Late-Victorian Heroic Lives in the Writings of Frank Mundell

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INTRODUCTION

"[T]HE HUMBLE ANNALS OF ORDINARY LIFE": A DEFINITION OF HEROISM

Throughout the ages, the figure of the hero has excited fascination, wonder, and admiration. Heroes were seen as champions of their civilisations and writers repeatedly utilised them as moral exemplars for their countrymen in general,[1] and for the young in particular.[2] Many publishers thought it necessary to highlight the qualities embodied in the lives of such protagonists.

For an extensive period in pre-Victorian British society none were more esteemed than soldiers, and, later, explorers, adventurers, and sailors.[3]

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[1] Anthony Cockshut, *Truth to Life: The Art of Biography in the Nineteenth Century* (London: Collins, 1974); Claire Marrone "Women Writing Auto/Biography: Anna Banti's *Artemisia* and Eunice Lipton's *Alias Olympia*," in *Life Writing/Writing Lives*, ed. Bette H. Kirschstein (Malabar: Krieger Publishing Company, 2001); Susanna Scarparo, *Elusive Subjects: Biography as Gendered Metafiction* (Leicester: Troubador Publishing Ltd, 2005); Kate Mitchell, *History and Cultural Memory in Neo-Victorian Fiction: Victorian Afterimages* (Basingstoke: Palgrave Macmillan, 2010).

[2] Maria Nikolajeva, *The Rhetoric of Character in Children's Literature* (Lanham: Scarecrow Press, 2002); Anita Silvey, *The Essential Guide to Children's Books and Their Creators* (Boston: Houghton Mifflin Harcourt, 2002); Rebecca Knuth, *Children's Literature and British Identity: Imagining a People and a Nation* (Lanham: Scarecrow Press, 2012).

[3] Martin B. Green, *Dreams of Adventure, Deeds of Empire* (Abingdon: Routledge, 1980); H. John Field, *Toward a Programme of Imperial Life: The British Empire at the Turn of the Century* (NewHaven: Greenwood Press, 1982); James Anthony Mangan, "Prologue: Britain's Chief Spiritual Export: Imperial Sport as Moral Metaphor, Political Symbol and Cultural Bond," in *The Cultural Bond: Sport, Empire, Society*, ed. James Anthony Mangan (London: Frank Cass & Co. Ltd, 1992); Graham Dawson, *Soldier Heroes. British Adventure, Empire and the Imagining of Masculinities* (Abindgon: Routledge, 1994); John McClure, *Late Imperial Romance* (London: Verso, 1994); Richard Holt, "Cricket and Englishness: The Batsman as Hero," in *European Heroes: Myth, Identity, Sport*,

Heroism straightforwardly meant braving dangers to meet success, be it fighting valiantly for a just cause or risking one's life in the quest for knowledge.[4]

During the nineteenth-century – an era pervaded by hero-worship[5]– heroism was definitively linked with dutifulness and a valuable purpose.[6] The development of the heroic ideal was significantly influenced by the works and opinions of author Thomas Carlyle. In 1841, he published *On Heroes, Hero-worship and the Heroic in History*, a collection of speeches concerning the nature of heroism. There, he argued that hero-worship was "the vivifying influence in man's life."[7] While he did admit the importance of courage in any heroic behaviour, he made it clear that morality and sincerity were prominent elements of those worth calling heroes: "I should say sincerity, a deep, great, genuine sincerity, is the first characteristic of all men in any way heroic."[8] Carlyle went further than that when he asserted that the Poet was "less questionable"[9] as a heroic figure than the warrior-like type of hero popular in previous times. According to him, those who did not fight could be as heroic as those who did, provided they

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ed. Pierre Lanfranchi and James Anthony Mangan (London: Frank Cass & Co., 1996); Lynda Prescott, "Joseph Conrad and the Imperial Vision: Heart of Darkness," in *The Nineteenth-Century Novel: Identities*, ed. Dennis Walden (Milton Keynes: The Open University, 2001); Edward Berenson, *Heroes of Empire: Five Charismatic Men and the Conquest of Africa* (Berkeley: University of California Press, 2011); Patrick Brantlinger, "Imperialism at Home," in *Victorian World*, ed. Martin Hewitt (Abingdon: Routledge, 2012).

[4] Dean. A. Miller, *The Epic Hero* (Baltimore: Johns Hopkins University Press, 2000).

[5] Margaretta Jolly, *Encyclopedia of Life Writing: Autobiographical and Biographical Forms* (Chicago: Fitzroy Dearborn Publishers, 2001); Christine Berberich, *The Image of the English Gentleman in Twentieth-Century Literature: Englishness and Nostalgia* (Farnham: Ashgate Publications Ltd, 2007); Nigel Hamilton, *Biography: A Brief History* (Cambridge: Harvard University Press, 2007); Simon Heffer, *High Minds: The Victorians and the Birth of Modern Britain* (London: Random House, 2013).

[6] J. John Bryan Hainsworth, *The Idea of Epic* (Berkeley: University of California Press, 1991); Mary Beth Rose, *Gender and Heroism in Early Modern English Literature* (Chicago: University of Chicago Press, 2002); Inga Bryden, *Reinventing King Arthur: the Arthurian Legends in Victorian Culture* (Farnham: Ashgate Publications Ltd, 2005).

[7] Thomas Carlyle, *On Heroes, Hero-worship and the Heroic in History* (London: Chapman and Hall, 1841), 14.

[8] Ibid., 54.

[9] Ibid., 93.

made use of the right spirit. Hence, he saw a hero as "a man fit to speak of this, to sing of this, to fight and work for this, in a great, victorious, enduring manner."[10]

Additionally, Carlyle also stated that the "Man-of-Letters Hero must be regarded as the most important modern person" because "What he teaches, the whole world will do and make."[11] This puts the above mentioned Man-of-Letters on a higher level than the soldier or active man. This type of hero would become more popular among Victorians and in their literature, especially because the man of letters' virtues were more accessible to people in their daily life than those of previous heroes.[12]

A few years afterwards, Carlyle would publish *Past and Present* (1843), in which he encouraged those who would lead a noble life to find their true work and honestly persevere in it. He was convinced that self-knowledge could come only through work and toil. This argument could be summed up in these words: "The latest Gospel in this world is, Know thy work and do it;"[13] "a man perfects himself by working;"[14] or "Blessed is he who has found his work; let him ask no other blessedness. He has a work; a life-purpose; he has found it, and will follow it!"[15]

A few years afterwards, Samuel Smiles, in his book *Self-Help* (1859), would also argue that only fulfilment of one's life-purpose, or duty, would bring "happiness and well-being":

> ... their happiness and well-being as individuals in after life, must necessarily depend mainly upon themselves – upon their own diligent self-culture, self-discipline, and self-control – and, above all, on that honest and upright performance of individual duty, which is the glory of manly character.[16]

Likewise, Smiles believed in the power of hero-worship and written lives to influence their countrymen and better their times:

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[10] Ibid., 137.
[11] Ibid., 184.
[12] Malcolm Hardman, *Six Victorian Thinkers* (Manchester: Manchester University Press, 1991).
[13] Thomas Carlyle, *Past and Present* (this edition London: Chapman and Hall, 1845; originally published in 1843), 264.
[14] Ibidem.
[15] Ibid., 266.
[16] Samuel Smiles, *Self-Help: With Illustrations of Character and Conduct* (this edition London: John Murray, 1860; originally published in 1859), v.

> Biographies of great, but especially of good men, are, nevertheless, most instructive and useful, as helps, guides, and incentives to others. Some of the best are almost equivalent to gospels – teaching high living, high thinking, and energetic action for their own and the world's good. British biography is studded over, as "with patines of bright gold," with illustrious examples of the power of self-help, of patient purpose, resolute working, and steadfast integrity, issuing in the formation of truly noble and manly character; exhibiting in language not to be misunderstood, what it is in the power of each to accomplish for himself; and illustrating the efficacy of self-respect and self-reliance in enabling men of even the humblest rank to work out for themselves an honourable competency and a solid reputation.[17]

As a consequence of this development, new deeds were gradually seen as heroic. This was visible in what Korte and Lethbridge refer to as "a proliferation and pluralisation of heroic concepts."[18] Even though the military was still an important aspect, especially by the turn of the century, with the new tide of imperialism and a desire to provide moral and didactic exemplars to children, Victorians were searching for alternatives to it. Other kinds of fighters were seen as most worthy, such as nurses or philanthropists, the likes of Florence Nightingale. Heroes could now be *metaphorical* knights, without actually fighting, so long as they strove to succour the needy and alleviate suffering, wherever it might be, making use of self-sacrifice as well as self-forgetfulness. Humility and a lack of desire for public recognition were certainly essential.[19] For many Victorians, this desire to help became more important than martial virtues.[20] Thus, both modern Britain, exotic countries, and battlefields could be seen as suitable places for those who would better either society or the world.[21] Equally, philanthropists, reformists, or missionaries in

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[17] Ibid., 5.

[18] Barbara Korte and Stefanie Lethbridge, "Introduction: Heroes and Heroism in British Fiction. Concepts and Conjectures," in *Heroes and Heroism in British Fiction Since 1800: Case Studies*, ed.Barbara Korte and Stefanie Lethbridge (London: Springer, 2016), 17.

[19] James Eli Adams, "The Hero as Spectacle: Carlyle and the Presence of Dandyism," in *Victorian Literature and the Victorian Visual Imagination*, ed. Carol C. Christ and John O. Jordan (Berkeley: University of California Press, 1995).

[20] James Eli Adams, *A History of Victorian Literature* (Chichester: John-Wiley Blackwell, 2009).

[21] Berny Sèbe, "Justifying 'New Imperialism': The Making of Colonial Heroes, 1857-1902," in *Justifying War: Propaganda, Politics and the Modern Age*, ed. David Welch and Jo Fox (Basingstoke: Palgrave Macmillan, 2012).

foreign lands, could be seen as striving to put an end to evil while working for the coming of the kingdom of God or, in more secular terms, a better world.

Besides, scientific explorers were acknowledged to be heroes in their own right; struggling in their quest for discoveries so as to help humanity and improve its condition, even at the cost of their lives.[22] Thus, an adventurer might stand as a moral exemplar as much as any activist or soldier who would face daunting challenges and difficulties, and accept to take risks for fulfilling his purpose. Moreover, the scientific hero who also published and related his exploits, could be seen as in-between the daring adventurer and the man of letters, and that made him all the more noble in the eyes of his countrymen.[23]

These gentlemen-like characters dedicated their efforts to the well-being of people in need, whether in the public field, and regardless of the cost for them.[24] Consequently, even everyday life could be filled with heroism; it was possible to become a gallant life-saver in the course of one's daily duties,[25] and thus the capacity to become heroic was no longer subject to the constraints of age or gender.

This heroism of the everyday was created through a focus on a series of desirable, to-be-acquired, qualities, as opposed to extraordinary deeds.[26] This emphasis on ordinariness has been valued by biographers[27] who

[22] Bernard Lightman, "Introduction," in *Victorian Science in Context*, ed. Bernard Lightman (Chicago: The University of Chicago Press, 1997).
[23] Frank M. Turner, "Practicing Science: An Introduction," in *Victorian Science in Context*, ed. Bernard Bernard Lightman (Chicago: The University of Chicago Press, 1997).
[24] Robin Gilmour, *The Idea of the Gentleman in the Victorian Novel* (London: Allen & Unwin, 1981); Mark Girouard, *The Return to Camelot: Chivalry and the English Gentleman* (London: Yale University Press, 1981); Susan Walton, *Imagining Soldiers and Fathers in the Mid-Victorian Era: Charlotte Yonge's Models of Manliness* (Farnham: Ashgate Publishing, Ltd, 2010); John Price, *Heroes of Postman's Park: Heroic Self-Sacrifice in Victorian London* (Stroud: The History Press, 2015).
[25] Peter Merchant, "'Fresh Instruction o'er the Mind': Exploit and Example in Victorian Fiction," *Children's Literature in Education*, Volume 20, Issue 1 (March, 1989); John Price, *Everyday Heroism: Victorian Constructions of the Heroic Civilian* (London: Bloomsbury Publishing, 2014).
[26] Peter Brooks, *Realist Vision* (New Haven: Yale University Press, 2005).
[27] André Maurois, "Biography as a Work of Art," in *Biography as High Adventure: Life-Writers Speak on their Art*, ed. Stephen B. Oates (Amherst:

argue that these details, far more than any grand achievement, unite reader and subject.[28]

As a result, the new definition of a hero

> ... rendered the exemplary virtues of his life widely applicable beyond the ranks of the army, as a potential energizing myth to inspire countless thousands of other unpretentious and recognized lives, from the 'improving' middle class and the 'self made' working class alike.[29]

In 1865, William Martin would thus define what he called the "heroism of moral worth":

> In former times, a man, to be a hero, was expected to slay his thousands, to found empires, and to subjugate nations. But now, better taught by the experience of the past, we understand that true heroism may consist in performing our duty in that state of life unto which it may please God to call us. There is a heroism in refraining from evil, in speaking the truth, in the exercise of humanity, in devoting ourselves to some difficult task for the sake of others, and in the vindication of principle.[30]

In 1865, Elizabeth Gaskell, in the short story 'The Sexton's Hero', described a hero as follows:

> My idea of a hero is one who acts up to the highest idea of duty he has been able to form, no matter at what sacrifice. I think that by this definition, we may include all phases of character, even to the heroes of old, whose sole (and to us, low) idea of duty consisted in personal prowess.[31]

Jane Maher claims that lives were worth knowing about even, or especially, if they had simply proved inspirational and did not change the world: readers still had the possibility of striving to resemble those they

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University of Massachusetts Press, 1986); Sharon Marcus, *Between Women: Friendship, Desire and Marriage in Victorian England* (Princeton: Princeton University Press, 2007).

[28] Susan Tridgell, *Understanding Our Selves: The Dangerous Art of Biography* (Bern: Peter Lang, 2004).

[29] Graham Dawson, *Soldier Heroes: British Adventure, Empire and the Imagining of Masculinities* (Abingdon: Routledge, 1994), 122.

[30] William Martin, *Heroism of Boyhood; or, What Boys Have Done* (London: Darton and Hodge, 1865), iii.

[31] Elizabeth Cleghorn Gaskell, "The Sexton's Hero," in *Cousin Phillis and other Tales* (London: Smith Elder & Co, 1865) 273.

were reading about, while hoping that their everyday lives and personalities would benefit from these efforts.[32] This could be summed up in the words of Smiles:

> The greatest results in life are usually attained by simple means, and the exercise of ordinary qualities. The common life of everyday, with its cares, necessities, and duties, affords ample opportunity for acquiring experience of the best kind; and its most beaten paths provide the true worker with abundant scope for effort and room for self-improvement.[33]

The right form of heroism then seemed made up of a mix of elements coming from both gendered spheres, leading a life made of courage, perseverance and compassion, for the well-being of others.[34] Authors were trying to negotiate masculine and feminine virtues when portraying these heroic figures.[35]

Besides, bridging the gap between biographical subjects and readers made it easier to identify with heroic figures.[36] It was believed that the representation of fallible protagonists, who could, and did, feel fear or make mistakes, helped in this endeavour.[37] Those who failed could be praised as heroes and moral exemplars to be emulated, provided they tried most earnestly to achieve success in a noble cause.[38] The results of these efforts was then not the most important thing; the gist of the matter was the will to do good as well as the refusal to give up, whatever the peril and

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[32] Jane Maher, "Becoming a Biographer," in *Life Writing/Writing Lives*, ed. Kirschstein, B. H. (Malabar: Krieger Publishing Company, 2001).
[33] Smiles, Op. cit., 46.
[34] Stefanie Lethbridge, "Negotiating Modernity, Modernising Heroes: Heroes and Heroines in Gothic and Sensation Fiction of the Long Nineteenth Century," in *Heroes and Heroism in British Fiction Since 1800: Case Studies*, ed.Barbara Korte and Stefanie Lethbridge (London: Springer, 2016).
[35] Jess Nevins, *The Victorian Bookshelf: An Introduction to 61 Essential Novels* (Jefferson: McFarland & Company, 2016).
[36] Jerry D. Flack, *TalentEd: Strategies for Developing the Talent in Every Learner* (Westport: Greenwood Publishing Group, 1993); Peter Morris, *Catcher: The Evolution of an American Folk Hero* (Chicago: Ivan R. Dee Publisher, 2009).
[37] Ulick O'Connor, *Biographers and the Art of Biography* (Dublin: Wolfhound Press, 1991).
[38] Rachel E. Johnson, *A Complete Identity: The Youthful Hero in the Work of G. A. Henty and George Macdonald* (Cambridge: The Lutterworth Press, 2014).

the cost. As noted by Carlyle, "The first duty for a man is still that of subduing *Fear*."[39]

Thus, authors could make use of "heroic death," a feature which appealed to their countrymen.[40] Falling on duty or the sake of others was seen as evidence of worthiness,[41] as appeared in both biographies and fiction. Better a brave man going to his doom than a coward missing the opportunity to prove his valour.[42] Also, even death in a daring attempt should not be seen as either vain or useless: the right spirit could always be stirred through such heroic examples, and the deceased's efforts might help the cause to which he devoted his life; even if this should become clear only quite later.[43] Literature representing these moral exemplars flourished, and such protagonists, including everyday heroes, populated fiction and biographies alike.[44]

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For decades, nineteenth-century literature made use of the didacticism coming from the late-eighteenth century,[45] above all in publications aimed

[39] Carlyle, Op. cit., *On Heroes*, 37.
[40] Jenny Macleod, *Reconsidering Gallipoli* (Manchester: Manchester University Press, 2004); Rob Johnson, "Heroism and Wars of National Liberation," in *Heroism and the Changing Character of War: Toward Post-Heroic Warfare?*, ed. Sibylle Scheipers (Basingstoke: Palgrave Macmillan, 2014)
[41] Debra N. Mancoff, *The Return of King Arthur: The Legend through Victorian Eyes* (New York: H. N. Abrams, 1995); David Murphy, *The Arctic Fox: Francis Leopold-McClintock, Discoverer of the Fate of Franklin* (Toronto: Dundurn Press, 2004).
[42] Jane E. Elliott, *Some Did it for Civilisation, Some Did it for Their Country: A Revised View of the Boxer War* **(**Honk Kong: The Chinese University Press, 2002); Edward John Larson, *An Empire of Ice: Scott, Shackleton, and the Heroic Age of Antarctic Science* **(**New Haven: Yale University Press, 2011).
[43] Carl Lindahl, "Three Ways of Coming Back: Folkloric Perspectives on Arthur's Return," in *The Arthurian Revival in Victorian Art* ed. Debra N. Mancoff (New York: Garland Publishing, 1990); Stephanie Barczewski, *Heroic Failure and the British* (New Haven: Yale University Press, 2016).
[44] Andrew H. Miller, *The Burdens of Perfection: On Ethic and Reading in Nineteenth-Century British Literature* (Ithaca: Cornell University Press, 2008).
[45] Ian C. Bradley, *The Call to Seriousness: The Evangelical Impact on the Victorians* (London: Jonathan Cape, 1976); Bette P. Goldstone, *Lessons to Be Learned: A Study of Late Eighteenth-Century English Didactic Children's Literature* (Bern: Peter Lang Publishing, Incorporated, 1984); Lucy Pearson and

at children.[46] However, alternatives to the didactic feature gradually appeared throughout literature,[47] which was increasingly written with entertaining purposes,[48] even in the post-Victorian period.[49] Indeed, late-Victorians were not solely interested in a life made of dutiful and quiet devotion. While many would attempt to preserve tradition and to avoid threatening the establishment, alternatives to these did appear, and this led to social tension.[50] Consequently, by the early-twentieth century, many Edwardians wished to be relieved from the constraints of the Victorian world, including, particularly, the codes of the patriarchal family which influenced society as a whole.[51] Values which had ruled life beforehand

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Kimberley Reynolds, "Realism," in *The Routledge Companion to Children's Literature*, ed. David Rudd (Abingdon: Routledge, 2012).

[46] Gillian Avery, *Nineteenth Century Children: Heroes and Heroines in English Children's Stories 1780–1900* (London: Hodder and Stoughton, 1965); John Rowe Townsend, "British Children's Literature: a Historical Overview," in *International Companion Encyclopedia of Children's Literature, Volume II*, ed. Peter Hunt (Abingdon: Routledge, 2004); Matthew O. Grenby, *Children's Literature* (Edinburgh: Edinburgh University Press, 2008); Lydia Prexl, *Attitudes Towards the Child in Children's Literature: A Comparison of the Victorian Age and the Inter-War Period* (Munich: GRIN Verlag, 2008); Victoria Gaydosik, *Encyclopedia of the British Novel* (New York: Infobase Learning, 2015); Pat Pinsent, *Children's Literature* (Basingstoke: Palgrave Macmillan, 2016).

[47] Jacqueline. S. Bratton, *The Impact of Victorian Children's Fiction* (London: Croom Helm, 1981); Erica Hateley, *Shakespeare in Children's Literature: Gender and Cultural Capital* (Abingdon: Routledge, 2009); Deborah C. De Rosa, *Domestic Abolitionism and Juvenile Literature, 1830-1865* (Albany: SUNY Press, 2012); Linda H. Peterson, *The Cambridge Companion to Victorian Women's Writing* (Cambridge: Cambridge University Press, 2015); Jackie C. Horne, *History and the Construction of the Child in Early British Children's Literature* (Abingdon: Routledge, 2016).

[48] Ann Trugma Ackerman, *Victorian Ideology and British Children's Literature, 1850-1914* (Denton: North Texas State University, 1984); Christine Wilkie-Stibbs, "Intertextuality and the Child Reader," in *International Companion Encyclopedia of Children's Literature, Volume I*, ed. Peter Hunt (Abingdon: Routledge, 2004).

[49] Harold Bloom, "Introduction," in *Edwardian and Georgian Fiction*, ed. Harold Bloom (Langhorne: Chelsea House Publishing, 2005).

[50] Samuel Hynes, *Edwardian Turn of Mind* (Princeton: Princeton University Press, 1968); Helen C. Long, *The Edwardian House: The Middle-Class in Britain, 1880-1914* (Manchester: Manchester University Press, 1993); Celia Malone Kingsbury, *The Peculiar Sanity of War: Hysteria in the Literature of World War I* (Lubbock: Texas Tech University Press, 2002).

[51] Maggie Humm, *Border Traffic: Strategies of Contemporary Women Writers* (Manchester: Manchester University Press, 1991); Adrienne E. Gavin and Andrew F. Humphries, "Worlds Enough and Time: The Cult of Childhood in Edwardian

were gravely questioned[52] by those Edwardians who wanted to sweep away the past, to enjoy life in their own way, deprived of the features considered irrelevant.[53] Therefore, the values which had contributed to define the Victorian world were gradually being dissolved. An illustrative instance of this desire can be seen in the Edwardian analysis of the gentleman, dear to Victorians. He was seen as too rigid, as obsessed by form rather than content.[54] The debate in the religious realm stands as further evidence of this conflict between a wish to preserve traditions and a desire for change and freedom, moving away from didactic religion.[55]

Biographies published at the turn of the century or in the Edwardian and Georgian period were no exception to that rule; their writers attempted to distance themselves from the moralizing tone which previously prevailed.[56] Lytton Strachey summed up the mood on this point when he lamented life accounts and "their ill-digested masses of material, their slipshod style, their tone of tedious panegyric, their lamentable lack of selection, of detachment, of design"[57] and claimed that life writers had a right both to provide alternatives to this style and to portray the shortcomings of their subjects who were fallible individuals. Nonetheless, this does not mean that authors were ready to disregard completely the

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Fiction," in *Childhood in Edwardian Fiction: Worlds Enough and Time*, ed. Adrienne E. Gavin and Andrew F. Humphries (London: Springer, 2008).

[52] Charles Petrie, *The Edwardians* (New York: W. W. Norton & Company, 1965); Malcolm Bradbury, "The Opening World," in *Edwardian and Georgian Fiction* (Langhorne: Chelsea House Publishing, 2005).

[53] Randall Stevenson, *A Reader's Guide to the Twentieth-century Novel in Britain* (Lexington: The University Press of Kentucky, 1993); Sarah Edwards, "The Rise and Fall of the Forsytes: From Neo-Victorian to Neo-Edwardian Marriage," in *Neo-Victorian Families: Gender, Sexual and Cultural Politics*, ed. Marie-Louise Kohlke and Christian Gutleben (Amsterdam: Rodopi, 2011).

[54] Lucy Lethbridge, *Servants: A Downstairs View of Twentieth-Century Britain* (London: Bloomsbury Publishing, 2013).

[55] Keith Robbins, *History, Religion and Identity in Modern Britain* (London: Hambledon Press, 1993); Evangeline Holland, *Edwardian England: A Guide to Everyday Life* (New York: Plum Bun Publishing, 2014).

[56] Stephanie Olsen, "Towards the Modern Man: Edwardian Boyhood in the Juvenile Periodical Press," in *Childhood in Edwardian Fiction: Worlds Enough and Time*, ed. Adrienne E. Gavin and Andrew F. Humphries (London: Springer, 2008).

[57] Lytton Strachey, *Eminent Victorians. The Illustrated Edition* (New York: Weidenfeld & Nicolson, 1988; originally published in 1918), 7.

codes and standards of the past;[58] the literature was reflecting the transition between the Victorian and the forthcoming era, making use of, and trying to combine harmoniously, elements which could be found in both.[59]

As a result of this desire to let Victorianism behind them, it became important for Edwardians to seek some sense of stability in a changing world, a world of doubts, uncertainties, and fear.[60] The British wanted to avoid implosion, or the crumbling down of society. Consequently, the figures of heroes were seen as indispensable: they provided examples of what a good behaviour was supposed to be, and guided people as to the qualities one should nurture.[61] The proliferation of biographies and prosopographies by the late-Victorian period was a response to this state of fear. Additionally, as discussed below, it was considered that nations were made of individuals. This meant that Englishmen should be encouraged to walk in the footsteps of great men, so they could work for both their safety and a positive future for their nation, in a safe and secure environment. The authors of these collective biographies also focused on everyday heroism.[62]

This tension was also visible in the field of international relationship. The desire for patriotic glory fuelled the need to defend the empire, to remain powerful at an international level.[63] Imperialism was seen as evidence not only of the power, but also, more importantly, of the great moralising and

[58] Samuel Hynes, *Edwardian Turn of Mind* (New York City: Random House, 2011); Velma Bourgeois Richmond, *Chivalric Stories as Children's Literature: Edwardian Retellings in Words and Pictures* (Jefferson: McFarland & Company, 2014).
[59] Melissa Van Vuuren, *Literary Research and the Victorian and Edwardian Ages, 1830-1910: Strategies and Sources* (Lanham: Scarecrow Press, 2010).
[60] John Batchelor, "Edwardian Literature," in *Edwardian and Georgian Fiction*, ed. Harold Bloom (Langhorne: Chelsea House Publishing, 2005).
[61] Kenneth Millard, *Edwardian Poetry* (Wotton-under-Edge: Clarendon Press, 1991).
[62] Juliette Atkinson, *Victorian Biography Reconsidered: A Study of Nineteenth Century 'Hidden' Lives* (Oxford: Oxford University Press, 2010).
[63] Alan O' Day, *The Edwardian Age: Conflict and Stability, 1900-1914* (North Haven: Archon Books, 1979); John Darwin, *The Empire Project: The Rise and Fall of the British World System, 1830-1970* (Cambridge: Cambridge University Press, 2009).

civilising mission of Great Britain.[64] It had, therefore, to be extended, by military means if necessary.[65] Moreover, the sense of an impending doom, of a possible conflict between the so-called Great Powers was another factor worrying those living in post-Victorian society.[66]

Consequently, the figure of the soldier engaged in a noble struggle was still popular,[67] even if different heroic characters featured in literature. Edwardians saw the brave and daring soldier as a reassuring figure.[68] In fact, more than the individual, what mattered were his qualities, similar to those which were already highlighted in the representation of everyday heroes: service, self-sacrifice, perseverance, and self-discipline, the latter being particularly linked with the military.[69] The gist of the matter, additionally to performing one's duty faithfully and earnestly, was the will to protect one's country and the well-being of both its populations and its subjects in a wider sense.[70]. Soldiers then belonged with late-Victorian heroes, while evolving in a different setting. Besides, these soldiers both

[64] Berny Sèbe, *Heroic Imperialists in Africa: The promotion of British and French colonial Heroes, 1870-1939* (Manchester: Manchester University Press, 2013).
[65] James Anthony Mangan, "Crown of Self-Sacrifice: A Self-Sacrifice Elite in the Age of the New Imperialism," in *Anciennes et Nouvelles Aristocraties de 1880 à nos Jours*, ed. Didier Lancien and Monique de Saint-Martin (Paris: Editions Maisons des Sciences de l'Homme, 2007); Ali Parchami, *Hegemonic Peace and Empire: The Pax Romana, Britannica, and Americana* (Abingdon: Routledge, 2009).
[66] Paul Peppis, *Literature, Politics, and the English Avant-Garde: Nation and Empire, 1901-1918* (Cambridge: Cambridge University Press, 2000); Christine L. Corton, *London Fog: The Biography* (Cambridge: Harvard University Press, 2015); David Parker, *Edwardian Devon: 1900-1914, Before the Lights went out* (Stroud, The History Press, 2016).
[67] John O. Springhall, "Up Guards and At them! British imperialism and popular art, 1880-1914," in *Imperialism and Popular Culture*, ed. John M. MacKenzie (Manchester: Manchester University Press, 1986); Penny Summerfield, "Patriotism and Empire: Music-Hall entertainment, 1870-1914," in *Imperialism and Popular Culture*, ed. John M. MacKenzie (Manchester: Manchester University Press, 1986).
[68] Robert H. MacDonald, *Sons of Empire: The Frontier and the Boy Scout Movement, 1890-1918* (Toronto: University of Toronto Press, 1993).
[69] Gwyn Harries-Jenkins, *The Army in Victorian Society* (Abingdon: Routledge, 1977).
[70] Jacqueline S. Bratton, "Of England, Home, and duty: the image of England in Victorian and Edwardian juvenile fiction," in *Imperialism and Popular Culture*, ed. John M. MacKenzie (Manchester: Manchester University Press, 1986).

represented the cure to degeneration and could be seen as moral exemplars.[71] Indeed, Price argues that the period 1870–1914 "saw an increase in the celebration and promotion of the hyper-masculine military or imperial hero" in response to "the perceived threat of male domestication and the rise of the more independent woman." [72]

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A favoured format of life accounts was that of the *prosopography*, which is to say the lives of several individuals collected together. Such a format allowed authors to focus on the heroic deeds in question without being obliged to detail other aspects of their subjects' lives. Additionally, this sum of stories conveniently meant that a variety of heroic behaviours could be illustrated together. Among the most prolific writers of these books were Charles D. Michael, Joseph Johnston, Henry Charles Moore, and Edwin Collas Dawson. Nor were such writings reserved to men: Jennie Chappell, Emma Raymond Pitman or Elbridge Streeter Brooks also published this kind of literature.

This study provides an analysis of the prodigious literary output of Frank Mundell,[73] a writer employed by the Sunday School Union in the late-nineteenth and early-twentieth centuries, who issued 26 volumes, among them 19 collective biographies (1892–1914). Mundell's main project was to represent heroism in different guises, unconstrained by gender, age, or geographical or temporal locality. To this end, he exploits the prosopographical format, offering a range of sensational deeds and situations to readers in an attempt to combine the various qualities which were thought at this time to be essentially heroic. The feats of heroism in his writings display the traditional and extraordinary alongside the contemporary and workaday.

Mundell is not the only late-Victorian or Edwardian writer to choose to publish such volumes on the topic of heroism or of heroic figures standing as moral exemplars for children. Other authors also decided to exploit their

[71] James Anthony Mangan, "'The grit of our forefathers': invented traditions, propaganda and imperialism," in *Imperialism and Popular Culture*, ed. John M. MacKenzie (Manchester: Manchester University Press, 1986); Glenn R. Wilkinson, *Depictions and Images of War in Edwardian Newspapers, 1899-1914* (Basingstoke: Palgrave Macmillan, 2003).
[72] Price, Op. Cit. *Everyday Heroism*, 169.
[73] Despite extensive research at the Sunday School Union Archives, it proved impossible to find Mundell's dates of birth and death.

countrymen's fascination for deeds of valour, bravery and self-sacrifice. As a result, a number of the protagonists Mundell represents as heroic frequently appeared throughout the literature at this time. This was particularly true of women and missionaries.

Mundell's primary editor was the Sunday School Union, an organisation founded in 1803 by a quartet of Sunday schools teachers led by William Brodie Gurney, a Walworth Sunday School teacher, aged 25, "to promote the extension of schools with voluntary teachers."[74] According to Groser (1903), "it was Protestant, Evangelical, and inter-denominational in constitution, welcoming into association all schools which were in sympathy with its objects, while claiming no control over their internal management."[75] The organisation provided Scripture Lessons booklets and other leaflets for its pupils. The Sunday School Union became the National Christian Education Council during the twentieth century, before joining the Christian Education Movement in 2002.

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The books by Mundell considered herein are part of four collections, or *series*, each dedicated to a different central theme. The majority of these books were of a comparable size: around 160 pages or 30 000 words. From one volume to the next, Mundell's style is consistent, as is the structure of the stories, the choice of elements and qualities he emphasises, the progression of his plots, and his descriptions of protagonists and incidents.[76]

The didacticism of Mundell's publications does not stand out amongst the host of other prosopographies designed to provide exemplars for late Victorian children. Most authors were more didactic than Mundell, many even intruding in the story to address their readers directly. They highlighted religious elements or the necessity to turn to Christ and lead a good life, sometimes in an obtrusive way, intent on guiding their readers towards a "good and valuable life."

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[74] Hans J. Hillerbrand, *Encyclopedia of Protestantism* (Abingdon: Routledge, 2004), 360.

[75] William H. Groser, *A Hundred Years Work for the Children: The Centenary Record of the Sunday School Union* (London: The Sunday School Union, 1903), 42.

[76] Mundell's Victorian vocabulary and grammar are, not infrequently, at odds with the more modern use of the language. This study has chosen not to highlight these discrepancies, avoiding the use of [sic].

Indeed, while Mundell did intend his tales to be instructive and edifying for readers, he also understood that he needed to keep his audience interested. He therefore included elements of captivating adventure narratives alongside the instructive descriptions of everyday heroism drawn from real life stories. These daily incidents serve two functions: they both illustrate the moral lesson intended to stir children into improvement, and also allow Mundell to portray the knights without armour which fascinated his countrymen.

Boys and girls alike can be the targets of these publications: they can all find some message for them on how to lead a good life, especially since Mundell includes heroines in a number of his volumes, as is discussed below. However, it is true that male protagonists feature more prominently when he writes about action and daring deeds, as is made clear in this research's subsequent chapters. Mundell also links more frequently adventures to masculinity, in accordance with Victorian opinions on the question.[77] Nonetheless, he never tries to discourage women from becoming travellers or explorers, and does acknowledge that they were also able to succeed in life-saving deeds requiring strength and stamina. Nevertheless, it should be noted that his Heroines Library is definitely more directed to women, whom he clearly associates with faith, compassion, and brave endurance of hardship.

Mundell clearly states his intention to write "thrilling incidents" in "a graphic manner."[78] He aims to tell vivid stories so as to both entice his readership and to allow them to vicariously live these "thrilling incidents" alongside the main characters. This is true even when he focuses on everyday heroism. Mundell also provides context: he explains with a realist's precision the technologies and techniques used by the mineworker, the fireman, the alpinist or the lifeboat crew. By doing this he simultaneously educates his audience and claims for himself the authority and trustworthiness of the expert.

As will be explored in the following chapters, Mundell was particularly interested in heroic exploits at sea and in distant and hostile lands. This topic had also been of particular fascination for Victorians for several decades before his series, with adventure literature appearing in the 1830s

[77] Joseph A. Kestner, *Masculinities in British Adventure Fiction, 1880-1915* (Farnham: Ashgate Publishing, Ltd, 2010).
[78] Frank Mundell, *Stories of North Pole Adventure* (London: Sunday School Union, 1896), 5.

and becoming widely read by the 1880s. Popular authors included William Henry Giles Kingston, Charles Kingsley, Robert Michael Ballantyne and Thomas Mayne Reid.

During this period explorers published accounts of their expeditions into the wild, narrating their encounters with the fauna and flora, and adventures in exotic lands. These authors emphasised the inevitable dangers they faced in order to give a sensational flavour to their tales,[79] understanding that readers wanted entertainment, but also shunned excessive details or lengthy explanations.[80] Exoticism and romance were frequently used by writers who wished to appeal to a public eager for daring deeds happening in unknown territories; these stories provided a stark contrast with the monotony and insecurity which characterised many domestic circumstances.[81] Moreover, focusing on explorers and physically strong adventurers reassured readers about the vigour of their British compatriots at a time when Victorians were also anxious about the possibility of collective or social degeneration.[82] After the 1880s, these robust individuals were portrayed as exemplars for children; the latter might not become adventurers but they could nurture physical qualities, for instance through the practicing of sports. Unsurprisingly at such a time, these protagonists were not merely strong and daring, but also individuals who abided by rules and respected their opponents. Quickly enough, these virtues were associated, in late-Victorians' minds, with the Anglo-Saxon race. These explorers and sportsmen did not simply demonstrate the fitness of the British but their moral qualities as well. In the collective imaginary, those who left for the empire – soldiers, missionaries, or explorers alike – became paragons of virtue who were ready to give their

[79] Don D'Ammassa, *Encyclopedia of Adventure Fiction* (New York: Facts on File Library of World Literature, 2009).
[80] Steve Kemper, *A Labyrinth of Kingdoms: 10,000 Miles through Islamic Africa* (New York: W. W. Norton & Company, 2012); Paul Smethurst, "Discoverers and Explorers," in *The Routledge Companion to Travel Writing*, ed. Carl Thompson (Abingdon: Routledge, 2016).
[81] Barbara Dennis, *The Victorian Novel* (Cambridge: Cambridge University Press, 2000).
[82] Daniel Pick, *Faces of Degeneration: A European Disorder, C. 1848-1918* (Cambridge: Cambridge University Press, 1993); Andrew Smith, *Victorian Demons: Medicine, Masculinity, and the Gothic at the Fin-de-siècle* (Manchester: Manchester University Press, 2004); Meredith Martin, *The Rise and Fall of Meter: Poetry and English National Culture, 1860-1930* (Princeton: Princeton University Press, 2012).

lives for the triumph of their cause[83] and could be compared to chivalrous knights.[84] Naturally, for the success of their respective missions, they had to cultivate manly qualities.[85]

For Mundell, these publications proved a source of inspiration. He makes use of their most popular features, such as encounters with ferocious beasts and deadly struggles with the elements. Mundell's stories, like those of authors writing before him, were full of "peril and adventure"[86] and to a significant extent he was indebted to these antecedents.

It should also be noted that although Mundell wrote for the Sunday School Union, he hardly refers to Christianity at all in his collections. Thus he omits a crucial feature of most nineteenth-century prosopographies. This avoidance of the religious topic may well indicate that Mundell's desire to appeal to as many readers as possible was his primary objective. One may argue that Mundell makes up for this absence by placing both compassion and the desire to serve others – not infrequently at some cost for his heroes, including on occasion their deaths – at the heart of his narratives. He tells of valiant firemen, brave miners, bold sailors, devoted nurses, or gallant soldiers, unafraid to put their lives in danger for the sake of others, but hardly mentions their faith at all. He thus implicitly conveys the values associated with Christianity for many Victorians, hoping to influence his readers. Equally, even if he did publish "thrilling incidents," Mundell chose not to portray the characters his more conservative readers might have disapproved of, such as the daring protagonists of Gothic or New Woman novels. And yet his books are clearly different from the set texts

[83] Patrick Brantlinger, *Victorian Literature and Postcolonial Studies* (Edinburgh: Edinburgh University Press, 2009).
[84] James Anthony Mangan, "'Muscular, Miltary, and Manly': The British Middle-Class Hero as Moral Messenger," in *European Heroes: Myth, Identity, Sport*, ed. Pierre Lanfranchi and James Anthony Mangan (London: Frank Cass & Co., 1996); Lee Patterson, "Heroic Laconic Style: Reticence and Meaning from Beowulf to the Edwardians," in *Medieval Literature and Historical Inquiry: Essays in Honor of Derek Pearsall*, ed. David Aers (Cambridge: D. S. Brewer, 2000); Robert Clancy, John Manning and Henk Brolsma, *Mapping Antarctica: A Five Hundred Year Record of Discovery* (London: Springer, 2014); Brad Faught, *Kitchener: Hero and Anti-Hero* (London: J. B. Tauris & Co., 2016).
[85] George Robb, *British Culture and the First World War* (London: Palgrave Macmillan, 2002).
[86] Mayne Reid *The Land of Fire: A Tale of Adventures* (London: Frederick Warne and co, 1885), 238.

of the Sunday School Union, which were short and to the point, mostly confined to Biblical stories, hymns, and lessons.

It seems that Mundell would equally target the working and middle-classes. He wrote about characters who helped the destitute as exemplars for those who, among his readers, were in a more fortunate situation. Additionally, he portrayed some working-class protagonists, such as those who worked in mines. As will be discussed afterwards, he also attempted to convince his audience that anyone could become a do-gooder, even those who did not have much money or who led simple lives. This was in accordance with the Sunday School Union's desire to instruct and educate the working-classes. Mundell made it clear that anyone, even those with the least means, could find inspiration in the examples of the lives of great men. While this was particularly visible in his biographies, this feature was also present in his prosopographic tales. Mundell was attempting to encourage children, regardless of social origin, to help others, prove dutiful, and nurture positive qualities in them.

Clearly his editor wished to make good use of his books which were published again and again over a period of a few years. A number of his books were given as rewards from various Sunday Schools, such as the Primitive Methodist Sunday School, the Brookland Sunday School, the North Berwick Public School, the Portsmouth School Board, the Tabernacle Sunday School or the St. Michael & All Angels, Northampton. The reasons for receiving such volumes were diverse, ranging from "attendance," "regularity," "good conduct," "school work" to the more evocative "diligence as a collector in aid of the Home and Foreign Missions and General Expenses." Otherwise, the volumes were sold 1 shilling and 6 pence each.[87]

By the early twentieth century, the various volumes had been issued several times and had benefited from positive reviews from various newspapers and magazines, including titles from the United States of America. Several of these publications were aimed at spreading Christianity, such as the *Christian* magazine, the *Family Churchman*, the *Sword and Trowel*, the *Christian Leader*, the *Christian World* or the

[87] Mundell modifies names beginning with "Mc", which can be found in his publications when writing about Scottish people. They read "M'". For instance, one Scottish pioneer in the Wild West is called M'Pherson; one miner is referred to as M'Carrol, a sailor as M'Dermott and so on. The study quotes Mundell without modifying the names.

Christian Globe. However praise from a different type of press suggests that Mundell was successful in his efforts to widen his readership while remaining popular in Christian circles. The *Huddersfield Examiner*, the *Saturday Review*, the *Public Opinion*, the *North British Daily Mail*, and even the *Literary World*, the *Journal of Education*, the *Daily Telegraph*, the *Daily Chronicle*, and the *Times* are among the list of journals that reviewed his work favourably.

Mundell's dual commitment to telling stories about commendable protagonists whilst also giving his readership features from the adventures they were gripped by helps us to account for the popularity enjoyed by his prosopographies. Whether portraying a devoted British soldier, a daring explorer or a caring mother in her everyday activities, Mundell makes it clear that his characters are – like all nineteenth-century chivalrous heroes – earnest, concerned about succeeding, and doing all the good in their power, regardless of the danger. He blends together the traditional and the more contemporary definitions of heroism, juggling great endeavours and daily efforts, placing a strong emphasis on duty, compassion and courage, whatever the circumstances.

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Throughout Mundell's work, heroism is made up of three broadly definitive elements:

- *Boldness*. Not surprisingly, Mundell's characters have to display courage in some way in order to be thought "heroic." Explorers might face savage beasts, alpinists have to reckon with storms, sailors with the fury of the sea, firemen struggle with raging flames to save lives. Even though the situation may seem utterly perilous, they proceed.
- *Perseverance*. His heroes are depicted as fully committed to the cause, be it rescuing people from shipwrecks, fighting fires, searching for the magnetic North Pole, climbing glaciers, venturing down mines or conquering the skies in hot air balloons. They do this disregarding the odds of their success: and indeed not all of them succeed.
- *Compassion*. This is a key feature in the behaviour of most protagonists (with some notable exceptions). Many stories in these volumes are concerned with risk-taking and self-sacrifice for the sake of fellow human beings, often without expecting rewards of any kind.

In addition, another crucial quality in Mundell's stories is dutifulness. A great number of his heroes are motivated by duty to another or to the success of one's mission. This is not always the case though, since not all of his travellers or adventurers regard this virtue as essential. Likewise, although Mundell points to the humility of many of the protagonists he is writing about, this trait is far from universal in his writing.

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While many of these stories take place in the British Islands, Mundell also invites his readership to travel around the world, covering almost every continent: his characters climb frozen peaks, navigate furious waters, quest for the Poles, and fly through the skies. They brave gales and blizzards, scurvy and famine, insatiable flames and dreadful explosions, floods and storms. His protagonists also have to face wild animals, including mad dogs, fierce lions, enraged elephants, powerful buffaloes, dreadful serpents and relentless sharks. Mundell goes back in time, taking his audience to the Wild West, to the Renaissance, and to the discovery of the Americas. There are war stories, featuring soldiers fearlessly fighting for duty and honour on the battlefield despite great odds; their efforts often resulting in injury or death. For Mundell, it would appear that those who give their lives in some noble endeavour deserve the name "hero" more than anyone else.

But Mundell is not only interested in adventures, exploits and instances of exemplary behaviour. The force of his tales lies also in the link he manages to generate between his readers and protagonists. He does this by finding ways to humanise his heroes. Mundell devotes a significant part of his writings, for example, to the sadness felt by bereaved characters. His vivid depictions of formidable struggles and perils give way to succinct, sober, portrayals of sorrow. At times the two tones come in quick succession, strengthening the impact of a particular narrative. In addition, he represents tragic incident and failure, including tales in which noble characters die fruitless deaths. At times the ill-fated display an absence of good sense, demonstrating that his heroes can be – like his readers – fallible and human. This is also a warning to children both that not every worthwhile attempt is successful, and that the consequences of negligence or carelessness can be severe. Valiant endeavours and expeditions stand rub shoulders with human fallibility and tragedy.

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Each chapter of this work will analyse a different collection written by Mundell. By following this structure each series can be studied independently.

The first of these collections, published between 1895 and 1896, is the *Daring Deeds Library*. In it, Mundell tells the true stories of people who put their lives in danger so as to save others in need, sometimes perishing in the process. In the last volumes of this series it is adventurers, rather than lifesavers, who assume the role of main protagonists.

Following this, Mundell wrote the *Heroines Library* (1896 – 1898): six books featuring heroic women in a variety of situations, from dutiful women facing steep odds to save their families or charges, to fearless travellers and warriors. In this collection, Mundell argues that women should not be restricted to a passive and domestic role and that they are fully capable of breaking the limits of action traditionally imposed on them.

During the decade 1897 to 1907, Mundell wrote the *Adventure Series*. After his two previous collections, Mundell was fully committed to the wildly popular adventure narrative, employing every conceivable variety of the genre. In the *Adventure Series*, this comes at the expense of the philanthropic and self-sacrificing deeds that otherwise populate his writing.

His last series is composed of five biographies of famous men. Most were not published by the Sunday School Union; the first was written in 1892, before Mundell began his other collections; it was followed in 1897 by the next volume, and the others were only issued after the three above mentioned series. Writing about the entire lives of these five men – instead of focusing on particularly dramatic events – gave Mundell a rare opportunity to represent development. These characters mature, acquire significant attributes, and are rewarded for their efforts. In this collection, the deliberate and consistent choice to lead a valuable life is more clearly demonstrated. Mundell follows these heroes from birth to death and highlights their persistent resolution to do their best in the face of difficulty, discouragement, and weariness.

Additionally, whilst religion is all but absent from Mundell's previous libraries, in his biographies it is a crucial feature; it is strongly suggested that Christianity is responsible for these men's ability to find purpose, for

their relentless efforts to lead a valuable life, and for giving them strength, determination, and comfort in troubled times.

Two other volumes conclude Mundell's writings, and these do not belong to a series. The first was *Success in the Making* (published by the Sunday School Union in 1908), the most didactic of his books, in which he tries, more explicitly than ever before, to convince his readers of the necessity of transforming their lives using the qualities his heroes demonstrate. Adventure or hero narratives are here replaced by explanations and arguments.

His last publication was *The Kaiser Unmasked* (1914), which has little in common with the rest of his bibliography. The book sets out to prove that Kaiser Wilhelm II was a deceitful and treacherous individual, seeking the hostilities which manifested themselves as the First World War, and that Britain, which "resisted war throughout,"[88] bore no responsibility whatsoever in the outbreak of this conflict.

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The values that Mundell endorses in these collections – the values to which he wishes his readers to aspire and which underpin his entire output – are most readily found in *Success in the Making.* This book explicitly details the features that were most important for him for leading a successful and valuable life. These need not be extraordinary, indeed Mundell argues just the opposite. To some extent, this book stands as a culmination or coda to the collections, in which Mundell attempts to convey as clearly as possible the path to heroism to his readership.

Although it may appear contrary, beginning this analysis of Mundell's writings with a text coming at the end of his writing career is a logical approach; it enables us to look at his earlier publications with the perspective of this final statement. In this way we will be looking at the earlier work and the values he praises within them with an increased awareness of Mundell's stated priorities and intentions. Thus the rest of this introduction will comprise a brief discussion of *Success in the Making*.

What the frame of *Success in the Making* suggests is that for Mundell it is *everyday heroism* that really matters, far more so than extraordinary deeds. This is consistent with what we find in the series, in which he claims that such daily heroism is as great a feat as any more exceptional achievement.

[88] Frank Mundell, *The Kaiser Unmasked* (London: Jarrold and Sons, 1914), 155.