

The Dissemination of Ideologies: *Tom Brown's School Days* and the *Harry Potter* Series as
Moral and Social Pedagogy

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ABSTRACT

This thesis compares J. K. Rowling's contemporary *Harry Potter* series (1997-2007) with Thomas Hughes's Victorian school story, *Tom Brown's School Days* (1857), in order to identify how Rowling and Hughes use British public school literature as a means for the widespread dissemination of moral pedagogy. Given the disparate time frames and political outlooks, Rowling and Hughes teach dissimilar ideologies in different socio-historical contexts. However, both stories reveal the necessity of the schoolmaster's teaching methods to form morally responsible school leaders, demonstrate the titular character 'chosen' as a moral leader, and exemplify the use of organized sports as a method of moral and social instruction. In sum, my thesis presents a comparison of the narratives by Rowling and Hughes as an acknowledgement of the continuing influence of Hughes's work on modern literature and the employment of children's literature for the advancement of moral and socio-ideological themes.

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INTRODUCTION

Thomas Hughes and J. K. Rowling: Disseminating Dissimilar Ideologies in Different Socio-Historical Contexts for Pedagogical Purposes

Tom Brown's School Days (1857) by Thomas Hughes and the *Harry Potter* series (1997-2007) by J. K. Rowling dominate school story literature. Although Rowling does not overtly admit that Hughes's work influenced her, both authors recognize that the boarding school story template lends itself to didactic means and that didactic texts are useful as vehicles for the widespread dissemination of pedagogy. Using *Tom Brown* and *Harry Potter* as didactic texts, Hughes and Rowling express their authorial identities in their work. While Rowling expresses her social and moral viewpoints pertaining to multiculturalism and inclusion less overtly than Hughes proselytizes about Christian socialist values, both authors use their didactic texts to influence youth readers. As a means of influence, Hughes and Rowling use, for example, narrative structure, character, dialogue, tone, and narrative voice to convey their views; this thesis considers how Hughes and Rowling use these particular literary features for didactic means. Within the context of the themes of headmasters, morals, and organized sports, my analysis of Hughes's literary representation of the Victorian elite's public school culture alongside Rowling's contemporary boarding school stories shows how both authors use the style and structure of the school story for pedagogical purposes.

Before examining how Hughes's and Rowling's texts work as pedagogical instruments, a cursory review of the history of the modern British boarding school's impact as an institution serves to parse how the school story suits itself to didacticism. In the second half of the twentieth century, British education claimed the highly exclusive space of the boarding school. According to James Brooke-Smith in *Gilded Youth* (2019), the public schools maintain a firm hold on

British society and provide more than book learning to young, elite patrons: “More than just an educational institution, the public school is a symbol of privilege and a shorthand for a particular vision of British national identity” (Location 45). Doubtless, shaped by Victorian influences such as a desire to control the proliferation of the middle class, the modern boarding school serves British society’s affluent and upper-class members and preserves its aura of exclusivity through the maintenance of traditional barriers to mainstream matriculation such as costly tuition.

Brooke-Smith’s account of the pernicious impact of private education also illuminates how the public school culture thrives on “dissent” against authority, which Brooke-Smith specifically mentions sixteen times. Not surprisingly, this established culture of dissent provides an ideal literary setting for Hughes’s and Rowling’s reform models, as the authors strive to inculcate adolescents with better moral and social principles that challenge the status quo. The boarding school narrative supports the author’s effort to educate readers on ways to subvert established systems for social and moral elevation; as a result, my consideration of the boarding school’s social context shows how literature that adopts the setting of the boarding school provides an avenue to assert authorial influence against the establishment. In other words, the history of the modern British boarding school shows how the genre of boarding school literature remarkably uses of the public school setting as a place that historically suits itself to the promotion of moral and social instruction.

One source for the instructive nature of the school story lies in the author’s characterization of the headmaster. The inclusion in my thesis of background information on Hughes’s real-life Rugby headmaster, Dr. Thomas Arnold, provides an opportunity for further insight into Hughes’s—and Rowling’s—texts. As Dr. Arnold’s former pupil, Hughes models the character of the Doctor after Arnold: Hughes’s schooling under Dr. Arnold led to Hughes’s

internalization of Arnold's belief in the ability to reform the morals of the privileged class of adolescent public school boys (Strachey para. 13). Consequently, an interpretation of Dr. Arnold's views on moral responsibility and Christian values as a means to reform the morals and behaviour of society's future governing elite helps to illustrate why Hughes illustrates the god-like Doctor governing Rugby's school boys omnisciently: using a superhuman fictional character for didactic purposes allows Hughes to use the Doctor as a pedagogical tool to teach measured discipline. For example, when Tom and Slogger Williams engage in a fight over Slogger's treatment of Tom's protégé, little George Arthur, the Doctor divinely intervenes at the crucial moment before serious injury occurs and "makes straight for the [boxing] ring" to stop the fight (573); in this instance, the Doctor employs his omniscient oversight and guided intervention only after Tom has defended his honour before the other school boys and protected little Arthur from bullying. Despite the Doctor's calculated intervention, the boys are unaware of the Doctor's surveillance; according to the character called "the master," "[N]ot one of you boys will ever know the anxiety you have given him, or the care with which he has watched over every step in your school lives" (710). With the master's statement that characterizes the Doctor as a benevolent, omniscient being, Hughes demonstrates how the Doctor tasks himself with the divine oversight and moral education of Rugby's boys. In this instance, Hughes makes clear the Doctor's inspired mission to send Rugby boys out as exemplars of society; ultimately, his success in this arena includes the Christian reform of Tom. As a result, the headmaster character serves as a form of surrogate pedagogy for Hughes, because the Doctor expresses Hughes's authorial agenda to disseminate a Christian socialist ideology that is designed to transform young men.

My methodological approach includes an analysis of the headmaster's influence, which enables me to conduct a comparison of the Doctor with Albus Dumbledore. Such a comparison allows me to explore how these headmasters guide the protagonist's moral development toward a higher good. Just as the Doctor mentors Tom to a higher moral elevation through assisted intervention and calculated discipline, Dumbledore mentors Harry using the same tactics. At the conclusion of *The Chamber of Secrets* (CoS 1998), after Harry and Ron break school rules in order to rescue Ginny from the controlling power of Voldemort's diary Horcrux, Dumbledore says to Harry and Ron:

"I seem to remember telling you both that I would have to expel you if you broke any more school rules," said Dumbledore. Ron opened his mouth in horror. "Which goes to show that the best of us must sometimes eat our words," Dumbledore went on, smiling. "You will both receive Special Awards for Services to the School and – let me see – yes, I think two hundred points apiece for Gryffindor." (330-331)

Here, in response to Harry and Ron's lack of obedience, Dumbledore dispenses calculated discipline that accounts for individual circumstances. Such disciplinary tactics suit Dumbledore's overarching and self-serving agenda to have Harry fulfill his destiny of achieving victory over Voldemort in *The Deathly Hallows* (DH 2007, 286), much as the Doctor's tactics guide Tom but also serve the Doctor's agenda to have full victory over his school boys (Hughes 739).

Both Hughes and Rowling reveal the necessity of the headmaster's self-serving teaching methods to form morally responsible school leaders. In Hughes's case, he represents the Doctor's teaching methods as reminiscent of Dr. Arnold's and portrays these methods as ideal. However, the revered Dr. Arnold has his detractors. As a critic of Dr. Arnold and the author of the infamous biography *Eminent Victorians* (1918), Lytton Strachey offers an unvarnished look

at Dr. Arnold that dulls the shine on his celebrity: Strachey's critical, mocking account reveals Dr. Arnold to be a paragon with faults. Of Arnold, Strachey writes: "Doubtless it was important to teach boys something more than the bleak rigidities of the ancient tongues; but how much more important to instill into them the elements of character and the principles of conduct!" (para. 13). Strachey's sardonic observation regarding Dr. Arnold's teaching methods points out that Arnold's concern centres around the moral development of school boys and subverts their scholastic development; this inverts standard educational concerns. My analysis of Strachey's unflattering perspective on Dr. Arnold's views and achievements provides the basis for understanding how Rowling designs Dumbledore as a response to Arnold's overbearing moral pressure. In Chapter One, I discuss in further detail how Rowling deliberately characterizes Dumbledore as flawed in order to make a critique of the myth of the headmaster and of Hughes's characterization of Dr. Arnold's teaching methods.

In Chapter Two, I explore how Hughes and Rowling encourage moral reform and instruct their readership by using the main character as an agent for the reader's own development. Then, using a third-person narrator to inform the reader of the protagonist's thoughts and actions, the authors encourage readers to identify with the protagonist. In this way, the narrator creates an intimate relationship with the reader that encourages readers to associate with and to emulate the protagonist; also, the narrator takes on the tone of a character and addresses the reader directly, which personalizes the experience for the reader. Through the voice of the narrator, who teaches Tom, Hughes simultaneously teaches Victorian children to embody Christian values in order to succeed in the world (690, 739-742, 747-748); as Tom learns how to make superior choices in Part II of *Tom Brown*, the reader learns moral lessons along with Tom. For example, having read through Part I, with chapters titled "Sundry Wars and Alliances," "The War of Independence,"

and “A Chapter of Accidents,” the narrator’s personalized account of Tom’s immoral escapades in these chapters informs the reader’s empathy toward Tom. As a result, the reader celebrates the awakening of Tom’s moral consciousness in Part II, when Tom chooses to accept Mrs. Arnold’s invitation to tea: Tom “felt himself lifted on to a higher social and moral platform at once” (435-436). Since Hughes places Mrs. Arnold’s invitation to tea in Part II, Chapter I “How the Tide Turned,” this strategic position in the novel primes the reader to accept and also effect a moral ‘turning of the tide’ with Tom. Synchronously, the adolescent reader imagines himself or herself experiencing the same moral elevation as Tom as a result of the readers’ intimate experience of Tom’s life in Part I via the idiosyncratic narrator. Just as Hughes places the dawning of Tom’s moral consciousness in Book II, Rowling places Harry’s moral awakening in the second book of the *Harry Potter* series; these kinds of structural comparisons between the authors’ narrative systems allow for an analysis of how the authors use the narrative structure as a tool to influence the growth of the reader along with the growth of the character. For comparison, an analysis of Harry’s morally-aware choice to decline sorting into Slytherin by the Sorting Hat highlights the future consequences of Harry’s decision to be sorted into Gryffindor that Harry and the reader realize: “the significance of that choice [remains hidden] until Harry agonizes over it in [the second book, *The Chamber of Secrets*], marking the awakening of Harry’s moral consciousness” (Behr 264). However, because Rowling uses the third-person point of view and closely aligns it with Harry, the adolescent reader of *The Chamber of Secrets* reaches a moral awakening before Harry: he can see only what the narrator reveals to him, while the reader can see not only what Harry sees but also everything the omniscient narrator can see. In this way, Rowling’s narrative style allows her to control the development of Harry and the reader. When Rowling wants Harry and the reader’s development to coincide, she narrows the narrative focus so that the point of

view covers events from only Harry's perspective in an exercise in focalization. Rowling and Hughes's use of a persuasive, omniscient narrator as a character in the text intensifies the reader's understanding of the protagonist's experiences; as a result, the third-person narrative voice provides Rowling and Hughes with an ideal instrument for influencing readers.

Rowling's use of a third-person narrative voice shows how Rowling uses literary techniques for pedagogical purposes more subtly than Hughes does. Arguably, Rowling's didactic text more delicately impresses upon the reader her social justice ideology, which centres around children's rights, liberal multiculturalism, inclusion, and social equality. However, while Rowling refrains from sermonizing as dogmatically as Hughes does, one of Rowling's more exceptional displays of overt pedagogy occurs in *The Goblet of Fire* (*GoF* 2000) with her formulation of Hermione Granger's S.P.E.W. initiative. Readers recognize that Hermione's S.P.E.W. club ("Society for the Promotion of Elfish Welfare") symbolizes Rowling's effort to encourage social equality, especially when Hermione sarcastically informs Ron Weasley that S.P.E.W. could be better known as "*Stop the outrageous Abuse of Our Fellow Magical Creatures and Campaign for a Change in Their Legal Status*" (188, emphasis Rowling's). Yet, even though Hermione's indignant response to Ron emphasizes Rowling's social justice ideology in an overt manner, Rowling's elaborate use of literary devices such as symbolism, narrative voice, and structure throughout the *Harry Potter* series serves to subtly communicate messages about her disparate but interrelated themes of tolerance, abuse, injustice, trust, friendship, education, self-reliance, and unity. I explore these themes and Rowling's use of literary devices in more detail in Chapters One, Two, and Three of this thesis. On the whole, while Hughes uses an inherently and overtly pedagogical narrative approach, Rowling's meritocratic approach in *Harry Potter* reveals a less forthright propaganda.

While Rowling's subtlety encourages readers to make their own decisions, Hughes uses the narrative voice to offer moral judgments: Hughes principally aims with *Tom Brown* to use his semi-autobiographical public school fiction as a template to teach, preach, and sermonize his Christian socialist doctrine of moral reform to adolescent boys. In *Public School Literature, Civic Education and the Politics of Male Adolescence* (2016), Jenny Holt discusses how Hughes originally wrote *Tom Brown* as a moral story for his son: the tale serves as "a kind of training-manual for adolescent life" (78). Since adolescent boys proverbially reject parental advice, Hughes necessarily devises *Tom Brown* as an amiable form of advice to his son for how to navigate the trials of boarding school while maintaining his moral principles; in this manner, Hughes's narrative voice functions as a way to teach. Surprisingly, although Hughes originally wrote *Tom Brown* as a *tête-a-tête* for his son, the novel generated such unexpected interest among Victorian boys that the novel's popularity resulted in a mass distribution. Thus, an entire generation of adolescent British public school boys fell under the didactic spell of *Tom Brown* in the latter half of the nineteenth century; in fact, the novel's influence was so great that even the public school system underwent reforms that can be traced back to the impact of Hughes's moral judgments in *Tom Brown* (Mack 100).

One significant influence of *Tom Brown* on the Victorian public schools occurred as a result of Hughes's focus on physical development as a means to teach Christian morality; this led to a focus on organized team sport in the public school curriculum (Richards Intro xxiii). In Chapter Three, I examine the theme of organized sport and analyze how the games ethic promotes moral idealism in *Tom Brown* and *Harry Potter*. For instance, in *Tom Brown* Hughes promotes the development of Christian virtues in combination with the pursuit of physical fitness as a basis for building good character; this philosophy of moral and physical strength as an ideal

developed into a movement in the mid-nineteenth century that came to be known as Muscular Christianity, and the concept achieved widespread popularity in association with Hughes's novel (Richards Intro xxiii). In his novel, Hughes preaches a strain of Muscular Christianity that uses participation in sport as a tenet for fostering good citizenry in children; Hughes uses the methodology of teaching boys Christian ideals such as self-sacrifice and discipline through physical fitness. Thus, Hughes presents team sports as having the potential to mould young boys into moral British subjects: for, students' backgrounds are equalized and British ideals are reinforced on the playing field (Wellton qtd. in Mangan *Games* 40). Likewise, in the public school story, organized sport encourages community and bolsters Christian values. Hughes and Rowling use organized sport in their stories as an ideological agent of group association and moral instruction because sport in the boarding school narrative encourages the celebration of heroes who exude not only an esprit sportif but also trustworthiness, loyalty, and respect. Significantly, Hughes's use of organized sport in his novel has particular applications depending on the sport the boys play. For example, "less wholesome" athletic pursuits such as swimming, poaching, and boxing belong to the culture of the nobility that Hughes and his mentor Dr. Arnold strove to supersede; on the other hand, football and cricket are structured group games that cultivate the type of middle-class Christian lifestyle that Hughes and Arnold supported (Richards Intro xxiv). In an effort to promote honest Christian friendship, Hughes associates Arnold with the games culture in *Tom Brown*. As a result of this pairing, Strachey notes that Dr. Arnold, "[t]he earnest enthusiast who strove to make his pupils Christian gentlemen and who governed his school according to the principles of the Old Testament, has proved to be the founder of the worship of athletics and the worship of good form" (last para.). However, Dr. Arnold's endorsement of sport does not create a fervour for team sports; Hughes's rendering of the Doctor

does. Yet, team sports became synonymous with Dr. Arnold despite his lack of interest in organized games and his relegation of sport to the fringes of boarding school life. Importantly, Hughes's association of the headmaster in *Tom Brown* with organized sport—and Hughes's glorification of the social benefits of competitive team sports—prompts Victorian public school headmasters to embrace the games culture as an avenue to mould and control the Christian development of elite adolescent boys (Richards xxiii, Mangan *Athleticism* 22).

Chapter Three also lays out a study of the ways in which Rowling advances Hughes's nineteenth-century literary representation of the public school games culture into the twenty-first century with *Harry Potter*. One way is through the ideology of athleticism. Mangan defines the term *ideology* in his book *Athleticism in the Victorian and Edwardian Public School: The Emergence and Consolidation of an Educational Ideology* (2000) as such: “one of the origins of athleticism lay in the utilization of games as a form of *social control*. [As the young master in Tom Brown's Schooldays, G. E. L.] Cotton[']s] educational rationale disguised the nature of the enterprise and legitimated the action. An ideology was born, not because of the nobility that supposedly arose from the action, but because an argument made an action acceptable. As Cyril Norwood, a later headmaster of Marlborough wrote: ‘Cotton went to Marlborough . . . to create a school out of mutineers, and he consciously developed organized games as one of the methods by which the school should be brought into order.’” (22, 28). Like Mangan, Rowling and Hughes recognize that the ideology of athleticism serves as a tenet of a solid boarding school education and capitalize on the historical aspect of the games ethic in their determination to foster moral philosophies in their school stories. For example, social life at Hogwarts famously revolves around Quidditch, while social life at Rugby centres around the organized sports of cricket, rugby, and football; like rugby and football, Rowling's invented sport of Quidditch

fosters fierce social team loyalties (*Prisoner of Azkaban* 258). However, unlike Hughes, Rowling presents a complex social vision that sometimes escapes her control; in other words, oversights and contradictions in the Harry Potter canon reveal elements that Rowling suggests or implies, whether deliberately or not. Chapter Three describes how Rowling recognizes the potential of the games culture to promote her social ideology and how she consequently updates Hughes' boarding-school-story-as-avenue-for-social-reform template to suit her twenty-first century pedagogical impulses.

My conclusion reiterates how Hughes's and Rowling's school stories show us ways in which these authors use the medium of children's literature as a vehicle for their authorial agendas, and how they do so in order to advance socio-political and moral ideologies in children. At the heart of it, *Tom Brown* and *Harry Potter* are timeless and universal stories about good conquering evil that demonstrate the titular character 'chosen' as a moral leader by the headmaster. These novels are salvation allegories that chronicle the hero's fall and journey to resurrection through the process of moral maturation; the timeless popularity of the morality tale affords Hughes and Rowling a pedagogical platform. Due to the vast popularity of Hughes's and Rowling's texts during their respective eras, the authors have the power to disseminate moral messages to the wider public through their novels. In the end, Rowling's expression of viewpoints in her heroic fantasy for contemporary youth calls attention to her socio-political activism, much as Hughes's proselytizing of Christian morals in *Tom Brown* exemplifies his commitment to social reform through moral improvement.

To read Rowling's modern works in the context of Hughes's Victorian public school story allows for the identification of how Hughes and Rowling impart ideological lessons through common literary techniques and boarding school tropes. Given the trope of the

schoolboy who emerges a hero to lead the people, the narrative form of the boarding school novel ideally suits the authors' didactic urges. Hughes and Rowling's use of the boarding school narrative, with its prototypical characters, encourages authorial pedagogy: the authors' didactic stories aimed at adolescents evidence their vision to dispense positive moral and social influence through themes associated with educators, morals, and sports, such as the virtuous development of children, the formation of honest Christian values, and the promotion of social issues such as multiculturalism and inclusion. Therefore, my thesis examines Hughes's and Rowling's texts from the perspective of the authors' ideological assumptions in order to show how the authors design these texts to morally and socially influence the youth population.

CHAPTER ONE

The Doctor and Dumbledore: How the School Story Headmaster Serves as a Conduit for Hughes's and Rowling's Pedagogical Impulses

Hughes's use of the headmaster as a pedagogical instrument influences Rowling's characterization of the headmaster because Hughes extends the headmaster's inherent position of authority and portrays the headmaster as a superhuman figure worthy of worship. Harnessing the power of hero worship, Hughes uses the character of the Doctor to further Arnold's pedagogical argument that the formal education of adolescents should be based on Christian principles—and that children are best taught using such principles. Rowling also uses the headmaster figure to make a pedagogical argument, but Rowling uses Dumbledore as her mouthpiece to champion reform issues such as class acceptance and to depict Dumbledore as a godlike yet imperfect being. Yet despite their differences, Rowling echoes Hughes with her textual message that children must receive moral instruction in order to become admirable adults. Therefore, in this chapter I unravel how Hughes and Rowling use the headmaster as a fictional character to teach children essential lessons, and how Rowling critiques Hughes's fantasy of the flawless schoolmaster. For, although Dumbledore's interconnection with Harry mimics the relationship between Tom and the Doctor, Dumbledore has visible flaws while the Doctor maintains a perfect veneer. As a result, Rowling's headmaster represents imperfect achievement, but Hughes's headmaster represents a flawless myth. Thus, while Rowling uses Dumbledore as her 'mouthpiece' for social issues— "It was important, Dumbledore said, to fight, and fight again, and keep fighting, for only then could evil be kept at bay, though never quite eradicated" (*Half-Blood Prince* 535)—Hughes uses the Doctor to represent the ideal of what headmasters might attain with their pupils through moral preaching.

Since Dr. Arnold's tutelage has a direct influence on Hughes and his portrayal of the Doctor in *Tom Brown*, biographical information on Dr. Arnold illuminates how Hughes depicts his actual Rugby headmaster through the fictionalized character of the headmaster. Two of Hughes's biographers, Edward C. Mack and W. H. G. Armytage, make note of the inspirational qualities Dr. Arnold possessed and how those qualities not only suited his role as an educator but also how they influenced Hughes and the other Rugby boys: "Arnold's intense spirituality, his almost heretical religious and social views and his deep respect for learning, responded readily to the more mundane idea of a group of self-reliant manly boys tamed into submission to Christian principles" (100-101). Just as Dr. Arnold strove to reform the morals of elite Rugby school boys with his larger-than-life persona, Hughes strives to reform the morals of the adolescent Victorian gentry with his godlike character of the headmaster as a projection of Dr. Arnold's persona. Conveniently, Hughes's effort to extend Dr. Arnold's influence as an educator also serves to disseminate Hughes's Christian Socialist doctrine of reform. Thus, Hughes uses the character of the Doctor as his vehicle to instruct Victorian children in his and Arnold's new model of gentlemanly, middle-class Christian behavior.

Another of Dr. Arnold's biographers, former Rugby student Arthur Penrhyn Stanley, published *The Life of Dr. Arnold* in 1844; Stanley's book fueled Arnold's fame and disseminated his staunch bourgeois Christian beliefs to the wider public. Then the publication of Hughes's *Tom Brown* thirteen years later further bolstered Dr. Arnold's status, because Hughes's work brought Arnold's didactic method of sermonizing to an even wider Victorian audience. Dr. Arnold's influence became great enough that, as Dominic Sandbrook notes in *The Great British Dream Factory* (2015), Arnold became "a headmaster of almost superhuman moralism, dedication, and sheer earnestness, who is often regarded not merely as the father of the public-

school spirit, but as the intellectual godfather of Victorian high-mindedness” (211). As a result of Arnold’s influence, Victorian public schools underwent reforms that Dr. Arnold’s religious methodology helped to pioneer. Inasmuch as Dr. Arnold’s successful reform of Rugby’s educational program influenced the British public school system, Arnold achieved hero status along with Victorian figures such as Charles Kingsley for their work to change society’s view toward issues associated with laissez-fair capitalism such as immorality and social inequality (Mangan *Athleticism* 45, 53, 132,); these social innovators proposed societal improvement by joining secular reforms with religious tenets, and their efforts lead to relative fame as Christian socialists. Hughes identifies the headmaster as the ideal conduit for moral didacticism due to Dr. Arnold’s fame and influence; circuitously, Hughes augments Arnold’s fame with *Tom Brown*.

Recognizing the effectiveness of Dr. Arnold’s reform methods, Hughes adopts Dr. Arnold’s idea to supervise and regulate public school boys through a system of prefects, which Strachey details:

the system, prevalent in most of the public schools of the day, by which the elder boys were deputed to keep order in the class-rooms, lay ready to Dr. Arnold's hand. He found the Praepostor a mere disciplinary convenience, and he converted him into an organ of government. Every boy in the Sixth Form became ipso facto a Praepostor, with powers extending over every department of school life; and the Sixth Form as a body was erected into an authority responsible to the headmaster, and to the headmaster alone, for the internal management of the school. (para. 17)

Strachey’s description of Dr. Arnold’s system of school prefects, or “Praepostors,” illustrates how Hughes portrays the Doctor’s use of prefects to enforce a system of governance in *Tom Brown*. The prefects, or senior boys in charge of exerting authority over younger school boys in

an effort to preserve order among the ranks, govern Rugby School. Part of the power of the prefects lies in their ability to garner admiration from the younger pupils: the glamorous prefects' "primary role [is] to set an example for the lower ranks to emulate" (Brooke-Smith location 813). Disciplinary duties fall chiefly to the eldest pupils, who "embody the values of self-discipline, piety and community spirit that [the headmaster wishes] to spread throughout the school"; thus, the headmaster reaps the benefit of order, instilled by prefects who embody the Christian morals that are sanctioned by the educational establishment (Brooke-Smith location 815). Such a symbiotic prefectorial system provides for an unusual level of influence from upstanding senior boys who are guided by the headmaster, and Dr. Arnold and Hughes recognize this system as well-suited to the delivery of moral pedagogy.

Rowling also recognizes Dr. Arnold and Hughes's system of prefects as suited to didacticism, but she initially satirizes the honour of being chosen as a prefect by Dumbledore. In *The Sorcerer's Stone*, Rowling exaggerates this honour to comic effect when she introduces the character of Percy, Ron's older brother, to Harry and her readers:

Harry noticed a shiny red-and-gold badge on [Percy's] chest with the letter P on it.

. . . "I'm up front, the prefects have got two compartments to themselves —"

"Oh, are you a prefect, Percy?" said one of the twins, with an air of great surprise.

"You should have said something, we had no idea."

"Hang on, I think I remember him saying something about it," said the other twin.

"Once —"

"Or twice —"

"A minute —"

"All summer —"

“Oh, shut up,” said Percy the Prefect.

“How come Percy gets new robes, anyway?” said one of the twins.

“Because he’s a *prefect*,” said their mother fondly. (102)

Using language that suggests glossy perfection, such as “shiny” and “new,” Rowling establishes a negative bias with her description of Percy; Mrs. Weasley’s ironic comment that Percy’s entitlement to benefits hinges upon his status as a prefect further stresses the absurdity of Percy’s privileges. Rowling increases the impression of a negative bias with her use of the twins to accentuate Percy’s tiresome and belligerent behavior. With her spoof of Percy’s perceived importance, and her portrayal of Percy as pompous and contemptuous, Rowling critiques Dr. Arnold and Hughes’s use of the prefect for moral oversight.

Rowling then takes her assessment of Dr. Arnold and Hughes’s system of surveillance one step further with her creation of the Hogwarts Houses. In the first *Harry Potter* book, Rowling introduces readers to the four Houses: Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. Making clear the function of the Houses, Hogwarts Professor Minerva McGonagall informs the nervous newcomers how the Houses operate: “[Y]our house will be something like your family within Hogwarts. You will have classes with the rest of your House, sleep in your House dormitory, and spend free time in your House common room” (SS 114). Immersed in their separate physical spaces, the newest students are influenced by the older, seasoned students in their chosen House; this creates a system whereby first-year students are unofficially, yet continually, monitored and mentored by older students. However, Rowling uses the Sorting Hat to warn against the unintended ill-effects of sorting Hogwarts students into separate Houses (*OotP* 188-191). Indicating that separating students into Houses impedes unity, Rowling presents the four Hogwarts Houses as imperfect systems of governance: the behavior of the residents

impacts the Houses' functionality, just as the deference—or lack thereof—of the younger students impacts the power of the prefects.

Even though prefects wield a degree of power and control over younger students, the headmaster remains firmly in charge; and from all accounts, Dr. Arnold wielded significant moral and religious influence over his Rugby pupils. Strachey notes, “All who knew [Dr. Arnold] during these years were profoundly impressed by the earnestness of his religious convictions and feelings” (para. 9). As did Dr. Arnold's other students, Hughes felt the impact of Arnold's inspired style of teaching. Emulating Dr. Arnold's impassioned mode of instruction, Hughes uses *Tom Brown* to lead the leadership class towards a new evangelicalism: the education and rearing of children should be accomplished by embracing a new, passionate dedication to the public schools' original religious mission. For instance, Hughes highlights Dr. Arnold's direct impact on Hughes's interest in moral and religious preaching in the Preface to the sixth edition, where Hughes gives a pointed response to criticism of his representation of Rugby boys' moral character in *Tom Brown*:

And what gave Rugby boys this character, and has enabled the School, I believe, to keep it to this day? I say fearlessly,—Arnold's teaching and example—above all, that part of it which has been, I will not say sneered at, but certainly not approved—his unwearied zeal in creating “moral thoughtfulness” in every boy with whom he came into personal contact. (xlii)

In this passage, Hughes implies that it is his moral duty to uphold Dr. Arnold's teaching. Continuing with his staunch response to criticism of his proclivity to preach, Hughes iterates that Dr. Arnold's noble and wise teachings, and Arnold's insistence on holding his pupils to a higher standard, formulate Rugby boys' moral inclinations (xlii-xliii). Hughes's response reveals his

faithfulness to Dr. Arnold's method of instruction and communicates how Arnold's example encourages Hughes to use authorial influence to mould Victorian boys' morals. In addition to disseminating Dr. Arnold's Christian pedagogy, Hughes makes it clear that he wishes to disseminate moral pedagogy through the vehicle of *Tom Brown* when he declares that his "whole object in writing at all, [i]s to get the chance at preaching!" (xxxix). Thus, Hughes's robust acknowledgement that having a platform to sermonize motivates his writing indicates the moral tract nature of *Tom Brown*, in which the headmaster character exhibits a significant degree of influence over his pupils after the manner of Dr. Arnold.

Likewise, Rowling represents Dumbledore as having an unusual degree of power and influence over Hogwarts students. In the first book, Harry views Dumbledore as an omniscient, godlike figure: "I think he knows more or less everything that goes on here, you know" (SS 301). Rowling imitates Hughes's use of the schoolmaster-as-God-figure in her depiction of Dumbledore's omniscient oversight of Harry, which leads Harry to effect the same hero-worship of the headmaster that Hughes effects through Tom's relationship with the Doctor. Because Rowling maintains Harry's hero-worship of Dumbledore for most of the series, she portrays Harry as believing in the seemingly all-seeing, all-knowing power of the headmaster. Showing that Harry still views Dumbledore as an idol in the sixth book, Rowling alludes to the results of Dumbledore's efforts to mentor Harry when she has Harry substantiate his loyalty to Dumbledore. Harry indignantly relays to Dumbledore the pointed conversation the new Minister of Magic, Rufus Scrimgeour, has with Harry in *The Half-Blood Prince (HBP)*:

"He accused me of being 'Dumbledore's man through and through.'"

"How very rude of him."

"I told him I was." (298)

At this point in the *Harry Potter* series, the effects of Dumbledore's guidance on Harry are apparent: Harry has pledged full allegiance to Dumbledore because Harry "couldn't help trusting" him (*The Prisoner of Azkaban* 96). In this poignant scene, Rowling positions Scrimgeour's accusation that Harry serves as "Dumbledore's man" as potentially offensive, but then she counters this interpretation with the assertion that Harry remains devoted to Dumbledore. By characterizing Harry as confident in his worship of Dumbledore, Rowling initially presents Dumbledore as a role model worthy of admiration and devotion; from books one to six, Rowling implies to children that certain educators—specifically, those who model admirable and noble behaviours—should be looked up to.

In a comparable manner, Hughes uses the character of the Doctor to promote the notion that, because the headmaster merits adulation, school boys are meant to learn the moral ideals taught by a Christian public school headmaster. Hughes shows how Tom reflects on the Doctor's omniscient guidance with gratitude in the conclusion of the penultimate chapter of *Tom Brown*:

the Doctor's victory was complete from that moment over Tom Brown at any rate. He gave way at all points, and the enemy marched right over him—cavalry, infantry, and artillery, and the land transport corps, and the camp followers. It had taken eight long years to do it; but now it was done thoroughly, and there wasn't a corner of him left which didn't believe in the Doctor. (718)

Using military language, Hughes implies that a boy's time at public school mimics being in the military, and that school and the armed service have similar struggles and rewards. Besides Hughes's use of obviously militaristic terms like "cavalry, infantry, and artillery," his use of words such as "victory" and "enemy" connote a war environment. In particular, the word "victory" suggests that the Doctor achieves a 'win' with Tom's moral transformation. Therefore,

the god-like Doctor's metaphorical battle against the Devil results in a spiritual victory over Tom's soul. Correspondingly, Hughes's creation of the Doctor character in *Tom Brown* exhibits what headmasters might attain with their pupils if headmasters adhere to Christian principles in their teaching. Having been suitably prepared by the Doctor to overcome trials and adversities that amount to an adolescent war, Tom emerges from the depths of public school ready to succeed on the battlefield of adulthood thanks to the Doctor's measured allocation of responsibility and his Christian-based moral counsel. In fact, the Doctor's pedagogical methods are successful enough that "Tom would have supported him with the blindest faith. And so, . . . he marched down to the Schoolhouse, a hero-worshipper" (719). Here, Hughes conveys that the Doctor develops the potential for self-government in Tom and the other school children: the headmaster must produce intellectually, spiritually, and physically balanced gentlemen to preside over the disadvantaged. The Doctor teaches self-government to his pupils because Arnoldian pedagogy strives to use a traditionally liberal educational style: internalizing Arnold's moral principles, public school boys learn control of their baser instincts within an established moral structure (Brooke-Smith, personal communication, 5 September 2019). With this didactic approach, Hughes uses the character of the Doctor as his instrument for evangelism and as his voice to foster Christian civility and good moral conduct in upper-class Victorian children.

Rowling depicts Dumbledore as an omniscient, benevolent being like the Doctor; however, Rowling then counters this perception in *The Deathly Hallows*, when Dumbledore exhibits moral fractures as the series concludes. In *The Deathly Hallows*, Harry—and readers who learn with Harry—realizes that Dumbledore has flaws after Harry reads Rita Skeeter's unauthorized biography, "*The Life and Lies of Albus Dumbledore*" (9). Rita's exposé marks the culmination of Dumbledore's secrets overtaking him; thus, Rowling critiques Hughes's

representation of the headmaster as a perfect being with Rita's tell-all. However, Rowling does not reveal Dumbledore's imperfections until the end: just as Tom's awareness of the Doctor's interventions occurs in hindsight as Tom reflects on his Rugby days, Harry's awareness of Dumbledore's guidance and the calculated rationalizing behind does not occur until close to the end of Harry's time at Hogwarts. The protagonist's retrospective recognition of the headmaster's pedagogical influence has significance because of the biblical implications; as the narrator in *Tom Brown* observes, "it is only through our mysterious human relationships . . . that we can come to the knowledge of Him in whom alone the love, and the tenderness, and the purity, and the strength, and the courage, and the wisdom of all these dwell for ever and ever in perfect fullness" (733). Thanks to the (God)Father and Son relationship that Dumbledore has cultivated with Harry over many years, Harry eventually forgives Dumbledore's adolescent transgressions. As a result, Rowling's creation of a complex, flawed headmaster character provides Rowling with an opportunity to explore a more human side to Dumbledore than the god-like Doctor has, which allows Rowling to use the influence of the educator in boarding school literature to criticize Hughes's Doctor's divine and superhuman education of children.

In an imitation of the relationship between Tom and the Doctor, Rowling has Harry remain under Dumbledore's spell and worship at the altar of Dumbledore in order to hide Dumbledore's motives; she does not lift the curtain on him until the seventh book, which preserves Dumbledore for most of the series as the saintly headmaster whose secretive actions steer Harry. In fact, Harry remains worshipful for so long that Harry and readers alike are unprepared when Rowling reveals Dumbledore to be a calculating character in *The Deathly Hallows*. Because Rowling structures her moral tale as an extended seven-part series, she uses the story's length and her deliberate pace to build up Dumbledore's character; this heightens the

effect of her surprise: Harry “had trusted Dumbledore, believed him the embodiment of goodness and wisdom. All was ashes” (148-149). For didactic purposes, Rowling makes the choice to unveil Dumbledore as an imperfect Wizard; she sully’s Dumbledore’s reputation to teach children that no one should be worshipped indiscriminately, not even godlike authority figures, and to release Harry from adult power so that he may fulfill his heroic-yet-doomed destiny to kill the evil Lord Voldemort. Therefore, Rowling’s intricate weaving of Harry’s fate with Dumbledore’s history creates a means for the authorial administration of moral pedagogy. As Dumbledore muses in *The Deathly Hallows*:

I had proven as a very young man, that power was my weakness and my temptation. It is a curious thing, Harry, but perhaps those who are best suited to power are those who have never sought it. Those who, like you, have leadership thrust upon them, and take up the mantle because they must, and find to their own surprise that they wear it well. (296)

Rowling expresses in Dumbledore’s rumination that Harry must accept Dumbledore’s imperfections in order to achieve self-actualization as the leader Harry must become; also, Dumbledore’s thirst for power weakens those who desire supremacy. The ambiguity of Dumbledore’s fatherly mentor role in Harry’s life necessitates that Harry relinquish his idolization of Dumbledore in order to overcome Voldemort. As a result, Rowling teaches her readers that the humanization of Dumbledore and Harry’s realization of Dumbledore’s motivation to guide Harry are the very things that allows him to finally overcome the dehumanized Voldemort.

Just as Rowling shows how Dumbledore’s hidden hand guides Harry, Hughes reveals the Doctor’s actions behind the scenes as the Doctor remains a faultless, godlike figure to Tom. At the outset, Tom and his friends are unaware of the headmaster directing them toward higher

moral ground. However, when the narrator character draws back the curtain to reveal the Doctor's unsung supervision of Rugby school boys in the penultimate chapter of *Tom Brown*, the narrator's soliloquy gives insight into Hughes's intention to represent the Doctor as a metaphor for an all-knowing, all-seeing godlike figure designed to oversee and train the new governing class:

It was a new light to him to find that, besides teaching the sixth, and governing and guiding the whole School, editing classics, and writing histories, the great headmaster had found time in those busy years to watch over the career even of him, Tom Brown, and his particular friends, and, no doubt, of fifty other boys at the same time, and all this without taking the least credit to himself, or seeming to know, or let any one [*sic*] else know, that he ever thought particularly of any boy at all. (717-718)

Here, Hughes characterizes the Doctor's intent for school boys under his mentorship to learn how to govern themselves through his teaching and example instead of relying on overt authority for control. Mimicking Dr. Arnold's educational methodology, Hughes represents the Doctor's charges as initially unaware of how the Doctor subtly influences them to learn and then enact the Doctor's Christian moral reforms in their future positions as statesmen. To this effect, Hughes depicts Tom and his mates as unaware of the Doctor's instructional stratagems until the end of the novel in order to represent Dr. Arnold's method of all-seeing, all-knowing moral oversight. The Doctor's almost imperceptible attempts to guide the boys demonstrate how the Doctor's type of self-sacrificial, omniscient oversight creates an environment that encourages pupils to be accountable to themselves and responsible for their actions in a manner that evokes the relationship between the Father and the Son in the Bible.

Hughes characterizes the Doctor's biblically omniscient supervision of Rugby boys as essential to reforming the moral character of the nations' future governing elite in accordance with Dr. Arnold's methodology. For instance, Hughes illustrates the Doctor infiltrating Rugby's adolescent subculture with Christian values in the scene in Chapter VIII, "Tom Brown's Last Match," where Hughes's character the "master" illuminates for Tom how the Doctor's subtle methods to cultivate reform at the School have gone unnoticed by Tom: "that's the way that all the Doctor's reforms have been carried out when he has been left to himself—quietly and naturally, putting a good thing in the place of a bad, and letting the bad die out; no wavering, and no hurry—the best thing that could be done for the time being, and patience for the rest" (Hughes 698). In this passage, Hughes promotes the idea that carrying out thoughtful actions with a minimum of fanfare promotes reform; this exemplifies Dr. Arnold's approach to fulfilling a headmaster's Christian educational responsibilities. Hughes intimates with his description of the Doctor's approach to reform that leading by example with quiet dignity and moral correctness teaches school boys how to behave like little gentlemen. Because the master reveals the Doctor's concealed command of Rugby school boys' lives, Tom and readers of *Tom Brown* learn how the Doctor subjects Rugby school boys to moral methodologies that promote Hughes's socialist ideology based on Christian principles. Since Hughes bases the Doctor's methods on Dr. Arnold's teachings, the master's disclosure of the Doctor's subtle reform tactics reveals Hughes's effort to institute a new bourgeois Victorian culture via the teachings of his character, the Doctor.

Hughes and Dr. Arnold believed that the most important aspect of their new bourgeois culture was to produce self-disciplined Christian gentlemen, and Victorian parents agreed; this prevalent view cultivated the proper environment for Victorian headmasters to teach that the

importance of classical scholarship pales in comparison to character formation (Strachey para. 15). Since Hughes bases his fictional Rugby on Dr. Arnold's Rugby, and both are microcosms of British society, Hughes uses his school-boy narrative to convey his conception of the ideal environment for public school headmasters to devise in order for their young charges to develop into proper Englishmen. With his post-industrial mindset that elevating the morals of the nation depends on raising boys with good character, Hughes uses his narrative to illustrate the Doctor's effective use of controlled guidance to form "good English boys, good future citizens . . . [which entails the] highest and hardest part of the work of education" (118-119). An example of Hughes's subjective narrative style, this quote exhibits the stylistic wording of a sermon, which evidences Hughes's use of moral pedagogy to effect a new bourgeois culture of honourable, noble boys.

Rowling agrees with Hughes's assertion that proper education trains children to become morally admirable human beings, and that the school story serves as an influential pedagogical device. As Anatol notes, popular works in the young adult genre such as *Tom Brown* and *Harry Potter* are "powerful tool[s] for inculcating social roles and behaviors, moral guides, desires, and fears" (xv); for evidence, Rowling has Dumbledore state in *The Deathly Hallows – Part 2* movie, "[w]ords are . . . our most inexhaustible source of magic." Recognizing the power of literature to teach authorial messages to children who emulate heroic fictional characters, Rowling promotes her moral and social reform issues such as tolerance and inclusion throughout the *Harry Potter* series and creates Dumbledore as her moral 'voice.' For example, in front of a crowd of characters in *The Goblet of Fire* that includes Harry, Dumbledore chastises current Minister of Magic Cornelius Fudge: "You place too much importance . . . on the so-called purity of blood! . . . [I]t matters not what someone is born, but what they grow to be!" (594). The fact that

Dumbledore has a vehement response to Fudge—which Rowling indicates by punctuating Dumbledore’s sentences with exclamation marks and by accompanying Dumbledore’s outburst with a description his “blazing” eyes—signifies the importance of Rowling’s message: that good character development surpasses privilege-by-birth in desirability, and that all human beings deserve acceptance based on merit and not based on inherent characteristics like ancestry.

Comparatively, at the end of *Tom Brown*, Hughes describes Tom paying his final respects to the Doctor “at the altar before which he had first caught a glimpse of the glory of his birthright, and felt the drawing of the bond which links all living souls together in one brotherhood—at the grave beneath the altar of him who had opened his eyes to see that glory, and softened his heart till it could feel that bond” (737-738). In this passage, Hughes delivers through the idiosyncratic voice of the sermonizing narrator Hughes’s moral and religious message about the Doctor: that the glory of a person’s life lies in the acceptance of everyone into “one brotherhood,” and that people become humane through the binding of all into a brotherhood of humankind. In this example, Hughes’s message serves as a palimpsest for Rowling’s message, which contains traces of Hughes’s ideas but with a twenty-first century, liberal twist.

Another example of Rowling’s reproduction of Hughes’s pedagogical impulses occurs with her message that learning through experience surpasses classroom learning in applicability. Megan L. Birch notes that, throughout *Harry Potter*, Rowling promotes the view “that ‘real’ learning occurs through progressive ‘hands-on’ experiences and mostly outside of the classroom. . . . [suggesting that] we learn that the most important aspects of school do not occur during class instruction” (104, 115). Consequently, Rowling inverts traditional educational models in favour of the progressive system of experiential education that Hughes models in *Tom Brown*. The educational system Hughes broadcasts in *Tom Brown* advocates teaching students the

development of moral character through self-mastery. With his view that moral learning subordinates academic learning, Hughes advocates for school boys to develop into the type of Englishmen required to lead the nation through the character of Tom's father, Squire Brown:

'Shall I tell him to mind his work, and say he's sent to school to make himself a good scholar?' meditated old Squire Brown when he was sending off Tom for the first time to Rugby.

'Well, but he isn't sent to school for that—at any rate, not for that mainly. I don't care a straw for Greek particles, or the digamma; no more does his mother. What is he sent to school for?... If he'll only turn out a brave, helpful, truth-telling Englishman, and a Christian, that's all I want.' (138)

In presenting Tom's small personal narrative alongside the macro-narrative of English social and political history, Hughes conveys to readers that classical learning must be supplanted by Christian experiences for the privileged class of public school boys to develop into little gentlemen. Squire Brown's longing exemplifies Hughes's use of the micro- and macro-narrative to support his authorial expression of the importance of teaching school boys practical Christian principles rather than scholastic fundamentals. Rowling builds on Hughes's progressive view that students are better served by the practical learning that occurs outside of classrooms when she represents teachers at Hogwarts as ineffectual. In *The Prisoner of Azkaban (PoA)*, Dumbledore highlights Rowling's mockery of classroom teaching methods:

"Was it - was she making a real prediction?"

Dumbledore looked mildly impressed.

“Do you know, Harry, I think she might have been,” he said thoughtfully. “Who'd have thought it? That brings her total of real predictions up to two. I should offer her a pay raise...” (451-452)

Making use of hyperbole to demonstrate her view that teachers are failing to teach children, Rowling characterizes Professor Sybill Trelawney as a fraud whose scant successes only “mildly” impress Dumbledore. Dumbledore’s ironic use of Trelawney as a punchline, who has barely made two credible predictions over a teaching career that spans more than a decade, emphasizes Rowling’s view of the ineffectiveness of such poor teachers. Rowling further emphasizes her dim view of poor educators when she portrays Dumbledore discussing with earnest Professor McGonagall the teaching methods of flamboyantly vain Professor Gilderoy Lockhart: “[T]here is plenty to be learned even from a bad teacher: what not to do, how not to be” (*Pottermore*). Using Dumbledore as her voice, Rowling communicates the implication that students have the ability to learn more from the experience of learning than from books: good students learn from the negative examples of “bad teachers” in a way that encourages the students to refrain from emulating dreadful teachers.

Quigly points out that Victorian public schools provided school boys with the experience of “the system” in order to manufacture Christian gentleman who were properly prepared for life beyond school (48). Hughes demonstrates in *Tom Brown* that the public school training system produces worthy civil servants when he writes that Tom finishes his schooling at Rugby and leaves “for London, no longer a school-boy, [with] hopes and resolves for the next stage” of his life at Oxford University (720). Suggesting that those who graduate from Oxford enter respectable civil service careers, Hughes implies that Tom will achieve a desirable ruling class position. Critic Richard Heussler observes that “[o]pponents of the class system . . . point out that

those [Englishmen] who were able to try for civil-service positions were overwhelmingly from the ruling class. The educational system in England made this inevitable” (67). As a product of the British educational system, Hughes evidences his acquaintance with the way in which ruling-class students from public schools populate the civil service in *Tom Brown*. In the penultimate chapter, Tom contemplates his buddy East’s career in the colonial service; Tom muses, “His year in the sixth (form at Rugby) will have taught him a good deal that will be useful to him now” (709). In showing how Tom and East’s moral character has improved as a result of the Doctor’s reform methods, Hughes has as his ultimate goal the high-minded preaching that the leadership class of Victorian boys must necessarily be moulded into little gentlemen instead of little miscreants for the good of the nation. Therefore, Hughes expresses the pedagogical lesson in *Tom Brown* that public school headmasters must groom future statesmen, who graduate and then enact the moral improvement of the nation.

In the end, the Doctor’s efforts to guide Tom using Christian principles have a positive impact on Tom’s moral character; this result communicates Hughes’s moral of the story. Hughes gives a poignant indication of how the Doctor’s efforts to instill Christian principles in Tom result in Tom’s moral transformation when Hughes uses the narrator to describe the scene in which Tom makes a pilgrimage to the Doctor’s grave. As Tom pays his final respects to the Doctor, the narrator remarks that “all young and brave souls . . . must win their way through hero-worship, to the worship of Him who is the King and Lord of heroes” (Hughes 738). In this scene, the narrator’s pseudo-eulogy conveys the Doctor as a secular symbol of God; the Doctor signifies a temporal ideal of the divine. The biblical implications of this quote suggest that the Doctor connects Rugby boys with the ultimate Creator, and that following the teachings of the Doctor leads the boys to become Christian gentleman. By placing the narrator’s quote in the final

paragraph of the book, Hughes emphasizes his ultimate moral message: that a Christian education produces “a brave, helpful, truth-telling Englishman” (138). As a result, Squire Brown achieves his fervent wish for Tom to enter adulthood as a Christian gentleman in Part I with the attainment of Tom’s moral transformation by the end of the Part II. With Tom’s conversion from morally lost school boy to reformed Christian complete, Hughes confirms the value of the Doctor’s educational methods: measured discipline, purposeful intervention, and intentional role modelling prompts school boys to actualize moral responsibility and good character. Thus, *Tom Brown* provides the template for Hughes to morally improve the next generation of the ruling class: with the story of Tom’s adventures at Rugby and his relationship with the Doctor, Hughes influences not only the fictional students in *Tom Brown* but also readers of the story to subscribe to his Christian pedagogy.

Hughes and Dr. Arnold aim to infuse public school education with moralistic religious principles in order to create a new Christian pedagogy to train the leadership class; their efforts further British imperialistic goals and encourage the kind of bourgeois Christian culture that Rowling provides a critique of. Rowling critiques Hughes’s myth of the schoolmaster and responds to Dr. Arnold’s overbearing moral pressure through her depiction of Dumbledore as a godlike but inherently flawed wizard. Echoing Hughes’s desire to teach children using moral pedagogy, Rowling also uses the character of the headmaster as a pedagogical device to transmit moral and social ideologies to a mass readership. In this way, we see that Rowling’s understanding of the potential influence of the schoolmaster in children’s literature as a socio-political source of power has origins in Hughes’s dissemination of Christian moral principles that create virtuous citizenry through the schoolmaster character of the Doctor. Rowling recognizes the strong influence of *Tom Brown* on its vast nineteenth-century youth readership and shares

Hughes's assumption that contemporary adolescent readers are in need of instruction; but, instead of using the school story to populate the nation with little gentlemen, Rowling uses her didactic texts to spread her social beliefs about the value of inclusivity and class equality to twenty-first century youth.

CHAPTER TWO

Tom and Harry: Authorial use of the Protagonist's Moral Development for Didactic**Purposes**

My consideration of how Hughes and Rowling use the school story as a vehicle to distribute moral pedagogy to a wide youth readership includes an examination of moral lessons Tom and Harry learn. Tom and Harry learn moral lessons through the strengthening of their inner values. Faced with spiritually difficult challenges, the protagonist perseveres and emerges victorious; necessarily, he matures and forges a strong moral conscience. Readers who emulate and identify with the literary hero receive a moral education along with the protagonist; in this manner, Hughes and Rowling distribute moral pedagogy in their school stories.

The historical influence of the school story indicates the usefulness of the school story as an identity construct, which encourages readers to identify with the hero; this facilitates the authorial administration of moral pedagogy. In other words, authorial endorsement of moral pedagogy in the school story gains credence with readers from the venerable tradition of the public school institution. For an example of how canonical literature influences society, Jonathan Rose's *The Intellectual life of the British Working Class* (2nd ed., 2010) details the acceptance of the school story genre by children educated at state-funded schools in the nineteenth- and early-twentieth centuries; his account of the adolescent subculture of the British elite provides an historical, critical framework of the Victorian aristocracy as an institution and of the ruling elite's privileged position in society. As Rose notes, "the proliferation of cheap mass circulation general interest periodicals" gave the newly-literate working class cheap penny weeklies to devour; and the popularity of school stories in weeklies such as *The Boy's Own Paper* introduced the working class to an exclusive social world forever beyond their reach (24, 36). Because

boarding schools foster the continuation of traditional British ideals in gentrified families for generations, the preservation of long-standing, elite British values such as class stratification occurs (461). Therein lies the irony: the boarding schools preserve the very class system that socialism attempts to disband; yet Hughes-the-socialist promotes the school system and uses it to produce more little Christian gentlemen. In other words, the modern boarding school story celebrates British traditions. Such a celebration opens the door for authorial influence, as readers' identification with traditional British values ingrained in the public school institution equates to an identification with the school story's protagonist.

Before detailing the moral lessons Tom and Harry learn, we need some background on how Hughes's and Rowling's pedagogical impulses foster an understanding of the authors' administration of moral pedagogy. Hughes and Rowling use to good advantage Britain's elite institutional values, which are entrenched in the public schools; but they approach these values differently in the process of promoting their disparate ideological platforms. Hughes has as his goal the purposeful, high-minded teaching of Christian socialist ideas such as the value of Christian brotherhood to nineteenth-century public school boys; for instance, at the end of *Tom Brown*, Tom realizes "the drawing of the bond which links all living souls together in one brotherhood" (Hughes 737). Here, Hughes denounces social inequality due to his staunch Christian socialism; yet Hughes's idea of brotherhood does not include the admittance of the lower classes at elite public schools. Instead, in *Tom Brown* Hughes promotes socially elite middle- and upper-class boys as the ideal pupils to populate British public schools; this conflates Hughes's "equating of God's will and upper-class prejudices" with Christian socialist doctrines, which maintains the British system—whereby the ruling class populates the public schools, and the public schools populate the ruling class that leads the nation (Mack 99). As a result, Hughes

maintains contradictory aims: opportunities for the impoverished versus an elite education reserved for the upper classes. For example, “Hughes supported Working Men’s Clubs and other voluntary associations for the working classes as the proper vehicles for training the lower ranks in the principles of self-discipline, piety, and socialist solidarity that comprised Muscular Christianity,” but he also supported the exclusive world of the boarding school (Brooke-Smith, personal communication, 16 September 2019). Not surprisingly, *Tom Brown* exemplifies Hughes’s contradictions: in the novel, Hughes portrays a public school system that caters to the children of the wealthy; this system therefore maintains a social division in direct conflict with the tenets of Christian socialism.

Rowling promotes a vision of inclusion that differs from Hughes’s, which fails to extend to populating the public schools with pupils from the lower classes. In response to Hughes’s brand of social elitism, Rowling rejuvenates the Victorian public school story as a means to examine her own liberal view of multiculturalism and her apprehension about a lack of social and class tolerance. However, Rowling’s expression of multiculturalism is limited: while some students at Hogwarts have intermingled bloodlines—magical and non-magical—her representation of non-British cultures lacks depth. Rowling’s exclusions exist in these gaps; in some cases, her omissions are resolved by her extra-textual comments. One comment that revealed Rowling’s views toward multiculturalism and inclusion occurred in 2007, when she admitted in an interview at Carnegie Hall that she wished for readers to view the Harry Potter series as “a prolonged argument for tolerance, a prolonged plea for an end to bigotry . . . I think that it’s a very healthy message to pass on to younger people that you should question authority” (EdwardTLC). This quote of Rowling’s confirms her desire to circulate certain socio-political messages to children through the *Harry Potter* canon; however, because using seven books

instead of one enables Rowling to present an extended case for tolerance, Rowling's moral messages are more embedded than Hughes's. For instance, Rowling symbolically portrays Death Eaters as Nazis and Voldemort as Hitler / Stalin; Rowling admits in a 2007 Carnegie Hall interview that her decision to do so "was conscious. . . . I think most of us if you were asked to name a very evil regime we would think Nazi Germany. There were parallels in the ideology" (EdwardTLC). By concealing her moral messages in plain sight, Rowling more subtly expresses her worldview that moral and social reform are inextricably linked than Hughes does with his proselytizing; Pierre Macherey synthesizes Rowling's textual approach when he argues, "Either all around or in its wake the explicit requires the implicit: for in order to say anything, there are other things which must not be said" (*Theory of Literary Production* 95). Rowling's text not only excludes topics such as Dumbledore's sexual orientation from explicit representation, but it also depends upon the implicit assumption that wizards are heterosexual. During the same Carnegie Hall appearance, Rowling reveals such embedded messages in *Harry Potter* when Rowling responds to speculation about Dumbledore's sexual orientation: "I always thought of Dumbledore as gay" (EdwardTLC). By subtly characterizing Harry's idealized mentor as homosexual, Rowling promotes the acceptance of Dumbledore's otherness to readers through Harry's devoted acceptance of Dumbledore; in this way, Rowling's subtlety allows readers to form their own opinions about acceptance. And therein lies Rowling's power: she encourages readers to make their own decisions. She depicts Harry and Co. coming of age and learning to manage their hormones alongside adult wizards like Professor Gilderoy Lockhart, who seems to represent the Other; as a result, readers see themselves in the *Harry Potter* characters and intuitively recognize Rowling's message that it is acceptable for someone's sexual orientation to exist outside the realm of heteronormativity. Thus, Rowling coaxes readers to improve social

conditions in their communities through her depiction of Harry's modern, democratic model of social acceptance and equal rights for all, which serves as an easily-digestible, egalitarian model for those who agree with Rowling's social vision.

Hughes also addresses suppressed sexuality in the world of the boarding school, but he does so by glorifying an effeminate model of pure homosocial relations: the relationship between Tom and Arthur. Hughes combats fears about homosexuality and uncontrolled adolescent desire in nineteenth-century boarding schools with the bond between Tom and Arthur, which represents the ideal of male social relations. The prominence of Tom and Arthur's relationship in the book obscures the lack of female relationships. Absent a feminine influence, the Victorian boarding school's testosterone-heavy environment encourages the conflation of manliness and the British Empire with the repression of homosexuality in the all-male community. According to Patrick Joyce in *The State of Freedom: A Social History of the British State since 1800* (2013),

The creation of a ruling-class mentality depended upon the masculinisation of power and the subordination of women, something evident in the new nineteenth-century division between domestic (feminine) and public, political life (masculine). This was apparent in the formation of governance in the public schools and the Oxbridge colleges, where in the masculine world of the reconstituted home that was the public school and the college the relationship between the original home and the new one was played out to peculiar effect. This . . . peculiar effect will be seen to account for the extraordinary power of these institutions over British life and over the governing classes." (11)

The unspoken absence of women in the male world of the boarding school implies that a masculine, public means of discipline must supplant the feminine, domestic means. By excluding women, Hughes delivers his message about discipline between the lines: homosexuality in the

male world of the boarding school must be repressed and replaced with godly, manly relations for the good of the Empire. Thus, Hughes derides the implied homosexual relations of “one of the miserable little pretty white-handed, curly-headed boys, petted and pampered by some of the big fellows” while praising the chaste, homosocial relationship between Tom and Arthur as an embodiment of the ideal (447).

However, while Rowling’s series leaves things unsaid, and Hughes’s novel says things between the lines, both authors have the aim of moral pedagogy. As established, Hughes uses the school story as a means to reform Victorian school boys who constitute the British ruling class. Because Hughes wants to retrain the elite upper class to be Christian gentlemen in the new, modern world, he creates leaders: “[I]t is the leading boys for the time being who give the tone to all the rest, and make the School either a noble institution for the training of Christian Englishmen, or a place where a young boy will get more evil than he would if he were turned out to make his way in London streets” (Hughes 322). This quote emphasizes how Hughes uses the school story as moral pedagogy: the influence of the prefects, the pressures of the institution, and the tone of the school story all influence young boys to develop into either little gentlemen or little heathens. As a result, Hughes primes adolescent readers to consider the benefits of moral behavior as a tenet of membership in the ruling class’s elite society; Hughes does this by using Part I to detail Tom’s unrighteous behaviour in the Vale and at Rugby, when Tom succumbs to the temptations of the institution. Before he goes away to public school, Tom spends a nobility-class childhood in rural England; in his village, “moralists” surround Tom (17). Labelling villagers as moralists, the narrator identifies Tom’s Christian upbringing and apprises readers that the people in the valley inform Tom’s Christian values because they “are a people of the Lord” (20). Tom’s upbringing in a God-fearing, moralistic community ill-prepares him for the

illicit temptations that Rugby's tribal culture affords; he therefore requires an intervention by the Doctor's guiding hand in order to achieve Christian redemption. Part I of *Tom Brown* therefore provides pertinent background information on Tom's moral, nobility-class upbringing prior to his fall and subsequent resurrection at Rugby by the Doctor in Part II.

Hughes chronicles Tom's journey—from a village populated with moralists, to the tribal environment fostered by Rugby's school boys, to Tom's emergence as a morally upstanding member of elite society—in order to teach readers how to embody Hughes's Christian socialist values within the British class structure. For instance, Hughes campaigns for the Christian socialist effort to abolish class stratification. In the prolonged introduction to *Tom Brown*, the third-person omniscient narrator tells the story of a hierarchical but cohesive Christian community: “an eminently respectable branch of the great Brown family” occupies the Vale, which indicates that they occupy a class level above the rest of the villagers (6). Furthermore, even though the Browns are comfortably integrated with the lower-class population in the Vale, the highly idiosyncratic voice of the third-person omniscient narrator alludes to the fact that the Browns represent the nobility class in the community: “Almost all the girls who attained a certain place in the village school were taken by [Tom's mother], one or two at a time, as housemaids, laundrymaids, nurserymaids, or kitchenmaids, and after a year or two's training were started in life amongst the neighbouring families, with good principles and wardrobes” (43). Here, the narrator implies that the Browns are an integral part of the Vale community, providing useful and highly-regarded servants to neighbouring families; however, because the Browns come from nobility stock, they are thus the only ones in a position to train servants for the rest of the villagers. In this example and throughout *Tom Brown*, the narrative voice becomes a character in the novel; Hughes then uses the narrator to offer moral judgements as a way to

teach. The narrative voice's impersonal omniscience, combined with its idiosyncratic peculiarity, gives Hughes a pulpit to preach from. Thus, the narrator serves Hughes's rhetorical strategy of bridging Tom's personal micro-narrative alongside the macro-narrative of English social and political history; this helps the reader contextualize the hierarchical nature of the class system in Victorian Britain.

In describing Tom's moral upbringing, Hughes uses the character of the third-person omniscient narrator as pedagogy to express Hughes's belief in imparting high moral principles to the upper-class adolescent boys who are destined to become the nation's governing elite. Exemplifying Hughes's didactic use of the narrator as a character with a highly idiosyncratic voice, the narrator voices Hughes's moralistic philosophy on gentlemanly characteristics to British school boys:

Now is the time in all your lives probably when you may have more wide influence for good or evil on the society you live in than you ever can have again. Quit yourselves like men, then; speak up, and strike out if necessary for whatsoever is true, and manly, and lovely, and of good report; never try to be popular, but only to do your duty and help others to do theirs, and you may leave the tone of feeling in the school higher than you found it, and so be doing good, which no living soul can measure, to generations of your countrymen yet unborn. For boys follow one another in herds like sheep, for good or evil.

(321)

In this instance, Hughes uses an opinionated narrator character to assert that little gentlemen who are good future citizens—i.e., responsible, loyal, and modest—lead their fellow schoolmates. Once public school boys enter the realm of the ruling elite, the moral leadership principles they learned at public school influence their fellow countrymen and then trickle down to the masses.

Through this feeder process, the morals of the nation are consequentially bettered through a collective moral governance. Consequently, Hughes later suggests to the reader that Tom—and likewise the reader—will take his reformed morals and imbue the nation with Christian concepts in response to life's challenges:

When the time comes, if it ever should, that you have to say "Yes" or "No" to a challenge to fight, say "No" if you can,—only take care you make it clear to yourselves why you say "No." It's a proof of the highest courage, if done from true Christian motives. It's quite right and justifiable, if done from a simple aversion to physical pain and danger. But don't say "No" because you fear a licking, and say or think it's because you fear God, for that's neither Christian nor honest. (586)

By communicating his opinion on earnest Christian concepts through the omniscient voice of the highly dogmatic narrator, Hughes circulates his socio-political views that originate in Dr. Arnold's teachings; this allows Hughes to express through a third-person, individualized character his pedagogical impulses. Using the narrative voice as rhetorical artifact, Hughes conceptualizes earnest Christian values in his narrator's lecture. As a result of this style of didacticism, the narrative voice offers moral judgments and summarizes how religious and moral principles are the key to elevating the post-industrial aristocracy to new moral heights. Thus, the narrative voice functions as a way to teach: Hughes has the narrator encourage Tom, and likewise adolescent male readers, to rise to a higher moral purpose in order to become little gentlemanly statesman who will lead the nation in pious righteousness.

Rowling also uses the third-person narrator point of view as a literary feature that enables her to teach; her all-knowing narrator closely shadows Harry's point of view in an example of

focalization so that readers can feel Harry's experiences and learn moral and social lessons with him. For instance, Rowling portrays the horrors of bullying through the dry wit of the narrator: "Harry was glad school was over, but there was no escaping Dudley's gang, who visited the house every single day. [The gang] were all big and stupid, but as Dudley was the biggest and stupidest of the lot, he was the leader. The rest of them were all quite happy to join in Dudley's favorite sport: Harry Hunting" (SS 31). Throughout *The Sorcerer's Stone*, Dudley Dursley's bullying of Harry has a humorous tone; Rowling's light treatment of such a serious topic makes sense when considering the age group reading the first book in the *Harry Potter* series. Because *The Sorcerer's Stone* begins with Harry turning eleven years old, pre-adolescent readers formed Rowling's initial readership. By framing bullying in an amusing way, young readers are meant to laugh over Harry's home life, which resembles a Cinderella situation with Harry's poor clothes, harsh chores, dreadful diet, and miserable existence. Harry's treatment by Dudley and his parents, Uncle Vernon and Aunt Petunia, foreshadows Dumbledore's reproach of them in *The Half-Blood Prince*: "You have never treated Harry as a son. He has known nothing but neglect and often cruelty at your hands. The best that can be said is that he has at least escaped the appalling damage you have inflicted upon the unfortunate boy sitting between you" (45). Ordinarily, Rowling employs the narrative voice to detail the abuse Harry sustains; her use of Dumbledore's voice as opposed to the limited narrator's voice in this instance emphasizes the seriousness of Rowling's messages: people of good character do not admire bullies, and bullies and their victims both suffer. Because readers move along with Harry through the *Harry Potter* series from the age of approximately ten to the age of eighteen, Rowling positions her message on bullying—that incrementally becomes more serious—so that readers learn how to handle bullies through Harry's experiences. In order to facilitate this incremental learning for young

readers, Rowling's narrator describes abuse as amusing in the beginning of the series when the Dursleys bully Harry—see Harry's retaliatory inflation of the tyrannical Aunt Marge in *The Prisoner of Azkaban* (31); the comedy in the scene allows young readers to laugh at the absurdity of Harry's abusive situation. However, as the series and the age of the readers advance, Rowling renders the narrator's portrayal of abuse as more serious—see Uncle Vernon's attempt to throw Harry out of the house in *The Order of the Phoenix* (35-36). The closer we look at Rowling's depictions of abuse in *Harry Potter*, the less likely it seems that she intends for abuse to be viewed as lighthearted. Instead, Rowling's use of the narrative voice to describe abusive situations encourages readers to sympathize with Harry's plight, since Harry's likeability endears him to readers. Thus, readers come to trust the narrative voice that so closely aligns with Harry, which encourages readers to learn with Harry as he overcomes his tyrannical adversaries.

Hughes also addresses the issue of bullies and uses characters who mentor the protagonist to convey moral pedagogy to readers. For example, Brooke, "cock of the school, and head of the School-house side, and the best kick and charger in Rugby," addresses the boys with a toast after a football match: "[D]epend on it, there's nothing breaks up a house like bullying. Bullies are cowards, and one coward makes many; so good-bye to the School-house match if bullying gets ahead here" (185, 235). Brooke's admonition against bullying identifies how bullying conflicts with Hughes and Arnold's goal of having boys learn to behave like Christian gentleman. As a result, Hughes portrays Brooke promoting unity and fellowship in his speech in lieu of bullying. It may be argued that by equating bullying with losing, Brooke expresses Hughes's attitude toward the consequences of un-Christian behavior. Because his peers respect and admire Brooke, Tom and the younger boys are receptive to moral instruction from Brooke; likewise, readers

emulate likeable, heroic literary characters in an act of idolization and are receptive to authorial moral instruction as a result.

Hughes's characterization of Tom's wayward behaviour and his depiction of Tom's complacency toward his studies and toward flouting school rules give Hughes the latitude to use the Doctor to teach Tom moral discipline. Initially, Hughes describes Tom unwisely filling unsupervised time with illicit shenanigans with his buddy, East, and portrays the boys' disdain for authority and their general disobedience of the Doctor's orders (398-399). But eventually, their bad behaviour warrants the attention of the Doctor. However, the narrator recounts how "the Doctor, after hearing their story [about scratching their names on the clock] doesn't make much of it, and only gives them thirty lines of Homer to learn by heart, and a lecture on the likelihood of such exploits ending in broken bones" (403). Here, Hughes illustrates the Doctor modeling the lesson that Tom should take it upon himself to recognize the folly of his ways and to correct his moral decrepitude; in this manner, Hughes uses the Doctor as a pedagogical tool to impart moral instruction. Additionally, Hughes uses the headmaster for didactic means by having the Doctor dole out a light sentencing to Tom and East while implying that they should know better and should not repeat their foolishness.

However, Tom and East do repeat their foolishness; this presents an occasion to distribute moral pedagogy, so Hughes depicts the Doctor gravely addressing the boys in a didactic manner and appealing to the boys using moral arguments:

They have each been flogged several times in the half-year for direct and wilful breaches of rules. This cannot go on. They are doing no good to themselves or others, and now they are getting up in the School, and have influence. They seem to think that rules are made capriciously, and for the pleasure of the masters; but this is not so, they are made

for the good of the whole School, and must and shall be obeyed. Those who thoughtlessly or wilfully break them will not be allowed to stay at the School. He should be sorry if they had to leave, as the School might do them both much good, and wishes them to think very seriously in the holidays over what he has said. (404-405)

The Doctor's ultimatum to the boys that they must leave if they continue to break School rules marks a threshold: the Doctor details the ground rules for Tom's continued enrolment at Rugby, while Tom's continued residence at school depends upon his willingness to conform to the Doctor's regulations. In this manner, Hughes uses the voice of the doctor to express the viewpoint that rules are to be obeyed, and that Tom's un-Christian disregard for rules will not be tolerated. Consequently, Hughes conveys that Tom should respect regulations and model good Christian behaviour for others.

Rowling similarly emphasizes that Harry chooses to violate school rules when she outlines the system of Magical Law that Wizards must follow in order to remain invisible to Muggles, or humans. One such bylaw, the "Decree for the Reasonable Restriction of Underage Sorcery," prohibits the use of magic beyond school grounds; this bylaw prevents underage wizards from performing magic in the presence of Muggles and works in accordance with the "International . . . Statute of Secrecy," which hides the existence of Wizards from Muggles (*CoS* 20-21). So, when Muggles spot Harry and Ron flying a bewitched Muggle car to school, the boys are in serious violation of Wizard rules (*CoS* 68-75). After the evening newspaper reports their alarming escapade, Dumbledore reprimands them: "I must impress upon both of you the seriousness of what you have done. . . . I must also warn you that if you do anything like this again, I will have no choice but to expel you" (78, 80). Because Harry and Ron have broken not only a Hogwarts rule but also two Wizard laws, the justification of punishment exists. Despite

this, Dumbledore delegates the boys' punishment to the professor in charge of their Hogwarts house, even though the boys' impulsive action disappoints Dumbledore. In this scenario, Rowling positions Dumbledore's warning and behest to conform to regulations as more significant than the actual punishment. Also, Rowling implies that the boys should wilfully make the choice to follow rules and to improve their behaviour in order to avoid disappointing a mentor; in this way, Rowling's flying car scenario follows the pattern created by Hughes.

The Flying Ford escapade foreshadows the scene where Harry and Ron clearly break school rules in their effort to rescue Ron's sister, Ginny; however, as opposed to Dumbledore's earlier promised expulsion, Harry and Ron "receive Special Awards for Service to the School" (*CoS* 330). Dumbledore's reversal creates embarrassment for the boys, who expected Dumbledore to punish them instead of rewarding them (329-331). As this example and other examples throughout the books in the series demonstrate, Rowling satisfies her pedagogical impulse to illustrate more compassionate and ambiguous representations of right and wrong to Harry through the character of Dumbledore. In this situation, Rowling has Dumbledore muse, "I seem to remember telling you both that I would have to expel you if you broke any more school rules. . . . Which goes to show that the best of us must sometimes eat our words" (329). Here, Harry and Ron—and readers—learn that the boys' motivation and the context of the situation are key elements in Dumbledore's decision to honour instead of to discipline them; the boys provide Dumbledore with enough positive context to escape the expected punishment. Repeatedly, Harry and Ron break rules and subsequently receive scant punishment; similarly, Tom and East break rules in Part I but largely escape apprehension. In part, Harry and co. and Tom and co. win the reader's admiration and devotion due to their persistent misdemeanors that seem more like school boy hijinks than serious offenses; enjoying the jolly adventures with the characters,

readers excuse the boys' misdeeds because the protagonists are heroes. Harry and Tom's heroic adventures lead readers to fantasize about participating: how exciting to imagine battling magical creatures in a castle or traipsing off to the county fair. Thus, Harry and Tom's charm derives from their flair for engaging in entertaining misadventures. However, Rowling and Hughes harness the protagonist's roguish charm: redirecting the hero's daring energy toward the enactment of social and moral justice, they use the headmaster to teach the wayward heroes how to become honourable leaders.

As illustrated, Rowling and Hughes use the headmaster character to guide the protagonist so that his pupil develops good moral character; both the Doctor and Dumbledore appear to mentor the youthful hero of the story as wise, moral educators. In *The Chamber of Secrets*, Dumbledore proclaims, "It is our choices, Harry, that show what we truly are, far more than our abilities" (333). In this oft-quoted instance, Dumbledore reassures Harry that he can decide to use his strengths for good instead of evil; this advice astonishes and guides Harry (332). However, Rowling's surprise sully of Dumbledore's character in the end, and her hidden portrayal of Dumbledore as single-mindedly pursuing an objective for personal motives, do not diminish Dumbledore's ability to influence Harry. Like Dumbledore, the Doctor influences his the school children; however, the Doctor complicates his moral agenda through more constant surveillance and control over his pupils than Dumbledore does: the boys realized that the Doctor's "eye, which was everywhere, was upon them" (382). As a result, readers understand that the Doctor sees Tom's missteps, and that he will continue to monitor Tom's transgressions; in other words, Tom must take the moral high road sooner rather than later for his own good, because he cannot escape observation by the Doctor. The Doctor's oversight, which serves as a model for Dumbledore's, effects behavioural improvement in adolescents through the use of

modulation and omniscience. Hughes's pedagogical lesson here frames the use of guided oversight as the appropriate method to redirect wayward school boys, which aligns with Rowling's message that children can make correct moral choices if given the proper guidance to do so.

Along these lines, Hughes portrays the Doctor purposefully orchestrating Tom's moral reform through the reasoned assignment of duty and responsibility. For instance, Hughes depicts Tom's horror at the prospect of being expelled, which intensifies the effectiveness of the Doctor's oversight; at the same time, he depicts the Doctor's determination to intervene and guide Tom back to virtue, which leads to the introduction of the character of virtuous and pious Arthur as a companion for Tom (405, 409-410, 419). With Tom's morals in jeopardy in Part I, Tom's duty to protect virtuous and pious Arthur in Part II provides the moral salvation Tom requires. In effect, the Doctor's guiding hand sets the stage for Tom's symbiotic relationship with little Arthur and encourages Tom to rise to higher moral ground: "[H]e felt himself lifted on to a higher social and moral platform at once" (420). Thus, Hughes's Doctor gives Tom a sense of purpose through responsibility, and Hughes shows how guided intervention effects Tom's moral transformation.

Knowing Arthur will have a good Christian influence on Tom, the Doctor manoeuvres a friendship between the two boys that represents Hughes and Dr. Arnold's ideal model of the Christian brotherhood. Tom and Arthur went "in once [and] for all against everything that's strong and rich and proud and respectable, a little band of brothers against the whole world. And the Doctor seemed to say so too, only he said a great deal more" (656). Through the use of inference, Hughes adds layers of meaning to his text: readers are to infer that the Doctor condones a good Christian brotherhood as his antidote to corruption and vice. Consequently,

Hughes demonstrates Tom and Arthur forming a mutually beneficial alliance that withstands the institutional subculture of moral corruption at Rugby: Tom protects frail Arthur from physical harm, while Arthur protects Tom's morality from the corrupting influences of the school's tribal culture.

Arthur's good character affects Tom's ongoing Christian reform through the acts of prayer, Christian friendship, and moral responsibility; this illustrates Hughes's authorial distribution of Christian themes by way of boyhood friendship within the school story template. With Tom and Arthur's companionship resulting in a Christian friendship, Arthur's self-assured recitation of his prayers encourages Tom to embody Christian values such as decency and gentlemanly leadership. For this reason, Hughes illustrates Arthur reciting his prayers in order to demonstrate how Arthur's act of goodness causes Tom to recognize

the first and bitterest feeling which was like to break his heart was the sense of his own cowardice. The vice of all others which he loathed was brought in and burned in on his own soul. He had lied to his mother, to his conscience, to his God. How could he bear it? And then the poor little weak boy, whom he had pitied and almost scorned for his weakness, had done that which he, braggart as he was, dared not do. (436-437)

Arthur's earnest piousness encourages Tom to embrace Christian values, despite Tom's fear of appearing weak before his peers. Bolstered by Arthur's piousness, Tom challenges the tribal culture at Rugby, influencing the other boys to adopt a new group dynamic of prayer recitation. Tom's new-found sense of responsibility after being tasked with Arthur's protection results in Tom's emergence as a moral leader. In fostering Tom and Arthur's Christian friendship, the Doctor provides a strong base for Tom as he struggles to identify as a little gentleman. Arthur acquaints Tom with the tenets of Christian masculinity, "with which [Arthur] counteracts the

destructive side of Tom’s revolutionary instincts” (Holt 66). In other words, Tom reforms and decides to embrace the Doctor’s high moral ideals due to the influence of Tom’s Christian friendship with Arthur; repenting for his “sins,” he becomes committed to earning the respect of Arthur and the praise of the Doctor (275, 438). Tom’s moral reform, which entails moral duty and Christian actions, follows Hughes’s ideal of Christian masculinity; this ideal encompasses moral fortitude and tender spiritualism as opposed to physical conquests devoid of empathy. In a male-dominated environment such as Rugby, the presence of more traditionally feminine attributes such as emotional sensitivity and spiritual compassion shifts the focus to a different kind of strength: the strength of the woman figure. Tom’s mother, who shares with Tom a “love [that] was as fair and whole as human love can be—perfect self-sacrifice on the one side meeting a young and true heart on the other” (116), characterizes the more sacrificial type of love that Christian devotion requires. Reminding adolescent male readers of Victorian school stories about their attachment to their mothers, readers who identify with the mother-son relationship—which feminine Arthur’s friendship with Tom also evokes—are thereby persuaded by Hughes’s text to effect moral and spiritual reform against hyper-masculinity.

Like Tom, Harry’s path to moral maturity encourages readers to agree with Rowling’s beliefs, such as her belief in social justice reform. For example, Rowling indicates how Harry achieves agency through the process of saving his godfather, Sirius Black, and the maligned hippogriff creature, Buckbeak:

“. . . Hermione, we’re going to save Buckbeak!”

“But — how will that help Sirius?”

“Dumbledore said — he just told us where the window is — the window to Flitwick’s office! Where they’ve got Sirius locked up! We’ve got to fly Buckbeak

up to the window and rescue Sirius! Sirius can escape on Buckbeak — they can escape together!” (*PoA* 420-421)

Prior to Harry’s realization that he has the ability to formulate a plan to save Sirius and Buckbeak, Harry flounders (346); then, Harry’s enthusiasm at having conjured a plan to save Sirius and Buckbeak evidences Harry’s burgeoning confidence in his ability to help others. Because Rowling includes the saving of Buckbeak, “something that was half horse, half bird,” in the plan to save Sirius, she conveys her social justice message that all beings are worth saving (120). She further promotes her social justice initiatives for the rights of the oppressed when she emphasizes the marked contrast between Harry’s constricted Muggle life, where the Dursleys try to control him, and Harry’s wizard life, where his survival of Voldemort’s curse has made him a famous orphan (*SS* 11-13). Contrary to Harry’s oppressed experience with his Muggle relatives in Little Whinging, Harry experiences freedom and acceptance in the wizard world of Diagon Alley. With her stress on the duality of life for Harry, Rowling offers the idea that there are multiple ways of viewing, interpreting, and experiencing childhood and social situations. As he matures, Harry rejects social constructs such as class division, discrimination, ethnocentrism, and segregation; this illustrates Rowling’s social justice messages pertaining to the characters of Buckbeak and the Dursleys: that readers can overcome discrimination, help others, and improve others’ welfare as they grow in self-awareness and become more informed via literature.

Another example of Harry’s growing maturity and moral character development occurs in *The Prisoner of Azkaban*, as he dramatically escapes from the Dursleys. With the arrival of Aunt Marge at Number 4 Privet Drive, Harry’s righteous anger simmers. Antagonized by Aunt Marge, Harry controls his emotions until Aunt Marge’s fateful trigger statement about Harry’s parents: “Proud of your parents, are you? They go and get themselves killed in a car crash

(drunk, I expect) — ” (30-31). Goaded by Aunt Marge into a furious state, Harry counterattacks his abusive Muggle relatives and triumphantly escapes to Diagon Alley, where his fellow wizards help him. Harry’s escape, his victorious cross of the threshold between the Muggle and wizard worlds, represents Harry’s movement from the constraints of childhood to the relative control of adulthood. Because Rowling’s use of the third-person narrator allows readers to feel Harry’s desperation with him, readers sympathize with Harry and therefore relate to Harry’s desire for autonomy. Through her depiction of Harry’s redemptive response and how he matures to gain control after three years of living an oppressed life with the Dursleys, Rowling imparts hope to readers and children who live in oppressive conditions while implying that adults have a responsibility to help children.

Due to Harry’s likeable character and underdog position, readers celebrate such an oppressed hero’s successes. The fact that Harry recognizes and accepts his limitations and weaknesses endears him to readers, who want to see Harry succeed as much as he does due to his admirable courage and modesty. Readers celebrate with Rowling’s exceptional hero as Harry matures, overcomes challenges, and succeeds in his quests. In the process, Harry’s adventures and his responses to challenges expose readers to Rowling’s pedagogical aim to promote tolerance and children’s rights; this differs from Hughes’s primary aim to teach children to be good Christians. Essentially, Hughes intends to instill moral behaviour in boys who read *Tom Brown*, and therefore demonstrates how Tom sheds the recklessness of a boyhood spent poaching and flouting school rules in favour of becoming a morally admirable adult. Thus, Tom symbolizes the new social citizen, for Hughes “was deeply conscious of the fact that society needed a new formulation of elite adolescence which was more acceptable to people who had been brought up outside the aggressively masculine, combative environment of the public

school” (Holt 82). Hughes’s depiction of Tom’s adolescent maturation gives Hughes an opportunity to argue that the new imperial man should exhibit ‘gentlemanly’ behaviour; J. A. Mangan, a scholar on the games culture in British public schools, refers to this as “‘manufactured’ masculinity” in his book of the same name (ix), the topic of which will be explored in Chapter Three. Ultimately, the success of Hughes and Rowling’s ideological pedagogy through the characters of Tom and Harry depends upon readers’ emulation of and identification with these literary heroes.

Despite Rowling and Hughes’s shades of difference, they agree that not only do adolescents require moral instruction, but also that the boarding school story template best serves their didactic purposes. The school story’s narrative structure provides an ideal template for Hughes and Rowling’s form of authorial didacticism, considering the trope of the schoolboy who matures and emerges a hero to lead the forces with his strong moral conscience. Consequently, Hughes and Rowling design *Tom Brown* and *Harry Potter* to influence youth readers. Using emotional and psychological techniques such as identification, emulation, and suggestion, Hughes and Rowling distribute messages of moral and social reform in their work; this focus on the power of reform evidences the authors’ pedagogical impulse to upraise society with their texts.

CHAPTER THREE

Cricket and Quidditch: Sport as a Pedagogical Tool to Advocate for Moral and Social Reform

This chapter examines how Hughes and Rowling use the ideology of athleticism in *Tom Brown* and *Harry Potter* to promote their authorial ideals such as courage, fair play, and equal opportunity for all. An examination of the pedagogical power of sport in boarding school literature allows for an analysis of Hughes's and Rowling's texts from the perspective of the authors' ideological assumptions. Using sport as a tool to advocate for moral and social reform in their work, Hughes uses the games ethic to promote his Christian socialist idealism in *Tom Brown*, while Rowling uses organized games to promote her liberal multiculturalism in *Harry Potter*.

Victorian boarding school headmasters came to understand the value of team sports as the basis for a good moral education after the popular *Tom Brown* spread the notion of sport as a mechanism for moral training. In order to understand how Victorian headmasters used organized sports to inspire moral development in children, we must first consider a brief history of modern team sports. From the middle to the end of the nineteenth century, sports metamorphosed from disorderly, disorganized affairs into the professional team sports—complete with uniforms, regulations, and governing bodies—we recognize them as today. In *Media Sport Stars: Masculinities and Moralities* (2005), Garry Whannel includes an interesting note on how former British Prime Minister John Major elucidates this transformation: “We invented the majority of the world's great sports. . . . [and] nineteenth century [*sic*] Britain was the cradle of a leisure revolution every bit as significant as the agricultural and industrial revolutions we launched in the century before” (73). Thanks to industrialization, urbanization, and its attendant prosperity

boom, community and profitability conditions in the Victorian era favoured the proliferation of a leisure class that was socially and economically suited to popularize what has become the modern form of athletic games. 'Games,' of course, includes the organized team sports such as cricket and football that were popularized in nineteenth-century public schools. These sports represented Christian values such as discipline, courage, and loyalty, and Victorian public school headmasters used team sports as a type of school boy culture to inculcate their pupils with these Christian values.

Just as a sound Victorian education in *Tom Brown* involves sport, sport in *Harry Potter* serves as a core source for teaching character traits such as bravery and determination and for championing moral and social reform. As Mangan notes, nineteenth-century European models of sport and an educational ideology place athleticism at the core of the curriculum (21); Mangan's observation identifies the power behind Hughes's use of his literary characters' engagement in athletics to promote moral reform in public school boys who emulate heroes. Using *Tom Brown* as a model for *Harry Potter*, Rowling reworks Hughes's representation of sport in his nineteenth-century text to suit her twenty-first century viewpoints; still, traces of Hughes's original text remain discernible in Rowling's adaptation of Hughes's school story. For instance, while cricket, football, and rugby anchor public school life in *Tom Brown*, Quidditch dominates student life at Hogwarts. Like football and rugby at Hughes's fictionalized Rugby school, Rowling manufactures a fierce team sport with Quidditch: played on flying broomsticks, a Quidditch team wins by earning more points than the other team. Students earn points either by throwing a ball, the Quaffle, through one of three hoops or by the Seeker catching the Snitch, a little golden ball that resists being caught (SS 168). The importance of winning House points through Quidditch highlights the social significance of a sporting culture at boarding school.

Rowling highlights the importance of team sport to boarding school life in an interview in 2018: “I had been pondering the things that hold a society together, cause it to congregate and signify its particular character and knew I needed a sport” (Furness). Rowling recognizes that she requires a sport, which echoes Hughes’s promotion of sport in *Tom Brown*: using sport to encourage Christian conduct in the upper classes, Hughes’s association of values such as courage and heroism with bourgeois, organized team sports cultivates an acceptance of the type of Christian culture Hughes wished to nurture in Victorian society.

A study of the games culture reveals how Rowling adapts Hughes’s use of organized sport in the public school story as an ideological agent of power and group affiliation due to sport’s emphasis on physicality as a character-builder. In his work *Athleticism*, Mangan outlines how athleticism in the Victorian era came to be identified with the educational ideology of sport used at elite institutions to promote a strain of masculinity that stimulated and encouraged patriotic, gentlemanly conduct (191). Mangan’s research on the topic of the cult of athleticism elucidates “the most striking feature of the evolving public school, the emphasis on and importance attributed to competitive team sports” (Rothblatt xix). Building on Mangan’s research, my condensed history of modern sports accounts for how the games culture’s popularity and resultant influence support the educational ideology of the nineteenth-century. The ideology of athleticism serves as a vehicle for the dissemination of honourable values such as loyalty, virtue, and courage in the public schools. As Victorian elites matriculate through public school, participation in organized sport encourages the adoption of desirable traits such as manliness and virtuous character. From these moral virtues come metaphors that are still associated with gentlemanly conduct: “‘Being a Good Sport’, ‘Keeping a Straight Bat’, ‘Fair Play’, and above all ‘Playing the Game’” (Richards Intro xxiii). Encouraging gentlemanly

conduct, the narrator in *Tom Brown* urges Tom to “play up” (196, 202). As Jeffrey Richards observes in Mangan’s *Athleticism*, the educational ideology of gentlemanly conduct, or “playing the game,” originates in public school headmasters’ enthusiasm for organized sports post-*Tom Brown*; the vast circulation of *Tom Brown’s School Days* amongst nineteenth-century school boys and the credence afforded the novel’s moralistic messages played an instrumental role in ushering in the popularity of the games culture (xxiii). As a result, nineteenth-century headmasters exploited the competitive sports culture as represented in *Tom Brown* as an effective method to indoctrinate Victorian public school boys with an educational ideology that teaches gentlemanly conduct and virtuous character traits. Victorian headmasters thought that moral character traits were best taught through organized games because team sports not only embodied leadership and the ability to govern, they also disciplined the intellectual self along with the physical self (Joyce 278). According to Joyce, “so great was the devotion to sport and the making of the masculine body” that Victorian headmasters usurped attendance at chapel and the reading of religious tracts in favour of participation in sport (271); as a result, team sport served as the most powerful vehicle for moral pedagogy at the headmasters’ disposal.

In order to comprehend the power organized sport has to circulate Hughes’s and Rowling’s ideological messages, consider how Hughes’s and Rowling’s representation of the impact of team sport as a means for the extensive circulation of moral and social pedagogy forms and champions heroes. According to an aphorism attributed to Pierre de Coubertin, the founder of the International Olympic Committee, the Victorian games phenomenon illustrates the use of sport to strengthen a boy’s moral character in conjunction with the strengthening of his body (qtd. in Mangan *Athleticism* 158); and perhaps Coubertin arrives at this determination due to the influence of Hughes’s characterization of sport in *Tom Brown* as a vehicle to shape character,

develop virtue, and foster manliness in the formation of little heroes (130). In *Tom Brown*, Hughes's narrator remarks that, for each of Dr. Arnold's school boys, the game of rugby becomes "the meaning of his life—that it was no fool's or sluggard's paradise into which he had wandered by chance, but a battlefield ordained from of old, where there are no spectators, but the youngest must take his side, and the stakes are life and death" (274). Evoking the battlefield and alluding to the romantic ideals of the colonial service as a form of heroic endeavour, Hughes uses the narrator's quote as propaganda: Hughes achieves the moral development of elite adolescent boys through involvement in sport as a result of his propagation of the ideology of athleticism as the ideal foundation for a glorified future in the colonial service. Heussler notes that, as part of the colonial tradition, the British Empire moulds its subjects through sport in order to teach boys how to survive the hardships of "colonial administration"; such survival requires athletic prowess and the mastery of behaviours inherent to organized sports such as the ability to excel as a member of a team (123). Fundamentally, successful team dynamics involve the ability of players to follow the lead of the captain of the team; consequently, organized sport encourages the idolization of the captain as a form of hero. In the trope of the hero, the captain espouses virtues that engender hero worship such as manliness, bravery, selflessness, and discipline; following this trope, Hughes employs sport as a means to cultivate these archetypal heroic characteristics in public school boys in order to prepare them for imperial duties.

The hero-through-sport ethos manifests itself through the games culture. Mangan's *The Games Ethic and Imperialism* (1986) considers the impact of the 'games ethic' and includes an examination of the imperialistic view of sport as an essential component of a Victorian education; lying at the centre of the public school ideal, the 'games ethic' conveys values that correspond with gentlemanly manliness: discipline, capability, and the ability to either bravely

lead or loyally follow (18). With sport viewed as a means to further these imperialistic characteristics, Victorian public school headmasters post-*Tom Brown* encouraged students to engage in athletics; as Mangan writes, “a unique educational ideal was disseminated throughout the British Empire – the ideal of character-training through games” (*Games* 42). With rules of conduct that support the learning of imperial ideals, cricket, football, and rugby were the games of choice for “character-training” in public schools across Victorian Britain and its colonies; the virtues taught on the playing field translated to imperial success. Endorsed by British leaders as a means to form future members of the colonial service, “[s]port was central to an inculcation of public school militarism. Playing field and battlefield were linked – the former was a place of preparation for the latter” (*Athleticism* xlv). Thus, the concept of the colonial hero, victorious on the battlefield, became intertwined with success on the public school’s cricket pitch and football and rugby fields. As the genesis for this interrelationship, the representation of sport in Hughes’s *Tom Brown* created a games phenomenon that permeated the public school institution with imperialistic values due to readers’ emulation of Hughes’s athletic school story hero.

At Rugby school, our hero Tom and his comrades alternately engage in poaching, swimming, boxing, rugby, football, and cricket; the first three sports are part of the traditional aristocratic culture that Hughes—and Dr. Arnold—endeavoured to replace. Meanwhile, the latter three sports are organized team sports that promote the type of bourgeois Christian culture that Hughes embraced as a means to inspire moral character development. To illustrate, the following conversation about the virtuous game of cricket between Tom and Arthur indicates the significance of sports such as cricket as a reflection of the conventional, patriotic public school spirit of the nineteenth century:

“But it’s more than a game. It’s an institution,” said Tom.

“Yes,” said Arthur, “the birthright of British boys, old and young, as habeas corpus and trial by jury are of British men.” (689)

Tom and Arthur recognize that cricket’s “institution[al]” aspect stems from tradition: cricket connects the school boys of Rugby with previous generations of cricket-playing Englishmen through “birthright.” Thus, the game of cricket hones the leadership qualities in public school boys that Tom and Arthur identify as uniquely British; when they become statesmen, school boys translate leadership skills into their successful management of the Empire. As an example of these skills, Heussler identifies responsibility and an “air of authority” in a leadership capacity, displayed both on the cricket pitch and off, as essential virtues for future imperial leaders (96). Therefore, Hughes’s prescient awareness of the potential of the games culture to influence the elite of the nation leads him to include cricket and other team sports in *Tom Brown*; and sport presents a means for Hughes to raise society through the propagation of Christian morals that support the Empire’s goals of colonialism and imperialism.

Rowling’s grasp of Hughes’s use of the games ethic as a method to teach public school students authorial values allows her to demonstrate multicultural tolerance in the exclusive hierarchical space of the boarding school. Working with the boarding school template that uses group sport as an instrument to teach reform, Rowling invents Quidditch from a blend of cricket, football, and rugby—English games popular in the nineteenth century and today. The popularity of these sports among readers, especially in Britain, bolsters the effectiveness of Rowling’s use of organized games as a pedagogical tool. An understanding of the division of the four Hogwarts Houses illuminates Rowling’s use of sport as pedagogy. Using the division of students in the Houses to form the four Quidditch teams, Rowling highlights the teams’ distinctly different characteristics. In order to explain the different characteristics of the Houses from which the four

Quidditch teams are formed, Rowling uses the Sorting Hat in *The Sorcerer's Stone* as her mouthpiece:

“You might belong in Gryffindor,
Where dwell the brave at heart,
Their daring, nerve and chivalry
Set Gryffindors apart;
You might belong in Hufflepuff,
Where they are just and loyal,
Those patient Hufflepuffs are true
And unafraid of toil;
Or yet in wise old Ravenclaw,
If you've a ready mind,
Where those of wit and learning,
Will always find their kind;
Or perhaps in Slytherin
You'll make your real friends,
Those cunning folk use any means
To achieve their ends.” (117)

In the Sorting Hat's song, Rowling establishes the themes of the four Hogwarts Houses, which also reflect their individual style of play when the Houses meet on the Quidditch pitch: bravery, loyalty, wisdom, and cunning. Since the Quidditch teams are formed along House lines, they reveal a determinism: in accordance with the Houses' affiliated characteristics, the Sorting Hat assigns students to houses according to the students' inherent qualities. However, although the

hat suggests that there are places “where [one] ought to be,” having certain characteristics does not definitively determine one’s placement; and such an exemption provides an escape mechanism from an otherwise-oppressive socialization scheme (117). Also, in order to highlight the importance of the Sorting Hat’s—Rowling’s—message, Rowling uses the form of a song as opposed to a speech; John Raymond de Symons Honey argues the significance of school songs stems from their tradition of building fellowship and inculcating communal values in the boarding school fraternity (qtd. in Mangan *Athleticism* 151). According to Honey, sharing songs and participating in sports in Victorian public schools were a “powerful means of generating ideals, attitudes, and emotions and above all, loyalty to the school” (151). Honey’s observation that songs and sports are powerful public school tools alludes to songs and sports’ institutional value. Mangan agrees with Honey but extends Honey’s argument by hypothesizing that combining song with sport creates a symbiotic relationship that serves to bolster both: because songs related to sports unite and energize crowds and players alike, songs promote sports and sports inspire songs (151). Rowling makes an interesting choice to use the school song—an antiquated tradition from nineteenth-century school culture—as a vehicle to create a feeling of unity and institutional allegiance. Children traditionally sang songs as a means to identify with the institution and to foster a sense of community; Rowling capitalizes on the power of song and recognizes that children today crave a means to connect. Thus, she provides a means of identification for children; this allows her to persuade children that the students in every House have value despite their differences. By making the Houses personally meaningful, children identify with the Quidditch teams formed from the Houses; this generates loyalty and fandom. In generating a sense of allegiance, Rowling teaches in *Harry Potter* that each House’s strengths provide useful advantages both on and off the Quidditch pitch; additionally, each Quidditch team

has a hero who maximizes the House's specific strengths but who also depends on the other team members.

Exemplifying different House strengths on the Quidditch field, the teams represent a division of strengths based on somewhat inherent characteristics. Since the Sorting Hat has sorted students according to their inherent characteristics, the behaviour of the players matches the ideology the respective Hogwarts Houses represent. According to John Macionis in *Sociology* (2010), “[s]ociologists define ideology as ‘cultural beliefs that justify particular social arrangements, including patterns of inequality’” (257). For instance, one House contains Quidditch players who exhibit admirable actions, while another House contains players who reveal privileged, deceitful behavior: Gryffindor and Slytherin. Unmistakably, Slytherin represents “the unrelenting snobbery and elitism of our social world” (Natov 139); this reflects Rowling's desire to parody elitist affiliations. Thus, Rowling satirizes social constructs through the House teams. She further satirizes unequal social constructs in one of the Quidditch matches in *The Prisoner of Azkaban*. In one scene, Harry displays gentlemanly chivalry on the field when he yields the right of way to Cho Chang in Gryffindor's match against Ravenclaw (278). However, three Slytherin players, one of whom bought his way onto the team, try to manipulate the outcome of the match with their “low and cowardly attempt to sabotage” Harry from the sidelines; but Gryffindor wins the match anyway thanks to Harry's bold actions on his broomstick (280). In this scene, Gryffindor's hero epitomizes fair play and magnanimity, while Slytherin's team members evidence trickery and illicit actions to try to influence the outcome of the match in their favour. The injustice of the situation exemplifies Rowling's moral message that cheaters cannot win, while heroes prevail. Rowling further stresses this message when Gryffindor and Slytherin face each other in the championship game for the Quidditch Cup; as per

the trope of the hero, Harry and his worthy Gryffindor team members are victorious over the devious Slytherins. Since the noble Gryffindor players triumph over the exclusive and underhanded Slytherin players to be crowned the championship winners, Rowling transmits to readers the ideological message that, ultimately, the privileged elite do not achieve success by virtue of entitlement or treachery; instead, desirable attributes like bravery and teamwork lead to triumph.

Rowling identifies the value of sport as a tool to circulate her socio-political viewpoints. An example of her dissemination of a social ideology occurs in *The Prisoner of Azkaban*, when Hagrid chastises Harry and Ron about their commitment to Quidditch while referencing loyalty and the value of friendship: “I’ve seen yeh practicin’ Quidditch every hour o’ the day an’ night — but I gotta tell yeh, I thought you two’d value yer friend more’n broomsticks” (290-291). Here, Hagrid implies that Harry and Ron have their priorities and values improperly ordered: a loyal friendship trumps obsessive practice. In addition to loyalty and friendship, Rowling explores topics such as maturity and inclusivity through Harry and Ron’s participation in Quidditch. Beginning in *The Sorcerer’s Stone* and extending into *The Half-Blood Prince*, Harry naturally excels at the sport; however, Ron experiences mostly disappointment as a poor Quidditch player despite his intense desire to be a star (*OotP* 272-273). Through the contrast of the two characters, readers celebrate Harry’s success as the reluctant hero and pity Ron’s humorously poor play, which makes Ron’s concerted efforts to avoid embarrassment all the more endearing to readers. Despite Ron’s intermittent success at the game, and despite his significant errors, he still has a place on the Gryffindor team; this suggests that the values of inclusivity and friendship surpass dominance in terms of importance. Also, by contrasting Harry’s designation as the reluctant hero against Ron’s fervent desire to emerge from Harry’s

shadow, Rowling conveys her viewpoint that coveting what others already have impedes personal growth and reflects immaturity.

In this way, Rowling depicts Quidditch as a moral and social training ground. In addition to her emphasis on the value of loyalty and friendship, she also communicates the message that co-ed and racially diverse sports teams are socially acceptable; this correlates with her theme of inclusivity. For example, in depicting Cho as the Seeker for the Ravenclaw team, she reinforces that a woman of colour can attain a coveted and vital position: “Their Seeker, Cho Chang, was the only girl on their team” (*PoA* 274). In this situation, critics have an opportunity to focus on the fact that no girls besides Cho play for Ravenclaw; minorities and women are underrepresented on Quidditch teams. However, since Rowling has opened Quidditch up to females and people of colour, the accessibility of Quidditch to players who are not white males challenges traditional standards of masculinity based on race and gender. Through her depiction of co-ed, multi-ethnic teams on the sports field, Rowling conveys this message to readers: society elevates its politics when society values inclusion and diversity, as evidenced by access to male sports teams.

However, Rowling’s creation of teams based on communal House characteristics reinforces uniformity despite diversity. And just as Hughes uses team sports to mould future imperialists, Rowling uses Quidditch to prepare Hogwarts students for future work at the Ministry of Magic. While the primary group of wizards who work at the Ministry consists of white males, a secondary group of women and people of colour including Nymphadora Tonks and Kingsley Shacklebolt also hold Ministry positions (*OotP* 45-47); however, the limited ranks of racially- and gender-diverse workers at the Ministry mirrors the restricted number of players from non-dominant racial and gender groups on the Quidditch pitch. In other words, while

Rowling includes ethnic and female players on the sports teams at Hogwarts, the dominant ruling class of white males persists. Thus, the constrained diversity of the Quidditch teams reinforces the superiority of the dominant culture. Heilman argues in *Harry Potter's World* (2003) that “according privilege to certain sports players reinforces inequalities based on race, class, and gender” (247); as a contrast to this class privilege, Harry supports Ron’s position on the Gryffindor team despite Ron’s middle-class but poor status (SS 107). Rowling uses the Weasleys’ position in the professional middle class to highlight the tension between the classes: Draco Malfoy’s aristocratic upper-class family continually derides Ron’s middle-class family. As a result, Rowling’s stories “valorize a certain kind of meritocratic bourgeois inclusivity in opposition to an outmoded model of elite identity based on restricted cultural tastes and inherited privilege” (Brooke-Smith, personal communication, 30 September 2019). Thus, the Malfoy’s symbolize entitlement based on heredity, while the Weasley’s symbolize working hard for social standing. As the Weasleys exemplify, Rowling’s larger social vision includes the promotion of opportunity: access to Quidditch provides an opportunity to gain self-confidence, leadership skills, pride, and social rewards. And because Quidditch plays such a prominent role in *Harry Potter*, the theme of sport in Rowling’s school story draws attention to the existence of social injustice in the magical world of wizards; this demonstrates that racism, sexism, and discrimination are unwelcome in our world, as well.

Rowling’s expression of her views in the context of Quidditch parallels Hughes’s effort to sermonize Christian morals through the tradition of public school stories; both authors highlight involvement in sport as a fundamental component of a sound boarding school education. Rowling sums up the importance of sport with her tongue-in-cheek acknowledgement in *Quidditch Through the Ages* (2001): “Quidditch unites witches and wizards from all walks of

life, bringing us together to share moments of exhilaration, triumph and (for those who support the Chudley Cannons) despair” (Whisp xv-xvi). Considering Rowling’s professed attitude toward unity and inclusivity in the communal experience of Quidditch, Heilman’s view that organized sport “create[s] of a large group of outsider children” seems contradictory. Instead, Rowling uses Quidditch as a social equalizer, where rich, poor, boys, girls, and players of every skin tone meet on the pitch. However, Rowling’s use of multi-cultural inclusivity in Quidditch does not negate the fact that life at Hogwarts revolves around competition. For instance, whether in the classroom or on the Quidditch pitch, Hogwarts students compete to be the best; yet Rowling tempers the competitive nature of Hogwarts with her implication that everyone belongs somewhere, even at this exclusive institution for students who evidence wizarding abilities. In contrast, Hughes characterizes only gentrified, elite white male students; certainly, female and minority cricket, football, and rugby players do not exist at Rugby. However, even Hughes includes “little weak” Arthur in “Tom Brown’s Last [Cricket] Match” (436, 664). Therefore, while Rowling and Hughes depict the players of organized team sports differently based on their disparate ideological purposes and different centuries, both portray sport at boarding schools as a necessary and foundational component of students’ moral and social education.

Comparing Hughes’s and Rowling’s texts as an acknowledgement of the continuing influence of Hughes’s work on modern literature, and as the employment of children’s literature for the advancement of socio-moral reform, the literary use of sport emerges as an effective pedagogical tool. According to Mack and Armytage, Hughes himself “is almost pointedly anti-intellectual” (96); as a result, Hughes prefers sport as a vehicle to teach boys Christian traits such as fairness, courage, discipline, nationalism, and teamwork (98). Hughes expresses his sentiment toward the importance of sport in *Tom Brown* when he has Brooke, Tom’s hero, remark that “I

know I'd sooner win two School-house matches running than get the Balliol scholarship any day" (234). In other words, Hughes demonstrates to his readers the formation of gentlemen through sport, not scholarship. Through sport, Hughes teaches entitled adolescents how to develop into future public leaders of the British State. Even though Dr. Arnold "was indifferent to compulsory, organized games," Hughes uses organized sport to build upon Arnold's notion that to improve the morals of adolescent males within the ruling class improves the morals of the nation (Copley 150). Hughes further emphasizes his view of learning how to best serve the Empire by speaking through Tom: "I see; only the question remains whether I should have got most good by understanding Greek particles or cricket thoroughly. I'm such a thick, I never should have had time for both" (686). For Hughes, Christian principles expressed through the development of the body, not through the rote learning of ancient texts, create the foundation of manly morality used to serve the Empire. As a result, Hughes's school story has a Christian dimension to sport: the Doctor strives to reform the morals of entitled adolescent school boys through Christian principles entwined with sport as a vehicle for moral instruction. For instance, the Doctor pairs Tom with Arthur: Tom embodies sport, while Arthur arrives at Rugby a "very delicate" fellow who devoutly says his prayers (279, 431-432, 462). With this pairing, the Doctor's intervention not only protects little Arthur, who symbolizes Christian learning in *Tom Brown*, but also reforms Tom, who symbolizes learning through athleticism and who must oversee the well-being of a weaker boy. By the end of Part II, Tom's care of Arthur results in such a dramatic physical change that Arthur has a position on the cricket team with Tom. The following conversation between Arthur and Tom highlights Hughes's stress on sport as elemental to the development of good British boys:

“But what do you think yourself? What do you want to do here, and to carry away?”

Tom thought a minute. “I want to be A1 at cricket and football, and all the other games, “and to make my hands keep my head against any fellow, lout or gentleman. . . . and I want to carry away just as much Latin and Greek as will take me through Oxford respectably.” (604-605)

According to Arthur and Tom’s conversation, the usefulness of classical learning pertains only to its requirement as a component of higher learning; on the other hand, manly fellows are moulded through their participation in organized group sports that encourage Christian rules of fair play. Because Tom’s thoughtful response characterizes classical learning as an afterthought, Hughes conveys the message that sports success determines character development more than formal learning success.

In the end, Hughes and Rowling use organized sport in the school story as a means to promote ideals. For Hughes, those ideals include courage, bonding, training for imperial roles, and the inculcation of patriotism; in Hughes’s narrative, these ideals coalesce to form the new Christian gentleman. For Rowling, the ideals she wishes to promote include equality and inclusivity; in Rowling’s narrative, the sport of Quidditch lends itself to a uniquely welcoming culture. However, sport in both *Tom Brown* and *Harry Potter* serves to empower team players. While Hughes preaches the moral and political advantages gained from participation in organized team sports that ultimately serve the British Empire, Rowling advocates for social reform by projecting the ideal societal community onto the Quidditch pitch. However, both authors maximize the ideology of athleticism for pedagogical purposes; and the real-life popularity of the sports they endorse indicates the effectiveness of their literary efforts.

CONCLUSION

**Didactic Tales: The Boarding School Story for the Authorial Administration of
Pedagogical Impulses**

Tom Brown's School Days and the *Harry Potter* series work as elaborate rhetorical structures to communicate messages from the perspective of the authors' ideological assumptions. With *Tom Brown*, Hughes distributes his messages of Christian morality and virtuous citizenry to his wide youth readership; likewise, Rowling understands the potential influence of school stories as a socio-political source of power and expresses her views on multiculturalism, equal rights, and inclusion in *Harry Potter*. But, given that Hughes and Rowling published their work nearly a century and a half apart, the authors necessarily teach ideologies in different socio-historical contexts that stem from their disparate time frames and socio-political outlooks.

Much as Hughes influenced Victorian school boys in the latter half of the nineteenth century with his moralistic coming-of-age story, Rowling seeks to influence an entire generation with her neo-Victorian boarding school story. When we examine Rowling's work, we see that she expresses her social ideology through her text, and her interviews support this formal textual analysis. For instance, with respect to Rowling's effort to promote social acceptance, egalitarianism, and inclusiveness in her novels, it helps to consider her widely shared statement alluding to the importance of inclusion: "If Harry Potter taught us anything it's that no one should live in a closet" (@jk_rowling); Rowling's comment elucidates how her text supports marginalized bodies. Through characters who model acceptance and equal rights for all, the multicultural, socio-political reform that she promotes encourages youth readers to form their own opinions. At the heart of it, Rowling's school stories provide a gateway to literature open to

everyone. With her advocacy for the disenfranchised, we see her social ideological values centre around teaching tolerance for men, women, children, and people of different classes and ethnicities, while Hughes uses the school story as an instrument for preaching moral messages to Victorian school boys.

Chapter One of this thesis discusses the influence of the headmaster; and just as the headmaster Dr. Arnold pressed a moral education upon his pupils for altruistic reasons, Hughes provides a similarly undisguised moral pedagogy to his wide readership through his headmaster character based on Dr. Arnold. As evidence of this, Hughes imitates Dr. Arnold's opinionated approach to education and his use of Christian pedagogy to improve moral behaviour by populating the Doctor's speeches with preachy language designed to inculcate school boys with Hughes's Christian socialist doctrine. For example, Hughes aggrandizes the Doctor's first sermon by describing the Doctor as someone "who stood there Sunday after Sunday, witnessing and pleading for his Lord, the King of righteousness and love and glory, with whose Spirit he was filled, and in whose power he spoke" (271). Interspersing biblically-oriented examples such as this throughout *Tom Brown*, Hughes demonstrates Dr. Arnold's pedagogical method of inspiring religious conviction through Hughes's multiple descriptions of the Doctor's sermons that evoke the Bible. In this manner, both Dr. Arnold and Hughes's Doctor promote religious principles in the educational sphere with the aim of forming adolescent boys into little Christian gentleman. And, similar to how Rugby boys become more gentlemanly every time Dr. Arnold impresses religious principles upon them (Strachey para. 14), Hughes uses biblical language and the teachings of the Doctor to instill upper-class adolescents with Christian beliefs; in this manner, Hughes enacts the moral character reform that he felt the Victorian gentry required.

In addition to the use of biblical allusions as a way to teach boys how to be good Christian gentlemen and future statesmen, Hughes uses a third-person omniscient narrator to offer moral judgments; the narrator thereby becomes a character in the novel. For instance, the narrator serves Hughes's pedagogical purposes by sermonizing the value of headmasters to adolescent aristocratic readers:

Now the theory of private schools is (or was) constant supervision out of school—therein differing fundamentally from that of public schools.

It may be right or wrong; but if right, this supervision surely ought to be the especial work of the head-master, the responsible person. The object of all schools is . . . to make them good English boys, good future citizens; and by far the most important part of that work must be done, or not done, out of school hours. To leave it, therefore, in the hands of inferior men, is just giving up the highest and hardest part of the work of education. Were I a private school-master, I should say, Let who will hear the boys their lessons, but let me live with them when they are at play and rest. (118)

Using the narrator as a character, Hughes persuades readers to recognize the merit of the headmaster with the assistance of the narrator's nostalgic tone. Using a tone of nostalgia, Hughes adopts Dr. Arnold's educational ideology to suit his public school narrative in a way that resonates with nineteenth-century readers. With the narrator serving as a conduit to preach the worth of a headmaster to readers, the narrator serves to define Hughes's views. Thus, the narrative voice functions as a way to teach through Hughes's remarkable use of characterization: Hughes uses the narrator as a surrogate for the reader's own development. Through the narrator's idiosyncratic voice, Hughes inspires the moulding of boys for good versus sinfulness in his drive to produce Christian gentlemen.

Combining moral judgements with Christian language, Hughes's narrator preaches Hughes's message: "Be straightforward, honest, and self-reliant, and use your strength and power under God in the service of others" (Mack 96). The following passage in *Tom Brown* exemplifies Hughes's message:

In no place in the world has individual character more weight than at a public school. Remember this, I beseech you, all you boys who are getting into the upper forms. Now is the time in all your lives, probably, when you may have more wide influence for good or evil on the society you live in than you ever can have again. Quit yourselves like men, then; speak up, and strike out if necessary, for whatsoever is true, and manly, and lovely, and of good report; never try to be popular, but only to do your duty and help others to do theirs, and you may leave the tone of feeling in the school higher than you found it, and so be doing good which no living soul can measure to generations of your countrymen yet unborn. For boys follow one another in herds like sheep, for good or evil; they hate thinking, and have rarely any settled principles. Every school, indeed, has its own traditional standard of right and wrong, which cannot be transgressed with impunity, marking certain things as low and blackguard, and certain others as lawful and right. (320-321)

Hughes's style in this passage, which plays on readers' emotions by stressing the benefits of altruism and by connoting the disgrace of ungodly actions, functions as a way to teach through suggestion: the narrator sways the reader to agree with the narrator through the use of propagandistic vocabulary. At public school, forces conspire to derail little boys' earnest efforts to remain good Christians; the narrator in Hughes's fictional public school serves as a pedagogical tool by stating the ideological tenets of proper Christian conduct. The above

opinionated remarks by the narrator also highlight how Hughes uses biblical references and allusions throughout *Tom Brown*. Using religion to instill moral principles in public school adolescent boys, Hughes promotes Christian ethics that encourage virtuous behavior such as fairness, self-control, courage, and Christian friendship. As a means to reinforce these Christian ethics, Hughes uses biblical language; this pedagogical reinforcement then moulds the character of Victorian boys into ideal future statesmen for the British nation.

Using characters such as the narrator and the Doctor in *Tom Brown* to imbue public school boys with Christian values, Hughes grooms statesmen in miniature to graduate and enact a moral revitalization of the British state. Hughes's fictional depiction of British boys' boarding school life at Rugby represents a romanticized portrayal of the actual Rugby school that readers emulate; the public's emulation of Hughes's fictional account affected nineteenth-century views on education so significantly that, according to Sandbrook, "[a] century later, grammar schools across the country were still trying to model themselves on schools such as . . . Rugby" (217); in this way, Hughes's fictional Rugby creates a new model for reform in the public schools. Building on Dr. Arnold's idealized notion that reforming the morals of adolescent males within the ruling class reforms the morals of the nation, Holt notes that "Hughes's overwhelmingly optimistic vision for education, in which boy and nation develop together, relies heavily on his belief in the possibility of individual and social progress" (82). Due to Hughes's prescient awareness that earlier nineteenth-century educational models for elite adolescents were failing to adapt to the changing needs of Victorian society, Hughes champions a new model for boarding school education through his didactic tale aimed at future statesmen. With Hughes's depiction of Dr. Arnold's moral reformation of entitled adolescent students through the fictionalized character of the Doctor, *Tom Brown* serves as Hughes's vehicle for British moral reform.

Rowling uses Hughes's framework for reform in her *Harry Potter* series; however, unlike Hughes, Rowling presents an imperfect picture of the headmaster. Both the Doctor and Dumbledore transform their students into heroes, but Hughes portrays the Doctor as a paragon while Rowling depicts Dumbledore as human and ultimately flawed. On the other hand, both the Doctor and Dumbledore assume responsibility for the moral growth and development of the protagonist, which Chapter Two of this thesis discusses. For instance, the Doctor pairs Tom with Arthur as a means of guided intervention. Showing that Arthur positively influences Tom, Hughes's narrator recites how "[Tom] went down to the great School with a glimmering of another lesson in his heart—the lesson that he who has conquered his own coward spirit has conquered the whole outward world" (438); Tom's revelation occurs as a result of his moral reckoning when faced with Arthur's devotion to saying his prayers, which causes Tom to feel moral remorse (435-436). Thus, Tom achieves moral salvation through his pairing with Arthur; the Doctor's omniscient oversight of Tom's actions leads to this fortuitous pairing. In a similar vein, Dumbledore oversees Harry's life with omniscient guidance, as well. For example, after Harry and Quirrell / Voldemort's fight over the Sorcerer's Stone down in the dungeons of Hogwarts, Harry muses to Ron and Hermione, "I think [Dumbledore] sort of wanted to give me a chance. . . . I reckon he had a pretty good idea we were going to try [to save the Sorcerer's Stone], and instead of stopping us, he just taught us enough to help" (SS 301-302). Dumbledore confirms Harry's assertion that Dumbledore helps Harry and his friends in the next book in the series, when Dumbledore assures the hero of the story, "You will . . . find that help will always be given at Hogwarts to those who ask for it" (CoS 262). These examples of Dumbledore's omniscient guidance are from books one and two; however, throughout the *Harry Potter* series, Dumbledore mentors and guides Harry toward a higher good just as the Doctor mentors and

guides Tom to reform his morals. However, unlike Hughes, Rowling portrays the headmaster as fallible (*DH* 296): Dumbledore's weakness for, and therefore conscious rejection of, supreme power is antithetical to Hughes's positive representation of the Doctor's assumption of consummate supervision.

Chapter Three of this thesis focuses on how Hughes and Rowling use the protagonist's participation in a team sport to highlight moral and social reform as desirable. Hughes and Rowling employ the organized games culture as a means to influence youth due to the authors' recognition that a literary treatment of team sports lends itself to didactic means. For example, in *Tom Brown* Hughes uses sport to retrain the elite upper class to be Christian gentlemen in the new modern nineteenth-century world; nearly sixty years later, the popular *Boy's Own Annual* recognizes Hughes's prescience and presents the possibility of employing cricket to foster British "manliness and honour and fair play in this imperial nation" ("Cricket" 468). Therefore, the use of sport as a vehicle to build school boys' character supports the Victorian British colonial aim of imperialism. Nearly a century and a half after Hughes, Rowling seeks to influence a generation with her neo-Victorian boarding school story and her manufactured game of Quidditch. In keeping with cricket rules, Quidditch rules imbue a sense of "fair play" that translates into societal rules of acceptable conduct. For example, as *Quidditch Through the Ages* outlines, team members develop positive attributes such as leadership, responsibility, sophistication, and team work (Whisp 51, 97); these skills indicate self-actualization in the participants. The protagonist gains these self-actualizing skills through the hard-won and new-found maturity that participation in a team sport engenders; in turn, these skills equip the hero to help his teammates. In the context of Mangan's definition of the educational ideology of sport (*Athleticism* 191), the authorial endorsement of an athletic ideology pertaining to the role of fair play in organized

sports in Hughes's and Rowling's boarding school stories serves as a pedagogical lesson about how to construct an ideal society.

An examination of how Hughes and Rowling use their school stories for didactic means indicates that Hughes and Rowling do so in order to promote moral and socio-political ideologies. As Anatol says of *Harry Potter*, "This body of literature is a powerful tool for inculcating social roles and behaviors, moral guides, desires, and fears" (xv). The application of pedagogical meaning to boarding school texts within the wider historical context of the public school tradition suggests a narrative exchange between the authors and their adolescent fans that lends itself to didacticism. By reading Rowling's modern school stories in the context of Hughes's Victorian novel, we more fully comprehend the ideological lessons imparted by Hughes and Rowling through common boarding school tropes. My thesis therefore presents a comparison of the narratives by Hughes and Rowling as an acknowledgement of the influence of Hughes's work on Rowling's modern literature; thus we see how employing children's literature for the advancement of authorial socio-political and moral ideologies impacts young generations by design. One hopes that discussion of this topic renews interest in the work of both authors and contributes to scholarly knowledge in the school story genre.

As far as suggestions for further research, each of my three chapters has the potential for expansion; all three chapters have room for more discussion on the subjects of headmasters, morals, and sports in the boarding school story. Furthermore, the two authors' works have more areas to compare and contrast. For example, both Tom and Harry each have a sidekick: East and Ron. Yet the scope of this thesis does not encompass an in-depth examination of East and Ron and their potential impact on the protagonist and the storyline. Therefore, one interesting angle for exploration involves a consideration of how the protagonist's sidekick enhances the story and

effectively enables the protagonist to be a hero. Finally, as we battle the forces of darkness in the twenty-first century, the messages in Hughes's and Rowling's work become all the more salient. In that respect, our rapidly devolving world presents critics with an opportunity to didactically use *Tom Brown* and *Harry Potter* to remind people to enact moral reform, because "the world isn't split into good people and Death Eaters. We've all got both light and dark inside us. What matters is the part we choose to act on" (*HP and OotP*).

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