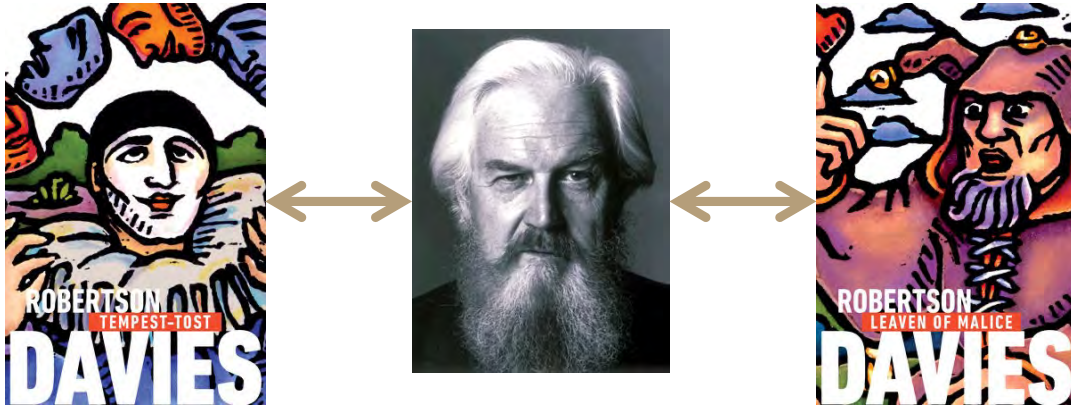


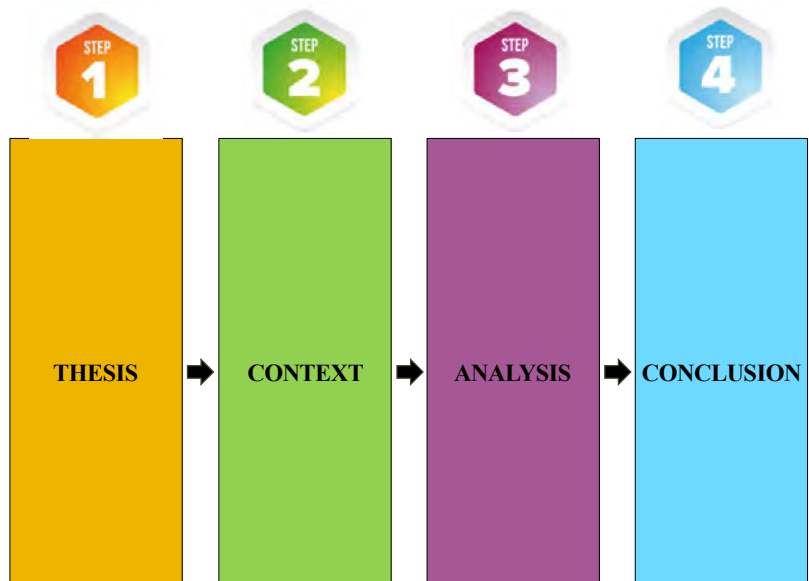
Education's Impact on Class in Robertson Davies' *Tempest-Tost* and *Leaven of Malice*

By Jamie Wesley & Kayla Gunn



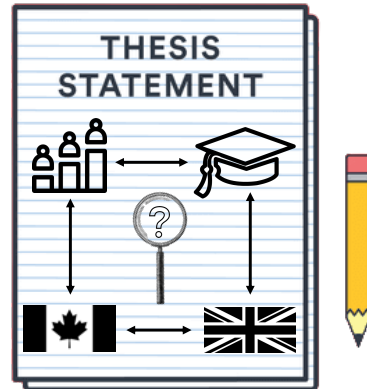
LAYOUT

- I. Thesis statement
- II. The Victorian Era
- III. The Edwardian Era
- IV. Class in the novels
- V. Education in the novels
- VI. How education and class intersect
- VII. Conclusion
- VIII. Final discussion
- IX. Citations



THESIS STATEMENT

Education in *Tempest-Tost* and *Leaven of Malice* propagates class stratification, particularly through the lens of the Victorian and Edwardian eras. This propagation suggests that education is not a vehicle for narrowing class stratification but rather fulfills the contrary, where those with access to higher education exert their background on the less fortunate to acquire and maintain influence.



THE VICTORIAN ERA



The Victorian Era, characterized by its people and what they desired



Much emphasis was placed on one's outward portrayal



The "public" school



Victorian society's view of education



Class as a barrier to education



THE EDWARDIAN ERA



Similar emphasis was placed on one's outward portrayal



The public school



Edwardian society's view of education



Education as a barrier to class



A shift from morals to manners



CLASS IN THE NOVELS

- The tangible
- Class and expectation

“A young woman’s good name is her most precious possession; not in a legal, but in a moral sense, it is a major proportion of her dower” (Davies, *Leaven of Malice* 221).



EDUCATION IN THE NOVELS

- The heightened importance on postsecondary education
- Pseudo-intelligence

“Don’t be deceived. The university undoubtedly maintains a force of some kind which keeps the students under. Your idea of a student is about a hundred and fifty years out of date. Students today are a pretty solemn lot. One of the really notable achievements of the twentieth century has been to make the young old before their time” (*Tempest-Tost* 59).



HOW CLASS AND EDUCATION INTERSECT

- Articulation and class:
 - He [Higgins] wanted me [Solly] to let him talk to my classes about how to speak English [Higgins speaking] I think your classes might well have some instruction in how to speak We must learn all that we can from Older Civilizations” (*Leaven of Malice* 142).
- Solly rebuking Cobbler for being “unmoved” toward Heavysege:
 - “Then you have no soul, and do not deserve the intellectual feast that I am spreading before you” (*Leaven of Malice* 168).
- Solly Arbitrarily assigning grades:
 - “if the worst came to the worst he could always award marks between B minus and C plus arbitrarily” (*Leaven of Malice* 149).

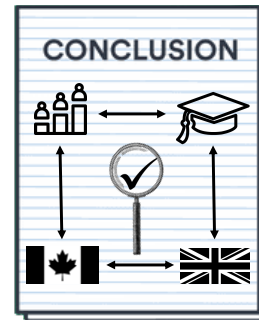
Discussion Question:

Are you convinced that education exacerbates class stratification instead of ameliorating it?



CONCLUSION

The class stratification in Davies's *Tempest-Tost* and *Leaven of Malice*, where educated individuals often exhibit hostility towards their less educated counterparts, echoes patterns of assigning value to an individual based on education, as seen in the Victorian and Edwardian eras. Thus, the persistent influence of past attitudes during the 19th and early 20th centuries, which influenced social interactions in mid-20th century Canada, exhaustively proves that education is a vehicle that exacerbates class division. This finding contradicts the notion that education narrows class division, suggesting that contemporary education should be more accessible.



FINAL DISCUSSION

Do you agree that Davies's depiction of Canada, specifically Kingston, in the middle of the 20th century coincides with the social climate during the Victorian and Edwardian eras? If so, which era does Salterton adopt more closely? If you believe Davies's depiction differs, do you think that another era captures Salterton better, or do you think the trilogy occurs in a distinct period, divorced from any other?

WORKS CITED

Davies, Robertson. *Temptest-Tost*. Penguin Canada Books, 2015.

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Thale, Jerome. "The Making of The Edwardian Age." *Mosaic: A Journal for the Interdisciplinary Study of Literature*, vol. 7, no. 2, 1974, pp. 25–43. *JSTOR*, <http://www.jstor.org/stable/24776884>. Accessed 29 Mar. 2024.

Timko, Michael. "The Victorianism of Victorian Literature." *New Literary History*, vol. 6, no. 3, 1975, pp. 607–27. *JSTOR*, <https://doi.org/10.2307/468468>. Accessed 29 Mar. 2024.

Self-Evaluation



John Doe

Self-Evaluation

Please evaluate yourself by circling the most appropriate response.

- How often did you attend lectures?

0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------
- How often did you contribute to in-class discussions?

0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------
- How often did you contribute to the discussion outside of class?

0%	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
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- Did you inform Dr May of your absence (text or email, with a valid and/or documented reason)?

Yes	Sometimes	No	Not applicable
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- Did you give your undivided attention to Dr May throughout the lectures (rather than looking at a P)?

Yes	Sometimes	Most of the time	No
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- Did you attend any out-of-classroom events advertised by Dr May (e.g., SSC events, English Department meetings, etc.)?

Yes	No
-----	----
- What Class Participation mark do you think you deserve?

0	1	2	3	4	5	6	7
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- If you wish to draw Dr May's attention to any aspects of answering these questions, please use the reverse side of this page.

Instructions

- The Course Syllabus outlines how Dr May evaluates Class Participation (5-6).
- Please reread this information, and then evaluate yourself by circling the most applicable response to the questions on the handout.
- Dr May will take your self-evaluation into consideration when he assesses your Class Participation mark.

The Golden Ass

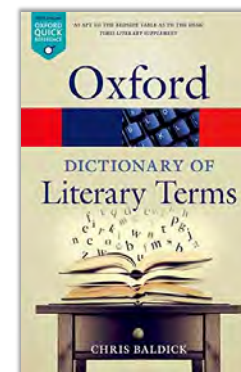
[*The Golden Ass* tells] the second-century story of the unfortunate Lucius, whose meddling in magic caused him to be transformed into an ass, from which unhappy metamorphosis he was delivered only after he had achieved new wisdom.... the tale [is an] allegory—humorous, poignant, humane allegory—disclosing the metamorphosis of life itself, in which man moves from confident inexperience through the bitterness of experience, towards the rueful wisdom of self-knowledge. (Davies, *Mixture* 292)

- work by Platonist philosopher Apuleius (ca. 124-170)
- the only ancient Roman novel in Latin to survive in its entirety
- while trying to perform a magic spell to transform himself into a bird, the protagonist Lucius is accidentally transformed into an ass; this leads to a long journey, literal and metaphorical, which comes to an end when the goddess Isis transforms him back into a man (*Wikipedia*)

The Golden Ass



allegory



- a story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning
- often involves *personification*, the ascription of human qualities to abstract concepts
- conceivable as a *metaphor* extended across a narrative
- in written narrative, involves a continuous, discernible parallel between the two or more meanings in the story (Baldick 8)

allegory

“[Davies establishes a cultural allegory in which] our New World inherits the artistic traditions of the Old and must build upon them. Monica is Davies’ metaphor for a nation come of age, a nation which chooses to enrich its own imagination and talents with the cultural wealth of the past.” (102)

Patricia Morley. “Davies’ *Salterton Trilogy: Where the Myth Touches Us.*” *Studies in Canadian Literature*, no. 1, 1976, pp. 96-104.

“[*A Mixture of Frailties* is an allegory about] the Canadian in Europe, discovering unexpected psychic roots in the older culture and faced with the need to decide how much of that culture and its manners must be absorbed for true self-understanding but without total loss of independent identity.”

F.R. Radford. “The Apprentice Sorcerer: Davies’ *Salterton Trilogy.*” *Studies in Robertson Davies’ Deptford Trilogy*, U of Victoria P, 1980, pp. 13-21.

Davies, *A Mixture of Frailties*

character	confession to Monica in ch. 9
Stanhope Aspinwall	“I admit to you freely that this will be a dreadful lesson to me. Asperity ... is the bosom-sin of the critic.” (319)
Bun Eccles	“I’d hocused his meter.... Made it give more [gas] than it wanted to for a bob.... I killed him, Monny. (319-20)
[Persis Kinwellmarshe]	“Now she’s saying she killed the only man she loved, or who really loved her.” (320)
Mrs Hopkin-Griffiths	“... if I hadn’t failed him [by marrying Griff], Giles [would] be here.... I sometimes feel I killed Giles.” (328)
Sir Benedict Domdaniel	“I meddled in Giles’ affairs ... disastrously.... Don’t think I don’t know that I killed Giles.” (334)

sin-eater

Now swear to me that you will never tell anyone. Come along. This is very serious.

“What should I say?”

“Oh—let’s not bother with operatic oaths. But I command you never to tell anyone. Will you obey?”

“Yes. I promise.”

“Right. I’m your sin-eater.” (335)

- a person who consumes a ritual meal to spiritually take on the sins of a deceased person
- the food was believed to absorb the sins of a recently dead person, thus absolving their soul
- carried the sins of all people whose sins they had eaten; they were usually feared and shunned
- associated with the folklore of Scotland, Ireland, Wales, and parts of England (*Wikipedia*)

closed ending vs open ending

closed ending

- an ending to work in which:
 - all questions are fully answered,
 - all plot lines are concluded, and/or
 - the central hero’s journey is fully completed
- familiar, certain, satisfying
- can be too predictable and formulaic; associated with “old-fashioned” literature

open ending

- an ending to a work in which:
 - some questions are left unanswered,
 - some plot lines are left inconclusive, and/or
 - the central hero’s journey is left incomplete
- vague, uncertain, ominous
- can be more realistic and compelling; associated with “contemporary” literature

closed ending vs open ending

“It is impossible for the reader to decide with any assurance which decision Monica will make [about marrying Domdaniel] ... and it is a measure of the power and complexity of her character that this is so.” (91)

Clara Thomas. “The Two Voices of *A Mixture of Frailties*.” *Journal of Canadian Studies*, vol. 12, no. 1, 1977, 82-91.

“The couple’s [presumed] engagement does not bathe the conclusion in the light of love, for Domdaniel ... seems to have been shaping Monica from the outset, undercutting the text’s larger celebration of the singer’s self-determination.” (54)

David Creelman. “Undermining Comedy: Shadows of Determinism in the *Salterton* Novels.” *Robertson Davies: A Mingling of Contraries*, U of Ottawa P, 2001, pp. 46-56.

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