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**THE MOTIF OF WATER IN CHARLES KINGSLEY'S
*THE WATER-BABIES***

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The Water-Babies of Charles Kingsley, the story of little Tom the poor child chimney sweep who, reborn as a water-baby, experiences wonderful adventures under the water in the company of a myriad of real and imaginary creatures, is a marvelous compendium of diverse material, much of which, it must be acknowledged, only touches the story's principal theme tangentially.¹ Indeed, this 1863 child's fantasy abounds with didactic and moralizing topics dear to the heart of the author. Kingsley had at least two aims in writing this tale. It was begun as a simple story for his youngest child, Grenville. As his wife tells us, Kingsley, upon being reminded one morning "of an old promise, 'Rose, Maurice, and Mary have got their book, and baby must have his'...made no answer, but got up at once and went into his study, locking the door. In half an hour he returned with the story of little Tom. This was the first chapter of *The Waterbabies*, written off without a correction."² Unaffected, direct, and delightful, the chapter is one bound to captivate even the most jaded of children. The rest of the book, which appeared at monthly intervals in *Macmillan's Magazine*, is equally appealing. Much of the story is a gripping fantasy, a fairy-tale like "Jack the Giant-Killer" or "Beauty and the Beast," of the kind which Kingsley himself greatly admired and which countless children have enjoyed over the years.

The Water-Babies also displays repeatedly the second of Kingsley's aims in composition, namely to serve as a mouthpiece for many of his diverse social, scientific, educational, religious, and political views. As Guy Kendall has observed, it is nearly "possible to deduce all Kingsley's theories...from this charming fantasy alone."³ Kingsley loaded the tale with his opinions on such subjects as the question of evolution; the greed of lawyers; architectural excesses; the tendency for scientists to obfuscate and argue incessantly over petty details; racial and national stereotypes; the appalling medical treatment often meted out by physicians; the unhealthiness of girls' fashions with their tight stays and cramped boots and shoes; the frequent carelessness of nursery-maids; the cruelty of many teachers and the corporal punishment all too prevalent in schools; the certification process of elementary school teachers; the emphasis of pupil-teachers on mechanical rote-learning; the anti-educational effects of the contemporary "payment by results"

examination system; and the urgent need for legislation to protect chimney-sweep boys and collier boys. Though the subject matter and the treatment of some of these topics are undoubtedly beyond the interest of many children, still Queenie Leavis is apt in pointing out that *The Water-Babies*, in addition to constituting a fine story in itself, provides a good introduction for thoughtful children to diverse aspects of the Victorian Age as well as treatments of important intellectual questions. However, above all other motifs is one which recurs throughout the tale and which also reflects some of Kingsley's most strongly held social and religious convictions, namely the motif of water as a purifying agent, cleansing in both physical and spiritual senses. Aspects of this theme have been discussed in the plentiful critical literature on *The Water-Babies*; however, no comprehensive account has yet appeared. Though I do not essay to provide the latter, in the following pages I treat the water motif from four distinct perspectives: this liquid's physical cleansing properties; its sanitary role in preventing disease; Tom's physical washing by water as an allegory of an individual's Christian Baptism; the general purification by water symbolizing a much needed moral and spiritual rebirth of society.⁴

Of course, one expects the theme of water to be pervasive in *The Water-Babies*. Moreover, it should come as no surprise to anyone acquainted with Kingsley's biography that the matter of this work should deal so extensively with rivers and seas and their multifariousness of aquatic life. Kingsley, despite his consistently less than robust health, was throughout his life a very keen fisherman, an energetic outdoorsman, and an avid naturalist. His proud reference to himself as "a strong, daring, sporting wild man-of-the-woods" is most appropriate.⁵ His interest in and knowledge of the natural world was eminently proven by his election to both the Linnaean and Geological Societies and his citation by Darwin in *The Descent of Man*.⁶ The 1855 *Glaucus*; or, *The Wonders of the Shore*, not written primarily with children in mind but soon appropriated by them, was his greatest work of natural history. Though somewhat marred for young people by theological and literary asides, it betrayed a keen appreciation of the marine world and Kingsley amply displayed his gift of being able to convey scientific knowledge in a simple, direct, and dramatic manner. While *The Water-Babies* is clearly less scientific in nature than *Glaucus*, its wonderful depictions of the aquatic realm are just as vivid and its descriptions of all the varied river and marine creatures

encountered by Tom after his metamorphosis into a water-baby makes for a delightful and an informative introduction to marine biology.

Water in this tale, however, represents far more than the habitat of enchanting creatures. Particularly prominent is an emphasis by Kingsley on this liquid's physical cleansing properties. We are told repeatedly that little Tom is well nigh ignorant of the very notion of ablutions and of the important role water generally plays in such an activity. He had rarely, if ever, washed himself, though this was perhaps understandable, "for there was no water up the court where he lived." (4) Nor was his master, Mr. Grimes, especially enamored of personal cleanliness. Having dipped his head in the spring one morning he quickly disabused Tom of the notion that he did it to clean himself. Rather, it was to help him recover from a hangover: "what dost want with washing thyself? Thou did not drink half a gallon of beer last night, like me." (16) Seeing the spotlessly clean little Ellie asleep in her bedroom during his exploration of the grand Harthover House, Tom even wonders, "And are all people like that when they are washed?" Then a glance at himself in the mirror reveals "a little ugly, black, ragged figure, with bleared eyes and grinning white teeth," and Tom, "for the first time in his life, found out that he was dirty." (30) He was clearly even dirtier than the old cock-grouse whom he met later after his flight from Sir John's House, for this bird, though there was no water about, "had been washing himself in sand, like an Arab." (41) In fact, the perspiration Tom exuded while climbing down Lewthwaite Crag had "washed him cleaner than he had been for a whole year." (55) But the first true cleaning which he experienced was when he tumbled into the river and received such a complete washing from the fairies that the genuine Tom for the first time emerged. (88) Reading such passages, one is not too surprised that Kingsley is said to have had a fetish about washing and personal cleanliness—and copious references to this topic may be found in other of his writings, besides this children's story. Moreover, he actually saw in water, preferably cold water, a moral agent which would help beget that bluff muscular Christian Englishman of masculine vigor, doughty spirit, and yeoman mien whom he believed was needed to save England from her increasing effeminacy and soft ways. Such individuals were invariably the heroes of his novels: Tom Thurnal in *Two Years Ago*, Amyas Leigh in *Westward Ho!*, Hereward in *Hereward the Wake*, and though not English, Philammon in *Hypathia*. Kingsley even believed that cleanliness was one of the deadly enemies of drunkenness:

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and what is more than all—we wash. That morning cold bath which foreigners consider as Young England's strangest superstition, has done as much, believe me, to abolish drunkenness, as any other cause whatsoever. With a clean skin in healthy action, and nerves and muscles braced by a sudden shock, men do not crave for artificial stimulants. I have found that, *cæteris paribus*, a man's sobriety is in direct proportion to his cleanliness.⁷

The belief in the virtuous properties of cold water is also stressed in the "Moral" at the end of *The Water-Babies*:

Meanwhile, do you learn your lessons, and thank God that you have plenty of cold water to wash in; and wash in it too, like a true Englishman. And then, if my story is not true, something better is; and if I am not quite right, still you will be, as long as you stick to hard work and cold water. (388)

Of course, Kingsley's distinctly odd though frequently expressed conviction that a cold bath every morning would inevitably lead a man to moral rectitude, was "a conviction," as Kingsley's biographer Susan Chitty declares, "for which generations of English public schoolboys have had reason to curse him."⁸

Kingsley was also deeply concerned with water as an essential agent in preventing disease. The ubiquitous motif of water in *The Water-Babies* clearly reflects the author's life-long preoccupation with the urgent need to introduce greater awareness about sanitation and hygiene into his contemporaries' lives. As he wrote to Lady Harding on July 22, 1859: "I am tired of most things in the world. Of sanitary reform I shall never grow tired. No one can accuse a man of being sentimental over *it*, or of doing too much in *it*. There can be no mistake about the saving of human lives, and the training up a healthy generation."⁹ He was particularly worried about people's ignorance of the dangers inherent in dirty water. As he preached to the schoolboy in his essay *The Air-Mothers*: "Water, you must remember, just as it is life when pure, is death when foul. For it can carry, unseen to the eye, and even when it looks clear and sparkling, and tastes soft and sweet, poisons which have perhaps killed more human beings than ever were killed in battle."¹⁰ Again and again throughout the country, he lectured on the pressing need for increased sanitation, and some of these lectures

are among the most powerful and effective of his prolific oeuvre.¹¹ During the very wet summer of 1860 when the farmers were complaining bitterly and most of the clergy were praying for a release from the downpour, Kingsley even preached a sermon welcoming the rain. This was later published under the title of "Why Should We Pray for Fair Weather?" As his wife explained: "The cholera had long been threatening England, and Mr. Kingsley's knowledge of physical and sanitary science had told him how beneficial this heavy rain was—a gift from God at that particular moment to ward off the enemy which was at hand, by cleansing drains and sweeping away refuse, and giving the poor an abundance of sweet clean water."¹²

However, Kingsley did not rest content with sermonizing about the necessity for the purification of the water supply, especially in England's expanding urban areas, and for greater sanitary efforts. Kingsley, typical of those muscular Christians who eschewed the affectations of the Oxford Movement and the surfeit of theological niceties rampant in clerical circles, actually attempted to effect in practice among his parishioners those improved social and political conditions which he earnestly preached in the pulpit. This was a real Christianity removed from "the conflict of religion and science, as well as abstruse disputes relating to episcopacy and the Articles."¹³ And particularly important was Kingsley's eagerness to instill an appreciation of the rules of public health. In 1849, for example, when the cholera epidemic started in Jacob's Island in Bermondsey, a district in London's East End which had already achieved notoriety in *Oliver Twist* (1837-1838), he wrote to his wife of his great concern over the foul sanitary conditions: "I was yesterday with George Walsh and Mansfield over the cholera districts of Bermondsey; and, oh, God! what I saw! people having no water to drink—hundreds of them— but the water of the common sewer which stagnated full of...dead fish, cats and dogs, under their windows. At the time the cholera was raging, Walsh saw them throwing untold horrors into the ditch, and then dipping out the water and drinking it!"¹⁴ Manifesting the practical stress of the Christian Socialist Movement, Kingsley and his friends reacted energetically, working incessantly in the district to arrest the cholera outbreak; they even drove carts about, distributing clean drinking water to the inhabitants.¹⁵ In fact, Kingsley became so well known for his work in sanitary reform and his eagerness to instill an appreciation of the rules of public health that he was asked in the spring of 1854 to discourse before the House of Commons on the insanitary and unhygienic conditions prevalent in urban areas and on the low

remuneration of Parish Medical Officers.¹⁶ The following year he led a deputation on the issue of sanitary reform to Prime Minister Palmerston. The horrors resulting from the miasma, filthy living conditions, and drinking of putrid water, all too frequently prevalent in Victorian cities, also account for some of the most striking episodes and passages in Kingsley's social-problem novels: *Yeast* (1848), *Two Years Ago* (1857), and especially *Alton Locke* (1850).¹⁷ This latter work, purporting to be the autobiography of a working class Chartist poet, had as a principal aim the highlighting of the abominable working conditions, especially the shocking lack of hygiene, of tailors in London's West End. Kingsley, under the nom-de-plume Parson Lot, had earlier published a passionate account of the same subject in his pamphlet *Cheap Clothes and Nasty* (1850).

The disease-causing propensity of insanitary living conditions, above all the widespread usage of scummy and defiled water, is particularly stressed in *The Water-Babies*. We read that one of the good works undertaken by the mysterious Irishwoman, who was in reality Queen of all the water-babies, was "opening cottage casements, to let out the stifling air; coaxing little children away from gutters, and foul pools where fever breeds." (64-65) We are also told that the Lady of Harthover House if she had kept the children at home instead of bringing them to the seaside would have "saved the chance...of making all the children ill instead of well (as hundreds are made), by taking them to some nasty smelling undrained lodging, and then wondering how they caught scarlatina and diphtheria." (167) Kingsley well knew that it was through ignorance of proper hygiene that disease flourished, though the fact that it was ignorance rather than purposeful neglect was little consolation. As Mrs. Bedonebyasyoudid told Tom: "If you don't know that dirt breeds fever, that is no reason why the fevers should not kill you." (225) In fact, counted among the water-babies themselves are "all the little children in alleys and courts, and tumble-down cottages, who die by fever, and cholera, and measles, and scarlatina, and nasty complaints which no one has any business to have, and which no one will have some day, when folks have common sense." (221) Of course, the fact that they have had first-hand and deleterious experience of man's filthy and unhygienic ways is the reason why the rock-pools where the water-babies now live are always so clean and spotless, with the water so pure and healthy. However, they will not venture near any water polluted by humans:

Only where men are wasteful and dirty, and let sewers run into the sea instead of putting the stuff upon the fields like thrifty reasonable souls; or throw herrings' heads and dead dog-fish, or any other refuse, into the water; or in any way make a mess upon the clean shore, there the water-babies will not come, sometimes not for hundreds of years (for they cannot abide anything smelly or foul): but leave the sea-anemones and the crabs to clear away everything, till the good tidy sea has covered up all the dirt in soft mud and clean sand, where the water-babies can plant live cockles and whelks and razor-shells and sea-cucumbers and golden-combs, and make a pretty live garden again, after man's dirt is cleared away. And that, I suppose, is the reason why there are no water-babies at any watering-place which I have ever seen. (213-214)

The ecological Kingsley's abhorrence of sullied water is also seen to good effect in the song of the river. It tells of its journey from source to sea, from a state of being clear and cool and undefiled to one of filthy pollution due to human and industrial waste, back once more to being pure, taintless, strong. The fetidness of the river must have been the norm for any water-way passing through an urban area in Victorian times:

Dank and foul, dank and foul,
By the smoky town in its murky cowl;
Foul and dank, foul and dank,
By wharf and sewer and slimy bank;
Darker and darker the further I go,
Baser and baser the richer I grow;
Who dare sport with the sin-defiled?
Shrink from me, turn from me, mother and child. (48)

It is hardly surprising that this interest in sanitation resulted in Kingsley being bestowed with the sobriquet "the apostle of cleanliness."

Kingsley fervently believed that personal cleanliness and increased sanitation were essential not only for one's physical well-being but also for one's moral and spiritual welfare. A frequent preacher of "the Gospel of godliness and cleanliness," Kingsley suggested that excessive contact with adverse and unsanitary physical conditions would render it difficult for one to lead a holy and Christian life.¹⁸ As he advised his audience in his "Second Sermon on the Cholera": "keep your children safe from all foul smells, foul food, foul water, and foul air, that they may grow

up healthy, hearty, and cleanly, fit to serve God as christened, free, and civilised Englishmen should in this great and awful time.”¹⁹ John C. Hawley has aptly observed that for Kingsley, “True human conversion...demanded not only a lively moral sense, but strong, healthy bodies as well.”²⁰ It was such conversion, the soul’s spiritual cleansing, which Kingsley also intended the oft-repeated motif of purifying by fresh water in *The Water-Babies* to allegorize.²¹ We read in the song of the river:

As I lose myself in the infinite main,
Like a soul that has sinned and is pardoned again. (49)

Tom’s transformation from filthy grimy sweep to spanking clean water-baby after his fall into the river, followed by his successful completion of hazardous trials, symbolize “the healing power of baptism” and his subsequent religious rebirth.²² Such spiritual regeneration is clearly the main message which Kingsley, more and more dismayed over the growing neglect and even ignorance of religion in large segments of English society, wished to convey in *The Water-Babies*. As he wrote to Rev. F. D. Maurice: “if I have wrapped up my parable in seeming Tom-fooleries, it is because so only could I get the pill swallowed by a generation who are not believing with anything like their whole heart, in the Living God.”²³

Certainly, Tom, as was not uncommon in one of his class, station, and education in early Victorian England, knew little if anything about religion. In the very first paragraph we are told that “He had never been taught to say his prayers. He never had heard of God, or of Christ, except in words which you never have heard, and which it would have been well if he had never heard.” (4) When he found himself in little Ellie’s sumptuous bedroom in Harthover House he had no idea what the picture of Christ on the Cross represented, imagining it to be a kinsman of the room’s occupant who has been murdered by savages in some foreign place. Resting at the dame school after escaping the mad rush of his pursuers, he determined to “go to church, and see what a church was like inside, for he had never been in one, poor little fellow, in all his life.” (62) What was worse, Tom had clearly never been baptised and he languished in the state of Original Sin. In fact, the black sooty dirt of his chimney sweep’s body mirrored the filth of his unredeemed soul. This was natural, for, as Kingsley tells us, “people’s souls make their bodies, just as a snail makes its shell.” (251)²⁴ The purity of body and soul are mutually dependent, a notion which

necessarily exacerbates Kingsley's racist dislike, all too evident in the story, of the appearances of certain peoples, especially blacks and Irish.²⁵ At any rate, Tom's drowning, "a return to prelapsarian purity," was clearly intended to be an allegory of his baptism, the water cleansing his soul of the filth of Original Sin and ignorance, while also washing his body of years of soot, dirt, and grime.²⁶ "The fairies had washed him, you see, in the swift river, so thoroughly, that not only his dirt, but his whole husk and shell had been washed quite off him, and the pretty little real Tom was washed out of the inside of it." (88)

But Kingsley also wishes to point a fundamental tenet of Christian theology, namely that though a soul becomes pure after the water of baptism, man's free will invariably plunges it again into a sinful state by wrongdoing. Still, a man can redeem himself if he truly desires by regaining and following the path of goodness and righteousness, and especially by learning the efficacy of Christian charity. This is precisely what happens "poor little heathen Tom." (99) Harkening in his fevered sleep, after his stout descent from the mountain crag, to the words of the mysterious Irishwoman, "those that wish to be clean, clean they will be," he earnestly desires to wash himself thoroughly, i.e. save his soul. "I must be clean, I must be clean," he repeats (62). Though he indeed becomes physically and spiritually clean after tumbling "into the clear cool stream" (66), the pure state of his soul does not endure long. He soon begins to tease and torture the creatures of the river and the sea. However, when he helps a lobster trapped in a pot to escape he sees the other water-babies for the first time. His good deed of Christian charity redeems him and he is rewarded. Though he falls by the wayside again and again, for example by placing stones in sea anemones' mouths and stealing Mrs. Bedonebyasyoudid's sea-lollipops and sea bullseyes, still, he always manages to return to the state of goodness, or, if you will, the state of grace. Tom's final redemption comes about by his successful completion of the long and arduous journey from river to sea to the Other-end-of-Nowhere, to help Mr. Grimes, his former nasty chimney sweep master, redeem himself. He learns from the Bunyanesque trials and tribulations of his journey the meaning of altruism and selflessness, so that he is finally regenerated as a mature man ready and willing to take his place in the Christian world.

Kingsley intended the purifying effects of the properties of water to be symbolic of changes, physical and spiritual, in more than Tom, an individual. It was high time, he was convinced, that society itself be utterly cleansed, a purification which he earnestly desired to encompass

far more than the mere improvement of hygienic and sanitary physical conditions. It should be remembered that the protean Kingsley, as well as being a poet, novelist, historian, religious writer, scientist, educationist, and cleric, was also a particularly prominent political activist and social reformer. Though as he aged he became more and more an establishment figure,²⁷ Kingsley, in common with F. D. Maurice, Thomas Hughes, John Ruskin, was strongly influenced by the tenets of Christian Socialism, a movement which had as its primary aim the social and political reform of Victorian England. Known as the "Apostle of Socialism," Kingsley, very stirred by the political events which shook Europe in 1848, even attended the Chartist demonstration in London at which he displayed a political poster signed "A Working Parson," a momentous act for an Anglican priest. Moreover, his condemnation of grave societal injustice, above all of abysmal working conditions, pervades many of his sermons, lectures, tracts, and such "social problem" novels as *Yeast* (1848), which had as one of its main themes the deplorable circumstances of England's agricultural laboring families, and *Alton Locke* (1850), which treated many of England's pervasive social problems against the background of the Chartist movement. In like manner, *The Water-Babies* was more than a *jeu d'esprit* for children; Kingsley, though his tone is understandably flippant intended it to serve as a mouthpiece for some of his most earnest views on societal issues. Above all he wished to point the moral that the English body politic should be restructured and society at large be drastically improved. His nation, just as little Tom, was in grave need of a cleansing, a purification. Though, as we have seen, Kingsley was extremely concerned about England's actual physical pollution, the degeneration of the river, once pure and uncontaminated, into something filthy, foul, and loathsome is also clearly meant as an allegory of England's decline from a glorious past into her present moral and spiritual decay. However, as the river, reaching the sea, becomes once more unpolluted and pure, so also England by the right social and political, moral and religious programme will become regenerated:

Strong and free, strong and free,
 The floodgates are open, away to the sea,
 Free and strong, free and strong,
 Cleansing my streams as I hurry along,
 To the golden sands, and the leaping bar,
 And the taintless tide that awaits me afar. [49]

Tom's altruistic efforts, Mr. Grimes, are cleansed and redeemed, so also England herself can be purified, can undergo a moral and spiritual rebirth. It was to this latter cause that Kingsley devoted much of his life.

In fine, the motif of water in *The Water-Babies*, besides its obvious treatment as the natural habitat of many creatures, including the metamorphosed Tom, is also employed by Kingsley to preach the virtues of bathing and washing. And he is concerned not only with cleanliness of the body, for in common with many of his fellow Victorians he earnestly believed that washing, especially with cold water, would lead to moral rectitude. In addition, his stress on personal hygiene is closely linked to a keenness to inform his young readers that the inculcation of proper sanitary habits with water would be a particularly efficacious method of preventing disease. However, the depiction of water as a cleansing agent may also be viewed in an allegorical sense, namely as purifying morally and spiritually both the individual Tom as well as the collective society. Only after Tom's baptismal washing and consequent Christian rebirth does his deeply felt wish, "I must be clean, I must be clean," begin to be truly satisfied. Only after an analogous allegorical cleansing can any genuine regeneration of England occur.

NOTES

¹Charles Kingsley, *The Water Babies: A Fairy Tale for a Land Baby*, in *The Works of Charles Kingsley*. 28 vols. (London; New York: Macmillan, 1880-85), Vol. IX.

²Charles Kingsley, *Charles Kingsley: His Letters and Memories of his Life*, ed. by his wife. 2 vols. (London: King, 1877) II, p. 137.

³Guy Kendall, *Charles Kingsley and his Ideas* (London: Hutchinson, 1947), p. 120.

⁴For a brief treatment of the water motif in Kingsley's works see pp. 78-79 of Larry K. Uffelman, *Charles Kingsley* (Boston: Twayne, 1979).

⁵Kingsley, *Letters and Memories I*, p. 180.

⁶Mary Wheat Hanawalt, "Charles Kingsley and Science," *Studies in Philology* 34 (October 1937), 591.

⁷Kingsley, "Great Cities and their Influence for Good and Evil," in *Works XVIII*, 203.

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⁸Susan Chitty, *The Beast and the Monk: A Life of Charles Kingsley* (London: Hodder and Stoughton, 1974), p. 221.

⁹Kingsley, *His Letters*, II, p. 86. In 1857 he wrote to Mr. John Parker, junior: "A bit of sanitary reform work is a sacred duty, from which I dare no more turn away than from knocking down a murderer whom I saw killing a woman." [ibid., II, p. 34].

¹⁰Kingsley, "The Air-Mothers," in *Works* XVIII, 144.

¹¹In October 1859 Kingsley wrote to John Bullar: "I have refused this winter to lecture on anything but the laws of health; and shall try henceforth to teach a sound theology through physics." [*Letters and Memories* II, p. 89].

¹²ibid., II p. 109.

¹³John W. Derry, *Reaction and Reform, 1793-1868: England in the Early Nineteenth Century* (London: Blandford Press, 1963), p. 203.

¹⁴Kingsley, *Letters and Memories* I, 216.

¹⁵Robert Bernard Martin, *The Dust of Combat: A Life of Charles Kingsley* (London: Faber and Faber, 1959), pp. 111-112.

¹⁶Bruce Haley, *The Healthy Body and Victorian Culture* (Cambridge, Mass.; London: Harvard University Press, 1978), pp. 116-117.

¹⁷A. Susan Williams, *The Rich Man and the Diseased Poor in Early Victorian Literature* (Atlantic Highlands: Humanities Press International, 1987), passim.

¹⁸Kingsley, *Letters and Memories* II, 460.

¹⁹Kingsley, "Second Sermon on the Cholera," in *Works* XXII, p. 152.

²⁰John C. Hawley, S.J., "The Water-Babies as Catechetical Paradigm," *Children's Literature Association Quarterly* 14 (Spring 1989), 21.

²¹In the words of Charles H. Muller: Tom's "yearning to be clean, to seek out the cool fresh water of the stream in his feverish condition, conveys the repentant sinner's consciousness or conviction of sin, his yearning for forgiveness and purification." [Charles H. Muller, "The Water-Babies—Moral Lessons for Children," *Unisa English Studies* 24 (May 1986), 15].

²²Tony Tanner, "Mountains and Depths—An Approach to Nineteenth-century Dualism," *Review of English Literature* III, 4 (1962), p. 54; see also Valentine Cunningham, "Soiled Fairy: *The Water-Babies* in its Time," *Essays in Criticism* 35 (1985), 134-135.

²³Kingsley, *Letters and Memories II*, 137-138.

²⁴On October 12, 1862 Kingsley wrote to Professor Rolleston "that the soul of each living being down to the lowest, secretes the body thereof, as a snail secretes its shell, and that the body is nothing more than the expression in terms of matter, of the stage of development to which the being has arrived." [Kingsley, *Letters and Memories II*, 143-144].

²⁵See C. N. Manlove. *Modern Fantasy: Five Studies* (Cambridge: Cambridge UP, 1975), pp. 40-41.

²⁶Louis Macniece, *Varieties of Parable* (Cambridge: Cambridge University Press, 1965), p. 85. See Jerome Hamilton Buckley. *The Victorian Temper: A Study in Literary Culture* (Cambridge: Harvard UP, 1969), pp. 99-100; Manlove, *Modern Fantasy*, pp. 51-52.

²⁷As John Saul Howson, the Dean of Chester from 1867 to 1885, portrayed him after his death: "I should have described him as a mixture of the Radical and the Tory, the aspect of character which is denoted by the latter word being, to my apprehension, quite as conspicuous as that which is denoted by the former." [Kingsley, *Letters and Memories I*, 248].