, p. 484.

2 Ibid., p. 485.

3 Lewis Carroll, quoted in Derek Hudson's Lewis Carroll, Constable, London, 1954, p. 270.

At the end of 'Wonderland' he expresses his desire that Alice "would keep, through all her riper years, the simple and loving heart of her childhood".[1] But who would convince Carroll that "one ca'n't help growing older".[2]

1 Wonderland, p. 131.
2 Looking-Glass, p. 212.

# CHAPTER V11

## SATIRE ON LITERATURE

In the Victorian Age, the educational advancement among the newly rich middle class brought a demand upon authors from a distinctly new direction, the people. The author, for the most part, was not writing purely for his own individual satisfaction or for a selected group of people who shared his taste, but actually he was writing for a mass demand. Therefore, to quote F. Harrison once again,

> "There is no standard, no conventional type, no good model. It is an age of Go-as-you-please". 1

Due to the progress of science, scientific studies became more popular. People demanded literature of reality rather than of fancy and imagination. It does not mean that romanticism died out, as a matter of fact it continued to breathe and produced the most prominent Victorian poets--Tennyson, Browning, Arnold and Swinburne.

Having been born in a scholarly family, Lewis Carroll inherited a fine literary taste. He was an enthusiastic reader and had a valuable collection of books from every field. He read widely in English poetry even though he did

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1 F. Harrison, Early Victorian Literature, Edward Arnold, London, 1902, p. 14.

not make poetry his career. His letter to Alexander Macmillan would best show his deep interest in poetry and his taste,

> You never made a more judicious present than when you gave me your "Golden Treasury" Wordsworth. It is a real delight to me: so handy, so well printed, and so well selected--containing pure gems only. I should like a copy of "Scotch Songs". And won't you give the world a "Golden Treasury" Burns? Also a vol. of "Lake Poets" would be very acceptable. I would take for it Coleridge, Keats, Hood (serious poems only, or perhaps admitting the "Ode to Rae Wilson") and Hartley Coleridge. I don't know if Hood ever actually lived in the Lake Country, but he would suit the others very well. His "Haunted House" ought by no means to be omitted, long as it is." 1

"From childhood he was in the habit of reading poetry critically for any signs of obscurity or confusion of thought. As early as 1845, he included in Useful and Instructive Poetry an entertaining Shakespearean skit in which he imagined that the sleeping King in Henry IV, Part II (Act IV, Sc. iv), could overhear his son's soliloquy and was able to take him up on several points of detail. He developed a sharp eye for anything that he thought precious or pretentious and more than once satirized affectation, especially in "Poeta Fit, non Nascitur", in which a boy is made to ask his grandfather, "How shall I be a poet?". 2

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1 Lewis Carroll, quoted in Derek Hudson's Lewis Carroll, Constable, London, 1954. p. 229.
2 Derek Hudson, Lewis Carroll, Constable, London, p. 229

"For first you write a sentence.
And then you chop it small;
Then mix the bits, and sort them out
Just as they chance to fall:
The order of the phrases makes
No difference at all."

"Next, when you are describing
A shape, or sound, or tint;
Don't state the matter plainly,
But put it in a hint;
And learn to look at all things
With a sort of mental squint."

"For instance, if I wished, Sir,
Of mutton-pies to tell,
Should I say 'dream of fleecy flocks
Pent in a wheaten cell?"
"Why, yes," the old man said: "that phrase
Would answer very well."

"The boy was further urged to "mention no places, names or dates", to be "consistently obscure", to fill up with "Padding" and to reserve a "great Sensation-stanza" to be placed towards the end".[1]

"Then proudly smiled that old man
To see the eager lad
Rush madly for his pen and ink --
And for his blotting-pad--
But, when he thought of publishing,
His face grew stern and sad." [2]

This piece of poetry appears to be a nonsense at first glance but as Mr. Madan says, "Dodgson's nonsense is never far from logic and mathematics: its wildest flights are

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1 Derek Hudson, Lewis Carroll, Constable, London, 1954, p. 230.

2 Lewis Carroll, Poeta Fit, Non Nascitur, The Complete Works of Lewis Carroll, The Modern Library, New York, 1937, p. 880.

are chastened and regulated by criticism".[1] Mrs. Lennon remarks, "The force of his poetry lay in its unconscious origins; his forms were polished and his unreason made reasonable by his conscious mind".[2]

Carroll showed a remarkable talent from an early age. He published 'The Rectory Umbrella' when he was hardly seventeen or eighteen years old. "The body of the magazine was conceived throughout in a spirit of intelligent parody. --It was a very clear foretaste of what was to come".[3] A strain of parody is present in most of his best verse. In 1855, he wrote a parody on Moore's 'Lalla Rookh', beginning,

"I never loved a dear gazelle
Nor anything that cost me much," 4

In the same year he started composing the famous first verse of 'Jabberwocky',

"'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome rath outgarb." 5

"and copied it into Misch-Masch with explanation of the

1 F. Madan, quoted in Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 240.
2 F. B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 240.
3 Derek Hudson, Lewis Carroll, Constable, London, 1954 p. 54.
4 Lewis Carroll, quoted in Taylor's The White Knight, Oliver & Boyd, London, 1952, p. 21.
5 Looking-Glass, p. 215.

'words' which differ considerably from those offered by Humpty Dumpty. ---and the spelling is suitably archaic: "Twas bryllyg and ye slithy toves---".[1] Another poem "The Aged Aged Man", a parody of Wordsworth's 'Resolution and Independence' appeared in The Train. "This poem, in a revised form, became the White Knight's song in 'Through the Looking-Glass,

> "Everybody that hears me sing it--either it brings the tears into their eyes, or else----"
> "Or else what?" said Alice, for the Knight had made a sudden pause.
> "Or else it doesn't, you know. The name of the song is called 'Haddocks' Eyes.'"
> "Oh, that's the name of the song, is it?" Alice said, trying to feel interested.
> "Oh, you don't understand," the Knight said, looking a little vexed. "That's what the name is called. The name really is 'The Aged Aged Man.'" 2

Then he starts the melancholy song but actually it did not bring any tears in Alice's eyes.

> "I'll tell thee everything I can:
> There's little to relate.
> I saw an aged aged man,
> A-sitting on a gate.
> 'Who are you, aged man?' I said.
> 'And how is it you live?'
> And his answer trickled through my head,
> Like water through a sieve.
>
> He said 'I look for butterflies
> That sleep among the wheat:
> I make them into mutton-pies,
> And sell them in the street.

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1 A.L. Taylor , The White Knight, Oliver & Boyd, London, 1952, p. 21.
2 Looking-Glass, p. 244.

I sell them unto men,' he said,
'Who sail on stormy seas;
And that's the way I get my bread-
A trifle, if you please' .1

And the song goes on. "Dodgson wrote to R. Brimbley Johnson, who had written to ask whether the White Knight was suggested by Samuel Butler's Hudibras: 'I have certainly no consciousness of having borrowed the idea of the inventions of the White Knight from anything in Hudibras----It may interest you to know that the verses on the Aged Aged Man were written long before Alice was thought of, and appeared in a magazine called The Train----The character of the White Knight was meant to suit the speaker in the poem.'" 2

Carroll's 'The Three Voices', a parody of Tennyson's 'The Two-Voices' also deserves attention. As Mr. Taylor says, "Dodgson's best work at this time was of the nature of parody and burlesque". 3 "Are you deaf, Father William?" a parody of Southy's didactic poem 'An Old Man's Comforts', is a quite interesting one too,

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1 Looking-Glass, p. 245.
2 R.L. Green, The Diaries of Lewis Carroll, Vol.1, Cassell & Co Ltd., London, 1953, p. 91.
3 A.L. Taylor, The White Knight, Oliver & Boyd, London, 1952, p. 21.

which begins,

"Are you deaf, Father William?" the young man said,
"Did you hear what I told you just now?
"Excuse me for shouting! Don't waggle your head
"Like a blundering, sleepy old cow!
"A little maid dwelling in Wallington Town,
"Is my friend, so I beg to remark:
"Do you think she'd be pleased if a book were sent down
"Entitled 'The Hunting of the Snark?'"

"Pack it up in brown paper!" the old man cried,
"And seal it with olive-and-dove.
"Nor forget, my good fellow, to send her beside
'Easter Greetings, and give her my love." 1

"His parodies demonstrate that he had an ear. "The Song of the Manlet," a parody of Swinburne's "North Sea," rings true; but oddly he never mastered so simple a technique as the run-on line, which, since Shakespeare broke up Marlowe's mighty line, has been universal in English poetry. This procedure, which should be the rule, is the exception in Carroll, and this is the flaw that gives his best verse its tum-te-tum-te quality. Perhaps his orderly mind demanded that each line should be a unit, but a good prosodist listens before he reasons".2

Mrs Lennon remarks, "The strangest thing is that his best musical effects appear in his broadest and most blatant satire. Perhaps he had a puritanic fear of his

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1 Lewis Carroll, The Complete Works of L.Carroll, The Modern Library, New York, 1937, p. 930.

2 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 245.

own poetic self".[1] For example his poem in 'Novelty and Romancement':

"When Desolation snatched her tearful prey
From the lorn empire of despairing day;
When the light, by gemless fancy thrown,
Served but to animate the putrid stone:
When monarchs, lessening of the 'wildred sight,
Crumblingly vanished into utter night;--" 2

Mrs. Lennon remarks, "This poem is supposed to be a sonnet to the Mayor of Muggletoncum-Swillside. It is stretching a point to call it a sonnet, but otherwise Carroll shows mastery of all the devices (except the run-on-line)".[3]

In 'Sylvie and Bruno' Carroll satirizes literature which was written mainly to make money and made no sense literaly.

"It'll make very little difference to the author," I suggested. "Instead of saying 'what book I write?" an author will ask himself 'which book shall I write?' A mere verbal distinction.

Lady Muriel gave me an approving smile. "But lunatics would always write new books, surely?" she went on. "They couldn't write the sane books over again!"

"True," said Arthur. "But their books would come to end also. The number of lunatic books is as finite as the number of lunatics."

"And that number is becoming greater every year," said a pompous man, whom I recognised as the self-appointed showman on the day of the picnic." 4

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1 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 247.

2 Lewis Carroll, The Complete Works of Lewis Carroll, The Modern Library, 1937, p. 1081.

3 F.B. Lennon, Victoria Through the Looking-Glass, p p. 248.

4 Sylvie And Bruno, p. 595.

In one of his short stories "And I, for One", also we smell satire. He writes,

> "---Some cherished volume, morocco-bound and golden-clasped, the wouks immortal of the bard of eld, whereon she loveth oft to ponder? Possibly, "The Poems of William Smith," that idol of her affections, in two volumes quarto, published some years agone, whereof one copy only has as yet been sold, and that he bought himself---". 1

He was a regular theatre-goer, and Mrs. Lennon says that "Carroll like Shaw, never hesitated to criticize Shakespeare, or even to rewrite him if necessary (e.g., his wish to delete lines from The Merchant of Venice)."[2] Ellen Terry says: "He was a splendid theatre goer, and took the keenest interest in all the Lyceum productions, frequently writing to me to point out slips in the dramatists' logic which only he would have noticed!" [3]

Harry Furniss once remarked, "Lewis Carroll was as unlike any other man as his books were unlike any other author's books. It was a relief to meet the pure innocent, simple dreamer of children, after the selfish commercial mind of most authors. Carroll was a wit, a gentleman,

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1 And I, for One, The Complete Works of Lewis Carroll, The Modern Library, New York, 1937, p. 1102.

2 F.B. Lennon, Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p. 246.

3 Ellen Terry, quoted in Lennon's Victoria Through the Looking-Glass, p. 246.

a bore, and an egotist--. Carroll was not selfish---".[1] This remark of Furniss, one should say, is the best example to sum up Carroll's character. He was a critic and a satirist and himself wrote the stories which would never lose their popularity. Mr. Walter de la Mare quotes Walter Besant's dictum that Alice is one of the very few books in the world "which can be read with equal pleasure by old and young----. It is the only child's book of nonsense that is never childish".[2]

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1 Harry Furniss, quoted in Lennon's Victoria Through the Looking-Glass, Simon & Schuster, New York, 1945, p.264.

2 Walter Besant, quoted in Lennon's Victoria Through the Looking-Glass, p. 331.

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## ABSTRACT

Lewis Carroll --- Satirist attempts to show that the Alice books are the only child's books on nonsense that are more than childish. There is frofound meaning behind those funny charaters which we come across in the stories. They form a satire on the conditions that prevailed in those hectic days. For the purpose of this study satire is interpreted as a critical but useful instrument for correcting vices and follies. The origin of this type of literature goes back to the Middle Ages. It was used as an instrument even in those days. As a matter of fact satire came into English letters through the Romans.

For the purpose of this study an analysis of the stories and poems of Lewis Carroll has been made to show that they contain satire. The first three chapters deal with the general conditions of the Victorian Age, a short biography of Carroll and a brief review of the nature of satire. The remaining chapters, which form the body of the thesis, contain the study of satire on education, mechanization, people and literature. Carroll was a romantic and the materialistic age in which he lived demanded much from a thoughtful and sensitive mind like Dodgson's.

# ABSTRACT

He was not quite cinvinced with the progess of his age, because he thought it was leading people towards materialism, speed and monetary gains. Unlike other writers, he did not attack bitterly but wrapped himself in the cloak of nonsense. The reader enjoys his fantastic and adventurous stories without even realizing that the writer is mocking at the evils of his time. Wonderland, the Looking-Glass and Sylvie And Bruno have been used in more detail to show the satire, even though the short stories and poems have also been touched. The purpose of this thesis is solely to show that these tales of fantasy can legitimately be interpreted as doing more than entertaining, that they form a backbone for correcting the follies in various sectors of human society.