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THE IMAGE OF THE PROFESSOR FROM CARLYLE TO SNOW

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THE IMAGE OF THE PROFESSOR FROM CARLYLE TO SNOW

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**To Helen, David, Lydia, and Rebecca**

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# THE IMAGE OF THE PROFESSOR FROM CARLYLE TO SNOW

## CHAPTER I

### PURPOSES AND PROBLEM

English narrative literature contributes significant information on a variety of subjects. It is a commentary on military and political history; it reveals the developments in society and manners; it gives the psychological and philosophical backgrounds of the thought of the English peoples. A logical expectation would be that this body of literature has some descriptive details to offer relating to the teaching personnel of higher education as well. This expectation is realized when a quick glance is taken at the narratives of Thomas Carlyle and Charles Percy Snow, as well as at the novels of many who wrote between these two well-known authors and their respective periods, for this type of information is available. It is this data source that is being investigated in this study.

The problem to be investigated is the extent of the change of the professor in English narrative literature as compared to the changes in the professorial role of American colleges across a given span of years. This may result in a mere description of parallelism rather than impact one way or the other, yet it may be assumed that since the flow of university imagery originally came across the Atlantic in



a westerly flow this same directional bearing has continued to some extent at least to the present day. The area under consideration includes the English university novels from 1825 to the present and the development of American higher education between 1828 and World War II. Has the impact of the English university through its professional imagery been small and practically nil, or has it been a fact that in the area of the professor's image, this English effect on American higher education has continued to be strong and significant? The investigation of English narrative literature may reveal certain tendencies that will help answer this question.

The traditional pattern of college curricula at one stage in its development in American higher education was expressed by President Jeremiah Day in the Yale Report. In this report of the faculty for the year 1828 his words reaffirmed that they should stand by the older classical curriculum with its accompanying theory of learning, philosophy of education, and methods of teaching. The report represents the solidifying of those views of higher education held in America up to that time. These views were expressed because of the attempts made by some professors to change the purposes and the curriculum of American higher education. The influence of the German university was beginning to assert an impact, and this was the immediate reaction to it. After due consideration the Yale Corporation gave approval to the Yale Report of 1828 which fixed the content and method of American higher education for another generation. This particular benchmark shows some indication of the extent of the impact of the English

university upon American colleges at this time and as it will continue across the years until the Yale Report principles begin to lose force near the Civil War period. This is true since the philosophy and curriculum it supported was essentially a British inheritance.

With this aspect of American higher educational history in mind this study is being made of professorial imagery as it appears in the narrative literature of England from the time of the Yale Report. This point coincides with the writing of a significant description of the professor by Thomas Carlyle in Sartor Resartus. The study continues through the decades that follow throughout the remainder of the nineteenth century and up to the middle of the twentieth century to include the significant series of university novels by Charles Percy Snow.

In American higher education another bench mark appears at this point on the occasion of the Harvard Report of 1945. Under the leadership of President James B. Conant a committee of Harvard faculty submitted the influential Harvard Report entitled General Education in a Free Society. Dr. Conant had written his views on this subject at an earlier date: "The primary concern of American education today is not the development of the appreciation of the 'good life' in young gentlemen born to the purple. It is the infusion of the liberal and humane tradition into our entire educational system. Our purpose is to cultivate in the largest possible number of our future citizens an appreciation of both the responsibilities and the benefits which

come to them because they are Americans and are free."<sup>1</sup> His view of education is not an education for an elite, but rather it is an elite education for the largest possible number of free young Americans. The report provides a positive expression of an educational philosophy that contrasts with that of the Yale Report providing another bench mark for this study. Comparisons are possible through analyses of the professor depicted in English literature against this backdrop of change in American higher education.

With English higher education as the source for the beginnings of American higher education, it is possible that a high degree of similarity may be found to exist between the English fictional professors and the changes in the professorial role in higher education in America. This continuing influence of English higher educational patterns seems likely in the light of language and ethnic factors in the two national systems. Significant differences are also possible and likely in the light of governmental variations and differences in national objectives. This study proposes an investigation of the possibility of similarity between the professor's image in higher education in English narrative literature and the professorial role in America and hopes to point out the differences as well from these two sources.

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<sup>1</sup>James B. Conant, Annual Report to the Board of Overseers, January 11, 1943, quoted in the "Letter of Transmittal" of the Harvard Committee in General Education in a Free Society (Cambridge, Massachusetts: Harvard University Press, 1945), pp. xiv-xv.

A study such as this will not be a mathematical or quantitative description of similarities and differences. The very nature of the comparison requires that it be an ideological or imagistic study. This attempt at comparison will seek to discover the imagery of professors depicted in English narrative literature from the time of Thomas Carlyle through the novels of C.P.Snow. In this way any educational philosophies, instructional methods, professorial attitudes toward students and fellow professors, and the societal and community activities participated in by professors can be analyzed. The attempt at showing relationships will be made by laying these alongside the American counterparts in higher education between the two reports.

The great progenitor of American higher education was its British counterpart visible in the colleges of Oxford and Cambridge universities. The basic patterns for the early colonial colleges at Cambridge, Massachusetts, New Haven, Connecticut, and Williamsburg, Virginia, were received from these traditional English universities. Charlton describes their purpose and pattern in these words: "These institutions remained the sole training ground for the nation's clergy, though the sixteenth century did see the disappearance of the monastic habit from the schools and streets of Oxford and Cambridge."<sup>1</sup> In like manner the purposes that motivated the early American colonists in establishing centers of higher learning were stated as a desire for educated ministers to preserve the Christian faith in the

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<sup>1</sup>Kenneth Charlton, Education in Renaissance England (London: Routledge and Kegan Paul, 1965), p. 157.

frontier wilderness. The logical patterns for such institutions would naturally be those that the founders of American colleges had observed when they attended Oxford or Cambridge.

The early professors of these American colleges derived their concept of the typical college don or tutor from their previous experience with such professionals in the English universities. They not only adapted the same classical curriculum to their American needs, but copied their methods of instruction, their philosophy of higher education, and their personal attitudes and actions as the professors of American colonial colleges from their English models.

The full extent of the impact made by the English Renaissance descendants of the medieval university upon their early American counterparts has not been possible to measure. Some students of American higher education emphasize the obvious English university influence on the colonial colleges at the time they were established, but studies of later American college development have concentrated on the impact of the German university.<sup>1</sup> It seems certain, however, that reflections of English universities are still visible in some aspects of American colleges and universities. The overlapping of the literature and culture of England and America through a common language and similar ethnic backgrounds makes this seem likely. The difficulty in tracing influences makes the pinpointing of such effects tenuous at best. Since the hypothesis that these English influences on American

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<sup>1</sup>John S. Brubacher, and Willis Rudy, Higher Education in Transition (New York: Harper and Row, 1968), pp. 3-24; 98-118; 175-201.

higher education have continued to be exerted across the centuries to the present day appears in this study, perhaps a glance into a mirror somewhere in this ongoing development may reveal a reflection of this impact.

The image of the professor could be one of those phases of comparison between English and American higher education. In spite of the fact that the German university did contribute significantly in some aspects of the professor's work, such as the lecture method of teaching and the laboratory methods of research, yet the actual professorial imagery seems more likely to have come from the English sources. The mirror in which such reflections of professorial imagery may be seen is the narrative literature of England. Most novelists seek to present a realistic picture of the life and times they are depicting. An analysis of the characters they show as professors will contribute to the overall purpose of this study--to seek for similarities and differences between professors in English narrative literature and the American professor's role in higher education.

Maxwell H. Goldberg<sup>1</sup> has said that something is being lost because of the influence of the executive form and temper of the business corporation in the civitas academica as well as through the injection of the pattern and temper of the military establishment into the college structure. This, he says, has happened in American education since World War II. This pattern of change in the professor's

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<sup>1</sup>"The New College Teacher and His Professional Self-Image," Educational Forum, IV (May, 1965), 451-459.

image is reflected in the literature of the period under consideration in this study. Any analysis of this imagery in the English novel across the years from Carlyle to Snow may reflect the extent of these changes and show a similarity with the developments of American higher education between the Yale Report and the Harvard Report.

Goldberg describes what he calls "the historically (phylogenetically) older image of the professor as the autonomous scholar-teacher and baronial peer in the academic realms of gold. The second [or newer] is the new image of the professor as just another smooth-fitting, smooth-functioning, self-effacing member of a working team that takes its directives from the new academic managerial power elite, and that functions according to the chain of command."<sup>1</sup> This type of movement from the older to the newer concepts of professorial imagery is the factor which this study seeks to isolate. The unconscious reflection of the professorial imagery of the writers of fiction in the various decades and generations of English literature since Carlyle should reveal some aspects of this movement.

The ancient "baronial" autonomy in the academic realms has been superseded in this academic managerial revolution. The power realignment has come about through various factors that have projected themselves from the business corporations and the military establishment into the college and university situation. Now the semi- or quasi-autonomous administrative orbits intersect through lesser administrative

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<sup>1</sup>Ibid., p. 456.

agents such as department heads, but they do not coalesce with the day-to-day world of the teachers and students as formerly. Goldberg poses a question that is a concern of this study: "Are there intervening alternatives that represent viable accommodations between these two extremes of professional self-image--that of baronial, individualistic scholar-teacher; that of the scholar-teacher as organization man?"<sup>1</sup>

The historical changes in professorial imagery in higher education as they are reflected in the fiction of English literature should help to answer this question and show these changes in the light of value and disvalue for modern American higher education.

The problem of this study as stated before is to ascertain what reflections of continuing English higher educational influence have prevailed across the period of years from Carlyle to Snow upon American higher education. Since a period of English literature is under consideration in this study, this investigation takes cognizance of the accepted principles of literary criticism. Such things as the internal focus of a novel, the symbolism, the tension and polarity, the principles of semantics, the doctrine of aesthetic impersonality, and the development of gross structure in the work will not be ignored. Since the main purpose of this study is not literary but educational research, the principal emphasis will not be placed upon literary criticism as such. The results of the study will not deal with the symbolistic imagery or the literary style, but will be concerned with

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<sup>1</sup>Ibid., p. 454.



the discovered insights relating to the study of higher education and its changes and developments as seen in the professorial imagery of the period in question.

The purpose of the study is to examine the hypothesis that the influence of English professorial imagery on American higher education continued between the Yale Report of 1828 and the Harvard Report of 1945. A study of the changes reflected in the narrative literature of England during this period between Carlyle and Snow reflects some of this and permits the paralleling of these changes with the variations reflected in American higher education between the two reports. The results of the study will demonstrate the amount of similarity and/or difference between these two streams of development and either prove or disprove the hypothesis.

## CHAPTER II

### STRUCTURE, METHOD, AND RATIONALE

To accomplish the purpose of this study an analysis of the novels under consideration from British literature and the two reports from American higher education needs to be attempted. For this analysis to be meaningful it is necessary to establish some particular points of vantage from which the professorial imagery can be viewed. This has been done through the development of a tool of analysis.

The tool establishes a paradigm or check list of the four major areas of professorial imagery that are being noted. The first area to be analyzed is the educational philosophy of the professors under consideration. Since the actions of a person's life are colored to a great extent by his philosophy, this aspect of professorial imagery is chosen as a prime item for consideration in this study. The item on the check list entitled "Life Philosophy" is closely related to the "Educational Philosophy" even though it is examined separately. Both will be evaluated together in the final estimation of each professor under the term philosophy.

The second major area to be checked is that of teaching methods. The means and techniques used by the professors in imparting knowledge

to students are so vital in the carrying out of his character role that this item was deemed to have major significance in professorial evaluation. The professor's method provides a key to his ideas on a theory of learning and displays the stage of development of teaching method in higher education which has been reached in his period.

Along with these two factors a third point of analysis appears as the professor's social involvement on and off campus is examined. Here the concern is not only for the general social involvement but for the student-teacher relationships, teacher camaraderie, and the family life relationships in any area of the professor's activity. The significance of this item in evaluating professorial imagery seems apparent from the fact that the real man of the professor's character as well as his personal characteristics as a college man comes into view in these relationships.

Finally, the relationships of the professor with his community and state in terms of interaction, even though it is of a social nature, stands apart from the item referred to above and adds an additional layer of perspective to the professorial imagery. Here the concern is with the professor's view of himself as a citizen and his feeling of responsibility for the ongoing of society in the community of which he is an integral part. "No man is an island" applies to professors as well as to other citizens of his world and community.

The check list analyzes the professor in the four aspects listed in pinpointing the particular activity the professor is engaged in at the moment of inspection. He may be teaching or tutoring others in

an instructional setting, or he may be administering the institution with which he is connected in an operational sense. He may be disciplining or planning acts of discipline with an in loco parentis point of view, or he may be socializing in either an on- or off-campus situation. He may be merely serving in outside community or state activities and/or inside college activities.

These points of observation give an additional dimension to this analysis of the professor. The data derived from the four major areas viewed at different times should provide a basis for a meaningful analysis of the trends and developments in English and American professorial imagery. The areas of analysis and the moments of activity provide foci which reveal the changes in professorial imagery and strongly imply educational trends and developments through these changes.

Any number of aspects of professorial imagery might be chosen as points of analysis in a study of this kind. Some of them might prove interesting, more so perhaps than those listed above, but it seems reasonable to confine analysis to the major concerns and characteristics of professors in any age. The items chosen have a strong degree of application to the attitudes, relationships, and activities of professors no matter what age or nationality they are. These are the things professors do; this is what higher education is all about. The preservation and the dissemination of knowledge through a system of activities and relationships molded by a mental attitude or philosophy summarizes the central focus of professorial

instrumentality. The use of the items chosen as check points should provide appropriate and meaningful bases for accomplishing the major purpose of this study. The comparison of trends of the professor's role in American higher education with the developments pictured in British narrative literature across more than a century of change will come clearly into focus with this method of analysis.

The use of representative novels from the nineteenth and twentieth centuries in English literature may be justified on at least two counts. First, a limited number of novelists, whether successful or unsuccessful, incorporated the university setting and/or the character of a professor in their novels. In the second place, the purpose of this study to seek for professorial imagery only among the fiction writers who have made a name for themselves in the field of narrative literature eliminates the lesser-known writers. Imagery from the more widely accepted novelists should be more meaningful as a basis for comparison with the imagery revealed in American colleges during the period of their development between the two reports. Since not every great novelist wrote stories with professors as characters, and not all English novelists since Carlyle are effective enough as writers of fiction to create an enduring demand for their works on the university theme, this study has been limited to the better-known or representative university novels.

These novels may be considered a good source of data on the subject of professors and their imagery in the light of the aim held by most good novelists of this modern period. Their goal was to

incorporate "the objective representation of contemporary social reality" in their works. Most writers of the period under consideration were concerned with an accurate imitation of human nature and social strata. They sought to make their professorial characters have the quality of verisimilitude thus conforming to the patterns of everyday professorial existence.

The ready availability of such works as Thomas Carlyle's Sartor Resartus and the works of Charles Dickens and William Makepeace Thackeray is a verification of their appropriateness for purposes of analysis. In the opening era covered by this study--the years from 1825 to 1850--the works of these authors dealing with professors are considered. The narrative of Carlyle featuring Herr Diogenes Teufelsdröckh, the novel by Dickens depicting Professor Wackford Squeers, and a short novel by Thackeray picturing Professor Dandolo have been analyzed as professorial examples of their period. These particular authors and their stories have maintained a sustained view of the professorial imagery of this period that has been accepted as accurate without serious question up to the present time.

Other writers of note who followed these three in English literature include such novelists as John Henry Newman, Charles Kingsley, Thomas Hughes, Anthony Trollope, and Thackeray in one of his later novels. In Newman's Loss and Gain the Rev. Joshua Jennings, Mr Upton and Mr. Carleton, tutors, and Dr. Bluett, the principal, give various attitudes of professorial imagery. Pendennis gives Thackeray's later descriptions of professors as he pictures Mr. Buck, Pen's tutor, at

Oxbridge University. Charles Kingsley's professorial imagery appears in Alton Locke in his original 1850 edition with the pictures of Dean Winnstay and with general views of other dons. Anthony Trollope continues the imagery of this period with his characterizations of Mr. Arabin, Fellow of Lazarus College, and with Dr. Gwynne, Master of Lazarus, in Barchester Towers. Thomas Hughes reveals the developing pattern of college instructors in his novel, Tom Brown at Oxford, in the character of young Hardy who becomes a tutor in the novel and in several other generalized pictures of professors. George Eliot's Edward Casaubon completes the list of professors analyzed during the period of Newman.

For the first quarter of the twentieth century consideration is given to novels by H. G. Wells, to a dramatic character in a play by George Bernard Shaw, and to novels by James Joyce, Compton Mackenzie, and Max Beerbohm. In Wells' novel Love and Mr. Lewisham the college teacher is revealed in Mr. Bonover at Whortley Proprietary School and in the lecturers at the Royal College of Science with men like T. H. Huxley and Lockyer. A later novel by Wells called Joan and Peter pictures Blepp, senior tutor of St. Giles' College, Oxford, and other tutors and dons at Newnham College. George Bernard Shaw depicts Adolphus Cusins, a young Greek professor, in his drama, Major Barbara. James Joyce presents college professors in his novel, The Portrait of the Artist as a Young Man, in the persons of the dean of studies and Professor MacCann. Compton MacKenzie introduces Mr. Ardle, a tutor, and Dean Ambrose in his novel, Sinister Street.

In Zuleika Dobson the Warden of the college and the Oriel don give the major pictures of professors presented by Max Beerbohm. These complete the list of novels and most of the professors that are analyzed in the period from 1900 to 1925.

The final period of professorial analysis in this study ranges from 1925 to the present and includes novels by Evelyn Waugh, Clive Staples Lewis, and Charles Percy Snow. In Decline and Fall Waugh shows various professorial images, some of which are ironic and satirical, in Scone College and Llanabba Castle School. More substantial imagery appears in the novel trilogy of C. S. Lewis which includes Out of the Silent Planet, Perelandra, and That Hideous Strength. The principal professor is Dr. Elwin Ransom, a professor of philology from Cambridge University. He appears in all three novels along with Professor Weston, a scientist operating in the first two novels of the series. Ransom appears as more of a sage and spiritual leader in the final novel. Several examples of professors in the University of Edgestow also appear in That Hideous Strength to reflect some of the best imagery in Lewis's works. The novels in the series called Strangers and Brothers by C. P. Snow present several professors. In this study particular attention is given to three novels: The Affair, The Masters, and The New Men. Many of the professors at this Cambridge college appear in all of the novels under consideration. Especially Lewis Eliot, the hero and persona, is present to serve as a point of contact and evaluation for the reader in his consideration of the characters of the others.



These are the major novels appearing in the final segment of this study of professorial imagery.

For convenience four periods of analysis have been selected from British novels beginning with Carlyle and ending with Snow. These appear as random divisions in that they vary in length from twenty-five to fifty years in extent. They actually represent periods from which definite conclusions can be drawn regarding the professors, however. Each period chosen has some major author or two whose literary reputations permit the designation of the period by their names. The specific novelists of these particular periods show variations enough in their professors to be distinctive and to allow for the establishment of trends in the higher educational patterns.

The purpose through this investigation to establish any relationships that may appear between British and American higher education by observing similarities and differences makes the results seem meaningful. At the time that significant changes are taking place in American professors in higher education as evidenced by the differences seen between the Yale and Harvard reports, there are comparable differences occurring in the professorial imagery pictured by leading English novelists in their works involving universities and professors. These changes and trends are significant in and of themselves as part of the cultural and social development of the two national structures. But compared to each other in the light of common national heritage and of possible impact upon one another in the development of higher education, they reveal something significant involving continued

influence of one upon the other. The results may not be conclusive as to the amount of impact flowing in any one direction, but they will show any continuing interrelationships of the two higher educational systems. Any significant similarities observed tend to strengthen the theory that the impact of British higher education has continued to exert itself upon American colleges and universities across the century and a quarter intervening between the two reports in American higher education.

The method and procedure used in this study includes both analysis and comparison. The first step, as previously indicated, consists in the selection of university novels by representative authors of English literature across the past century and a quarter so that the professorial imagery may be subjected to analysis. This analysis is done in accordance with the accepted principles of literary criticism, but at the same time the major purpose is to isolate the various qualities and characteristics of the professors pictured in these novels. The data gathered by the paradigm will provide a basis for comparison of the professors of different periods and for the establishment of trends of development which appear across the entire span of this study.

The comparison phase of this procedure will be based on the analyses derived from the novels and will be applied from period to period as variations and changes are noted. Each of the twenty-five to fifty-year periods of analysis is compared to the period preceding it, and in turn each period stands in comparison to the period that

follows. In the final chapter these changes and resulting differences are noted and the trends particularized. This comparison can then be extended to encompass not only the professorial imagery of the selected British novels of the period, but also to cover the professor's role in American higher education for the same span of time. With the Yale Report as a starting point and the Harvard Report as a point of conclusion, substantial and meaningful comparisons between the two national patterns in higher education are possible. The continuing impact of English colleges on American higher education may be seen in resulting perspective.

### CHAPTER III

#### TWO BENCH MARKS IN AMERICAN HIGHER EDUCATION

Significant changes were taking place in American higher education in the century and a quarter covered by this study. They did not happen suddenly nor did they occur at a steady rate. The fact that there were trends of development in higher education in general and in professorial imagery in particular is evidenced by the two major educational reports which stand at each end of the limits of this study. The Yale Report reveals the predominant higher educational philosophy and method which prevailed in 1828, and the Harvard Report gives expression to the prevailing attitude in higher education at the twentieth century midpoint. Since these reports serve as benchmarks in American higher education for purposes of comparison with the professorial imagery depicted in English novels during the same general period, it is necessary to analyze each.

These two reports are significant as data sources since they appear at strategic points in the history of American college development. The Yale Report of 1828 was set forth just before the beginning of the major expansion of the American college movement in the nineteenth century. Because of its strong influence on the college curricula and teaching method as well as the general philosophy of

American higher education, the Yale Report has significance as a benchmark. The Harvard Report of 1945 was issued at a time that followed the half century of development after the Second Morrill Act with its subsequent university progress and junior college establishment. It likewise follows the curriculum expansion which included the new scientific emphasis and the changes in educational philosophy with their pragmatic and existential ramifications. At the same time the Harvard Report precedes the entering of a new phase of university development that saw the rise of the multiversity. Therefore, this second benchmark will provide a significant expression by a widely accepted school and faculty in American higher education for use in comparison with the professorial patterns of British higher education as revealed in its fiction. Both of these reports provide valid standards by which to compare the fictional representations of professorial imagery in England. They have both had wide acceptance as appropriate expressions of the educational views held in America at the times of their issue.

The same paradigm that is used to analyze the British novels in this study is also being used to make an analysis of these two reports. The concern is with the four major areas: first, the educational philosophy in evidence in each report; secondly, the teaching and/or tutoring methods recommended by them; thirdly, the social relationships of professors proposed or implied; and, finally, the community relationships expressed or implied by the two reports as proper professorial participation and procedure.

Although the Yale Report did not represent the only point of view on the subject of higher education and professorial imagery in America at that point in the nation's educational history, yet it was the opinion that created the greatest immediate and continuing impact on higher education until after the Civil War. The views of Thomas Jefferson and the early founders of the University of Virginia toward expansion of the curriculum and election of courses by students also included a change in attitude toward professorial imagery. The further views of Henry Vethake and the Convention of Literary and Scientific Gentlemen which met in New York City in October, 1830, did not concur with the Yale Report on matters of curricula and professorial role in American higher education. It was the Yale faculty's viewpoint that carried the greatest influence, however, and it was the responsibility of President Jeremiah Day and Professor James L. Kingsley to give written expression to these views in the Yale Report.

Since the pressure of reform in higher education had been voiced by George Ticknor and others who had experienced German higher education, the Yale College faculty presented this report in response. President Day expressed the prevailing philosophy of higher education as one which would include as its object ". . .to lay the foundation of a superior education." The faculty psychology emphasized there led to the belief that a classical education would bring about the discipline and the furniture of the mind; expanding its powers, and storing it with knowledge." The course designed by the Yale faculty was designed to "call into daily and vigorous exercise the faculties

of the student."<sup>1</sup> The idealism of this early Yale philosophy of education is underscored by the objectives of the prescribed branches of study and the modes of instruction. These objectives included such things as: ". . .the art of fixing the attention, directing the train of thought, analyzing a subject proposed for investigation; following with accurate discrimination the course of argument; balancing nicely the evidence presented to the judgment; awakening, elevating, and controlling the treasures which the memory gathers; rousing and guiding the powers of genius."<sup>2</sup> The view that a course of study which included the classical languages could do these things seems strange in the light of later higher educational developments.

A view of education which did not include professional or technical studies was held to by the authors of the Yale Report. Preparation of the students for life on the broad basis occupied the attention of these early nineteenth century American educators. They felt that the dangers of superficiality in higher education would be avoided by making the studies at Yale basic liberal education courses. President Day wrote: "A partial education is often expedient; a superficial one, never. . . ."<sup>3</sup> A thorough education, it was thought, should include those studies that are the common foundation of all

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<sup>1</sup>Richard Hofstadter and Wilson Smith, eds., "The Yale Report of 1828," American Education, A Documentary History, Volume I (Chicago: University of Chicago Press, 1961), p. 278.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid., p. 283.

high intellectual attainments. No student should take just the courses he elects on the basis of his taste or supposed capacity. He should take most of the prescribed classical courses. Then at a later time he could specialize in his own professional studies. This, President Day reasoned, was especially necessary in our republican form of government where all educated men should be prepared for participation in citizenship. The bustle and energy of the American enterprising population needs to be directed by sound intelligence, "the result of deep thought and early discipline." The nation's destiny, he assumed, depended on the quality of its literature which, in turn, depended upon the basic quality of higher education.

The need for a classical education is presented forcibly in Part II of the Yale Report in the words of Professor Kingsley. He claims that a classical program of studies prevents the student from feeling a deficiency in his education and prepares him to act in the literary world. Such an education forms the taste and disciplines the mind in thought and diction. . It lays the foundation for correct taste and furnishes the student with those elementary ideas found in the literature of modern times. As an effectual discipline of the mental faculties this classical curriculum develops the memory, judgment, and reasoning powers and stimulates taste and fancy (imagination). Professor Kingsley reasoned that a study of classical languages leads naturally to the learning of the modern languages of Europe. The general structure of those languages is the same, he assumes, and the few idiomatical differences can be learned easily. Besides, Kingsley



continues, the modern languages are not more practical than the ancient ones since the older languages afford a course of discipline that is the best mental culture, leads to the most thorough knowledge of our own literature, and lays the best foundation for professional study.<sup>1</sup>

A concluding paragraph commends the changes that have been made by the Yale faculty as a denial of the charge that the college is stationary and unaccommodating to the wants of the age. This comment seems somewhat ironic in the light of the impact of the Yale Report on future developments in higher education in America. The basic curriculum remained fixed for a generation because of this influence. The many educators who went into the recently developed western colleges carried this philosophy and these methods into their administering and teaching in the new colleges.

President Day set forth the principle of alteration or adaptation to the rapid advance of the country's development for the Yale College faculty. He said that the course of studies and the modes of instruction had been greatly varied since the beginning. He believed that those in charge still wanted to adhere to some of its original features "from a higher principle" and not as "a blind opposition to salutary reform."<sup>2</sup> He was in favor of improvements if they did not hazard the "loss of what has been already attained."

The principle that the scholar must form himself by his own efforts was also included in President Day's section of the Yale

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<sup>1</sup> Ibid., p. 290.

<sup>2</sup> Ibid., p. 277.

Report. He felt that the college could only arrange the "duties and motives. . . [to] effectually throw the student upon the resources of his own mind." The principle is somewhat counteracted by the in loco parentis attitude which they applied to higher education. As a substitute for parental superintendence, President Day suggested that "it is necessary that some faithful and affectionate guardian take them by the hand, and guide their steps."<sup>1</sup> The government of the college was to be founded upon "mutual affection and confidence." These comments are applicable to the aspect of student-teacher relationships as well as to the instructional methods of the college professors of that day.

As he discussed the instructional aspects of this professorial imagery President Day presented the ideal of a proportion between lectures and recitations. The emphasis is placed on recitation since he believed that ". . . the student should have opportunities of retiring by himself, and giving a more commanding direction to his thoughts, than when listening to oral instruction. To secure his steady and earnest efforts is the great object of the daily examinations or recitations. In these exercises, a text-book is commonly the guide...."<sup>2</sup> From this one concludes that a great part of the emphasis in teaching method was placed upon recitation, and that subject matter content was limited largely to the textbook.

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<sup>1</sup>Ibid., p. 280.

<sup>2</sup>Ibid.

A further aspect of the instructional method of the Yale faculty involves the activities of the professors and their relationships with students. This involves the element of tutoring. The professor and the tutor were both a part of the professor's role in 1828 according to the Yale Report. The need for ". . .the fresh and minute information of those who, having more recently mingled with the students, have a distinct recollection of their peculiar feelings, prejudices, and habits of thinking. . ." was a concern of these leaders of the Yale faculty. They concluded that "The Professor at the head of a department may, therefore, be greatly aided, in some parts of the course of instruction, by those who are not as deeply versed as himself in all the intricacies of the science."<sup>1</sup>

The Yale Report is not specific concerning the relationships of faculty members with each other. Teacher camaraderie was doubtlessly closer than at later times because it was more nearly possible for a faculty member to know all the members of his academic fellowship. The position of the college and its faculty in the total community was more distinctive, too, since it stood in greater educational contrast to the community than it did in later times in the nation's history. By implication this threw the members of the academic community into greater proximity as a social class and led to greater fellowship with each other. Actually we can only conjecture as to the faculty relationships at the time of the Yale Report.

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<sup>1</sup>Ibid., p. 281.

Involvement in the activities of the community by faculty members was largely of a religious nature.<sup>1</sup> Often the professors were ministers and preached in churches at various times and occasions. They were concerned with the activities of the communities in which they resided as these things affected the morals of the populace. Serving the state was not a major factor in the lives of professors at the time of the Yale Report, but these professors were respected citizens and stood in the forefront of movements for the common good in their day and generation.

The Harvard Report of 1945, on the other hand, discusses the need for general education in colleges of all types. Because of the need to think objectively, to communicate, to discriminate among values, and to make relevant judgments, every college should make some provision for general education. The great proliferation of courses which had come through the development of the elective system in colleges led these committee members of the Harvard Commission to lean more toward general educational preferences. Various methods are suggested as means to this end such as the distribution of courses among the various areas or departments, sets of survey courses in humanities, social sciences, and physical and biological sciences. A further resistance to the elective system is the functional method of choosing courses. The great-books program of education is an extreme expression of aversion to the elective system while the individual-guidance

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<sup>1</sup>William L. Kingsley, ed., Yale College, A Sketch of Its History (New York: Henry Holt and Company, 1879), pp. 15-27.

approach favors it as the student chooses a number of elective courses for exploratory purposes. These differences led the members of this committee to recognize the value of an age of experimentation in higher education and to express a hope that such experiments will continue.

The concept of education at the higher level which incorporates vocational training is accepted by the Harvard Committee as valid member institutions of higher learning along with junior colleges and, of course, liberal arts colleges. In the Harvard Report the point is made, however, that liberal colleges should not be the only higher institutions concerned with "what may properly be called the ends of human action."<sup>1</sup> This broad base of general education for the required curriculum of Harvard is emphasized by the University Committee on the Objectives of a General Education in a Free Society. The views of this committee seem to point toward a more pragmatic philosophy of higher education with certain aspects of existentialism. The curriculum decisions reflect this pragmatism. They speak of the curriculum in these words: "There is virtually no prescription except of form, and even this is extremely flexible. . . . There is at present no course required of all undergraduates at Harvard."<sup>2</sup> The impression is given in the Harvard Report that general education has been neglected at Harvard, but this is not to conclude that specialization should be abolished.

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<sup>1</sup>General Education in a Free Society (Cambridge, Mass.: Harvard University Press, 1950), p. 180.

<sup>2</sup>Ibid., p. 186.

The Report, in recommending general courses to accomplish the objectives of a balanced system of higher education, recommends that professors teaching them should continue to have departmental affiliations and to teach some special courses in their particular fields. This would enable them to deal with the broad aims of human activity while at the same time to promote the detailed study of particular segments of learning. Connections could then be maintained between teaching in the general and special courses which should be real and continuing.

The tutorial system of education is presented by the Harvard Committee as an important aspect of professorial responsibility at Harvard. It is recognized as contributing a great deal to education while at the same time imposing a great burden upon the budget and upon the teaching time of the faculty. The results of successful tutorial are to be found in the increased skill in analysis and expression, and in the capacity to deal with general ideas and to make and defend value-judgments. This form of instruction is recognized as a very demanding form of instruction, at least if it be well done. Very few of the members of the faculty who have attained professorial rank have been willing to give more than a small fraction of their time to tutorial instruction. This means that a very heavy proportion of tutoring has been carried on by young and relatively inexperienced tutors. The Harvard Report suggests the following conclusions: "Everything considered, we believe that we should accept the principle that the tutorial method of instruction

is one which is entirely defensible only when it is related to the work of those students who are candidates, or potential candidates, for honors."<sup>1</sup>

Other implications of the Harvard Report that concern the work of professors include the teaching of large sections of general education classes. This work affects the methods of instruction since these are lecture courses by necessity. The size of enrolments as well as sizes of sections takes away much of the personal contact with individual students. This is recognized even though the tutorial system as outlined by the report was designed to make possible the maintenance of some of this personal interest in certain students. Implications of academic freedom in the professorial role is seen reflected in the Harvard Report as the professors make choices as to method of presentation, course content, and personal educational philosophy. These are affected only by the general recommendations of administration and faculty.

No definite judgment is possible concerning the teacher camaraderie from the Harvard Report. The increasing sizes of faculties resulting from increases in enrolments and proliferation of courses in added field offerings does make close interrelationships with the entire faculty impossible. Smaller segments of the total faculty, such as departments or common-interest groups, are still able to enjoy a close working relationship. With more of the populace enjoying the privileges of higher education the family and social relationships of professors are

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<sup>1</sup>Ibid., p. 237.

not very different from the cross-section of upper middle-class society.

Opportunities for community and governmental service for specially trained professors have increased in recent times. From not only Harvard but from every major college campus in the United States academic persons have gone into public service on a full- or part-time basis. Social service, scientific research areas, and political services have all claimed and challenged higher education personnel to assist in their programs and to direct their activities. The Harvard Report does not mention these things specifically, but it does imply the need for the kind of training that will prepare individuals for service in a democracy.<sup>1</sup> Many who teach others how to perform these services in higher education also respond to the call of community and government to carry out the activities that need to be performed there.

The philosophy of higher education portrayed by the Yale Report is colored by the prevailing faculty psychology which considers that classical studies discipline the mind and store up knowledge for future use. It was an idealistic philosophy which incorporated some vestiges of transcendentalism. The objectives outlined by these professors representing the Yale faculty in 1828 indicate this persuasion. The "superior education" they aimed for and the "expanding powers" of the minds of students which they expected to come as a result underscores this philosophical tendency.

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<sup>1</sup> Ibid., pp. 3-6.



The teaching method and choice of curriculum outlined by the Yale Report follows their philosophical pattern. The classical curriculum was re-emphasized as the best possible one to accomplish the philosophical purposes. The method of teaching and/or tutoring fell into a continuing pattern of recitation and drill activities. There were few if any technical or professional studies approved under this report since the basic liberal education courses were considered to have paramount value.

The in loco parentis relationship of professorial role receives a strong impetus by the Yale Report. Even though the report developed the principle that the scholar must form himself, the Yale faculty agreed that their relationships with students should be one of "mutual affection and confidence." The tutoring element of the Yale Report emphasizes this close relationship with students. Faculty members with full professorships or with departmental responsibilities were aided by younger fellows in the tutoring activities. The professor's role of the Yale Report suggested a close relationship between professors and students as the ideal one.

Outside of the campus the professors of the Yale Report often served as ministers and preached in churches on occasion. They were concerned with moral issues and although they were not involved deeply in political issues, the concern with such things as abolition of slavery was soon to appear and get them involved.<sup>1</sup>

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<sup>1</sup> Yale College, A Sketch of Its History, pp. 147, 120, 123, &c.

After the stabilizing effect of the Yale Report on higher educational philosophy with its accompanying curricular and methodological effects had been mitigated somewhat by the influences from German universities and the new developments in American higher education, definite changes in the image of the professor can be identified. By the time of the Harvard Report of 1945 these changes had come about through developments in higher education resulting from the Morrill Acts with the consequent promotion of technical and scientific studies and through the rise of the Junior College movement. A new liberal arts emphasis gave the Harvard Committee an impetus toward general education.

Philosophical tendencies in the Harvard Report show the professor's role pointing toward pragmatism. In the curriculum decisions this is revealed. They are willing to accept vocational training as a committee at Harvard if it is based on a broad liberal arts foundation. The curriculum permitted is one that allows complete freedom of choice within certain guidelines. No one course is required of all students at Harvard. The teaching method is broadened to include the lecture, laboratory, and research aspects of instruction. Tutorial aspects of the teaching tasks are recommended for all professors particularly with respect to students who are candidates for honors.

This tutorial aspect of teaching implies some relationships of faculty and students, but the increased enrolments and accompanying demands on faculty time make close relationships with the mass of students impossible. The faculty camaraderie is likewise limited by faculty size and is limited to the few in an intra-departmental or

special-interest grouping relationship. Outside the campus the involvement of professors in activities of the community has widened by the time of the Harvard Report. Specialization of professors in social, economic, scientific, and political fields has created some demand for their involvement in the community in specific kinds of activities. The Harvard Report does not state these things, but the implications of training citizens for a democracy suggest their likelihood.

## CHART I

## COMPARISON OF ANALYSES OF REPORTS

ASPECT ANALYZED	YALE REPORT	HARVARD REPORT
1. Higher Education philosophy	Idealism with transcendental tendencies	Pragmatism with existential tendencies
2. Teaching method and curriculum	Recitatorial methods combined with lectures; classical curriculum with few choices	Lecture, laboratory, and research methods; Options permitted on liberal arts curriculum with technical programs
3. Professorial relationships with students and professors	<u>In loco parentis</u> relationships and tutoring of students; smaller close-knit faculty relationships and camaraderie	Some renewed attempts at tutoring, especially of honors students; large multiversity faculty precludes close relationships except by departments or special-interest groupings.
4. Community relationship involvements	Ministerial character of early professors allowed for participation in worship and moral and character-building activities in the community; few political involvements.	Specialized nature of training permitted many professors to answer demands of community and state for participation in political and social movements outside campus.

## CHAPTER IV

### THE PROFESSOR IN LITERATURE IN THE ERA OF CARLYLE

A study of professorial imagery in the nineteenth century begins appropriately with Carlyle. His Sartor Resartus is accepted as one of the most influential publications of the century.<sup>1</sup> With Professor Diogenes Teufelsdröckh as its hero and chief character, Sartor sets forth a picture of a professor in the words of a well-known commentator on English life in his part of the century. As a student at the University of Edinburgh during the early years of the second decade of the nineteenth century, and as a reader of German literature which brought him into contact with German higher educational thought, Carlyle was well-prepared to give significant imagery of the professor applicable to his age and social period. He had been a teacher himself having taught grammar school at Annan and Kirkcaldy for a few years before returning to Edinburgh to begin his career as a writer. All of this colored the professorial imagery he depicted. His Scottish higher educational background, his teaching in Scotland's grammar schools, his reading of German literature and higher education, and the fact that he wrote this philosophical narrative for a British reading

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<sup>1</sup>Charles Frederick Harrold, Sartor Resartus: The Life and Opinions of Teufelsdröckh (New York: The Odyssey Press, 1937), pp. vii, xiii.

audience all make his work an appropriate subject for analysis on the subject of professorial imagery at this point in English literature.

Mention might be made here of Reginald Dalton, a novel by John Gibson Lockhart who was a fellow Scotchman to Carlyle. This novel appeared in 1823 and was one of the early novels with a university setting. The story itself has not created a demand for further editions since its original issue and does not meet the tests for extensive analysis in this study. The author, however, is the son-in-law of Sir Walter Scott and is well known as an editor and contributor to the Quarterly Review and Blackwood's Magazine as well as for being the author of the Memoirs of the Life of Sir Walter Scott, Bart. His own career as a student at the universities in Glasgow and Oxford give him a good background for the portrayal of professors and university life.

In Lockhart's novel Reginald Dalton is depicted as a student at Oxford during the early years of the nineteenth century. The dons are presented as guzzling red-faced fellows who sit at the high table in the college hall. Lockhart goes beyond the critics who wrote on the subject of English universities in his day in the Edinburgh Review<sup>1</sup> and sees some excellent qualities in the person of Mr. Barton, Reginald's tutor. In Barton's devotion to learning he was almost a saintly being.

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<sup>1</sup>"A Reply to the Calumnies of the Edinburgh Review against Oxford; containing an Account of Studies pursued in that University," A review of a pamphlet published in Oxford in 1810. Edinburgh Review XVI (April, 1810), 158-187.

"Strabonis Rerum Geographicarum Libri XVII, &c. juxta Ed. Amstelodamensem." A review of a book published in Oxford at the Clarendon Press in 1807. Edinburgh Review XIV (July, 1809), 429-441.

He was dedicated to the point of constant study in his room except for brief respites for eating and attending chapel. He was reluctant to undertake the duties of tutor since these duties would intrude upon his study hours.

Lockhart's image of a professor is in accord with Carlyle's description of Professor Diogenes Teufelsdröckh. In Sartor Resartus the hero appears as a scholar who is devoted to his study and research. He is disturbed by the necessary invasions once a month of Old Lieschen his serving lady who half-forcibly makes her way in with broom and duster to clean up his apartment. Carlyle has this to say regarding Herr Teufelsdröckh's attitude: "Glad would he have been to sit there philosophizing forever, or till the litter, by accumulation, drove him out of doors: but Lieschen was his right-arm, and spoon, and necessary of life, and would not be flatly gainsaid."<sup>1</sup>

Herr Diogenes Teufelsdröckh of Carlyle's Sartor is a character that expresses great variety for imagery analysis. He is a German professor by nationality created by an English author who was educated at a Scottish university. Teufelsdröckh's background and source sums up the major influences that are reflected in professors in English fiction during this period. This "God-intoxicated man" exemplifies the old tradition of the mystics where the life of the soul was more important than any manipulation of matter. The German romanticists had colored the narrator's thinking to the point of transcendental idealism.

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<sup>1</sup>Thomas Carlyle, Sartor Resartus, The Life and Opinions of Herr Teufelsdröckh (London: Chapman and Hall, 1901), p. 18.

The character he pictures in this professorial role holds these same views.

The narrator in his character as editor of a German book on clothes from some notes in six paper bags which his friend Heuschrecke had brought to him writes his story of Herr Teufelsdröckh. The professor had researched the philosophical aspects of the subject of clothes under the title Die Klieder, ihr Werden und Wirken (Clothes, their Origin and Influence). In this framework it was the narrator's job as the editor to present the results of this famous study to English readers. The German reviewer had predicted that Teufelsdröckh's name would be lifted to the heights of first rank in philosophy because of this work. He is characterized as "Professor Teufelsdröckh the Discloser"<sup>1</sup> in the sense that his research and writing have revealed a quite new human individuality and "unexampled personal character."

The problem of publishing this famous book in England without some biographical details to introduce the professor and his work seemed insurmountable. Unexpectedly, the narrator asserts, a letter arrived from Weissnichtwo (Know-not-where) written by an associate of the Professor. Herr Hofrath Heuschrecke was offering to supply the requisite documents.

Teufelsdröckh, it seems, had appeared in the presence of the author on one occasion at his own German coffee-house with his tumbler of Gukguk (academical beer) in his hand proposing a toast to the cause of

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<sup>1</sup>Ibid., p. 6.



the poor in God's and the devil's names. His boldness and forthrightness are manifest, and the editor adds the following comments in further character delineation:

And yet thou brave Teufelsdröckh, who could tell what lurked in thee? Under those thick locks of thine, so long and lank, overlapping roof-wise the gravest face we ever in this world saw, there dwelt a must busy brain. In thy eyes, too, deep under their shaggy brows, and looking out so still and dreamy, have we not noticed gleams of an ethereal or else a diabolic fire, and half-fancied that their stillness was but the rest of infinite motion, the sleep of a spinning-top? Thy little figure, there as, in loose ill-brushed threadbare habiliments, thou satest, amid litter and lumber, whole days to "think and smoke tobacco," held in it a might heart. The secrets of man's Life were laid open to thee; thou sawest into the mystery of the Universe, farther than another; thou hadst in petto [in secret; in reserve] thy remarkable volume on Clothes. Nay, was there not in that clear logically-founded Transcendentalism of thine; still more, in thy meek, silent, deep-seated Sansculottism [philosophical radicalism from "without knee-breeches" of French Revolutionaries who adopted trousers as symbol of the new era], combined with a true princely Courtesy of inward nature, the visible rudiments of such speculation? But great men are too often unknown, or what is worse misknown. Already, when we dreamed not of it, the warp of thy remarkable Volume lay on the loom; and silently, mysterious shuttles were putting the woof!<sup>1</sup>

These physical characteristics tending to gravity, the intellectual characteristics suggesting a philosophical attitude, the social and human characteristics indicating unconventional, independent thinking and acting, all of these epitomize Carlyle's view of the professor from his vantage point in the first third of the nineteenth century.

Carlyle's era in literature reveals the college professor as an idealist with transcendental tendencies. His own Herr Teufelsdröckh

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<sup>1</sup> Ibid., pp. 11-12.

is concerned with theological ideas involving the "Everlasting Yea." He had been afflicted with das ewige Nein (the Everlasting No) until his whole being ". . . stood up, in native God-created majesty, and with emphasis recorded its Protest." This protest was in opposition to and in defiance of Satan to whom Teufelsdröckh said: "I am not thine, but Free, and forever hate thee!" It is from this point that Carlyle's professor dates his spiritual new birth or "Baphometric Fire-baptism."<sup>1</sup> This Rue Saint-Thomas de l'Enfer experience appears to have a transcendental spiritual quality that places Professor Teufelsdröckh in the category of idealistic philosophy.

After reaching the first stage called the "Everlasting No," Teufelsdröckh had come to a center of indifference. He exclaimed: Pshaw! What is this paltry little Dog-cage of an Earth; what art thou that sittest whining there? Thou art still Nothing, Nobody; true; but who, then, is Something, Somebody?"<sup>2</sup> In these remarks he reveals part of the process of his development toward the "Everlasting Yea."

The transcendental aspect of Teufelsdröckh's philosophy is referred to as he tells of some of the struggles he went through to reach the point of his "Everlasting Yea." He says, "To me, also, entangled in the enchanted forests, demon-peopled, doleful of sight and of sound, it was given, after weariest wanderings, to work out

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<sup>1</sup>Ibid., p. 135.

<sup>2</sup>Ibid., p. 146.

my way into the higher sunlit slopes--of that Mountain which has no summit, or whose summit is in Heaven only!"<sup>1</sup> This emphasis upon Soul is illustrated by Teufelsdröckh's discussion of the Shoeblick's happiness. He says that he "has a Soul quite other than his Stomach." Not all the confectioners, upholsterers, and finance ministers of Europe can make him happy. He must have "God's infinite Universe altogether to himself, therein to enjoy infinitely, and fill every wish as fast as it rose."<sup>2</sup> The "Fraction of Life can be increased in value not so much by increasing your Numerator as by lessening your Denominator," says Teufelsdröckh, and, "Unity itself divided by Zero will give Infinity."<sup>3</sup> These comments point to the idealistic nature of Carlyle's professorial character in this narrative.

Teufelsdröckh speaks further of the "Higher" that is in man which is the source of his Strength and Freedom. This Godlike part of man accentuates the Everlasting Yea. Carlyle has his hero say: "Love not Pleasure; love God. This is the Everlasting Yea, wherein all contradiction is solved: wherein whoso walks and works, it is well with him." Teufelsdröckh refers to God's immanence warmly by saying, "God present, felt in my own heart." He knows it is something Voltaire would dispute out of him if possible, but he challenges

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<sup>1</sup> Ibid., p. 147.

<sup>2</sup> Ibid., p. 152.

<sup>3</sup> Ibid., p. 153.

all opponents to "Feel it in thy heart, and then say whether it is of God."<sup>1</sup>

The idealism of Teufelsdröckh colors his educational theory. He is convinced we learn through experience and action. Convictions are worthless, he thinks until they are converted into Conduct. No system of learning is possible, therefore, without action carried out upon that which we have been convinced is true. He says, "When your Ideal world, wherein the whole man has been dimly struggling and inexpressibly languishing to work, becomes revealed, and thrown open; and you discover, with amazement enough, like the Lothario in Wilhelm Meister, that your 'America is here or nowhere!'"<sup>2</sup> Teufelsdröckh believes that the Ideal is necessary and that the individual should work out from it to realize the Actual. He says once more: "Fool! the Ideal is in thyself, the impediment too is in thyself: thy condition is but the stuff thou art to shape that same Ideal out of. . .the thing thou seekest is already with thee, 'here or nowhere,' couldst thou only see!"<sup>3</sup> So this professor can urge himself to produce results since the possibilities lie within himself. He urges others to do likewise in their own learning processes.

The element called the transcendental also appears as a part of Teufelsdröckh's philosophy in Carlyle's chapter on "Natural

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<sup>1</sup>Ibid., p. 155.

<sup>2</sup>Ibid., p. 156.

<sup>3</sup>Ibid., p. 157.

Supernaturalism." Here in his educational philosophy as he discusses his philosophy of clothes he refers to transcendentalism as "this last leap, can we but clear it, which takes us safe into the promised land, where Palingenesia, in all senses, may be considered as a beginning." The Professor shows his acceptance of miracles, of immortality, and the like. He finds no problem with these things since the imagination of a man can project his consciousness back into the past or forward into the future. The illusion of Time can be swept away so that the individual is facing the eternal Present. The author exclaims as he thinks of the presence of spirits who have reality and are alive: "But whence?--O Heaven, whither? Sense knows not; Faith knows not; only that it is through Mystery to Mystery, from God to God."<sup>1</sup>

The clothes philosophy of Teufelsdröckh's teaching carries the implications of his transcendental idealism although he does believe that "innumerable inferences of a practical nature may be drawn therefrom." Though his teachings lack structural organization, his lectures were full of detail indicating thought and research. The form in which the editor [Carlyle] received much of his information (in the six paper bags) indicates some lack of organization of the professor. The quality of the content was not discounted because of this, however.

The background of Teufelsdröckh's mental development throws some light on the character of this fictional professor. Carlyle says in this connection: "To each is given a certain inward Talent, a certain outward Environment. . .to each, . . .a certain maximum of Capability...."

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<sup>1</sup>Ibid., p. 212.

To find by study of yourself, and of the ground you stand on, what your combined inward and outward Capability especially is. . . [is] the hardest problem."<sup>1</sup> Teufelsdröckh approached this problem in his early years with a schoolmaster who was "down-bent, broken-hearted, . . . as others in that guild are." This young student never remembered learning to read but seemed to have the talent by nature. His learning seemed to come more by passivity than by activity. Carlyle says, however, that he was "a man with Activity almost superabundant, yet so spiritual, close-hidden, enigmatic, that no mortal can foresee its significance."<sup>2</sup> At any rate, his early schoolmaster soon realized that he had a genius on his hands and that he must be sent to the Gymnasium and one day to the University.

Looking back upon his own school days and considering the way he was taught, Teufelsdröckh reflected his repugnance at the pedantry of those who would cram "Innumerable dead vocables" into his class and call it "fostering the growth of the mind." His theory of education develops an altogether different point of view. He speaks of the mind which he says, "grows, not like a vegetable (by having its roots littered with etymological compost), but like a spirit, by mysterious contacts of Spirit; Thought kindling itself at the fire of living Thought."<sup>3</sup> Consciously or unconsciously he is developing his own

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<sup>1</sup> Ibid., p. 206.

<sup>2</sup> Ibid., p. 78.

<sup>3</sup> Ibid., p. 84.

theory of learning. He felt that he as a "fine flower-tree and cinnamon-tree (of genius)" was almost choked "among pumpkins, reed-grass and ignoble shrubs." It was not until he went up to the University where he could sit down "by the living Fountain, there to superadd Ideas and Capabilities" that he really began to enjoy his educational pursuits.<sup>1</sup>

The university Teufelsdröckh attended boasted itself "a Rational University; in the highest degree hostile to Mysticism." Here the young mind was furnished with much talk about the "Progress of the Species, Dark Ages, Prejudice, and the like." The results of such studies were "sick, impotent Scepticism" for the better sort of students, and a "finished Self-conceit" and spiritual death to the worser sort. Though he considered his university a "Fountain," Teufelsdröckh was never fully satisfied with the knowledge he gained there. The atmosphere there brings a negative reaction from this scholar. He says: "What vain jargon of controversial Metaphysic, Etymology, and mechanical Manipulation falsely named Science, was current there, I indeed learned, better perhaps than most."<sup>2</sup> Thus by reacting to much that he sees at his university, young Diogenes is developing his own theories of knowledge and learning which he may hopefully put into practice in his own teaching at a later date. He pursued his studies on his own by investigating "the chaos of that library." Here he succeeded in laying the foundations of a "Literary

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<sup>1</sup> Ibid., p. 87.

<sup>2</sup> Ibid., p. 91.

Life." He found a great many books that even the librarians were not aware they had, and he learned to read in "almost all cultivated languages, on almost all subjects and sciences..." His contact with a student from England whom he calls Herr Towgood or Herr Toughgut shows a developing tendency on the part of Teufelsdröckh to encourage individual research and study. When Toughgut had complained because his studies had not yielded him more practical results, the hero admitted the condition of "Miseducation". He gave a word of advice to his friend, however, in these words: "Here are Books, and we have brains to read them; here is a whole Earth and a whole Heaven, and we have eyes to look on them: Frisch zu!"<sup>1</sup>

Carlyle does not specifically state just how Teufelsdröckh came into his university teaching position. He merely states that Teufelsdröckh "reaches his University Professorship, and the Psyche clothes herself in civic Titles, without altering her now fixed nature."<sup>2</sup> We are told that he had gone through a love experience with Blumine which did not culminate in a marriage relationship. He then traveled across various parts of the world in an attempt to settle his love disappointment. At last, at Weissnichtwo he was established in a professorship made especially for him as Professor of the Science of Things-in-General. Here he can carry on his research on Clothes and expound his theories to his listeners at the Grüne Gans even though he is not privileged to do so in scheduled lectures at the university.

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<sup>1</sup> Ibid., p. 94.

<sup>2</sup> Ibid., p. 154.



Since Teufelsdröckh's lectures are sporadically given if at all, it is difficult to analyze his teaching methods. There is some doubt that the governing body of the University of Weissnichtwo intended to have Teufelsdröckh present lectures on the Science of Things-in-General. They had only established the Professorship, not endowed it. He was here, nevertheless, doing research in his study and meeting nightly at the coffee-house. He is described as "so able to lecture, should occasion call."<sup>1</sup> Since the occasion did not call for formal lectures, those we hear of were of an informal nature. He read Journals over his tumbler of Gukguk and occasionally spoke up to an attentive audience at the coffee-house. His audience seemed to know they would hear something that was worth listening to. However, the narrator points out that Teufelsdröckh was not interested in his audience particularly; his interest lay in the subject he was discussing. The attention he commanded seemed to be based on his own deep interest in the subject under discussion and in the confidence of his auditors that he had something significant to contribute to the topic. But Carlyle compares him to the sculptured stone head of some public fountain which "emits water to the worthy and the unworthy" through its brass mouth-tube. The author does not see him as a professor who establishes rapport with his class by finding a common ground of interest to move on to discuss significant new material. He is guided merely by his own academic interests.

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<sup>1</sup>Ibid., p. 14.

Many of Teufelsdröckh's ideas are aimed at correcting the ills of society. Most noticeable is his view that the "old sick Society should be deliberately burnt. . . in the faith that she is a Phoenix; and that a new heaven-born young one will rise out of her ashes!"<sup>1</sup> He expresses concern for the critical condition of his world "beleaguered by that boundless Armament of Mechanizers and Unbelievers, threatening to strip us bare!" He does not believe that Society is dead as some averred, but that "Wheresoever two or three Living Men are gathered together, there is Society." He favors the shuffling off of useless solemnities and symbols as a part of the "Phoenix Death-Birth" so that we can "find ourselves again in a Living Society."<sup>2</sup>

Any involvement with students is of an accidental nature in Teufelsdröckh's activities. Occasionally at the Grüne Gans he is seen in contact with university personnel along with the people of the community. Here the students eat and drink in the same room with the Professor, but only those who follow him out or get his attention in other ways become very closely involved with him. The author of the book tells his readers that he was privileged as a young enthusiastic Englishman to be received perhaps more than all the rest. He remarks, "We enjoyed, what not three men in Weissnichtwo could boast of, a certain degree of access to the Professor's private domicile."<sup>3</sup> Here in his speculum or watch-tower these privileged students were allowed

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<sup>1</sup>Ibid., p. 189.

<sup>2</sup>Ibid., p. 188.

<sup>3</sup>Ibid., p. 16.

to sit with him and hear his more personal utterances. He became quite confidential with them on these occasions and called them mein Lieber. These students saw his point of view of life and society from that separate and exalted position.

A further involvement included the one with Herr Hofrath Heuschrecke, a man in the community who was named a Rath or councilor. He was not qualified to give counsel because of the limitations of his mode of utterance. Carlyle indicates that the most distinctive features of this Heuschrecke was his love of Teufelsdröckh. The professor reveals a certain oddity in his own character by choosing Heuschrecke as his friend. Yet he was merely responding to one who "with that reverent kindness, and a sort of fatherly protection ... looked and tended on his little Sage, whom he seemed to consider as a living oracle."<sup>1</sup> When Teufelsdröckh spoke Heuschrecke was all eyes and ears. He responded with heartiest approval at everything his "Dalai-Lama" said.

A summary of Teufelsdröckh's involvement in social and community activities presents him in student relationships that are of an accidental and occasional nature. It shows him in community social relationships of a casual and ineffective type, such as his acquaintance with Herr Hofrath Heuschrecke or the occasional appearance of Old Lieschen. His basic community activities centered around his nightly visits to the Grüne Gans whence he was driven for self-gratification.

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<sup>1</sup>Ibid., p. 20.

Teufelsdröckh's attitude toward life and education was somewhat unrelated to the main stream of life about him. His philosophy of transcendental idealism accords with his attitude. He lived an insulated existence not only in the surroundings of the University of Weissnichtwo but also in his own private domicile in the attic of the highest house in the Wahngasse. Here in the pinnacle of Weissnichtwo he lived above all the contiguous roofs in the neighborhood. His residence symbolized his existence in a social sense. "He looked down on the whole life-circulation of the city with all its Thun and Treiben (doing and driving) keeping himself aloof from it all. The spirit of the times was not shared by this professor. He looked on that living flood pouring through all those streets, of all qualities and ages" and asked the question, "Knowest thou whence it is coming, whither it is going?" His answer is an indication of his elevated, god-like view: "Aus der Ewigkeit, zu der Ewigkeit hin: From Eternity, onwards to Eternity!"<sup>1</sup>

Carlyle's purpose in creating the character of Teufelsdröckh presents some variations from the usual intention of authors. He uses this little professor as a medium for the expression of the author's philosophical ideas. The character of Teufelsdröckh possesses a somewhat unreal and ethereal quality and lacks some of the more realistic aspects of a college professor. Carlyle did a thorough job of depicting the professor and his habits, but he leaves the reader wondering what happened to the professor at last as well as a limited

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<sup>1</sup>Ibid., p. 16.

understanding of where he came from. The idealism of the professor seems typical for the period and corresponds to the time and professorial role of the Yale Report in America. This will give an interesting point of comparison in the final chapter of this study.

Another well-known nineteenth century novelist presented a character in one of his novels that adds some additional insight to the professorial imagery of Carlyle's era. Charles Dickens wrote Nicholas Nickleby and published it in serial form in Bentley's Miscellany in 1838/39. Through the experiences of the hero we are brought into contact with Professor Wackford Squeers of Dotheboys Hall in Yorkshire. Although this man conducts a private school on a lower educational level, he reflects some of the imagery of the general educational situation of the period and indirectly reveals the imagery of higher education.

Dickens' views of the education of his day came from his own unfortunate educational experiences. He had known little schooling and most of it was bad. Edgar Johnson says, "He saw red at the snobberies that, after making education almost a class monopoly, then sneered at the masses as ignorant and brutish."<sup>1</sup> Dickens retained a sense of hurt because of his own lack of formal education. Since he felt he had been deprived himself, by an extension of his imagination he could feel he was giving expression to his own childhood in the Smikes, the Olivers, the Jos, and the Sissy Jupes of his novels.

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<sup>1</sup> Edgar Johnson, "The Scope of Dickens," Saturday Review, XXXV (November 29, 1952), 45.

His criticism of the system of education of his own period is pungent and effective. Manning has said that Dickens' "forte. . . was childhood and the schools, and in this no other early Victorian writer of fiction and non-fiction exceeded him in wideness of appeal, in persistency, or in sheer volume of work. His achievement is even more significant in view of what one might call the competition Dickens faced in this field of writing, for in the literature of England some of the treatment of school life has achieved high literary merit."<sup>1</sup> We may expect Dickens to call attention to the weaknesses in the professorial imagery and to be critical of the system. His approach in Nicholas Nickleby and his picture of Professor Wackford Squeers meets this expectation.

Squeers' first appearance in the novel is in London where he is soliciting students for his private school in Yorkshire. The reader sees him through the innocent eyes of young Nicholas Nickleby who appears as a boy in his late teens seeking a position as usher at the school. Dickens' tongue-in-cheek presentations of this professor's idealism are not lost on the reader. Squeers offers benevolent advice to his newly acquired pupil with the view of impressing a potential customer. The reader is aware of the hollowness of his promises to bring delight, fatherly care and counsel, and provision for all necessaries in his advertising campaign. Underneath all the surface assurances looms the selfishness of his desire for pecuniary emolument

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<sup>1</sup>John Manning, Dickens on Education (Toronto: University of Toronto Press, 1959), p. 13.

and bodily comfort. He "stretches his legs" at the bar of each tavern they pass on the trip from London to Yorkshire, and he partakes heavily of a round of beef, coffee, and hot toast while his new enrollees are sipping watered milk with thick bread and butter.

Dickens' satire reaches a climax in the schoolroom scene at Dotheboys Hall when poor Smike is being punished before the assembled school for running away from the despicable place. The domineering villany of Mr. Wackford Squeers in the role of disciplinarian, the supporting role of Mrs. Squeers as she encourages her husband's degradation of humanity, and Nicholas Nickleby's antagonistic reaction to such repugnant actions all combine to reflect Dickens' views on the weaknesses of the English educational system. By implication this scene reveals aspects of British professorial imagery although these people were operating on lower educational levels. The inhumane and distant relationships with students are reflected through the attitudes of Professor and Mrs. Squeers. Once when the professor returned from London he asked Mrs. Squeers about the cows and the pigs before questioning her about the health and welfare of the students. Such lack of concern is brought into focus through contrast with the warm sympathy of the potential professor, Nicholas Nickleby. He reacts to the unfair punishment inflicted on Smike by Professor Squeers. He commands the professor to stop, grasps his ferrule, and gives him a generous dose of his own medicine before leaving the disreputable institution.

As headmaster of Dotheboys Hall Mr. Wackford Squeers shows some

of the prevailing teaching methods of the times. He uses the recitation method with drill and invokes study as a penalty for other infractions. As usher and tutor in the same school Nicholas Nickleby applies the principles of kindness and gentle direction with love as a motive to achieve his educational results in a friendly sympathetic concern.

Any community concern and involvement by Mr. Squeers would be connected with taking unwanted children off the hands of foster parents or relatives. He kept them as long as the quarterly payments were made for them by the interested parties. His attitude was inhumane and basically selfish. In contrast to this attitude Nicholas gave himself to helpfulness and relief of the needs of others. He was willing to get himself involved in games and fellowship in satisfying the social needs of others. Teacher camaraderie was almost totally lacking with these two attitudes so much in contrast.

One further story written by a well-known author of this period needs to be given brief consideration. It is "The Professor" by William Makepeace Thackeray which he published in 1841. A pretended professor becomes involved in love affairs in a private Seminary called Bulgaria House in this unrealistic story.

The character who is called the professor in this story by Thackeray is Professor Roderick Ferdinand Dandolo. This man is employed by the Misses Pidge, owners of the Seminary, as a teacher of dancing and gymnastics to the young ladies. He is only pretending to be an educator in order to get himself involved socially with



the girls at the school, but he does teach by effective example and careful coaching. In his position as a dancing master he is able to become emotionally involved with Miss Grampus, one of his students who returns his emotion. This was not expected by one of his employers particularly since she had her own designs on this professor. His tenure is terminated when his true character comes to light and the pincers of this triangular situation are brought to bear on him.

Thackeray's pretended professor reflects the idealism of the period only in a superficial way. In order to be convincing this professor must make himself appear to fit the scheme of the higher educational patterns of that day. Though he is not able to maintain the deception, he does present a first-glance picture of a proper professor who seems to have character and idealism. The mask is soon torn off, however, and the actual objectives of the professor are brought into view.

#### SUMMARY

Professors in the novels in the period of Carlyle are depicted with fairly consistent characteristics. Consciously or unconsciously the authors of this twenty-five year period portrayed professors with idealism in their philosophical positions, with devotion to study and research in their educational pursuits, with recitational methods combined with lecture in their teaching, with some complexity and variation in their relationships with students and other professors, and with little off-campus participation in political and social life.

The aspects of transcendental idealism in philosophical attitude came out forcibly in the character portrayal by Thomas Carlyle. His *Teufelsdröckh* shows belief in God and Satan which is expressed through his spiritual experiences leading him to the "Everlasting Yea." The authors of the other novels of the period, such as Lockhart's Reginald Dalton, depicted professors who had a near idealistic devotion to learning and study. Mr. Barton, the hero's tutor, revealed these qualities. Dickens presented the idealism of young Nicholas Nickleby in contrast to the stark realism of Professor Wackford Squeers in his novel. Professor Dandalo in Thackeray's narrative, "The Professor," revealed philosophy in his pretense. Thackeray seems to say this is the way a professor should be if he were sincere and not sailing under false colors.

The teaching aspects of the novels of Carlyle's period had some limitations. Reginald Dalton's tutor was reluctant even to assume the teaching duties because of his dedication to research and learning. Herr Teufelsdröckh was to lecture, but found himself in a situation that was devoid of scheduled lectures so he must depend on the occasional reading of an article to his hearers at the coffee-house, along with the discussion which followed, as a teaching procedure. Carlyle presented a character who is free of teaching duties so that he has time for research on the subject of clothes. The author used this character to present his own ideas on this philosophy. Thus, although his professorial imagery is authentic, it lacks completeness at the point of teaching techniques. Dickens' Nicholas Nickleby showed

certain aspects of recitational activity conducted by the teachers he portrays. The harsh and punitive teaching of Wackford Squeers who denounced the pupils for their incorrect responses is contrasted by the friendly teaching attitudes of his usher and tutor, Nicholas Nickleby. This young man encouraged and assisted his students in their learning responses. Dickens revealed his views of the proper teaching techniques for teachers in his day. College professors provided the ultimate pattern for teaching at any level, and though Dickens was presenting teaching on lower levels, his imagery reflected the higher education pattern of teaching as well. Professor Dandalo was also more like a high school teacher as far as his students were advanced, yet Thackeray presented distinct patterns of college teaching for his day through his character. The emphasis on drill implied the nature of recitational method.

Professorial imagery in this period in the English pattern revealed aspects of student-teacher relationships that are expressive of in loco parentis attitudes. In Nicholas Nickleby this attitude was satirized in the character of Professor Squeers. He obviously had no interest but his own financial gain, and his pretense at student care and provision appeared ludicrous. Nickleby's attitude of warm concern for the students portrayed the author's view of the ideal imagery for tutors in his day. Carlyle depicted Teufelsdröckh in some social fellowship with the students who visited his apartment. A few others enjoyed his acquaintance, but his life was mainly an insular existence.

There was one involvement of Teufelsdröckh's which might suggest some community involvement. The professor was an acquaintance of Herr Heuschrecke, a Rath or Councilor. Nothing in their relationship, however, gave the hero any involvement in community affairs. The other novels included in the professorial analysis of this period are also devoid of professorial imagery which would suggest any significant community involvement.

In summary the period of Carlyle revealed professors with a philosophy of transcendental idealism, with recitation and drill teaching methods, with slight in loco parentis student relationships, with a limited amount of teacher camaraderie, and with little or no community involvement except in occasional social relationships.

## CHAPTER V

### PROFESSORS IN THE AGE OF NEWMAN

Indications of reform and change are seen as part of the spirit of the times in the English universities from the middle of the nineteenth century onward. One of the most warmly debated issues of reform was the relaxation of matriculation oaths which required subscription to the Thirty-Nine Articles of religion of the Church of England. Certain conservative elements within the universities fought to maintain the position of the English universities as institutions of the Church of England. This was done even though the weight of argument pointed to the fact that they should be national instead of denominational in character. Other reform issues saw the necessity of creating a better moral environment for students at the universities and the need for curriculum and degree program changes that would allow for more effective study and training. In 1831 Sir William Hamilton wrote: "England is the only Christian country, where the Parson, if he reach the university at all, receives the same minimum of theological tuition as the Squire;--the only civilized country where the degree which confers on the jurist a strict monopoly of practise, is conferred without either instruction or

examination, the only country in the world where the Physician is turned loose upon society with extraordinary and odious privileges, but without professional education, or even the slightest guarantee for skill."<sup>1</sup> Movements for reform had been attempted since the beginning of the century. Expressions of the need for reform had appeared in various articles in the Edinburgh Review. However, not a great deal in the way of positive results appeared until after mid-century, but popular interest in the problems of university education had been aroused.

Some evidences of university change began to appear in the university novels of the mid-nineteenth century period. With the rise of Tractarianism deep interest in matters pertaining to university life arose. The experiences of Newman in his own life and his expressions in his novel, Loss and Gain, and in his treatise on higher education, The Idea of a University, reveal this fact. Newman's novel written in 1848 reveals some of the religious pressures that Charles Reding and certain of his student friends faced at Oxford during the years preceding university reform. The price they paid for their attempts to follow conscience in matters of religious faith reached its climax in their forfeit of the privilege of receiving a degree from the university. Many parallels with Newman's experience at Oxford in this story indicate its autobiographical nature even though Newman said in his preface that he had no "individual specimens" in mind.

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<sup>1</sup>William Clyde DeVane, The American University in the Twentieth Century (Baton Rouge: Louisiana State University Press, 1957), p. 60.

In Newman's novel a tutor by the name of Mr. Upton supplies some of the professorial imagery sought for in this study. As a tutor he was thorough and efficient. As the author states it, "...nothing was wanting, at least in the intention of the lecturer, for fortifying the young inquirer in the doctrine and discipline of the Church of England."<sup>1</sup> Although the emphases of the lectures are not in accord with the author's present point of view obviously, yet he is quite complimentary concerning the tutor's preparation and execution of his teaching materials. He has his hero stop after the lecture once or twice to ask additional information of Mr. Upton and says he was "quite ready to give it." Several questions came up during the process of the lectures which led to a discussion between the tutor and the student in the presence of the class. This application of the discussion method by Mr. Upton reveals the adaptability of this professor to various methods of teaching in his handling of the history of Christian doctrine.

One evidence that the classic definition of a professor as "an individual who talks in other persons' sleep" was developing some validity during this period is seen in the example of old Jennings. Sneffield, one of the hero's friends, said his own head was stupid from the lectures, and commented that "...old Jennings prosed so awfully upon Paley, it made him quite ill."<sup>2</sup> The author comments on the use of the lecture method for general discussions and particularizes old

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<sup>1</sup>John Henry Newman, Loss and Gain (London: Longmans, Green and Company, 1896), p. 124.

<sup>2</sup>Ibid., p. 7.

Jennings's use of recitation exercises as a check on the effectiveness of his lectures. On one occasion he asked his pupil to repeat Paley's argument as a recitation exercise. The author comments: "... and because he had not given it in Jennings' words, friend Jennings had pursed his lips, and gone through the whole again; so intent, in his wooden enthusiasm, on his own analysis of it, that he did not hear the clock strike the hour; and, in spite of the men's shuffling their feet, blowing their noses, and looking at their watches, on he had gone for a good twenty minutes past the time. . ."<sup>1</sup> It took a question by one of the students about the infallibility of the Pope to get the professor stopped on that occasion. Newman is doubtlessly giving a student's view of the professor of his period based on his own experiences. The lecture and recitation methods are combined under this professor's tutelage.

An evaluation of old Jennings is not complete at the point of his teaching. He is praised by the students for his effectiveness in other areas. The hero, Charles Reding, says, "I assure you, Sheffield, that Jennings, stiff and cold as he seems, is, I do believe, a very good fellow at bottom. He has before now spoken to me with a good deal of feeling, and has gone out of his way to do me favours. I see poor bodies coming to him for charity continually; and they say that his sermons at Holy Cross are excellent."<sup>2</sup>

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<sup>1</sup>Ibid., p. 7.

<sup>2</sup>Ibid., p. 8.



From this we gather that the relationship of this professor with his students on a personal level was one of concern and human appreciation. His favours to the hero and his charity to those who were in need of it creates the image of more of a humanitarian tendency than was revealed in the analysis of Teufelsdröckh or Wackford Squeers in the previous era.

A view of an elderly don who was a fellow at the college is presented in an early chapter of Newman's novel. He is a man of family with property of his own; he had been a contemporary of Reding's own father at the University. The professor shows the spirit of true democracy in his field relationships with the hero and his friend Sheffield. He walks with the two students from a village outside Oxford, and although the students feel a bit strange and uncertain as to the proper thing to do in his presence, the don himself is perfectly at ease and makes them feel so. Their discussion on the fashions of university activities, the presence of party spirit, and the beauty of the countryside is especially edifying to the students. It is a case of a professor willingly sharing his experience and understanding of the university situation with some students who have their own inexperience to grapple with. As they come to the campus and pass along High Street they meet the Proctor who was patrolling it, but: "both of them had the triumph and the amusement of being convoyed safely past. . . under the protection of a Master."<sup>1</sup> Mr. Malcolm

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<sup>1</sup>Ibid., p. 33.

shows his willingness to counsel the hero at various stages of his university life and enables him to make a solid, unbiased decision concerning his own future.

A tutor named Mr. Carlton discussed their studies with the two boys as they prepared for comprehensives in prospect of obtaining the highest honours which the schools award. During the long vacation they lay on the grass with him beside a farmhouse at a hamlet near Oxford. He was a strong Anglican in his religious views, but Reding has this to say of him: "Now what I like in Carlton is that repose of his;--always saying enough, never too much; never boring you, never taxing you; always practical, never in the clouds. Save me from a viewy man; . . ." <sup>1</sup> Here again, the students are able to engage in conversations and discussions on a more personal basis than had been observable in much of the professorial imagery of the earlier period. The concern of the professor for his students and their educational needs is revealed by their favorite, Mr. Malcolm.

The final chapters of Loss and Gain deal with Charles Reding's decision to make the break with Church of England ties and join the Catholic Church. The Head of the House (St. Saviour's) "...who as the vigilant guardian of the purity of his undergraduates' Protestantism" <sup>2</sup> had his spies out among the students seeking information on their inclinations toward the Tractarianism of those days. This

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<sup>1</sup>Ibid., p. 163.

<sup>2</sup>Ibid., pp. 232-233.

view of the spying on the "papistically minded" denoted some aspects of the professorial imagery at the administrative level. When this information was received, the Principal and Vice-principal took it under consideration.

Rev. Joshua Jennings (mentioned above as Old Jennings) served as Vice-principal. He is pictured in Chapter One as a teacher, but in Chapter Ten he is seen in charge of a counseling session with Reding the hero. The Vice-principal was ". . . a lean, pale person, with a large hook-nose and spectacles. . . . From his years, practiced talent, and position, he was able to browbeat an unhappy juvenile who incurred his displeasure; and, though he really was a kind-hearted man at bottom, he not unfrequently misused his power."<sup>1</sup> He catechized Charles concerning his beliefs on the Thirty-Nine Articles. Charles was not able to answer satisfactorily, so he was not permitted to remain at the University. The Vice-principal mentions "duties to be observed towards the community, and its undergraduate portion must be protected from the contagion of principles which were too rife at the moment." The administrator shows his involvement with community concerns, and, since the Tractarian Movement attracted nation-wide attention, he was expressing a national concern.

Before Reding left the University he had a visit with his old Principal, Dr. Bluett. He describes him as "a worthy man in his generation, who before now had been a good parish priest, had instructed

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<sup>1</sup>Ibid., p. 235.

the ignorant and fed the poor; but now in the end of his days, falling on evil times, was permitted, for inscrutable purposes, to give evidence of that evil puritanical leaven which was a secret element of his religion."<sup>1</sup> He counseled Charles to absent himself from "dangerous companions" in the hope that he might come to "a soberer state of mind." Charles indicated that by staying at the University until Easter he would neither give nor receive harm. Dr. Bluett's eyes dropped, and his eyes assumed a hollow aspect. "You will corrupt their minds, sir," he said."

The attitude of most of the professors depicted in Newman's Loss and Gain reveals their adamancy against the reform movement that was appearing over the university horizon in England in that day. They showed a more humanitarian and democratic attitude toward the students, but they resisted ideological changes in the system. Newman was in the vanguard leading toward an appreciation of the spiritual intensity of the Middle Ages and of the formal beauties of medieval worship. In his Idea of a University Newman says: ". . .as the sole function of such an institution. . .the training of an important group of students in the moral and intellectual virtues. . ." <sup>2</sup> He felt this could not be accomplished under the existing university system in English higher education.

The famous author of Vanity Fair continued his expressions on the theme of vanity by fumigating on some of the vanities of the

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<sup>1</sup>Ibid., p. 240.

<sup>2</sup>John Henry Newman, The Idea of a University (New York: Longmans, Green and Company, 1935), p. 3.

university in one of his chapters in Pendennis which he published serially in 1848-50. He presented the story of Arthur Pendennis, a lively young man of good family who was set to Oxbridge University to receive training in an academical career at St. Boniface College. As Pen traveled up to the university with his friend Foker and his uncle, Major Pendennis, he stopped at Grey Friar's School. A professorial aspect met their eyes. "The awful Doctor passed into school with his grammar in his hand. . . . Pen went up blushing, and shook the dignitary by the hand."<sup>1</sup> Thackeray's imagery of professors particularly at the administrative level was seen in this view. In the Book of Snobs (1848) Thackeray caricatures the President of St. Boniface, who formerly had been a tutor but through advancement had come into his present position. Thackeray says: "Crump thinks Saint Boniface the centre of the world, and his position as President the highest in England. He expects the fellows and tutors to pay him the same sort of service that cardinals pay to the Pope."<sup>2</sup> One small vignette in The Newcomes, a later novel by this author (1854), bore out some aspects of this type of imagery in Thackeray's fiction. He described "the quiet of those old men, creeping along in their black gowns under the ancient arches yonder, whose struggle of life was over, whose hope and noise and bustle had sunk into that grey calm."<sup>3</sup> Thus we can see that

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<sup>1</sup>William Makepeace Thackeray, Pendennis (Boston: T.Y. Crowell and Company, n.d.), p. 167.

<sup>2</sup>Book of Snobs (New York: Harper and Brothers, 1903), p. 350.

<sup>3</sup>The Newcomes (New York: Harper and Brothers, 1903), p. 68.

Thackeray was visualizing the professors in his books with a caustic eye and a critical point of view. His biting satirical tone launched an attack on the social climbers and the toadies of his day and generation. He pointed out the vanities in the university personnel as well as those in various other parts of society in the England of his day.

In Pendennis the hero made his approach to Oxbridge University and the College of St. Boniface with hopefulness. Previous communications had taken place between the ministerial dignitary of Pen's home parish and Mr. Buck, Tutor of Boniface, under whom Pen was to study. At the moment of meeting of Pen and his tutor Thackeray said, "Major Pendennis. . .arranged his personal appearance so that it should make a satisfactory impression upon Pen's tutor."<sup>1</sup> With such recommendations by Dr. Portman and that appearance which Pen's uncle made the tutor ". . .was most cordial to the young freshman and his guardian."<sup>2</sup> He was impressed to the point of giving the hero the best set of rooms he had in the college. A gentleman-pensioner's set just happened to be vacant. Thackeray commented on the tutor's response in these words: "When a College Magnate takes the trouble to be polite, there is no man more splendidly courteous. Immersed in their books, and excluded from the world by the gravity of their occupations, these reverend men assume a solemn magnificance of compliment in which they

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<sup>1</sup>Pendennis, p. 164.

<sup>2</sup>Ibid., p. 166.

rustle and swell as in their grand robes or state."<sup>1</sup> There is irony in all of this, of course, since young Arthur Pendennis was not as wealthy as the appearances have made him seem to be. The irony reflected on the gullibility of the professor, and his kowtowing to the Major and his nephew is laughable.

Pen selected a cap and gown for himself in Mr. Buck's ante-room, or lecture room, which is described as "a very handsome apartment, turkey-carpeted, and hung with excellent prints and richly-framed pictures. . ."<sup>2</sup> Pen inspected his costume in one of the "great gilt mirrors which ornamented Mr. Buck's lecture-room." Thackeray commented sardonically: ". . .for some of these college divines are no more above looking-glasses than a lady is, and look to the set of their gowns and caps quite as anxiously as folks do of the lovelier sex."<sup>3</sup> This generalization on professors by Thackeray is an indication of his impression of the professors of his day. We can not forget, however, that Thackeray was preoccupied with human vanity.

Some views of college social life follow these descriptions as the Major took his place at the high-table at dinner along with the college dignitaries and the other fathers or guardians of the freshmen. Later they went to Mr. Buck's apartment to take wine, and after wine they appeared in the chapel. Here the reader views the

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<sup>1</sup>Ibid., p..166.

<sup>2</sup>Ibid., p. 167.

<sup>3</sup>Ibid.

the Master sitting in his "carved throne or stall under the organ-loft, where that gentleman, the learned Doctor Donne, sate magnificent, with his great prayer-book before him, an image of statuesque piety and rigid devotion." A corroboration of Thackeray's opinion of administrative personnel in the universities is realized in this description. He considered them above the common herd and almost untouchable.

Although Mr. Buck, the tutor, took care of the hero in some respects, he was not effective as an instructor. In fact, Pen said that he was ". . .no better scholar than many a fifth-form boy at Grey Friars."<sup>1</sup> The tutor seemed to know some of the superficial aspects of the studies, like ". . .some stupid notions about the metre and grammatical construction of a passage of Aeschylus or Aristophanes, . . ." but he did not seem to be aware of the real content and spirit of his subject matter. Pen says further, he "had no more notion of the poetry than Mrs. Bingle, his bed-maker." This is so discouraging to Pen that he decided private reading was the best way for him to get his education. He did not intend to let any teacher keep him from learning; he would read on his own. Thackeray casts a shadow over the effectiveness of college instruction in his period with these incidents and comments.

Certain aspects of discipline and the resulting relationships of faculty and students came into focus in this chapter from Pendennis. Since the hero had been lionized as a student, it was not by chance that he ". . .and the Proctor copped each other as they met, as if

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<sup>1</sup>Ibid., p. 170.



they were rival powers, and the men [students] hardly knew which was the greater."<sup>1</sup> The author mentioned the fact that young Pen got a "prodigious reputation in the University, and was hailed as a sort of Crichton." The boisterous tradition of the earlier centuries in English higher education, the bon vivant atmosphere of some of the early novels on the university theme, and the voice of reform that was now being heard were all combined in this novel. Pen's friend, Foker, had his collegiate career cut short by repeated differences with the University authorities. His academic superiors gave him injunctions against attending races on neighboring Hungerford Heath, and asked him to attend chapel with a greater degree of regularity. He persisted in riding tandems, "which are abominations in the eyes of heads and tutors. . . ." He painted Mr. Buck's door vermilion, but was caught by the Proctor with the brush in his hand, was "summarily convened, and sent down from the University."<sup>2</sup> The outcome of this expelling of Foker attracts attention in this study because of the letter that the tutor wrote to Foker's mother. It was a very kind and feeling letter telling her that everyone was fond of the youth, but that the "unhappy publicity" made it impossible for his act to be overlooked. Thackeray suggested that his wishes for Foker's future were no doubt sincere since "he [Foker] came of a noble family on his mother's side, and, on the other was heir to a great number of thousand

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<sup>1</sup> Ibid., p. 175.

<sup>2</sup> Ibid., p. 181.

pounds a year."<sup>1</sup> Thackeray's tongue-in-cheek discussions of professional actions in disciplinary matters is part of his satirical criticism of the university personnel of his age.

That Pen and Foker received no worse scathing at the hands of Thackeray's satire is somewhat surprising. They escaped perhaps because of the author's good-natured amusement at their foolishness and foppery. However, it seemed to be his intention to have them gull the professors and administrative officials of the university. He was doing the same sort of thing he did in Book of Snobs. There he spoke of Hugby, the tutor, who ". . . is a meek, mild, inoffensive creature with just enough scholarship to fit him to hold a lecture, or set an examination paper." Then Thackeray came to the point he is making in Pendennis as he continued to speak of Hugby in Book of Snobs: "It was wonderful to see the way in which that poor creature grovelled before a nobleman or a lord's nephew, or even some noisy and disreputable commoner, the friend of a lord."<sup>2</sup> In Pendennis the boys devised a dice-box lined with felt so that the sharp-eared tutors will not be attracted up to their rooms by the tell-tale rattle of dice. Once they were nearly caught by Mr. Buck, but when the tutor got to Arthur's room, he found them with three Homers in front of them. Mr. Buck wondered that his pupil wore only a plain gown since he thought that Arthur Pendennis was

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<sup>1</sup> Ibid., p. 181.

<sup>2</sup> Book of Snobs, p. 351.

a man of large property. When Pen was finally plucked in the degree examinations his tutor was sorely wounded. Mr. Buck strongly urged Pen not to take his name off the University books, but continued to beg him to retrieve the disaster ". . .which, everybody knew, was owing to his own carelessness alone, and which he might repair by a month's application."<sup>1</sup> Pen removed himself from the university in spite of these appeals, and the professor was left to his own insipidity.

Thackeray's presentation of Pen's Crichtonism is a sarcastic reflection on the professors as well as the students at Oxbridge University. The tendency to adulation of education and superior knowledge to the point of giving it the place of rulership was not new in higher educational circles, but Thackeray deplored it in his time. The idea came from the novel Crichton (1837) by Harrison Ainsworth, which in turn had been taken from Thomas Urquhart's Vindication of the Honour of Scotland written before 1660. Thackeray's references to this theme are a beginning of the debunking of the romanticized version of university life. At any rate, his professors lack manliness, intellectual acumen, and teaching effectiveness. His own years at Trinity may be reflected in part of this imagery.

Another novel of the period of Newman dealing with professors and the university was written by Charles Kingsley in 1850 and entitled Alton Locke, Tailor and Poet. It purports to be an autobiography, but

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<sup>1</sup>Pendennis, p. 197.

the narrative nature of the book gives interesting imagery of professors. The hero of the story made a walking journey to Cambridge to take some poems he wished to have published. Upon arriving there he was thrown into the gay, unrestrained life of the undergraduates with their boat races, their drinking and smoking, their inattentiveness to the main purposes of higher education. His cousin, an undergraduate with lionized airs, expressed some of the need for reform at the university. He said, "Can't you see? The whole is monastic--dress, unmarried fellows, the very names of the colleges. I dare say it did very well for the poor scholars in the middle ages, who, three-fourths of them, turned either monks or priests; but it won't do for the young gentlemen of the nineteenth century. Those very names of colleges are of a piece with the rest. . ."<sup>1</sup> He continued to address himself to the evils of the university system with its statutes that cannot be kept and its whole system that can not be "canvassed" for fear it will fall. Kingsley used this student to give expression to the need for reform in English higher education.

The struggle against denominationalized universities in England was voiced by Alton Locke's cousin in his next speech. He said, "That's why they keep up the farce of swearing to the Thirty-Nine Articles, and all that; just because they know, if they attempted to alter the letter of the old forms, it would come out, that half the young men of the university don't believe three words of them at heart." He

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<sup>1</sup>Charles Kingsley, Alton Locke, Tailor and Poet (New York: Harper and Brothers, 1850), p. 129.

strikes out here at one of the vital factors that militated against the dropping of the statute that required a swearing to the Thirty-Nine Articles--the hard-headed conservatism of the personnel of the colleges themselves. The cousin continued his monologue spoken into the ears of Alton Locke by striking out at another of the aspects of university life that needed reform. He said: "They know the majority of us are at heart neither churchmen or Christians, nor even decently moral: but the one thing they are afraid of is scandal. So they connive at the young men's ill-doings; they take no real steps to put down profligacy; and, in the meantime, they just keep up the forms of Church of Englandism, and pray devoutly that the whole humbug may last out their time."<sup>1</sup> Kingsley showed an awareness of university and professorial weaknesses as he wrote here at mid-century. He accentuated the need for change with the concomitant explosive dangers that failure to adjust threatened to the university system.

A generalized picture of the dons themselves and their lack of effectiveness came into focus through this cousin's remarks. He commented as follows: "There isn't one Don in a hundred who has any personal influence over the gownsmen. A man may live here from the time he's a freshman to the time he's taken his degree, without ever being spoken to as if he had a soul to be saved; unless he happens to be one of the Simeonite party; and they're getting fewer and fewer every year; and in ten years more there won't be one of them left

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<sup>1</sup>Ibid., p. 189.

at the present rate."<sup>1</sup> The commentator here was just an undergraduate himself and went out afterward to lounge about the "venerable cloisters," yet the reader feels disposed to take his remarks at face value. In a general way the students were not receiving any positive influence from the dons, and the professors did not show any particular concern for the welfare of the students.

When Kingsley began to specify examples of professors, differences appeared in contrast to his generalizations. He mentioned Dean Winnstay as a person likely to look at Alton Locke's poems. Perhaps this is the narrator's way of getting across his message concerning the need for a more democratic application of university opportunities. The young tailor-poet, Alton Locke, later said he "submitted blindly, when the dean, who looked as kind, and was really, I believe, as kind as ever was human being, turned to me with solemn authoritative voice--"<sup>2</sup> The words that follow put into the mouth of this benign dean express the author's view: "...that there are many real men, capable of higher things, scattered up and down among the masses." The dean's assertion that he had often been ridiculed for saying this indicated that the narrator felt this was not a popular idea at the time.

One paragraph of criticisms of the universities and their professors appears in a summary of some viewpoints the hero is relating

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<sup>1</sup> Ibid., p. 129.

<sup>2</sup> Ibid., p. 144.

near the end of his week at the University of Cambridge. After he described the young men themselves, some of whom were bigoted Tractarians, while others were ". . . narrow, flippant, bitter and un-earnest. . ." <sup>1</sup> young men, he goes on to record what they said about professors. In having the students say it the author may be simply giving himself some distance so he will not have to bear the stigma of having made the criticism himself. He says:

. . . they seemed to despise the university itself. The Dons were 'idle, fat old humbugs;' chapel, 'a humbug, too;' tutors, 'humbugs' too, who played into the tradesmen's hands, and charged men high fees for lectures not worth attending--so that any man who wanted to get on, was forced to have a private tutor, besides his college one. The university studies were 'a humbug'--no use to man in after-life. The Masters of arts were 'humbugs' too; for 'they knew all the evils, and clamoured for reform till they became Dons themselves; and then, as soon as they found the old system pay, they settled down on their lees, and grew fat on port wine, like those before them.' <sup>2</sup>

The hero concluded that he did not know whether they were right or wrong in their evaluations, but he did think it strange that they made the same criticisms of the universities and professors that he had heard the tradesmen and working-men make. When they made them he said they were called "attacks on our time-honoured institutions." An interesting and amusing but somewhat ironic note was that after Charles Kingsley became professor of history at Cambridge he changed the chapters of his autobiographical novel about Cambridge to conform

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<sup>1</sup>Ibid., p. 147.

<sup>2</sup>Ibid.

to his new position. The revision appeared in 1862. The quotations in this study were taken from the original 1850 edition.<sup>1</sup>

One final aspect of a developing professorial imagery from Alton Locke is seen in the discussion young Alton had with Dean Winnstay in his scientific study. Observing the boy's interest in the natural curiosities in the room, the dean encouraged him to consider the study of natural science. He said that if he had been blest with a son he would have educated him almost entirely as a naturalist. The dean expressed an interest in trying the experiment on a young man like Alton Locke. He was convinced that the mental discipline of this study would be equal to that offered by language or mathematics. Here we are seeing the trend toward curriculum expansion and the developing interest in scientific studies. Darwin was already engaged in his selection of breeds of plants and animals, and his earth-shaking volume on Origin of Species was to be published within the decade of Alton Locke. The changes in ideology were beginning to be reflected in the professorial imagery in the British novels of that period.

Barchester Towers, a novel by Anthony Trollope, published in 1857, reflects Lazarus College, Oxford, where Dr. Gwynne is master and Mr. Arabin and others serve as fellows. The particular emphasis of their educational activity and social relationships was the ministry and patronage of the Established Church. There were no class or lecture-room scenes with undergraduates in this novel, but Trollope was

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<sup>1</sup>Charles Kingsley, Alton Locke, Tailor and Poet (London: Macmillan and Company, 1862), "Preface." Also, Alton Locke, Tailor and Poet (New York: Harper and Brothers, 1850).



giving sidelong glances at higher education as it reflects the involvement of the universities in the prebendary system.

Barchester Towers, with its overt purpose of pointing out the weaknesses of the Church and its leaders, seemed to be moving away from the transcendental idealism of the previous period. The social involvement and the extra-professional nature of the university personnel was the chief focus of this novel. There was a rather complete description of the tendencies and mannerisms, interests and values, in the book. The study and research aspects of their professorial imagery was noticeable. The effect of science and scientific thinking may be seen in the approach of Mr. Slope, formerly a sizar at Cambridge and later a fellow at one of the colleges, as he performed his functions in the ministerial operation at Barchester. The more democratic overtones of his managerial activities was also a movement away from the former emphasis. The effects of university education and professors may be judged by these new ministerial emphases and the disconcerting effects they had on the older members of the bishopric.

The picture of Mr. Arabin, Fellow of Lazarus, revealed him as one who would laugh "down a species of pedantry which at the age of twenty-three leaves no room in a man's mind for graver subjects than conic sections or Greek accents."<sup>1</sup> His view during the Tractarian controversy had placed him on the side of Mr. Newman at first, but he narrowly escaped being carried off when that worthy confessed himself

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<sup>1</sup> Anthony Trollope, Barchester Towers (New York: Holt, Rinehart, and Winston, 1960), p. 188.

a Roman Catholic. All of Mr. Arabin's worldly interests required that he remain a Protestant. Trollope says, ". . .it cost him much to get over the idea that by choosing the Church of England he should be open in his own mind to the charge that he had been led to such a choice by unworthy motives."<sup>1</sup> Even though his heart, his tastes, his flesh, and his faith were against him, he had remained with the Established Church. He was a favorite with Dr. Gwynne, Master of Lazarus, and through his influence received the living of St. Ewold in the Barchester area. There was evidence of his movement from the ascetic, unmarried state toward wedlock with a beautiful lady of the neighboring parish. This tendency reflected some of the breakdown of the monkish, unmarried aspects of the earlier professorial imagery.

The relationships and camaraderie of the college personnel were reflected in this novel through the party loyalty displayed in their appointments to offices in the Church of England. The tutorial and teaching aspects of their professional lives may be seen in certain of their ministerial operations. Projecting this back to the lecture hall at Oxford or Cambridge gives one a mirror-like view of their pedagogical methods, Trollope gave the reader a view of Mr. Arabin's first sermon at St. Ewold's. He had, he said, ". . .been always subject to mauvaise honte and an annoying degree of bashfulness, which often unfitted him for any work of a novel description. . . ." <sup>2</sup> His

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<sup>1</sup> Ibid., pp. 188-9.

<sup>2</sup> Ibid., p. 224.

modesty at this point commended him, and the resulting success of his first effort presented him as an effective lecturer with stimulating powers of speech. Mr. Slope, on the other hand, revealed the more economic rhetoric of an approaching scientific age in his sermon at the church. Dr. Gwynne, Master of Lazarus, gave a view of the managerial functions of the higher power structure of the university.

Some vignettes of professors were revealed in Barchester Towers which indicated that changes were taking place. When Dr. Hampden became regius professor at Oxford ". . . many wise divines saw that a change was taking place in men's minds, and that more liberal ideas would henceforth be suitable. . . ." <sup>1</sup> The conflict between Dr. Gwynne of Lazarus College and Dr. Proudie, Bishop of Barchester, revealed the tendencies of the universities to remain conservative while the bishops hoped to effect changes that would benefit the people. The decision made in Dr. Gwynne's library at Oxford to send Mr. Arabin to St. Ewold's is illustrative of this conflict. Mr. Arabin's later reference to a possible "priestess of St. Ewold's" reflected his own movement in the direction of a change from his monkish existence.

Thomas Hughes published a novel in 1861 which expressed the developing views of reform in the universities and gave some changing views of professorial imagery. The book, Tom Brown at Oxford, fits into the general pattern of Oxford novels such as Reginald

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<sup>1</sup>Ibid., pp. 18-19.

Dalton, Pendennis, and Loss and Gain. It went beyond the others, however, in revealing the progress of democratization in the universities and in projecting a second gospel of reform called "muscular Christianity." The doctrine mens sana in corpore sano was suggested by Hughes in his urging of athletics as a corrective for the unhealthy occupations which tempted young men in the universities. As the title indicates, this novel was written from the viewpoint of a student at the university, but it does have some faculty imagery which showed their changing attitudes toward certain phases of the higher educational processes.

In his first chapter Hughes revealed his own awareness of the changing university pattern. He said: ". . .the governing bodies of colleges are always on the change, and in the course of things men of other ideas came to rule at St. Ambrose--shrewd men of the world; men of business some of them, with good ideas of making the most of their advantages. . . ."1 These governing bodies felt they had the very best commodity on the educational market at St. Ambrose's and they were determined to make the public pay the highest prices for it. They increased the number of gentlemen-commoners. These young gentlemen paid double fees to the college, but the rules of chapel attendance were relaxed in their favor. With the influx of this type of student there were fewer from St. Ambrose who qualified for university prizes and went on the class lists. No longer did this college have winning

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<sup>1</sup>Thomas Hughes, Tom Brown at Oxford (New York: Macmillan and Company, 1895), p. 3.

debates at the Union. The boat races went to other colleges year after year, and the college eleven got beaten in all of their games. At this stage the inaugurators of these changes had passed from the scene and a reaction had resulted. Hughes says: "The fellows recently elected, and who were in residence at the time we write of, were for the most part men of great attainments, all of them men who had taken very high honours. The electors naturally enough had chosen them as the most likely persons to restore as tutors, the golden days of the college..."<sup>1</sup> The men chosen as fellows and tutors were "quiet and studious men" who would stay with the college and contribute to its future development. But these men could not communicate very well with the "fast set" who still matriculated at St. Ambrose in large numbers. Hughes commented further: "It was not the nature of things that they should understand each other; in fact, they were hopelessly at war, and the college was getting more and more out of gear in consequence."<sup>2</sup>

This condition was not to remain, however, for under the fostering care of tutors a small set of scholars was developing which eventually would "retrieve the college character of the schools." This group, as Hughes said, "were too much like their tutors, men who did little else but read."<sup>3</sup> The development of "Muscular Christianity," too, was to have some effect on preventing a stalemate between the fast

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<sup>1</sup>Ibid., p. 4.

<sup>2</sup>Ibid., p. 5.

<sup>3</sup>Ibid., p. 113.

set and the new order of fellows and tutors. Hughes made a sharp distinction between muscular Christians and "musclemen." The creed of muscular Christians was "that a man's body is given him to be trained and brought into subjection, and then used for the protection of the weak, the advancement of righteous causes, and the subduing of the earth which God has given to the children of men. He does not hold that mere strength or activity are in themselves worthy of any respect or worship, or that one man is a bit better than another because he can knock him down, or carry a bigger sack of potatoes than he."<sup>1</sup> The hero of this novel was enrolled "in the brotherhood of muscular Christians, who at that time were beginning to be recognized as an actual and lusty portion of general British life."<sup>2</sup>

Hughes' discussion of the progress of democratization in the universities centered around the character of young Hardy who eventually provided significant aspects of the professorial imagery in this novel. He stood in contrast to the rich and sporting men of the novel. The hero, Tom Brown, was able to identify with him even though Hardy in his position as servitor did not feel himself socially acceptable. The hero was also a friend of Drysdale and others of the gentleman-commoner "fast set." Tom Brown became the force for democratization in the operation of his muscular Christianity. However, it is his friend Hardy who provided the professorial imagery that is being sought in this study.

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<sup>1</sup> Ibid., p. 112.

<sup>2</sup> Ibid., p. 113.

To begin with, Hardy's image as a teacher was formed in part by the Vicar who taught him Greek before he came to Oxford. Hardy told in his own story that the Vicar was "very proud of his pupils, and the kindest of masters. . . ." <sup>1</sup> The Vicar then arranged a position for Hardy as under-master in a commercial school where the young man was employed to drill the boys in English, arithmetic, Latin, and Greek. Hardy's next advancement was also procured by the Vicar. It was his servitorship at St. Ambrose College, Oxford. Here Hardy served as a tutor in Greek and Roman history. He developed a system of teaching the college boys about battles and historical personalities with pins headed with colored sealing wax stuck on sheets of paper of different sizes pasted against the wall in groups. He reported that his object-lesson style of teaching was proving fairly successful.

In Tom Brown's third year at Oxford Hardy became the "rising tutor of the college." <sup>2</sup> He had developed a method of presenting his ideas to his students that seemed quite effective. He did not rush out with a new idea the moment he saw that it is a proper one. He tested his new idea, turned it over and proved it as far as he could. Tom and the other students, on the other hand, were inclined to want to make everyone they meet swallow their new ideas. Many times at the Union the words "the good cause" were used to keep

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<sup>1</sup>Ibid., p. 75.

<sup>2</sup>Ibid., p. 459.

their ideas about liberal issues sufficiently indefinite to be easily defended from the ordinary attacks. But Hardy was given to persecuting them at this level. He would pursue the "good cause" idea until it was clearly defined and perhaps completely driven out of existence in the minds of his junior scholars. In this way he was able to shake the ideas that needed to be disturbed although he did not go far enough to undermine any real convictions that they might have. He not only helped to clear their brains as to what they were talking and thinking about, but he gave them glimpses of the truth that there are many knotty problems that need to be solved before they can set the world to rights and heal its ills. This method of debate and discussion was Hardy's tool in getting the truth across.<sup>1</sup>

Several generalized pictures of professors appeared in Hughes' novel. A statement early in the book speaks as follows: "Here and there a don is doing his work like a man; the rest are either washing their hands of the business, and spending their time looking after those who don't want looking after. . ." or doing nothing at all. Another view revealed them during examinations as ". . . few hooded figures who walk as though conscious of the powers of academic life and death which they wield. . . ." <sup>2</sup> Hughes pictured them further as ". . . full robed, stern of face, soft of speech, seizing their victim in turn, now letting him run a little way as a cat does a mouse, then

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<sup>1</sup>Ibid., p. 460.

<sup>2</sup>Ibid., p. 56.



drawing him back, with claw of wily question, probing him on this side and that, turning him inside out. . . ." <sup>1</sup> These pictures created the impression that vestiges of the medieval university still remain in the 1860's even though some very basic changes were taking place in the professorial imagery and the university pattern.

General depictions of professors in administrative capacity appear from time to time in Tom Brown of Oxford. One occasion saw Tom called before the Proctor for some matter pertaining to discipline. The Proctor is described as ". . . a gentlemanly, straightforward-looking man of about thirty, not at all donnish, and his address answered to his appearance." <sup>2</sup> The Dean and the Bursar as well as the tutors are described as ". . . long-suffering men, not given to interfering but there must be an end to all endurance. . . ." <sup>3</sup> This pictures their attitude during one of the wild undergraduate wine parties at the college. They hoped the problem would just go away but realized finally that the state of things had arrived when they could "no longer [meet it] by a turn in bed and a growl at the uproars and follies of undergraduates." Another view shows the Tutor and the Principal taking some credit to themselves for Hardy's First. The worthy Tutor had called attention to the fact that Hardy never had a private tutor at St. Ambrose College, but ". . . had attained his

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<sup>1</sup> Ibid., p. 256.

<sup>2</sup> Ibid., p. 121.

<sup>3</sup> Ibid., p. 262.

intellectual development solely in the curriculum provided by [that school] for the training of the youth entrusted to her."<sup>1</sup> The Principal had indicated his wish that Hardy should stand for a fellowship that had lately become vacant. The movement toward higher academic excellence as well as for less class distinction at St. Ambrose spoken of earlier in this paper was being realized, and the college leaders were excited over it. The Proctor appeared in his "velvet sleeves" as the Cerberus who has to ". . . keep all the undergraduates in good order." The head of the university who had been revered from a distance rose in his robes in the solemn convocation. His "sonorous Latin periods" were interrupted by the undergraduates with "three cheers for the ladies in pink bonnets!" Though generalized the view is perennial.

Hughes has revealed the university as it appeared in the process of change from the earlier views of curriculum and method to the trends that have succeeded in the twentieth century. His picture of Hardy as a fellow and tutor who had come up into his position from the lower ranks and from the drudgery of a servitor is propaganda for the advocates of change. It expounds not only the perils of the fast life of the gentleman-commoner set of undergraduates, but it also emphasizes the cruel inequality which the undergraduate social classes encouraged. With Tom Brown, the hero, in the medial position

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<sup>1</sup>Ibid., p. 278.

<sup>2</sup>Ibid., p. 279.

as a standard by which the reader may judge the truth, we are able to receive Hughes' message on the need for democratization and see its progress and development in the novel. In Hardy's character the reader is able to see the projection of muscular Christianity into the professorial ranks as well. His use of physical and mental strength for the common good and in the interest of helpfulness is symbolic of this tendency in the Victorian era.

Other later novelists reflect the post-reform attitude of the university personnel and their imagery. George Eliot in Middlemarch (1872) portrayed a scholarly character named Casaubon whom many have thought to be a picture of Mark Pattison, Rector of Lincoln College, Oxford. The fact that both the fictional character Casaubon, and the real person Mark Pattison, married girls nearly forty years younger than themselves has led in part to this identification. George Eliot had visited Lincoln College in 1870, and Mrs. Pattison had been a frequent visitor at Regent's Park while Middlemarch was being written.

Edward Casaubon was an erudite student of mythology and was busy with research in working on his Key to All Mythologies. His late marriage to Dorothea Brooke brought problems which were complicated by his inadequacy and inexperience in handling domestic issues. Socially, he presented an image of ineptness at facing practical problems. Scholastically, Edward Casaubon was without his peer. He was at home in his great library, and he performed his most efficient productions there. He was not revealed as a practicing teacher so one can only

speculate as to his method of teaching and student rapport. One would guess him to be a lecturer, and would suspect that he did not succeed in projecting himself into the student's own world. At any rate, he represents the reform to a more scholarly imagery and a broader curriculum expansion that became a reality in the final four decades of the nineteenth century.

Charles Reade's Foul Play, Hard Cash, and A Simpleton (1863-1873) show the attitude of post-reform university novels.<sup>1</sup> They revealed an admiration for university education which was far from being universally accepted during this time. They also reflected the advancing interest in medical and scientific studies with students at work in cramming for examinations. The professorial imagery in these novels was not clearly drawn, however, and can only be assumed through student responses. The students reflect a broader curriculum in their university studies, a less-restricted matriculation requirement or oath, and greater emphasis upon scholarly pursuits in the university setting.

#### SUMMARY

The novels of the last half of the nineteenth century revealed some trends of change in the professorial imagery when compared to the professors pictured before the middle of the century. The philosophy changed from transcendental idealism to realism as the century went by; the teaching methods developed more discussion orientations and the

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<sup>1</sup>The term "post-reform" is used here to designate the significant changes that took place in English universities after 1850. These include relaxation of matriculation oaths, extended curricula, and greater emphasis upon scholarship.

curriculum and degree-program expansion appears; student-teacher relationships become more noticeable as democratization takes effect in the universities; and, finally, some evidences of professor participation in community service and activities is recorded.

Three major changes that affected universities in general took place during this period in England. First, the relaxation of the matriculation oaths particularly as these concerned the Thirty-Nine Articles of the Church of England; second, the development of better moral environment in the colleges so that students could receive a greater degree of benefit from their university education, and, thirdly, the development of expanded curricula and degree programs to fit the needs of the age. Although professors in their conservatism tended to oppose these changes, yet their imagery was affected by them when they did occur. The concern of Newman's novel Loss and Gain with the first one as well as Kingsley's Alton Locke and his criticisms of the matriculation oaths had considerable influence on reforms. Dissenters were not admitted to the B. A. at Oxford and Cambridge until after the reforms of 1858. The M. A. was thrown open in 1871. The novels of Charles Reade reflect these changes.

The earlier novels in this period of Newman do not show great changes in the philosophy of the professors pictured. Several of the novels analyzed were written and published near the beginning of this fifty-year span of time. There was much idealism in the professors depicted by Newman in Loss and Gain and by Kingsley in Alton Locke. As Thackeray's Pendennis and Hughes' Tom Brown at Oxford come into

view the professorial imagery tended more toward realism than to the former idealism. By the time the post-reform novels of Charles Reade are reached the philosophy of realism became more prominent. The influence of Darwin on the thinking of college personnel had become significant by this time.

The teaching methods of Newman's period begin to show definite trends of development. Although the older lecture-recitation methods were not completely forsaken, yet the appearance of lecture-discussion methods became evident. In Newman's Loss and Gain Mr. Upton, the tutor, represented a thorough and efficient example of a professor who used the lecture and discussion methods. In the same novel there was the older technique of lecture and recitation used by old Jennings, the professor who put his students to sleep with his lectures. Later examples of progressive teaching may be illustrated by young Hardy in Hughes' Tom Brown at Oxford. He used the object-lesson method of teaching about historical events and characters.

Relationships of professors with students appeared to be increasing as the century passed. Newman pointed out several examples of students being counseled by professors and of social relationships between professors and their students. Likewise in Hughes' novel where the best professorial imagery showed good relationships between young Hardy and his scholars. Thackeray, too, had his hero in Pendennis in a fairly close student-teacher relationship, but in this novel it was not always clear just what aspects of university life the author's sarcasm was directed at. He laughed at Pen's

Crichtonism in at least one of these relationships. No outstanding changes in professor camaraderie were noted. The opportunities were there, and in some cases there was close fellowship between professors. The general appearance of this tendency remained about the same as the former period.

Since many if not most of the professors of the Newman period were not married, they did not have a home life apart from the campus. This fact also affected their involvement in community and state activities. Not many examples may be given of professors from this period who were involved in activities away from the campus. The Tractarian Movement which occurred during this era was a national movement and did attract many professors including Newman to its activities. Newman's and Kingsley's novels reflected some of this involvement. There were the regular involvements in ministerial labors that were recorded in the novels. Mr. Arabin and Mr. Slope had both served as fellows and were engaged in ministerial activities in Barchester Towers. Mr. Malcolm and Mr. Carlton were both professors in Loss and Gain who served as ministers on an occasional and part-time basis. There were no political or governmental activities observed in the analysis of the novels of this period in which professors participated.

## CHAPTER VI

### THE AGE OF WELLS AND SHAW

A new day was dawning in English higher education by the end of the nineteenth century. Wells speaks of this in his Experiment in Autobiography (1934) when he relates his own experiences with teaching in the 1890's. He comments on the "partial and reluctant disposition to adaptation" which softened and allowed the development of a structure of universal elementary education, new technical and secondary schools, and "a growth in the numbers upon existing university rolls and the foundation of a great number of new universities."<sup>1</sup> Wells does point out, however, that the need for modernization of education was not met, and that the spirit of the education was not constructive but merely instructive. He emphasizes the need for a "new sort of education" in that period. His opinion of the education of that day is expressed in the following observation:

So to the multitudinous demand of the advancing new generations for light upon what they were, upon what was happening to them and whither they were going, the pedagogues and professors replied in just as antiquated and unhelpful forms as possible. They remained not only out of touch themselves with new knowledge and new ideas, but they actually intercepted the approach to new knowledge and new ideas, by purveying the stalest of knowledge and the tritest, most exhausted ideas to these hungry swarms of a new age groping

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<sup>1</sup>Herbert G. Wells, Experiment in Autobiography (New York: The Macmillan Company, 1934), p. 278.



blindly for imperfectly conceived mental food. It is illuminatingly symbolical that everywhere the new universities dressed themselves up in caps and gowns and Gothic buildings and applied the degrees of the medieval curricula, bachelor, master, doctor, to the students of a new time.<sup>1</sup>

His own experience as a student at Morley's Academy and London University gave H. G. Wells a basis for evaluation of education and professors at different levels. He was employed by Dr. William Briggs as a biology tutor for the University Correspondence College. His duties in this position lay in the direction of preparing students for the various examinations given by the Education Department, school certificate committee, and London University in biology. Wells felt that he taught them very little about biology, but he gave them a good deal of information on the writing of correct answers for typical examinations. In his association with Dr. Briggs, Wells developed some of his imagery of the professor. He said in his Experiment in Autobiography that he had often thought of writing "a large rambling novel" about Mr. Briggs and his educational creations. He would call it Mr. Miggs and the Mind of the World. He did not write this one because he felt it would be difficult to hide the identity of the various characters. But it is evident that his novels dealing with professors and pedagogues have their characters taken fresh from his own experience in the schools of England in his day.

In Love and Mr. Lewisham (1900) Wells reflects scenes of professorial imagery that come from his own educational experiences

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<sup>1</sup> Ibid., pp. 278-279.

at Midhurst Grammar School, the Normal School of Science, South Kensington, London, and London University. The novel is autobiographical in that it tells the story of a young assistant master in the Whortley Proprietary School who leaves his position to enroll in the Normal School of Science in London. The love affairs of Mr. Lewisham and Ethel Henderson resulting in marriage and the ensuing struggles of love and financial stability are also part of the picture of Wells' own fear of domestic claustrophobia.<sup>1</sup>

The appearance of Mr. George Bonover, headmaster of the Whortley Proprietary School shows up first as a "voluminous black figure" with a bushy pair of black eyebrows that he raised on occasion to express a "refined astonishment." He appears on the avenue among the beeches in the park where Lewisham is becoming acquainted with a beautiful young lady. It is a disconcerting moment for Mr. Lewisham. Mr. Bonover's lack of understanding of the young scholar-teacher's heart throb indicates Wells' view of the professor and his distance from real life. In two or three brief incidents the headmaster proves to be the antagonist or foil to our hero in his developing love life. He asked Lewisham to take "duty" on the cricket field on Saturday afternoon when the young man had planned to walk with Miss Henderson. The walk was made and after the walk came "The Reckoning" when Mr. Bonover expressed his disapproval and terminated the young teacher's relationship with the school. The headmaster's puritanical views,

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<sup>1</sup>Herbert G. Wells, Love and Mr. Lewisham (New York: W. W. Norton Company, 1954).

his lack of warmth toward fellow teachers, and his unyielding dismissal of this potentially effective teacher at the end of an angry interview suggests the professorial viewpoint of H. G. Wells.

The next phase of this narrative takes the hero to London and the Royal College of Science. Here he was paid a guinea a week to listen to lectures given by men like T. H. Huxley and Lockyer. Wells does not have much to say about the content of the lectures, but he does say enough to indicate that they were stimulating scientific lectures, included laboratory applications, and were followed by group discussions. Though the person of the professor is not emphasized, the reflections of his mind and outlook are revealed. The expanding scientific attitude, the use of the laboratory method of teaching science, the developing curriculum, and the effective use of group discussions show the opinions Wells held of the changing professor. The struggle of science with spiritual mediums brings the application of rational and logical thinking into focus in one of the events of the narrative. The hero is successful in exposing the tricks of a medium in one of his seances thus bringing his hanky-panky into disrepute. In this event he reflects the professorial mental attitudes of those who teach him.

In Joan and Peter (1918) Wells gives some additional pictures of professors and schoolmasters. Mr. Mainwearing, headmaster of the High Cross School where Peter was sent by Lady Charlotte Sydenham after he became an orphan, was not an effective teacher. Wells says, He ". . . had no special training as a teacher. He had no ideas about education

at all. He had no social philosophy. He had never asked why he was alive or what he was up to. . . . And it did not occur to him, it did not occur to any one in those days, to consider that these deficiencies barred him in any way from the preparation of the genteel young for life."<sup>1</sup> Wells continues his criticism of the education and the educators he has known by saying that they teach just like they have been taught and as their teachers before them. The schools are without purpose, the teachers have developed no new method, and the "curse" of examinations lead the pupils nowhere. Peter ran away from this school after he had received a caning for recalcitrance.

Caxton School is the next example for imagery of professors. Mr. Henderson appears in the narrative as the headmaster of Caxton School. He ". . . was of the large sized variety of schoolmaster, rather round-shouldered and with a slightly persecuted bearing towards parents; his mind seemed busy with many things--buildings, extensions, governors, chapels." The conversation that follows with Peter's guardian reveals a developing interest in the middle class student with less emphasis upon the "fortunate Elite." Oswald, the guardian, asks Mr. Henderson why he does not drop all that Latin and Greek and "courses that will never reach through the dull grind to the stale old culture beyond."<sup>2</sup> The master considered it thoughtfully and remarked finally that students trained in that way would get no university scholarships nor appointments

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<sup>1</sup> Herbert G. Wells, Joan and Peter (New York: The Macmillan Company, 1918), p. 171.

<sup>2</sup> Ibid., p. 164.

to positions. Because of the system they would be handicapped. So the questioner realized that he must go further for his answer. He would have to go to Oxford or Cambridge for they set the pattern for all the rest of England in matters of education. But Mr. Henderson reflects the changing imagery of higher education in England. He shows a softening and meliorating aspect in matters of curriculum and method.

A final source of professorial imagery in Joan and Peter appears in Blepp, the senior tutor of St. Giles' College, Oxford. Oswald, Peter's guardian, wanted to know what they were teaching the boys there that would help them in building the Empire. Blepp felt that he was being criticized by such a question. "It was like suddenly asking the host of some great beautiful dinner-party whether he earned his income honestly."<sup>1</sup> Blepp wanted to know if Oswald did not like the atmosphere and looked for sympathy at the twisted brick chimneys of St. Giles'. In this conversation Wells is speaking through Oswald to say what he thinks about higher education to the professors themselves. He is indicating that he feels their work superficial. Blepp represents the colleges and he is on his guard to maintain the traditions. He cites a few instances of university graduates who have done something significant for the Empire. A man from the practical world is making an attack on his old vine-covered traditions. This man is telling Blepp that St. Giles "has the air of a cathedral

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<sup>1</sup>Ibid., p. 267.

close. It might be a beautiful place of retirement for sad and weary old men. It seems a thousand miles from machinery, from great towns and the work of the world."<sup>1</sup> Blepp is cornered and gets out of it by suggesting Ruskin College, a college founded by an American "of real workingmen. . . the actual horny-handed article, who come up here--I suppose because they don't agree with your idea that we deal only in the swathings of mummies." Blepp cannot show Oswald the new college, but he can arrange to have him make a visit there under the guidance of a don of radical tendencies.

Ruskin College was sheltered over some stables in a back street. Only country or laboring students attend. They were "dunning Oxford for wisdom," but all they were getting was an occasional lecture from some liberal-minded junior dons "who delivered a lecture when their proper arrangements permitted." Blepp makes fun of these laboring men who want to learn by laughing at a joke told at their expense. He laughed because they pronounced Socrates as though it rhymed with fates, and Euripides as though it rhymed with sides. His critic, Oswald, acting as Wells' persona felt that such knowledge was not very important. "Why shouldn't a working-man say So-crates? We all say 'Paris.' These men do Oxford too much honour."<sup>2</sup> Through his criticism of higher education Wells is giving us his image of the professor. He sees the professor as maintaining an antiquated time-worn system

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<sup>1</sup>  
Ibid., p. 268.

<sup>2</sup>  
Ibid., p. 270.

that cannot produce adequate results for today's world.

Oswald wanted the best education the Empire provided for his two wards, Joan and Peter. His researches brought him to the realization that the best formal education the Empire could offer them was "a poor and spiritless" thing. "There was a smattering of Latin, a thinner smattering of Greek, a little patch of Mediterranean history and literature detached from the past and future. . .; there were mathematical specializations that did not so much broaden the mind as take it into a gully, modern and medieval language specializations, philosophical studies that were really not philosophical studies at all but partial examinations of remote and irrelevant systems. . ." <sup>1</sup> He sent them up to Cambridge, but he seemed to have little faith in the value of the education they would receive there.

The impression Joan and Peter got of their teachers at the university was not a particularly inspiring one. Their university dons, tutors, lecturers, and professors did not stir them very much. "These seemed to be for the most part little-spirited, gossiping men... under-paid. . .; they were men who knew nothing of the world outside, nothing of effort and adventure. . . ." <sup>2</sup> Joan and Peter saw these "master minds" who "appeared as gowned and capped individuals, hurrying to lecture-rooms, delivering lectures that were often hasty and indistinct, making obscure but caustic allusions to rival teachers, parrying the troublesome inquiring student with an accustomed and often

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<sup>1</sup> Ibid., p. 322.

<sup>2</sup> Ibid., p. 323.

quite ready wit." Wells pictures his hero and heroine going to lectures with notebooks in hand, bringing back notes to be digested, then going to examination rooms to vindicate their attendance at lecture and textbook. They got little of the real meat of learning from these experiences. Only as they departed to their own researches did they gain anything they considered worth knowing.

One interesting development in higher education revealed by Wells' novel is the coeducational aspect. Joan and Peter were both enrolled at Cambridge. Young ladies had not had the privileges of English higher education too long. Newnham College where Joan attended was organized in 1873 and opened in 1875. Five young ladies came to Cambridge in 1871, twenty-five in 1874, and 220 in 1912. They enjoyed most of the privileges of Cambridge University except that they were not permitted to hold degrees. Joan's study of moral philosophy in Wells' novel sounds like a farce. "Her principal teacher was a man shaped like a bubble, whose life and thought was all the blowing of a bubble. . . . It mattered not what deep question assailed him, this gifted being would dip into his Hegelian suds and blow without apparent effort, and there you were--as wise as when you started! And off the good man would float, infinitely self-satisfied and manifestly absurd."<sup>1</sup> The author apparently suggested that even though there have been some outward changes in English higher education, there is still a very great need for changes in quality of content and presentation.

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<sup>1</sup>Ibid., p. 324.



A later novel by Wells gives similar pictures of Newnham College and his evaluation of professors and higher education. It has a World War II setting, but Wells still seems to be talking about the college world of thirty years before. Babes in a Darkling Wood shows, says Nicholson<sup>1</sup> how far removed the author was from the young people of the 1940's. The heroine, Stella, is searching for reality. When she asks the dons of Newnham College about it they seem to "slip away from her approaches. There was the question of God. Some of them had no word or phrase about the framework of life."<sup>2</sup> The imagery Wells presents shows the mental attitude of most professors as one avoiding a look at reality. "They thought themselves deeply religious, but indeed they were the complete atheists, living and thinking their entire lives outside that central Holy of Holies, going near to it only on tiptoe, reverentially, in manifest dread lest He should pop out upon them."<sup>3</sup> Then, finally, Wells has Uncle Robert speak as his persona in saying what he thinks is "the real truth about these Universities." He tells Stella that they have always made "a profession. . . of taking young people. . . and of imparting some sort of ultimate wisdom and mental habits unknown to the commonalty, initiating them into a mastery of life. . ."<sup>4</sup> This character then gives a resume

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<sup>1</sup> Norman Nicholson, H.G. Wells (London: William Clowes and Sons, Ltd., 1950), p. 88.

<sup>2</sup> Herbert G. Wells, Babes in a Darkling Wood (New York: Alliance Book Corporation, 1940), p. 192.

<sup>3</sup> Ibid., p. 192.

<sup>4</sup> Ibid., p. 196.

of the attempt of the universities to accomplish this across the centuries to no avail, and speaks satirically of "the whole Anglican bag of tricks," the classical curriculum which he calls the "great classical imposture," and the way that the European intelligence has had to struggle "like Gulliver against the bonds of a perverted and dwarfed education."<sup>1</sup> We realize that Wells is critical and that his picture is chosen with a view to make the universities and their professors look as bad as possible, but we also recognize him as one of the voices that speaks out for the need of significant change in the universities of his period.

George Bernard Shaw has less to say about universities and professors than Wells, but he did present one significant example of a professor in Major Barbara. His work is a three-act play written in 1905. The character revealing this professorial imagery is Adolphus Cusins, a professor of Greek who is in love with the heroine. Shaw describes him as "a spectacled student, slight thin-haired, and sweet-voiced. . . His sense of humor is intellectual and subtle, and is complicated by an appalling temper. The life-long struggle of a benevolent temperament and a high conscience against impulses of inhuman ridicule and fierce impatience has set up a chronic strain which has visibly wrecked his constitution."<sup>2</sup> He is not present to the reader in a university setting, but his intellectual content may

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<sup>1</sup>Ibid., pp. 199-200.

<sup>2</sup>George Bernard Shaw, Major Barbara anthologized in Twentieth Century Drama: England, Ireland, and United States by Ruby Cohn and Bernard F. Dukore (New York: Random House, 1966), p. 18.

be sensed and his teaching method evaluated on the basis of his intercourse with other characters in the play.

Cusins was modelled on Gilbert Murray whom Shaw had known as a translator of the plays of Euripides and as stage manager at the Court Theatre in London. This dramatic character is nicknamed Euripides by the proselytizing Undershaft who is called Machiavelli by Cusins. Cusins says: "As a teacher of Greek I gave the intellectual man weapons against the common man. I now want to give the common man weapons against the intellectual man [by making munitions]. I love the common people. I want to arm them against the lawyers, the doctors, the priests, the literary men, the professors, the artists, and the politicians, who, once in authority, are more disastrous and tyrannical than all the fools, rascals, and imposters."<sup>1</sup> His purpose in teaching has been stated, but now he does a reversal as a result of his conversion to the idea of force. He avers that now through this new relationship as a munitions maker he will be able to help the common people. He appears here as the intellectual arena for the proving of a thesis by a pattern similar to the Socratic Method. In the first stage he appears in the situation of a general acceptance of the everyday or unparadoxical standpoint. In the second stage of this proof he goes through the definition stage. Here he receives the gradual and empirical revelation of the worthlessness of the accepted or Christian position of the value of poverty in leading to purity of

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<sup>1</sup>Ibid., p. 87.

heart. The soundness of the paradoxical view comes into his consciousness in this stage as well. In the third or Maieutic stage Cusins sets forth the implications of the new standpoint that money is the root of all virtue and that poverty is the "worst of all crimes."<sup>1</sup> His comment above is made during this stage and reveals his inverted attitude.

The relationships of this professorial character in Shaw's play with his potential "students," i.e., the other characters in the play, is generally quite congenial. He has convinced Lady Britomart, Barbara's mother, that he will make a very good husband for her daughter. Lady Brit says, "Oh, Adolphus Cusins will make a very good husband. After all, nobody can say a word against Greek; it stamps a man at once as an educated gentleman."<sup>2</sup> He responds with as much facility, if with less convincing powers, to his girl friend's father, Andrew Undershaft, who wished to make him his own foundling son and heir to the Undershaft and Lazarus Munitions Company millions. His teaching powers will henceforth be applied to instructing others in the paradoxical philosophy of the virtue and power of money. Greek will obviously be less a subject for his teaching curriculum.

Shaw is apparently less interested in professors and their imagery than Wells or James Joyce. His reference to them here might be considered accidental and incidental. But the fact that he does give a professor a leading role in the development of one of his intellectualizations indicates that Shaw does have something in mind

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<sup>1</sup>Fred Mayne, The Wit and Satire of Bernard Shaw (New York: St. Martin's Press, 1967), pp. 42-43.

<sup>2</sup>Major Barbara, p. 12.

concerning their image. He sees them in need of changes.

James Joyce is the author of a novel which gave imagery of professors in University College, Dublin. His novel, The Portrait of the Artist as a Young Man, was published in 1916, but the professors it pictures come from his own autobiographical experiences around the turn of the century. Stephen Dedalus, the author's persona, is the hero in this novel. The stream of consciousness point of view presents the hero's preoccupation with his problems of adjustment to his family, national culture, and religion. Joyce himself resisted the Irish literary movement and could not come to terms with the spirit of Irish nationalism nor with the call of the Church.

After matriculation at the University College Stephen Dedalus made his way to attend his classes. His first picture of a professor is one of the dean of studies. He is building a fire in the physics theatre when Stephen enters. The suggestion of leanness and greyness about this dean's person is accentuated by his priestly robes. He speaks of the art of lighting a fire as one of the useful arts. He seemed to Stephen more of a Levite of the Lord than a professor of liberal arts. Stephen sees a dullness and unattractiveness in his person. He says: "Nay, his very soul had waxed old in that service without growing towards light and beauty or spreading abroad a sweet odour of her sanctity--a mortified will no more responsive to the thrill of its obedience than was to the thrill of love or combat his his aging body, spare and sinewy, greyed with a silverpointed down."<sup>1</sup>

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<sup>1</sup>James Joyce, Portrait of the Artist (London: Jonathan Cape, 1956), p. 190.

The discussion that follows between Stephen and the dean is a meaningful conversation about aesthetics. The dean appears capable in the liberal arts as well as the useful arts. His English background comes to light in his use of the term "funnel" instead of the word "tundish" which Stephen prefers. The contrast between the literary tradition in the use of words and the tradition of the marketplace comes out in this conversation. The professor's ineptness in handling the differences in the shades of meaning between the two traditions may be hinted at by James Joyce as he says of the professor, "He thrust forward his under jaw and uttered a dry short cough." Perhaps he is not prepared for the student's perspicacity.

A little later on when the professor said he must look up the word "tundish" he attempted to appear courteous, but Joyce says, "His courtesy of manner rang a little false and Stephen looked at the English convert with the same eyes as the elder brother in the parable may have turned on the prodigal."<sup>1</sup> The student in this relationship seems to feel antagonism. The reader senses his "smart of dejection" as he speaks of a "rapier point of sensitiveness" that is turned "against this courteous and vigilant foe." Because of basic differences in native language the student and the professor were not communicating well. "Stephen, disheartened suddenly by the dean's firm, dry tone, was silent;. . ."<sup>2</sup> The dean gave some final advice about Stephen taking a degree as his goal to work toward.

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<sup>1</sup> Ibid., p. 195.

<sup>2</sup> Ibid., p. 194.

In the classroom scene which follows MacCann appears as the physics professor. A formula is presented, the professor lectures about it, and discussion through an interchange of questions and answers follows. All the undercurrent of lack of attention on the part of the students is recorded here through this stream of consciousness technique and makes it hard for one to evaluate the teacher's effectiveness. Perhaps the professor's preoccupation with his subject has left him unconscious of the students as individual personalities. He does not seem aware of the undercurrent of disturbance that is going on in the class. Near the close of the class the author said, "The droning voice of the professor continued to wind itself slowly round and round the coils it spoke of, doubling, trebling, quadrupling its somnolent energy as the coil multiplied its ohms of resistance."<sup>1</sup> The reader senses Joyce's sardonic humor in this statement, but the imagery presents teacher ineffectiveness. Thus in one of the most sharply etched classroom scenes in this period, we have humdrum teaching portrayed.

A few other scenes from The Portrait of the Artist as a Young Man shows professors in out-of-class situations with students. In one case there is political involvement. "MacCann went briskly to and fro among the students, talking rapidly, answering rebuffs and leading one after another to the table."<sup>2</sup> He is getting signa-

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<sup>1</sup> Ibid., p. 199.

<sup>2</sup> Ibid., p. 200.

tures for some sort of movement. His actions and attitudes show a live concern with the issues involved. One of the students said of him: "MacCann is in tiptop form. Ready to shed the last drop. Brand new world. No stimulants and votes for the bitches." At the same time the dean of studies is standing in the inner hall talking to a young professor, "stroking his chin gravely and nodding his head."<sup>1</sup> There is an atmosphere of concern shown by these professors in their out-of-class relationships with each other and with students.

It is difficult to separate the church-related activities from the college activities of these religiously oriented professors in Joyce's novel. Their educational purposes are colored by their ecclesiastical orientation to a great extent. Even so, there is some attempt on the part of these professors to be realistic in their teaching concepts and curriculum content. The reader sees one view in "a new gaudy lecture-room where MacCann, with one hand on the Origin of Species and the other hand on the New Testament, tells you that you admired the great flanks of Venus because you felt that she would bear you burly offspring. . . ." <sup>2</sup> This image gives Joyce's view of the inconsistency of the professor's position in the light of modern scientific developments, but it does show the attempt of this professor to face up to the new views in the light of the biblical viewpoints. The general impression of curriculum used by

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<sup>1</sup>Ibid., p. 199.

<sup>2</sup>Ibid., p. 213.



these professors in University College in Dublin shows it sprinkled with liberal arts and including fine arts, sciences, and humanities. The "faithful servingman of the knightly Loyola" does seem to have "earned the name of worldlings at the hands not of the unworldly only but of the worldly also. . ." <sup>1</sup> This suggests some development of a more this-worldly attitude among the professors of Joyce's novel.

Compton MacKenzie's Sinister Street and Max Beerbohm's Zuleika Dobson complete the professorial imagery of the narrative writers in the Wells-Shaw period of English literature to be analyzed in this study. The authors of these two novels are not among the better-known writers of novels, and the works named do not seem to have the enduring quality this study seeks. However, these books do present professors in aspects of early twentieth century donnish imagery. They show signs of seeking to maintain nineteenth century modes of action in working with students who are becoming emancipated.

The appearance of the Senior Tutor, Mr. Ardle, in Sinister Street (1913-14) gave a picture of a professor that is not too complimentary. He is spoken of as "a deaf and hostile little man whose side-whiskers and twitching eyelid and manner of exaggerated respect toward undergraduates combined to give the impression that he regarded them as objectionable discords in an otherwise justly modulated existence." <sup>2</sup> He sits "sighing amid heaps of papers and

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<sup>1</sup> Ibid., p. 195.

<sup>2</sup> Compton MacKenzie, Sinister Street (New York: D. Appleton and Company, 1930), p. 32.

statistical sheets" when Michael (a student) went in to confer with him. There seemed to be a glacial air about the room accented by pictures of Swiss mountains on the walls. The Senior Tutor spoke to the student "in accents of patient boredom" advising him concerning his program and evoked the same kind of response from the student. He made out the student's schedule, instructed him about chapels, and told him about various regulations of the college. The students' conversation about him to each other later may be summarized by the words of Michael to his friend Lonsdale: "Pretty dull," he said.<sup>1</sup>

Dean Ambrose is the tutor that Michael was assigned to, and the visit the student made to his office was of "much the same chilliness" that the session with the Senior Tutor had been. Both of the men are urging the student to take up classics and go in for honours. They are disturbed because Michael does not exhibit a little more "keenness" for his college program. Michael and his friend Lonsdale think of them (the dons) as "very much like [elementary] schoolmasters." Dean Ambrose represented the authority of the college, and he appeared to stop their bonfire celebration and assessed a fine of two guineas each to the leading celebrants caught on that occasion.<sup>2</sup>

The communal experiences the freshman had to undergo brought him into contact with a couple of other professors at the administrative

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<sup>1</sup>Compton MacKenzie, Sinister Street, p. 33.

<sup>2</sup>Ibid., p. 34.

level. When they appeared to sign in, which is their formal reception to the university, they were led by the Senior Tutor to the Vice-Chancellor. Then on Saturday morning they met the Warden in his lodgings. One of the students said the Warden's butler made a deeper impression on him than the Warden himself. The annual address of the Warden was given on Sunday afternoon in the hall. He was described by MacKenzie, the author, as "the great moon-faced Warden" which "shone undimmed."<sup>1</sup>

The professors at St. Mary's were all described as older men. The imagery presented gave the feeling of antiquated has-beens to the reader who analyzes these professors. Old Ardle is one of them. He is the lecturer on Cicero whose "dusty lectures" Michael could bear to attend just to hear Lonsdale say that he had not read the text of the day before which caused the professor consternation. The professor's teaching was as uninspiring as his counseling in his Senior Tutor's office. Although all the humor in this book is not at the expense of the professors, yet MacKenzie leaves the reader with an impression of paleness, dullness, and insipidity in the professors he is depicting. Age is one of the images he used to convey this feeling.

In Zuleika Dobson (1911) an unrealistic picture of professors and of characters in general was given. The story itself was unbelievable. All of the undergraduates of a college are not likely to drown themselves because they love one particular girl, Zuleika Dobson; and neither

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<sup>1</sup>Ibid., p. 35.

is she expected to drown herself because they have done so. The unbelievability of the events makes it difficult for the reader to place credence in the characterization.

The Oriel don who came to dinner the first night of Zuleika's visit to Oxford at the home of her relative, the Warden, showed himself anxious to communicate with others. "He was mortified by his utter failure to engage Zuleika in small talk. . . .She was hardly more affable than a cameo."<sup>1</sup> But all this was really not his fault. We sense that her mind was preoccupied elsewhere, so the desire of the gentleman to meet the amenities of a social situation impresses the reader. As the dean leaves the room he opens the door for Zuleika to pass through before him.

The student interest in the opposite sex in this novel places the dons at a distinct disadvantage in the imagery presented. The Warden himself was not aware of the love drama that was going on in his college. He carried on in the usual tradition at the formal dinner given on the day of the final boat races. The undergraduates did not appear so he and the dons must eat the meal at high table without the students below them. The youngest of the fellows was chosen to give the prayer of grace on that occasion instead of the usual senior student. The tenseness of the love feeling among the students outside accentuates the lack of awareness the dons have on that occasion and throughout the novel. One comment from the book

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<sup>1</sup>Max Beerbohm, Zuleika Dobson (New York: Modern Library, 1911), p. 12.

shows their position: "The indignant shade of celibacy seems to have called down on the dons a Nemesis which precludes them from either marrying beauty or begetting it."<sup>1</sup> Boat races and love affairs crowd out any pictures of professors in a teaching role in Zuleika Dobson.

#### SUMMARY

New developments in science brought a new philosophical outlook to English higher education, new methods of instruction to the college lecture-halls and classrooms, and changed relationships for professors in their dealings with students, other faculty members, and community. The age of Wells and Shaw in English narrative literature reflected these changes in the imagery of its fictional characters.

A philosophy of pragmatism appeared in the imagery of this period beginning with the characterizations of H. G. Wells. In Love and Mr. Lewisham the pragmatism of science appeared as the hero began his studies at the Royal College of Science. From the attitude of the student toward his studies it was possible to deduce this pragmatic philosophy even though direct views of the professors themselves was not always given. In the incident involving spiritual mediums the hero showed his contact with the scientific attitude and pragmatic philosophy by refusing to believe that the table-knocking was authentic. Other examples of pragmatism in literary characters were seen in cases like Adolphus Cusins in Major Barbara and Professor MacCann in The

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<sup>1</sup>Ibid., p. 102.

Portrait of the Artist as a Young Man. Both Bernard Shaw and James Joyce reflected the spirit of the scientific age with the accompanying philosophy of pragmatism.

New methods of research appeared as laboratory methods of instruction were used by the professors in English narratives in their teaching responsibilities. Wells portrayed these in his imagery of the professors in Love and Mr. Lewisham. The author implied that Oxford and Cambridge were slow in adopting some of the better methods of instruction as he had Oswald searching for the best educational opportunities for Joan and Peter in that novel. These young people expressed the fact that they received their best learning when they went out into research on their own. The antiquated methods of lectures without application of principles were bewailed by both characters and author. Evidence shows that changes in instructional methods were slow, but that the changing and expanding curriculum required new and better methods of presentation.

Discussion activities appeared in the imagery of this period and serves as a reflection of changing teaching methods and as an example of the effects of democratization as it involved student-teacher relationships and activities. In James Joyce's novel A Portrait of the Artist several examples of student-teacher relationships were given. In these the author reflected the increasing tendencies in that direction, but his stream of consciousness technique of writing showed the reader that problems in communication still existed between the faculty and the students. They talked but they did not always

communicate. Faculty camaraderie was not reflected in many instances in the novels of this era. Since the authors presented the student point of view in most cases, the likelihood of this aspect coming into view is less.

Faculty involvement in community and national activities was shown particularly in James Joyce. In A Portrait of the Artist the professor was involved in Irish freedom movements. He was getting individuals to sign the petitions and revealed a concern about what was happening outside the University. Most of the other examples scrutinized were not engaged in community activities in any major sense. The interests of the professors were largely confined to the campus.

## CHAPTER VII

### THE ERA OF LEWIS AND SNOW

The university atmosphere and the professorial imagery of the literature of England after World War II is in sharply etched contrast with that seen in the period of Carlyle a century earlier. Professor Francis Getliffe, the brilliant scientist of C. P. Snow's university novels, or Professor Elwin Ransom of C. S. Lewis's trilogy, appears in quite different imagery than Herr Diogenes Teufelsdröckh of Carlyle's Sartor Resartus. The new period is modern and scientific, the professors of it are imbued with the scientific spirit whether they study and teach science or not, and the philosophical point of view is more likely to be expressed in pragmatic or existential terms than in idealism. This change has been noted as this study investigated the developing realism of the age of Newman and the empiricism and budding pragmatism of the period of Wells and Shaw. The novels of the period of C. S. Lewis and C. P. Snow now bring us a step farther in this development.

A novel by Evelyn Waugh, Decline and Fall (1928), satirizes the professors of Soane College, Oxford, by making them seem more concerned with seeing the students fined for their vinous excesses than



with teaching them anything worth while. Mr. Sniggs, the Junior Dean, and Mr. Postlethwaite, the Domestic Bursar, are watching gleefully while the student members of the Bollinger Club are "tumbling out into the quad. . .for the real romp of the evening."<sup>1</sup> Mr. Sniggs even prayed that they would attack the Chapel so they could be assessed larger fines. These men were interested because such fines would make it possible for some highly-prized port to be brought up from the Senior common-room cellars. They wanted to drink Founder's port, and it was very expensive.

These two professors allowed the hero of the story, Paul Pennyfeather, to be caught by the rowdies, stripped of his trousers, and made to run across the quad in that condition. They considered him as "some one of no importance," and when the Master sent him away from the college for the escapade, the rest of the professors acceded without remonstrance. The entire professorial group were apparently interested merely in their own concerns. Their sense of fair play appeared perverted and callous.

Most of the educational images throughout this novel were farcical. Young Pennyfeather took a position as junior assistant master at Llanabba Castle, North Wales, where he became the fourth member of a private school faculty. The head of the school, Dr. Augustus Fagan, Esquire, Ph.D., required anyone addressing him by letter to include the last two honorary titles after his name. Waugh made the efforts

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<sup>1</sup> Evelyn Waugh, Decline and Fall (Boston: Little Brown and Company, 1948), p. 2.

of Mr. Grimes, Mr. Prendergast, and the hero, Paul Pennyfeather, to teach school appear very superficial. For instance, one assignment for written work offered a prize for the longest essay on Self-Indulgence "irrespective of any possible merit." The school folded up when Mr. Grimes "died" to get out of a bigamous marriage with Dr. Fagan's daughter, Paul Pennyfeather fell in love with the wealthy mother of one of his pupils, Mr. Prendergast returned to the ministry, and Dr. Fagan himself went into some kind of hospital business.

Paul Pennyfeather "died" himself by being taken from prison to Dr. Fagan's hospital for a pretended appendectomy. His death certificate was signed and Paul disappeared behind a moustache to reappear at Scone College, Oxford, for some further courses of study. Sniggs was still there and seemed to be making little development as a don. He addressed the Chaplain rather superciliously as "Padre," and made the hero feel disappointed in him for it. Paul heard Professor Sniggs arguing with a student about the plans for rebuilding the Bodleian. Professorial imagery in this novel was saved from a complete fiasco by the appearance of a professor in action as a lecturer to Paul's class. He came in, arranged his papers, and began "a lucid exposition of the heresies of the second century."<sup>1</sup> Paul was impressed with the lecturer's discourse upon a Bishop of Bithynia.

The most imaginative and versatile of Christian apologists during this modern period was himself a professor in Medieval and Renaissance

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<sup>1</sup>Ibid., p. 288.

Literature at Cambridge University. He is Clive Staples Lewis, the author of a trilogy of novels dealing with "a theology of the universe in the dawn of the space age."<sup>1</sup> He gave some interesting and valuable imagery of professors and colleges in his novels. His professors were seen in various relationships, and they revealed their beliefs and attitudes in actions involving other college personnel, people of the community, and imaginary beings from outer space. With the background in English higher education that Lewis had both as a student and professor, we can consider his novels to be a significant contribution to the materials of this chapter. Incidentally, C. S. Lewis, in his foreword note to the first novel of this trilogy, Out of the Silent Planet (1938), admits his indebtedness to H. G. Wells and his "fantasies" of this type. Wells' professorial imagery, because of his age and lack of later association with universities, reflected an earlier period than that of C. S. Lewis. Wells' space-age fantasies were just as forward-looking and unbelievable as those of this author.

In Out of the Silent Planet Lewis introduces Dr. Elwin Ransom, a professor of philology from Cambridge, who was to be one of the principal characters of all three of his novels in this series. He was a very unlikely space traveler. He was first seen as a "tall, but a little round-shouldered, about thirty-five to forty years of age, and dressed with that particular kind of shabbiness which marks

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<sup>1</sup>Edmund Fuller, Books With Men Behind Them (New York: Random House, 1962), p. 143.

a member of the intelligensia on a holiday."<sup>1</sup> He was pictured as a don with an established reputation in his field and with permanent tenure at his college. At the moment he was content to lose himself in the English countryside without a definite itinerary and with no forwarding address. He had no family other than a sister in India, so he could be gone for weeks without anyone missing him or wondering where he might be. This has significance for the story since he was the individual who was to be captured by two space scientists and taken as a "ransom" to Malacandra, known to the reader as Mars.

By accident Professor Ransom came into contact with the two other men of the professorial classification. They were both scientists, and at the moment were working on an experiment involving interplanetary travel. Since the book was written in 1938, it provides interesting prophetic studies for some of the events in space travel thirty years later. The scientists as proper antagonists to the hero or protagonist, Dr. Ransom, were contrasting in physical characteristics and mental and spiritual attitudes. Professor Weston, in particular, stands in contrast. He is used by C. S. Lewis in his second book, Perelandra, as the incarnation of evil. In Out of the Silent Planet he was described as "thick and stocky; massive and loud-voiced. . . ."<sup>2</sup> His friend, Professor Devine, says of him: "Has Einstein on toast and drinks a pint of

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<sup>1</sup> Clive Staples Lewis, Out of the Silent Planet (New York: The MacMillan Company, 1959), p. 2.

<sup>2</sup> Ibid., p. 8.

of Schrodinger's blood for breakfast." The contrast of Ransom with Weston brought out the conflict between the two cultures--science and literature. Devine says of Ransom: "I don't care twopence what school he was at nor on what unscientific foolery he is at present wasting money that out to go to [scientific] research." Devine himself acquired a Leicester fellowship at Cambridge under mysterious election circumstances, but has now abandoned Cambridge for London University. He impressed the hero as a distasteful person and a bore. Although Ransom had known him as a fellow-student in his earlier experiences, "at Cambridge he had avoided him, wondering from afar how anyone so flashy and, as it were, ready-made, could be so successful." The author also quoted his informant as saying, "A damn clever chap, Devine, in his own way. . . .It's a mystery to me how that man has got where he is."<sup>1</sup>

The educational philosophy of Weston and Devine was in conflict with that of Ransom in this novel. As scientists they were concerned only with the material world and its application to the biological needs of men--particularly their own. Their philosophy was basically selfish and failed to take into account the needs and viewpoints of other creatures in the universe. Ransom was humanitarian in spirit and showed concern and empathy with the hrossa, pfifligriggi, and sorns of that Malacandrian world. He familiarized himself with their language and communicated this concern in their own language. He

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<sup>1</sup>Ibid., p. 10-11.

taught them and was taught by them in this two-way communication that resulted from his talent and interest. The two scientists, on the other hand, without powers of understanding and communication, appeared as bumbling and frustrated characters in the novel, and they were ultimately defeated in their purposes. Lewis could have been reflecting his own cultural bias as a medieval and renaissance literary man who has felt the pressure and conflict of advancing scientific studies in the higher education of his own period. Whether this is so or not, he has given a dramatic example of this conflict in operation in the professorial imagery of his novels. In the second novel, Perelandra, this conflict continued with Professor Ransom as the appointed representative of Maleldil (God) through Oyarsa (Christ) to Venus to prevent a moral corruption or fall such as that which had happened to "the Silent Planet" Earth. His chief competitor in this venture, as has been indicated, was Professor Weston the scientist. He is sent by the "bent Oyarsa" (Satan) to bring about the downfall and degradation of the Green Lady Queen and her prospective Prince before they can start a new race on that planet. It is ironic that the trip Professor Weston had forced Ransom to take to Malacandra was the means of preparing him linguistically for the trip to Perelandra. Professor Ransom was successful in defeating and killing Professor Edward Rolles Weston before being brought back to earth in the divine space-ship.

The method and motivation of teaching of the two cultures were contrasted also. The scientists do not bother to share or communicate

their knowledge. They have ferreted out this information for themselves; let others dig it out for themselves likewise. The linguist, on the other hand, had an altogether different approach. He went to great lengths to familiarize himself with the linguistic patterns of the creatures on the planet in outer space. Then he used this knowledge as a basis for sharing the cultural values of the two differing existences. His powers of translation were used in the conversations of the Oyarsu with the scientists. Here Ransom showed the keenness of perceptivity that he required of himself in that teaching task. Here he also revealed his spirit and attitude toward the men who were not willing to share their knowledge with him; he still felt obligated to share his knowledge with them.

The social relationships of these two sets of professors were at variance with each other. Possibly C. S. Lewis was presenting Professor Ransom as the more ideal type of professor with congenial human relationships. The scientists are reflecting the attitude expressed by Martin Buber's "I - It" group. Though they ostensibly have the interests of a certain segment of living creatures in view--themselves mainly--they are willing to sacrifice the needs and desires of all others to accomplish this good for the group they consider an elite. Their relationships appeared as basically selfish and callous. The attitude of Professor Ransom was an interesting contrast to this. He has shown evidence of Buber's "I - Thou" relationship in his outward expression as well as in his inner concern. He would develop a helpful cooperation with all groups of creatures even though he must

make some decisions as to which he would align himself with in times of crisis conflict.

All of the professors in these two novels, Out of the Silent Planet and Perelandra, were without close family ties or outstanding personal relationships. For each of them his profession was the main item or life concern. They were all willing to forego all other things in order to accomplish the research goals or idealized ventures they had set up whether social, linguistic, or scientific. Professor Ransom as the ideal professor appeared to be a warm and friendly person in harmony with the spirit of love in the universe. The other two men were selfish, full of hate, and dedicated to the spirit of evil.

The story of the second novel in Lewis's trilogy opened with two professors making plans for one of them to be carried to Venus, or Perelandra as it is called in the title of the book. C. S. Lewis himself steps into his novel as the second professor there with Professor Ransom. Lewis's appearance as persona can be assumed to be nearly identical with his own propre personae. One point, however, suggests a difference. Lewis returns to Oxford when he has seen Professor Ransom off to Perelandra. He was actually a professor of literature at Cambridge. The reader notes an interesting freedom about Professor Ransom's relationship with his linguistic chair at Cambridge. He seems to have leave of absence to come and go as he pleased during the time of these stories of which he is a character.

Ransom's return from his experiences in conflict with Professor Edward Weston, which have already been mentioned, found him greeted by



Lewis and a medical doctor. A discussion followed in which several of his colleagues in the University participated. The relationship between the hero and his colleagues appeared friendly but with some differences in point of view. The Anthroposophist B. was present along with some linguists who cross-examined Ransom concerning his impressions of Venus. One of these men, McPhee, was a sceptic who argued against the Christian doctrine of the resurrection of the human body. Lewis appeared to be taking this opportunity as an author to interject some of his theological views into the discussions. The argument was heated, but the discussion remained on a high intellectual plane. Ransom showed himself to be an effective teacher although he complained that language itself was too vague to express such definite impressions as he had received on his journey to Perelandra. Several vignettes of professors were shown in action and relationship with each other during that meeting. Those relationships revealed a steady pattern of pragmatic or existential philosophy with a clear emphasis upon effective communication of ideas through lecture, laboratory, and discussion as teaching methods, and a rather ambivalent attitude toward others in the matter of human relationships. Ransom, who is the ideal professor, indicated warm, unselfish interest in others.

The third novel in C. S. Lewis's trilogy is That Hideous Strength which he published in 1946. Ransom, the protagonist of the first two novels, was present in this one as the guide to the protagonists in their efforts to prevent the dehumanization of man by the forces of evil operating behind the front of a vast sociological institute called

N.I.C.E. (National Institute of Co-ordinated Experiments). Ransom was now identified as the "Pendragon," the successor to King Arthur in a mystical sense. His guidance made possible the awakening of Merlin, Arthur's great magician, who had been placed in magic sleep in Malory's Morte d'Arthur. Through the powers of the Oyeresu of the first two books applied through the resurrected Merlin, the forces of the evil Oyarsa of Earth were hindered in their attempts to violate the nature of man. Fuller says: "In this sweeping theological fantasy, man is both reduced and exalted: reduced in the naked depiction of his self-wrought condition, exalted through the mystery of the Incarnation-- that God became man for his salvation."<sup>1</sup>

The professorial imagery of That Hideous Strength was more complete than that of the two previous novels in this series. The scene of the story is laid in the University of Edgestow which is a small university of four colleges. These include Bracton, Northumberland, Duke's and Women's Colleges. Bracton College (founded in 1300) took no undergraduates. Its number of fellows had increased to forty, and these were divided into two parties--the Progressive Element and the Obstructionist Element. This faculty was called upon to make a decision about selling part of Bragdon Wood to N.I.C.E. for a building site to house their remarkable organization. It seemed ironic that in the meeting when this decision was made most of the dons do not know what is going on. They were more concerned about lunch and

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<sup>1</sup> Fuller, Books With Men Behind Them, p. 159.

with stipends for Junior Fellows. The Progressive Element played those interests over against the sale of Bragdon Wood. Lewis's comment gave his view on the practical ability of most professors: "Fellows of colleges do not always find money matters easy to understand: if they did, they would probably not have been the sort of men who become Fellows of colleges."<sup>1</sup> Even though he is arguing in a circle, Lewis is reflecting some of the extant imagery in English novels depicting professors. But the reader sees professors in action in this novel going about the task of keeping the place going as a learned society, even though, as Lord Feverstone says, ". . .all the best brains in it have to give up doing anything about learning."<sup>2</sup>

The protagonists of this novel were a young couple named Professor and Mrs. Mark Studdock. Mark is a fellow in sociology at Edgestow University who had been teaching in Bracton College for five years. He was an aggressive young don and was ambitiously working with his eye on the future. His wife, Jane, was a scholarly young woman who had done extensive studies in literature and was at present doing her research on a doctoral thesis on Donne. She was also of a mystical, sensitive nature and was susceptible to dreams and visions. The ambivalence of this young couple, one of whom is responsive to the outer forces of N.I.C.E. and their

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<sup>1</sup> Clive Staples Lewis, That Hideous Strength (New York: The Macmillan Company, 1946), p. 18.

<sup>2</sup> Ibid., p. 31.

machinations of evil, while the other one responded to the inward forces represented by Dr. Ransom, gave Lewis the arena he needed for the development of this spiritual conflict of good versus evil.

Another professor who was fairly significant as a character in the story is Dr. Cecil Dimble, a fellow of Northumberland, who had been Jane's tutor for the last year she was a student. He and his wife were revealed as being in an exceptionally close relationship with all of Professor Dimble's students in literature. Their house on the far side of the river was described as "a kind of noisy salon all the term." He and his good wife had an affinity for the good forces and gave Jane Studdock guidance in the direction of St. Anne's on the Hill where Miss Ironwood and Professor Ransom would be able to explain the meaning of her dreams.

The relationships between faculty members appeared at a dinner with the Sub-Warden. Two or three professors at Bracton were talking about the Warden of their school who is an older professor by the name of Charles Place. The Progressives see him as a fuddy-duddy at this point in the story though they themselves had brought him in as "an elderly civil servant who had certainly never been contaminated by academic weaknesses since he left his rather obscure Cambridge college in the previous century."<sup>1</sup> That Warden was pictured as a "dyspeptic, with a taste for philately, whose voice was so seldom heard that some of the Junior Fellows did not know what it sounded like." In spite

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<sup>1</sup>Ibid., p. 27.

of these criticisms, it was apparent that the Warden was just occupied with his duty in trying to bring the two opposing forces to mutual agreement. The Die-Hards, as they were called by the Progressives, were led by an ancient professor named Jewel. His group wished to have the resolution to sell Bragdon Wood brought back up for reconsideration. That business brought out the conflicts between individual professors, and the struggles between groups at variance with one another. Generally speaking, the Progressives were agreeable with each other, and the Obstructionist Die-Hards found themselves in harmony. The youthful protagonist found himself in alignment with the Progressives.

The dominant professorial imagery, though not the most successful ultimately, was that related to the Progressive Element. This group felt as Mark Studdock expressed it: "The real thing is that this time we're going to get science applied to social problems and backed by the state, just as war has been backed by the whole force of the state in the past."<sup>1</sup> Those Progressives see themselves as the earthshakers. As Mr. Busby, the Bursar, expresses it sarcastically: "And then you get people suggesting that all the little research-beetles who never poke their noses outside their libraries and laboratories are the real workers!"<sup>2</sup> Mark was surprised to hear Feverstone, who was the most progressive of them all, say that the

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<sup>1</sup> Ibid., p. 33.

<sup>2</sup> Ibid.

real brains of the college were to be found among the conservatives. He said he thought the conservatives' idea of culture and knowledge was unrealistic and did not fit the world they were living in because it was mere fantasy. But he felt that they did have a clear idea, and they followed it consistently, while many of the Progressives could be persuaded "to take the right train, or even to drive it, [yet] haven't a ghost of a notion where it's going to, or why."<sup>1</sup> This view seemed ironic to Mark as it may to the reader, but it was C. S. Lewis's way of revealing the idea that progressives are not always right. He also said it through the turn of events in the story with regard to its outcomes. Mankind in general, including Mark and Jane, was saved, while those who had aligned themselves with the N.I.C.E. movement were ignominiously defeated.

Because of C. S. Lewis's own commitment to Christianity and his belief in the theological principles underlying that position, one might be inclined to think of his professorial imagery as tending toward idealism. Actually, his position is more like Christian existentialism, a positive attitude in which each moment of the self existence is part of eternity and the ongoing future. Professor Ransom in his character reveals this attitude throughout this trilogy. His existence in Malacandra prepared him for effective service and life on Perelandra, and both of these existences made him fit to serve as a sort of human "Ransom" to aid humanity in That Hideous Strength.

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<sup>1</sup>Ibid., p. 34.

Doctor Cecil Dimble and even Professor Mark Studdock, the hero, served to establish this position.

The novels of a modern English writer who was a skeptic although not an arrogant denier now claim the attention of this study. The movement is away from the definite Christian viewpoint and theological position of C. S. Lewis to the novels of C. P. Snow. The position held by Snow in his series of novels based on professorial experience in the university is that he "does not believe, but he respects belief." He wrote eight novels in the Lewis Eliot series called *Strangers and Brothers*. These were written by Snow in the two decades between 1940 and 1960. In these novels he made Lewis Eliot his narrator and persona. Eliot like his author-creator holds a certain note of determinism "believing that we are each born with an essential nature that we cannot change."<sup>1</sup>

Although Snow was the author of the lecture, "The Two Cultures," in which he said in effect that scientists and literary people have ceased to communicate with each other, he did present both types of professors fairly in his novels. Neither of these two fields--science and literature--are cultures; they are merely products of the same culture. But, the fact that they are not communicating with each other is an indication of "a growing schism in what Jacques Barzun calls the House of Intellect."<sup>2</sup>

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<sup>1</sup> Fuller, Books With Men Behind Them, p. 106.

<sup>2</sup> Ibid., p. 126.

This balance between the professorial imagery of the two cultures as it was maintained by C. P. Snow in his novels has some interesting connotations in his novel The Masters (1951). The hero and narrative speaker, Lewis Eliot, taught law at the University of Cambridge. He held a fellowship at his college, and likely gave lectures for the University as well. He has good friends who are scientists, such as, Francis Getliffe, a sharp, young scientist with great potential, and young Luke, a graduate fellow just completing his initial research. However, in the election of a new master of the college, Lewis Eliot is aligned with the group of men who were engaged in the teaching of literature, history, and languages. As the campaign continued after the death of the presiding master, Royce, there was some tendency for the two candidates--one a scientist and the other in the humanities--to be supported by men of their own "culture." In the end there was some crossing over and the man of science was selected as the forty-first Master of the College. In these events, as a literary man himself, C. P. Snow allowed the humanities candidate whom his hero and persona supported to be defeated by the science candidate. This may reflect the opinion that Snow expresses in "The Two Cultures"--that scientists are the most morally concerned men of this age.

This carefully drawn view of the inner workings of Lewis Eliot's Cambridge college gave several examples of professorial imagery for analysis in this study. The same characters appeared at different periods and relationships in several of the novels in the series. It will not be necessary to analyze these characters in more than two or



three of Snow's novels since his characterizations are fairly steadfast throughout the series. The novels to be considered carefully are The Masters, The New Men, and The Affair.

The author points out in an appendix to The Masters that the average age of the dons in his college has been increasing across the past two centuries. He said that the average age of the college fellows in 1700 was twenty-five, in 1800 it was twenty-seven, while in 1937 it was over fifty. He points out that the "core of solid, middle-aged, successful married men who now gave the college its strong and adult character" is increasing. Although Snow wrote in his Appendix in the same vein of fiction as the story, he presented his figures like they were facts and leads the reader to the assumption that the trend toward older fellows is a valid belief. The professors in The Masters were indeed as old as the author had indicated they are in the Appendix. They ranged in ages from the octogenarian, Maurice Harvey Laurence Gay, to twenty-two-year-old Walter John Luke, with all other ten-year periods in between represented on this faculty. The fact that in earlier periods the fellows were not permitted to marry made them anxious to receive a living when their turn came, to leave the college for the preaching post, and to marry and raise a family. Not until the 1880's, said Snow, were the fellows other than the Master permitted to marry. These conditions had a great deal to do with keeping the average age of the English dons at a youthful level. In the Masters about half of the thirteen faculty members of this particular college are over

fifty years of age.

Snow's description of the oldest member of that faculty, Professor M.H.L. Gay, does leave an impression of aged zest and vitality. He represented Professor Gay arriving "with slow, shuffling steps, leading the file into the hall. He is wearing an overcoat under his gown, . . .and under the long coat there is something tortoise-like about his feet; but, when one looks at his face, there is nothing pathetic about him. His cheeks are red, his beard white, trimmed and sailor-like, his white hair silky and abundant; he carries his handsome head with arrogance and panache."<sup>1</sup> Though men of this age and description were doubtlessly retired and living in an emeritus relationship with the college, yet they continued to frequent the social gatherings and the important business meetings of the college faculty. Another member about this same age is described in The Affair in the person of Godfrey Harold Winslow. Snow pictured him as "a savage disappointed man who had never done more than serve his time in college administrative jobs. . . .But now at eighty, with the curious second wind that I had seen before in very old men, he could produce. . .the old sting. . .again, far more vigorously than ten years before. . . .He looked very old; his cheeks had sunk in; his long nose and jaw grew closer together. . . .Yet, as one talked to him, one soon forgot to take any special care or make any allowances at all."<sup>2</sup>

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<sup>1</sup>Charles Percy Snow, The Masters (New York: Macmillan, 1951), p. 39.

<sup>2</sup>Charles Percy Snow, The Affair (New York: Scribner's, 1960), p. 61.

The imagery of the virility of these older professors, in spite of the faded irises of their eyes and their hobbling gaits, seemed to be persistent in Snow's novels. This may be a reflection of the increasing longevity in the new scientific age with its breakthroughs in medical science.

Seventeen years elapse between the events of The Masters and those of The Affair. In between these two novels came the story of the rising scientific group in The New Men (1954). Snow described the person and actions of such men as Arthur Brown who is serving as Junior Tutor in The Masters but is advanced to Senior Tutor in The Affair. In the latter book "He was a man of sixty-three, padded with flesh, broad-jowled, high-colored. The residual wings of hair were white over his ears. He looked kind, he looked like someone who enjoyed seeing others happy: and that was true. He looked a bit of a buffer--to those who did not notice the eyes behind his spectacles, sparkling with inquisitiveness, or how, under the paunchy flesh he carried his stomach high. In fact when I had been a colleague of his in the college, I thought he was one of the shrewdest managers of people that I had met. . . .He contrived to be at the same time upright, obstinate and very cunning."<sup>1</sup> The narrator, Lewis Eliot, spoke these words indicating his own response to this tutor's personality. The reactions he had are echoes of earlier feelings about Brown from The Masters. In that book Eliot was narrating the

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<sup>1</sup> Ibid., pp. 18-19.

events of the Master's election that was engineered successfully by Arthur Brown. In the present book, *The Affair*, Eliot is telling about an affair of falsified research results which brought about the dismissal of one of the fellows from the college. In both cases, Arthur Brown is active in bringing them to a decision. It is ironic that both causes for which he stood--Jago's election to the mastership and Howard's dismissal from the faculty--were defeated. Snow is saying that even shrewd managers of people must give way before the keen perceptiveness of scientific minds like Francis Getliffe's. It provides a prediction that the trend which modern academic leadership will take as the master's election looms again before the college is toward the selection of another scientist. Francis Getliffe the F. R. S. and Nobel Prize winner in scientific research will eventually be elected over Brown in a later novel, just as Dr. R.T.A. Crawford as a Fellow of the Royal Society and Nobel Laureate becomes present Master defeating Paul Jago the scholar in the humanities.

As Fuller has indicated "Power is a constant theme of the novels of C. P. Snow."<sup>1</sup> In *The Masters* the intense power struggle in the administration of a college at Cambridge accentuated the feeling and temper of the preoccupation with the self and its continuing existence in the philosophy of existentialism. This was also "a microcosm of a type of political struggle anywhere." In *The Masters*

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<sup>1</sup> Fuller, *Books With Men Behind Them*, p. 109.

this struggle involved the future control of the general direction that the development of the college would take in the future. This desire for control is predicated on the desire of the various members of the "two cultures" to assure their own particular subject of study a special advantage through the educational leadership. In The Affair a new and more modern aspect of this power struggle appeared. It was the pressure of the younger fellows in the college against the Senior Fellows whom they called "the Establishment." The court of seniors had made the decision to dismiss young Howard for his presumed falsification of his research which had been discovered by American scientists. The younger set of tutors had instigated a movement to have him reinstated by pressuring the court of seniors to reverse their decision. Although the man was reinstated, the results of the power struggle between the junior dons and the seniors were not conclusively decisive in favor of the juniors since the man's tenure was terminated. The electoral alignment for the choice of master which loomed in potentiality showed a strong tendency in favor of science and youth in the plans to elect Francis Getliffe.

Another aspect of the professorial imagery of Snow's novels was the concern these professors show in national political movements. In speaking of both Brown and Chrystal in The Masters Eliot, the narrator, told his readers that "They were both 'sound' conservatives in politics, and in religion conforming and unenthusiastic churchmen. But in the college they formed the active, if sometimes invisible part of a progressive government. (College politics often cut right

across national ones; thus Winslow, an upper class radical, became in the college extremely reactionary, and Francis Getliffe and I, both men of the left, found ourselves in the college supporting the 'government'--the Master, Jago, Chrystal, Brown--with whom we disagreed on most things outside.)"<sup>1</sup> The trend showed the younger professors tending to veer away from the conservative position of the older professors in matters of national politics. This, as Snow said, did not hold true in college matters.

This trend away from the conservative in national politics by the young professors was carried a step farther in Snow's later novel, The Affair. Here Donald Howard appeared as the young fellow whose research was under question and he was fairly deep in Communism and spoken of by Getliffe as "a moderately well-known fellow-traveller." As Getliffe spoke of him we are told by our narrator that "In the Thirties, Francis himself, like so many of his fellow scientists, had been far to the left. Now he was respectable, honoured, he had moved a little nearer to the centre, but not all that much. In politics both he and Martin [the narrator's brother] remained liberal and speculative men, and so did I."<sup>2</sup> This alignment of the middle-aged and youthful professors toward the left was made more believable by the author's inclusion of one young don named Julian Skeffinton who is conservative in both religion and politics. He did not compliment

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<sup>1</sup>The Masters, p. 32.

<sup>2</sup>The Affair, p. 13.

either religion or politics by his actions and attitudes, however; so it can be assumed that Snow's evaluation of the politics of modern professors was that they tend toward the left. Skeffinton hated Howard's politics, and though "not given to subtle political distinctions, had come to think of [Howard] as the reddest of the red."<sup>1</sup> His reaction to this disgust at Howard's politics made Skeffinton "more conservative than he had ever been before. He had taken on a rabid, an almost unbalanced, strain of anti-Communism."<sup>2</sup> The conflict in national politics among the university personnel did not become as sharp as it appeared in the American novelist's story, Faithful Are the Wounds (1955). In this novel May Sarton presented a character named Edward Cavan whose conflict with others on the Harvard campus was so intense that he committed suicide. The concern with making a better world was the basis Snow gave his characters for holding this more liberal and leftist position on the political spectrum.

The imagery that Snow gave with respect to the teaching methods and techniques of his professors was subdued and subordinated to the other campus activities being recorded. There was evidence in The Masters that Arthur Brown and Charles Chrystal were concerned about helping certain students pass the examinations. The son of one of the professors, in particular, was being groomed for his degree. These professors are frustrated with the response they get from this

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<sup>1</sup> Ibid., p. 261.

<sup>2</sup> Ibid.

particular student, and his examination resulted in failure. The interest they showed was based on faculty camaraderie rather than in sincere student interest, however. A similar example related to the son of Sir Horace Timberlake's cousin. These tutors were especially anxious to see him pass his examinations because they hoped to receive one hundred thousand pounds as a gift from Sir Horace. The impression comes that their interest in the young man was a sincere one but that this hoped-for bequest merely adds an extra layer of inducement to their efforts to help him pass. A few others cases are mentioned in The Masters and The Affair where professors are interested in a particularly bright student who is doing a piece of successful research. The interest here is not in teaching or instruction, but only in the "bright student" as a potential protege or inductee into the ranks of the professoriate-- a practicing novitiate. The teaching imagery is minimal, however; the tutorial and laboratory techniques seem to be the preeminent methods.

There is little doubt that Snow has pictured Lewis Eliot and the group around him with great clarity in these novels. He has given what Fuller calls "An impressive sense of reality in stereopticon depth."<sup>1</sup> This not only contributes believability, but it tends to bring accurate imagery for the educational milieu of this period. Perhaps his insight into the characters comes because he has

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<sup>1</sup>Fuller, Books With Men Behind Them, p. 107.



experienced these sorts of relationships himself. He expressed in a speech by one of his professorial characters in The Masters how he looked at these things. It was Roy Calvert who said, "I want a man who knows something about himself. And is appalled. And has to forgive himself to get along."<sup>1</sup> This insight seemed to be spread across both of the "cultures" Snow is depicting in his novels. Snow shows awareness of the technical aspects of varied fields of study and is able to reveal their characteristics and typical modes of operation.

#### SUMMARY

The authors considered in this chapter have given novels showing existing polarities among the curriculum concentrations of twentieth-century British higher education. C. P. Snow's "The Two Cultures" specified two of these polarizations--the sciences and the humanities. Interestingly enough, one of these seemed to be given the advantage in C. S. Lewis's trilogy, while the other seems to be held in highest esteem by C. P. Snow's Strangers and Brothers series. The fact that Lewis was trained and taught in the humanities helps to explain why his philologist, Dr. Ransom, comes out victoriously over his rivals in science. Since C. P. Snow took his training in the sciences his scientifically oriented characters seemed to be surviving with the greatest degree of promise.

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<sup>1</sup>The Masters, p. 54.

Teaching methods and techniques in the mid-twentieth century British novel have not shown a great deal of change over the previous periods. As Van Dalen says, "All too frequently when common sense is the criterion for determining what to do in the classroom, it boils down to doing that which requires the least effort, or that which is professionally chic at the moment, or that which current pressures for conformity demand."<sup>1</sup> The preparation of students for examinations has long been one of the tasks which tutors in British higher education have concerned themselves with. Several of the teachers portrayed in the novels of Snow were said to be lecturers employed by the University as well as tutors in their colleges. The characters engaged in the teaching of science used the laboratory method and encouraged research. A mention of the Cavendish in one of these novels indicates this tendency. The novels of Snow as well as those of C. S. Lewis ignored the teaching function to a great extent.

The imagery of the novels of the period of World War II and following in English literature showed a substantial amount of camaraderie among the professors of the individual colleges. The tradition which they have inherited from previous periods of eating at high table in the hall with the other fellows and undergraduates still continue. The retirement of the fellows afterward to the combination rooms for a bottle of wine together, or the habit they have of visiting in one another's quarters on the campus for a drink and smoke with

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<sup>1</sup>D. B. Van Dalen, "Philosophical Profiles for Physical Educators," Anthology of Contemporary Readings edited by Howard S. Slusher and Allene S. Lockhart, p. 62.

conversation, is also a carry-over from the earlier generations. These opportunities for fellowship among the dons is extended into the homes since many of them now are married and have families. It is as Lewis Eliot says in The Masters: "One lived in social intimacy with men one disliked; and more than that, there were times when a fraction of one's future lay in their hands."<sup>1</sup> This comment suggests another aspect of this relationship between professors as it is revealed in the novels of this period. There were definite conflicts between personalities in these close involvements. Their differences of opinion, their clashing personalities, and their self-centered ambitions caused frictions that did not readily wear off. For the most part, however, both Lewis and Snow painted faculty relationships as fairly pleasant and mutually stimulating.

The relationship of teacher and student is not so easily seen nor evaluated. The nature of the novels depicting professors that were published during this period was such that students were not often seen nor dealt with by professors in their pages. This may suggest the tendency for professors to alienate their students by their attitudes of reserve and unavailability for conference and fellowship. It may be assumed by the incidental comments made about certain students and their progress or lack of progress that the relationships were rather meagre and that the student and professorial groups went their separate ways. Some evidence of this is seen in the conflict between the older

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<sup>1</sup>The Masters, pp. 46-47.

professors and the young ones in The Affair. The argument against the Establishment seen here could very well be a reflection of the lack of communication and scarcity of social relationship between the two groups--students and professors.

By this time the full expansion of the curriculum to include all the important sciences, the new social sciences, the various shades of economic study, and the basic preparatory courses leading to the major professions had been realized. Most of the colleges were not professionally oriented. They were concentrating rather on liberal arts curricula with general preparations leading to professional studies. All this is reflected in the mental attitudes of the professors in these novels. Most of them reveal the philosophy and attitude of Sir Arthur Lewis who spoke the following words when he was installed as Chancellor of the University of Guyana: "Human life as we know it today is based on accumulated science, and accumulated ethical principles enshrined in laws and in the conventions of decent behavior. The supremely important task of receiving this knowledge, adding to it, and handing it down to the next generation has always devolved on a very small body of people, who specialize in using their brains. They were known as clerks. . .the ethical and cultural values which we clerks preserve are like a thin veneer, easily rubbed off by mass hatreds and ignorance." The novels of Lewis and Snow reveal professors engaged in these tasks with attitudes of this kind.

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<sup>1</sup>Robert F. Goheen, The Human Nature of a University (Princeton, New Jersey: Princeton University Press, 1969), p. 38.

## CHAPTER VIII

### ENGLISH PROFESSORIAL IMAGERY AND THE AMERICAN BENCH MARKS

The detailed analysis of professorial imagery in English narrative literature in this study is completed with the novels of C. P. Snow. Trends of change and development in universities and professors through a century and a quarter from Carlyle to Snow have been scrutinized. The purpose of this chapter is to lay the results of this scrutiny beside the changes in American higher education which can be inferred from the two bench marks discussed in Chapter III. The chronological correspondence of the time span of Carlyle to Snow in English narrative literature with that between the Yale Report of 1828 and the Harvard Report of 1945 has given a good basis for noting similarities and differences between the professorial imagery of the novels and the role of the professor in American higher education.

The study has demonstrated that observable changes which took place in the role occupied by the professor in English higher education during this period were continuing. The versimilitude which writers of fiction seek to infuse into their works makes their descriptions of English professors meaningful as reflections of such change. It is interesting to note that many of these changes

correspond to those that took place in American higher education between the two well-known reports.

In the analyses of the narrative works of the various decades and generations of the study span a watch has been set for examples of professorial philosophy which correspond to the philosophy of the same period in American higher education. Watch has also been kept for imagery in the curriculum and teaching methods of these novels so that this imagery might be compared with aspects of the professorial role in American college development. The relationships of faculty with students, fellow faculty members, and administrators have been observed for purposes of comparison with the personnel of colleges in the United States during the respective periods. And, finally, a consideration of the professor in his responses to the community and state in his social, religious, and political involvements has been made with the purpose of comparing them with those of professors in different periods in American higher education. In all of these areas several interesting comparisons have been noted.

Carlyle's Herr Diogenes Teufelsdröckh represents the older tradition of the life of the soul as the most important aspect. His "logically-founded Transcendentalism" identifies him with the idealism of this period. He is a teacher and researcher of philosophy concentrating on the subject of clothes. The whole emphasis of his character suggests that he was finding ultimate reality in a thinking being. The secrets of man's life are laid open to him

so that he can understand the mystery of the Universe. Carlyle explains much of this in the light of the professor's experiences in arriving at the "Everlasting Yea." His spiritual experience, called his "Baphometric Fire-baptism," brought him to the higher "sunlit slopes" of the heavenly mountain. His changed outlook pointed him in the direction of an absolute will and purpose behind the universe. His views of transcendental idealism, considered by many to represent Carlyle's own experiences and views, are illustrative of the philosophy of his age.

In the Yale Report there is evidence of a professorial role that corresponds with Teufelsdröckh's idealism. Dr. Jeremiah Day in his section of the Yale Report dealing with college objectives felt that in laying the foundations for a superior education the college must act in place of the parents in superintending the students. Then it would be possible to provide a gain in intellectual culture by bringing about the "discipline and furniture" of the mind. This emphasis upon a thinking being, as he speaks of calling "into daily and vigorous exercise the faculties of the student,"<sup>1</sup> is evidence that idealism still held sway in American college philosophy. He suggests modes of instruction that "are best calculated to teach the art of fixing the attention. . . rousing and guiding the powers of genius." There is evidence here of a similarity between the idealism of the Yale Report and that observable in the character of Teufelsdröckh in Sartor Resartus.

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<sup>1</sup>Hofstadter and Smith, "The Yale Report of 1828," p. 278.

Some implications of educational theory appeared in a careful analysis of Carlyle's narrative. The author expressed the view that learning was not possible without actions which result from the convictions of the learner. This same vein of thought was echoed in the Yale Report as well. President Day said, "The scholar must form himself, by his own exertions."<sup>1</sup> He saw the college with its tutors as instruments to stimulate and aid the student's efforts. It would take the application and "vigorous exercise" of a thinking mind to accomplish the objectives of an "intellectual education." In Carlyle's *Teufelsdröckh* this same application of idealism to the educational process was effectively stated. He said that the ideal was there, but that the actual must be worked out through the learner's experience. Seeing that the possibilities lie within his own potentiality Professor Teufelsdröckh urged himself to productivity as he did others who might come under his tutelage.

The imagery which showed the relationship between professor and student was reflected more meaningfully in Dickens' Nicholas Nickleby than in Sartor Resartus. The approved imagery in this book is that revealed in the character of Nicholas himself. He was shown as warm and friendly towards his students. His attitude was one of helpfulness and sincere concern. As far as he was able he took the place of parents in caring for the needs of the boys at Dotheboy's Hall. This appeared in greatest clarity as he cared for the poor fellow

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<sup>1</sup> Ibid., p. 279.



named Smike who was being beaten so unmercifully by Professor Wackford Squeers. Here as in the Yale Report the in loco parentis attitude was expressed. President Day saw the faculty of his college as a "faithful and affectionate guardian" that takes the students by the hand and guides their steps. He commented on mutual affection and confidence between professors and students. He believed that the efforts of a professor to develop a student should be accomplished by "a kind and persuasive influence; not wholly nor chiefly by restraint and terror." He knew there were occasions, however, when punishment was necessary, but he was recommending a quality of spirit in action that would correspond to that represented by the good qualities of Nicholas Nickleby.

Relationships between faculty members in the British novels and in the Yale Report showed up harmoniously as long as they had unified interests and objectives. The members of the Yale Committee were in general agreement concerning their objectives in the development of the principles of that report. In Nicholas Nickleby the objectives of the hero and his superior, Mr. Wackford Squeers, are not the same. The former wanted to help the students as much as possible; the latter wanted to use the students for his own gain as much as he can. As long as Professor Dandolo in Thackeray's story The Professor kept his objectives in line with those of the Misses Pidge his relationships with them are good. It was when he became involved with his own selfish concerns that his relationships with other members of the faculty break down.

The response of Yale professors to the community in general can be seen through their report. The fact that they were concerned with providing an education for students that will fit them for the study of a profession or for "the operations which are peculiar to the higher mercantile, manufacturing, or agricultural establishments" showed that their response to community interests was increasing. Their actual involvement in social, religious, and political activities was on an individual basis perhaps as a minister or servant of the church. The Yale Corporation and President Day were participants made by the college in the college operation. This fitted them experientially and psychologically for participation in community affairs as well. President Day's pattern was followed by other colleges, particularly as new ones were being founded on the Yale model, and the professor's participation in college and community affairs increased in American higher education.<sup>1</sup>

In the imagery of the professor in English literature, however, there seems to be a greater degree of isolation from the community. Teufelsdröckh appeared in his nightly forays into the tavern for social fellowship with his glass of Gukguk raised high proposing a toast in which others were asked to respond. He was concerned about the society of his day and wished that it may be "burnt" (we hope not literally) that a new society might be born from heaven in its place. This concern is idealistic in nature and obviously

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<sup>1</sup>William L. Kingsley, Yale College, A Sketch of Its History, p. 26.

lacks the practical outworking of appropriate measures to correct the evils of society. Thus his philosophy and his life's activities were of one piece. He lived above the main stream of life about him with a detachment that brought its reaction from the generations to follow.

The reflections of the forces of change in action in English higher education can be seen in the novels of that period. The reactions of college leaders like Francis Wayland of Brown University and Philip Lindsley of the University of Nashville in America indicate that changes were imminent. The older patterns in higher education which had been fixed by the Yale Report a generation earlier began to break up after mid-century, and a new professorial imagery began to emerge. This trend of change is noticeable in the fiction of England which appeared during the period after 1850. Although some of the purposes for the changes that were demanded were different than for American higher education, the general result was the same in its effect on the professorial role.

In Newman's novel Loss and Gain a cry of injustice was heard against the matriculation oaths of the English universities. Charles Reding, the hero of the novel, was sent away from the University of Oxford without his degree since he felt that he could not conscientiously subscribe to the Thirty-Nine Articles of religion. The professorial imagery related to this incident is somewhat ambivalent since there are conflicting feelings expressed on the idea of change. The Vice-Principal along with the Principal, Dr. Bluett, represented the status quo on the question. Mr. Carlton, the tutor, suggested a

greater degree of freedom on such matters. Through his professorial characters Newman was expressing in both positive and negative characterizations the imperative need for such changes in the higher educational system of England.

The dominance of a classical curriculum which had its origin in the preparation of ministers in the early American colleges was resisted by some professors in American higher education during this same period. The purposes for change were based on a similar principle with that of the English counterparts. In England all religious faiths and persuasions would be able to enter the universities and take degrees. Democratic higher education would likewise find a greater place in America through the elimination of the limited classical curriculum and the provision for programs of study which would apply to all classes of society.

Thackeray was satirizing snobbery among English professors in their general attitudes in professional activities as well as in their grovelling inclinations toward the moneyed class. His professorial imagery in The Book of Snobs, Pendennis, and The Newcomes revealed his satirical derogation of such attitudes. His pictures of Mr. Buck, the tutor of Boniface in Pendennis, showed Thackeray's critical opinions of professorial ineffectiveness. Curriculum expansion in American colleges with programs appealing to manufacturers, miners, and farmers came as reflections of professors devoid of the snobberies of limited classical curriculum.

The changes in the last half of the nineteenth century involved the development of scientific studies and the inclusion of the scientific attitude in research in other areas. It meant the development of libraries for research and a greater concentration upon laboratories for scientific research. The imagery of professors near 1850 did not show these changes since Darwin's Origin of Species and the attendant thinking in scientific studies had not yet appeared. Most of the novels with scenes of university life in English literature were concerned with the need for changes rather than with the imagery that resulted from such changes. Alton Locke by Charles Kingsley presented the wish for a more democratic application of university facilities. This echoed the criticism that tradesmen and working-class men were making on both sides of the Atlantic with regard to the use of university facilities.

The expression of the faults of the professors and the university system continued in the novels of Anthony Trollope, Thomas Hughes, and George Eliot. Trollope is concerned with the university influence on the system of church appointments in Barchester Towers. Mr. Arabin, Fellow of Lazarus College, expressed a criticism of the pedantry of the method and curriculum of Greek classical studies. He reflected the movement away from the eunuch-like imagery of English college professors. Thomas Hughes showed a new emphasis with his "muscular Christianity" and the democratization of the university with its opportunities. A student named Hardy revealed the emerging imagery as he became a tutor after his own graduation. He employed

a more meaningful teaching method with a tendency to be more democratic in his relationships with students. George Eliot showed some evidences of the post-reform attitude in her novel Middlemarch particularly in the more scholarly appeal in British higher education. This imagery is reflected in the character of Edward Casaubon. High scholarship and broader curriculum offerings can be inferred from this imagery.

The age of Wells and Shaw mirrors a professorial imagery that pointed toward the philosophy of pragmatism in its narrative literature. No longer were the professors they depicted idealists like Teufelsdröckh; nor were they realists like Hardy and Tom Brown of Oxford. Wells' imagery in Love and Mr. Lewisham showed the hero involved in studies under T. H. Huxley and Lockyer. The laboratory method of learning with the expanding scientific attitude was reflected here. The hero himself was a mirror image of the professorial imagery of that period although his teaching was done in a private school. In Joan and Peter Wells continued this imagery in his story of the First World War. After picturing a couple of preparatory schools with their inept teachers, Wells brought his spokesman to St. Giles' College, Oxford, to meet Blepp the senior tutor there. Part of Wells' purpose appeared to be the expression of criticism of the educational system of his own day. He was pragmatic in having his narrator ask if the teaching Blepp is doing prepares his students for empire-building. Oswald, this spokesman, is concerned about an education that works. When the new Ruskin College was mentioned the reader felt that this college imagery was more nearly that which Wells would approve.

He did not send his characters to this college, however. They attended the traditional colleges and their criticisms of both the men's and women's colleges with their inept professors were brought out in the story.

George Bernard Shaw pictured a professor in Major Barbara who was consistent with the pragmatic imagery of this period. Adolphus Cusins always seemed to be responsive to the thing that worked whether it be in the social, religious, or financial world. He was willing to be a foundling in order to inherit the Undershaft millions if it will enable him to teach others about the virtue and power of money.

James Joyce was criticizing the education system of his youth in his The Portrait of the Artist as a Young Man. The professorial imagery he resisted was largely a carry-over from an earlier period. Those images he seemed to admire were the socially-oriented ones in which the professor participated in activities outside of his classroom. These professors belonged to a religious order, but they seemed to be attempting to adapt themselves to the times in the teaching of science and evolution. The author's professorial imagery left the impression that he believed that there was much need for improvement in higher education.

An advancing existentialism affected the philosophies in English higher education and colored the imagery of professors in English novels during the 1920's. These professors see the student as a unique, autonomous individual who makes commitments independently and takes the action that determines what he will be. Notice how

evidences of this philosophy were portrayed in the novels of the era of Lewis and Snow. These in turn can be seen to parallel the developments in the American professorial role as revealed in the Harvard Report of 1945.

Evelyn Waugh presented pictures of professors engaged in a deep preoccupation with the self, but he painted them in a superficial and a sarcastic vein. There was so much pretense in Decline and Fall that the reader saw education as a farce. The professors at Scone College were certainly willing to leave the imbibing, rioting, and casually passing students to suffer the results of their own consequential or accidental choices. Paul Pennyfeather, a student of serious purpose at that college, was made to leave after his trousers were removed by hazing students. He did not seem to mind too much at the time, and when he returned a few years and experience later, the most relevant lecture he heard was a "lucid" discourse upon the Bishop of Bithynia. Waugh is using this method of pointing out the inadequacies of the higher education he knew.

A more serious attempt at professorial depiction was made by C. S. Lewis in his three related novels. He created Ransom as a professor who seemed in a sense to be alone in the universe. Yet he was still a very vital part of its ongoing as well as his own future progress. The existentialism we were confronted with in That Hideous Strength and the two preceding novels appeared to be of the Christian variety. The protagonists proved through mystical



experiences that a type of supernatural existence is present in the universe and that in the ensuing conflict between good and evil forces the former triumphed. Significantly, Lewis pointed out through the relationship of his events that a scientific culture that does not take the culture of the humanities into balanced consideration was doomed to defeat and failure. His professorial imagery presented in embryonic form the views of a contemporary existential psychologist, Martin Buber, who expressed them in his I and Thou. Other professorial perspectives showed the urgent need for these professors and their students to operate at full capacity. Professor Mark Studdock was faced with this compulsion in his precarious vacillations between the objectives of the good and evil forces in That Hideous Strength. He finally came out on the good side with future potential for himself.

C. P. Snow gave a more complete expression of the viewpoint of the two "cultures" than C. S. Lewis. As a trained scientist who had become a literary man he wrote about these two opposing aspects making them complementary to each other in the development of a progressing world. His professorial characters appeared as realistic pictures of a college at Cambridge with overtones of existential philosophy. The whole series of novels in the Strangers and Brothers sequence gave corroboration to the view of life as a continuing, onward-moving process. The characters themselves stood out as individuals preoccupied with the self and concerned with their own place and contribution to the overall development. Snow's view was more consistent with Sartre

than with the Christian existentialism of Kirkegaard. But there is a significant overlap between C. S. Lewis and C. P. Snow in the pictures of existentialism among the professors in their respective books, and they both have something to say concerning the two cultures.

Changes in the American professorial role to 1945 found expression in the Harvard Report of that year. Dr. James Conant and his committee headed by Paul H. Buck and John H. Finley as chairman and vice-chairman respectively gave expression to the viewpoints on higher education that had developed by that time. They gave emphasis to the idea of heritage in American education, but at the same time they recognized John Dewey's application of the scientific attitude and pragmatism to education. They said: "As a feeling of commitment and of allegiance marks the sense of heritage, so a tone of tough-mindedness and curiosity and readiness for change mark this pragmatic attitude."<sup>1</sup> They were cognizant of the changes that had taken place in recent decades as well as the "groundswell of change since the Renaissance" involving new mind qualities and outlook.

The existential emphasis upon the teacher as a provoker of thought instead of his being a transmitter of information or a director of projects was supported by this report. The general thought of the Harvard Committee was the promotion of general education. These Harvard leaders bewail the fact that "Learning now is diversified

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<sup>1</sup>General Education in a Free Society, p. 47.

and parceled into a myriad of specialties."<sup>1</sup> They accept the view that the learner as an autonomous personality could make his own choices and commitments in self-determination. They expressed the feeling, however, that the university has a responsibility to make available to the learner those aspects of general education that will aid him most in preparing to make those commitments in a democracy. In all of this they did want to elevate the individual to a position of central prominence with self-determination as an ultimate objective. They assumed that general education would prepare him for future effectiveness in a democracy by providing him with a "broad critical sense" and a "kind of sagacity" which would enable him to recognize expertness in some field in which he is not adept himself.

In an earlier chapter notice was taken of the Harvard Committee's wish that the professors teaching these general courses should continue to have departmental affiliations. They were to subdue these sharp distinctions somewhat, however, in order to teach some general courses that would be best for the students who were developing their educational perspectives in a democracy. The broad aims of human activity would be dealt with by such professors in the hope that the students might develop sufficient understanding to make their application to their specialized field effective toward their own self-realization and to the ongoing of the democracy.

The tutorial system which the Harvard Report recommended is in

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<sup>1</sup>Ibid., p. 53.

accord with the system of higher education and the professorial imagery portrayed in the novels of C. P. Snow. At Harvard they were recommending that every professor give some of his time to this work particularly with regard to candidates for honors. At Cambridge, too, they were doing this in Snow's novels. Even the most successful professor, Francis Getliffe, was giving some of his time and attention to this important activity. Here was revealed a modern development of two aspects of professorial imagery--teaching method and student-teacher relationship. The implications of both the Harvard Report and the Strangers and Brothers series of novels pointed to the lecture method of teaching for large sections of general education classes. These large sections pointed in turn to the increased enrolments in universities in England and America. The emerging multiversity became a part of the professorial imagery. It suggested paradox. The individualization of the student became difficult. Somehow he must be made aware of his moral self and of the variety of alternatives and activities which he may choose. Through his awareness it was hoped that he would come to a realization of his individual essence and thereby develop a genuine relationship with society. This contact with professors in a tutorial situation should contribute some of this even in a multiversity according to the novels of Snow and the Harvard Report. The changes and development across a century and a quarter in the higher education of England revealed in the novels of the period and American higher education as seen in the Yale and Harvard Reports in this study have shown a great deal of similarity. There have been some differences,

too. Although it has not been possible to pinpoint definitely anything we could call positive influence either way for sure, there has been a great deal of parallelism existing between the two educational systems. Similarity appeared in many aspects of professorial imagery of the dons of English fiction and the professorial role of the teachers in American colleges reflected in the Yale and Harvard reports.

## CHAPTER IX

### SUMMARY, CONCLUSIONS, AND IMPLICATIONS

The study of professorial imagery from Carlyle to Snow has been fruitful in revealing many significant changes and developments in English higher education. The philosophical position taken by the professors in the various periods have ranged from the transcendental idealism of Carlyle's *Teufelsdröckh* to the existentialism of C. P. Snow's Lewis Eliot. Between these two extremes have been the other philosophical shadings involving the realism of Thomas Hughes' young Hardy and the pragmatism of H. G. Wells' Mr. Lewisham or Bernard Shaw's Adolphus Cusins. The early tutoring in these novels had a tendency toward the recitation method of teaching, while later methods involved laboratory methods and research. There was a sprinkling of lecture method throughout the whole spectrum of the study, but the movement from recitational techniques to the use of the discussion method was noticeable. Evidences of this change appeared during the last half of the nineteenth century. Laboratory and research methods arise during the first quarter of the twentieth century. Relationships of professors with students vary with individual tutors throughout the span of the study although earlier tendencies show greater inclination toward segregation of teachers

and students while later trends bring them into closer working relationships. The "ivory tower" attitude of Teufelsdröckh in Sartor Resartus may be contrasted with Dr. Cecil Dimble's attitude in That Hideous Strength. This worthy professor of Northumberland College in Edgestow University made it his business to have out-of-class contacts with his students. The camaraderie of professors in these university novels has shown a slight process of change. Since Teufelsdröckh appears aloof from his fellows and later imagery showed unmarried fellows and dons having dinner and social conversation at the high table in the hall during the last half of the nineteenth century, some change can be assumed. The lifting of marriage restrictions later made some changes from the earlier monkish brotherhood of professors, but the professors in C. P. Snow's novels still maintained private rooms at the college where they entertained dons and fellows even though they had their private homes and families. The elimination of the requirement of subscription to the Thirty-Nine Articles brought about the emergence of a more cosmopolitan faculty and student body.

The increase in the number of married faculty members as time went by during the span of this study revealed a parallelism with American professorial patterns. Although an unmarried fellow appeared occasionally like Dr. Elwin Ransom in Lewis's trilogy, yet the common pattern for Snow's novels was for professors to be married. This same trend was being followed in American higher education at the time of the Harvard Report. The interrelationships

of members of one subject matter discipline with others of different disciplines is common in C. P. Snow's works since these characters were members of one small college on a great university campus. The American multiversity tends to draw professors together in their relationships and camaraderie according to subject-matter disciplines.

Even though the twentieth-century British novelists showed the faculty members of different disciplines relating socially, yet they usually lined up fairly true to their own "culture"--whether science or humanities--when it came to voting on specific issues. Both Snow and Lewis seemed to bring out the division of faculty into the "Two Cultures" pattern. Earlier professorial imagery does not reveal such sharp division. The age of specialization has had something to do with bringing forth this trend.

As a rule the tenure of professors was the same throughout the century and a quarter of this study. Most of them were permitted to remain with the college as long as they were capable of carrying out the responsibilities of their position, or as long as they wished to stay in the scholar-teacher relationship. Examples of older faculty members who still functioned as part of the college were shown in Snow's novel series. The principle of academic freedom became more pronounced in the twentieth century, but even Teufelsdröckh was privileged as a scholar-teacher to do his research on clothes and publish the results without hindrance. Generally speaking, the patterns of change in any of these aspects of professorial imagery throughout this study were regular, but they were slow. British



novelists, consciously or unconsciously, have reflected these trends of change in their works of fiction.

In the opening chapter of this study the problem stated referred to the extent of the impact made by the professorial imagery of English universities as revealed in the fiction upon the development of the professorial role in American colleges across the span of years included in this investigation. As the study results have indicated, there is parallelism and similarity in the professorial imagery found in the novels written by the leading novelists across a century and a quarter of British literature with the professorial role revealed by the two well-known reports in American higher education. Professors in Newman's novel were still giving classical education to students which was the very curriculum that the Yale faculty recommended for their college offerings. Matters of impact and influence are difficult to measure. The higher educational structures of these two nations linked by language and ethnic factors have been shaped to meet national purposes and designs. The professorial role designed to carry out these objectives through higher education will necessarily be moulded by the national purposes. Any similarity or parallelism may simply reflect a common objective or national purpose. There is a sense in which the impact must certainly flow in both directions. Let us notice some of the aspects of parallelism and similarity.

In the first place, the philosophical attitude maintained by professors in English novels was very similar to that seen in American colleges at the points checked in this study. The transcendental

Idealism of Carlyle found its echo in the general philosophical tone of the Yale Report. The realism and general scientific attitude that developed in the latter half of the nineteenth century corresponded to similar views held by American educators during the time of the Morrill Acts and the expanding scientific curriculum. The increasing empiricism and pragmatism of the age of Wells and Shaw in the early twentieth century was also reflected in America in the psychology and educational theory of William James and John Dewey. Then, finally, in the second quarter-century of the present age an expanding existentialism and continuing pragmatism appeared in the novels of C. S. Lewis and C. P. Snow in England. Similarly, and within the bounds of proof of this analysis and study, the Harvard Report reflected this position in American educational philosophy.

The curriculum of Teufelsdröckh's university in Carlyle's narrative suggested a continuing scholasticism although there were some hints of impending expansion to include scientific studies. In the Yale Report a great influence was exerted through the action of the Yale faculty to keep the lid on the classical curriculum for another generation in America. This was done in spite of the fact that there was a movement brought on through the influence of the German university to change the curriculum and allow students to choose their courses. Similarity and parallelism are visible in the patterns of student impulses and in the professorial reactions in curriculum matters on both sides of the Atlantic.

The recitation method of teaching was in vogue in the time of

Carlyle's narrative in Sartor Resartus, but as a German professor Herr Diogenes Teufelsdröckh tended more toward the lecture method. The principal method of teaching courses recommended by the Yale Report was the recitation method. The lecture method had not been fully adopted by college teachers in America. Later on the scientific revolution brought about the use of the laboratory method and the accompanying techniques of scientific research teaching. These methods are in use in Wells' Love and Mr. Lewisham, for example. The twentieth century brought an increased use of the lecture method both by the professors in the literature of England and in the methods of professors in American higher education as enrolments increased. The Harvard Report in providing for courses in general education implied the use of this method of teaching these large sections to students in a democracy.

Certain differences appeared in the relationships of professors with students in the comparison of the novels of England with American higher education between the two reports. Teufelsdröckh kept himself apart from students generally although his evening social contacts brought him into touch with some of them at the Grune Gans. In America a closer relationship with students was developing as the student residences came into use and the in loco parentis attitude of college administrators began to develop. The English novels following 1850 revealed a closer relationship of faculty with students as individuals like Mr. Carlton in Newman's Loss and Gain or young Hardy in Tom Brown at Oxford come under scrutiny. The concern of administrators in America to make the college a home away from home was impressed upon

the teaching faculty also. The general view the reader got of university scholars living in the college halls was one of distinct segregation of students and faculty. Though they ate their meals in the commons, the faculty members sat at high table and the sense of apartness was maintained.

The twentieth century brought changes with burgeoning enrollments. Larger classes made close contacts with students difficult, but a levelling of social strata made it easier for faculty and students to meet in various relationships. The novels of Snow and Lewis pictured some students in social contact with their professors, however these were rather minimal. The Harvard Report recommendations for tutoring students was designed as an increase in the relationships of faculty and students for educational reasons. The practical outworking of such a plan limited it to the honors students.

The involvement of professors in community and state affairs as seen in the English novels and as practiced in America during the corresponding period and revealed in the two reports has shown a high degree of similarity. To begin with, the involvement of faculty in community affairs before 1850 was limited largely to ministerial activities. The best examples of this were taken from Newman's Loss and Gain. Here we saw Mr. Malcolm serving in ministerial capacity at a neighboring village outside of Oxford during the long vacation. At Yale during the time when the Report was given men on the faculty served as ministers in churches in the area on occasion. In the later novels by Lewis and Snow the professors were involved in national

activities to help society in That Hideous Strength and the war effort in The New Men. Although the Harvard Report does not speak of this point specifically, yet the preparation of students for a democracy implied that faculty members likewise will serve community and state when called upon for a service their training fits them for.

The cultural differences in the two countries--England and America--have brought some dissimilarities in their college and professorial patterns across the past century and a quarter. The historical trends of their economic developments have affected the higher educational objectives of the two nations. These, in turn, have colored the professorial imagery to be observed whether it be fictional or the actual role of professor. In spite of these factors that have made for differentiation there have been many similarities and parallelisms observable in this study of the imagery of English narrative and American professorial role in the two reports.

Without attempting to suggest the extent to which English professorial imagery as revealed in the narrative literature of England from Carlyle to Snow has affected American higher education in the professorial role as shown in the two reports, this analysis adopts the view that there are significant similarities and parallelisms between the two sets of professors. The positive results of this analysis of the university novels of the leading writers of this period in English literature suggest certain implications:

- 1)The study suggests that narrative literature is a fertile field for investigation in the study of patterns of education.

Characters like Teufelsdröckh and Nicholas Nickleby could be analyzed to discover patterns of education at various levels and in different areas. A character like Francis Getliffe or Dr. Elwin Ransom should provide a revealing area of investigation.

- 2)The study also suggests that the unconscious imagery produced by writers of fiction has value in giving permanent pictures of a developing professorial imagery in higher education. The conscious slanting of much cultural history can be circumvented by an analysis of fictional imagery.
- 3)The study suggests further that educational studies in the preparation of college teachers can use narrative literature as one of the means for teaching the good and bad characteristics of a developing professorial self-image. Images such as Wackford Squeers or Mr. Buck of Boniface can thus be avoided by budding teachers while they are seeking to emulate the qualities of young Hardy of Oxford.
- 4)The study suggests that there is evidence in much of the narrative literature to show that the public impression of the imagery of the college professor needs to be upgraded. Authors are reflecting this public impression, and since much of what they picture is bad and critical of the professorial image, there is need for work by colleges of higher education at this point.
- 5)The study suggests further that more intensive studies concentrating on one philosophy or curriculum phase would be profitable.

The evidence presented in this dissertation shows that there is a definite pattern of relationship between the English professorial imagery and the American professorial role revealed by the similarities and parallelisms in their change and development across the period of years from Carlyle to Snow. The analysis of English narrative literature from leading authors during this period compared with the change and development in American higher education between the two bench marks--the Yale Report of 1828 and the Harvard Report of 1945--has provided the basis for this evidence.

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Book Title \_\_\_\_\_

Author \_\_\_\_\_

Professors Pictured		Rank and Position			
Situations Viewed	Teaching	Administering	Disciplining	Socializing	Serving
Educational Philosophy					
Teaching Methods					
Social Involvement					
Community Interaction					
Student-Teacher Relationship					
Teacher Camaraderie					
Life Philosophy					
Family Life					
Tenure					