

**T. C.**  
**SELÇUK UNIVERSITY**  
**INSTITUTE OF SOCIAL SCIENCES**  
**FACULTY OF LETTERS**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**THE IMAGE OF LONDON IN PETER ACKROYD'S**  
***THAMES: SACRED RIVER AND THE LAMBS OF LONDON***

**Hava VURAL**

**MASTER'S THESIS**

**SUPERVISOR**

**Assist. Prof. Ayşe Gülbün ONUR**

**Konya – 2014**

**T. C.**  
**SELÇUK UNIVERSITY**  
**INSTITUTE OF SOCIAL SCIENCES**  
**FACULTY OF LETTERS**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**THE IMAGE OF LONDON IN PETER ACKROYD'S**  
***THAMES: SACRED RIVER AND THE LAMBS OF LONDON***

**Hava VURAL**

**MASTER'S THESIS**

**SUPERVISOR**

**Assist. Prof. Ayşe Gülbün ONUR**

**Konya – 2014**

## TABLE OF CONTENTS

Bilimsel Etik Sayfası 1.....	i
Bilimsel Etik Sayfası 2.....	ii
Tez Kabul Formu.....	iii
Teşekkür /Acknowledgements.....	iv
Özet .....	v
Abstract .....	vi
<b>INTRODUCTION</b> .....	1
<b>CHAPTER I: PETER ACKROYD</b>	
1.1. Biographical Details of Peter Ackroyd.....	4
1.2. Social and Literary Background to His Literary Career.....	12
<b>CHAPTER II: THE IMAGE OF LONDON IN <i>THAMES: SACRED RIVER</i></b>	
2. 1. Introduction to <i>Thames: Sacred River</i> .....	15
2. 2. The Thames As A Character.....	16
2. 2. 1. The Thames As A Historical Character.....	18
2. 2. 2. The Thames As A Cultural Character.....	23
2. 2. 3. The Thames As A Poetic Character.....	33
2. 2. 4. The Thames As A Fictional Character.....	39
2. 2. 5. The Thames As A Holy Character.....	45
<b>CHAPTER III: THEORETICAL BACKGROUND TO <i>THE LAMBS OF LONDON</i></b>	
3.1. Rewriting, Parody, and Pastiche.....	52
3. 2. The City: London.....	55
<b>CHAPTER IV: <i>THE LAMBS OF LONDON</i></b>	
4.1. Introduction to <i>The Lambs of London</i> : A Brief Summary.....	61
4.2. Mary Lamb, Charles, and William Ireland as Historical Characters.....	64
4.3. The Image of London in <i>The Lambs of London</i> .....	68
4. 3.1. Historical Aspect of London.....	70
4. 3.2. Cultural Aspect of London .....	84
<b>CHAPTER V: CONCLUSION</b> .....	98
<b>BIBLIOGRAPHY</b> .....	102
<b>ÖZGEÇMİŞ</b> .....	107

**T.C.**  
**SELÇUK ÜNİVERSİTESİ**  
**Sosyal Bilimler Enstitüsü Müdürlüğü**

Öğrencinin	<b>Adı Soyadı:</b> Hava VURAL
	<b>Numarası:</b> 104208002006
	<b>Ana Bilim / Bilim Dalı:</b> İNGİLİZ DİLİ VE EDEBİYATI
	<b>Programı:</b> Tezli Yüksek Lisans
	<b>Tez Danışmanı:</b> Yrd. Doç. Dr. Ayşe Gülbün ONUR
<b>Tezin Adı:</b> The Image of London in Peter Ackroyd's Thames: Sacred River and The Lambs of London	

**BİLİMSEL ETİK SAYFASI**

Bu tezin proje safhasından sonuçlanmasına kadarki bütün süreçlerde bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını bildiririm.

HAVA VURAL

**T.C.**  
**SELÇUK ÜNİVERSİTESİ**  
**Sosyal Bilimler Enstitüsü Müdürlüğü**

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct, I have fully cited and referenced all the materials and results that are not original to this work.

HAVA VURAL



SELÇUK  
ÜNİVERSİTESİ

T. C.  
SELÇUK ÜNİVERSİTESİ  
Sosyal Bilimler Enstitüsü Müdürlüğü



Yüksek Lisans Tezi Kabul Formu

Öğrencinin

Adı Soyadı: Hava VURAL

Numarası: 104208002006

Ana Bilim / Bilim Dalı: İNGİLİZ DİLİ VE EDEBİYATI

Programı: Tezli Yüksek Lisans  Doktor

Tez Danışmanı: Yrd. Doç. Dr. Ayşe Gülbün ONUR

Tezin Adı: The Image of London in Peter Ackroyd's Thames: Sacred River and The Lambs of London

Yukarıda adı geçen öğrenci tarafından hazırlanan The Image of London in Peter Ackroyd's Thames: Sacred River and The Lambs of London başlıklı bu çalışma 19/06/2014 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

Ünvanı, Adı Soyadı

Danışman ve Üyeler

İmza

Yrd. Doç. Dr.

Ayşe Gülbün ONUR

Yrd. Doç. Dr.

Yağmur KÜÇÜKBEZİRCİ

Yrd. Doç. Dr.

Sema Zafer SÜMER

## ACKNOWLEDGEMENTS

I present my sincere thanks to my supervisor **Assist. Prof. Ayşe Gülbün ONUR** for her endless encouragement and guidance throughout the study. She used her professional expertise to help me to create a coherent thesis study, and her opinions have contributed to the shape and the content of the study.

Second, I also wish to thank to my other committee members, Assist. Prof. Yağmur Küçükbezirci, Assist. Prof. Sema Zafer Sümer, and Assist. Prof. Fatma Kalpaklı.

Finally, my most sincere thanks are for my beloved family. I would like to present my heartfelt thanks to my family, especially to my mother, **Ayşe VURAL**. But for her endless support and belief in me, I could not have done such a study.

Thank you all.

## ÖZET

### **PETER ACKROYD’UN THAMES: SACRED RIVER VE THE LAMBS OF LONDON İSİMLİ ESERLERİNDEKİ LONDRA İMGESİ**

Ackroyd’un, biyografik eserlerinin ve romanlarının çoğu İngiliz Edebiyatı’na ve Londra’nın tarihine özel bir kişisel yaklaşımı gözler önüne sermektedir. Londra, eserlerinin birçoğunda mekân olarak Londra’yı kullanan Ackroyd için büyük önem taşımaktadır. Mekân olarak Londra’nın kullanılmadığı romanları dahi Londra ve Londralılar hakkındadır. Bu yüzden, şehrin, eserlerinde birleştirici rolü olduğu söylenebilir.

Bu çalışma, ilk olarak Peter Ackroyd’un, Thames: Sacred River isimli eserindeki Thames Nehri’ni ele almaktadır. Thames Nehri bu biyografide Londra hakkında ipuçları veren tarihi, kültürel, şiirsel, kurgusal ve kutsal karakterler olarak görülür. Bir nehirden çok öte olduğu ise tarihi ve kültürel eleştiri metotları kullanılarak kanıtlanmıştır.

Bu çalışmada analiz edilen ikinci eser, içinde Ackroyd’un genellikle yaptığı gibi, 19. Yüzyıl Londra’sının canlı, bir o kadar da karanlık ve kötü yanlarını canlandırdığı, The Lambs of London’dır. Bu romanda, Londra ve Londra tarihi hakkında birçok detayın Ackroyd tarafından yeniden yazım, parodi ve pastiş metotları profesyonelce kullanılarak altının çizildiğini de belirtmek gerekmektedir.

Bu çalışmada, The Lambs of London ve Thames: Sacred River isimli eserlerde Londra hakkında verilen bütün detayların birçok açıdan birbirini tamamlar nitelikte olduğu ispatlanmıştır. Fakat The Lambs of London isimli eserde Londra hakkındaki detaylar, okuyucunun olayları gerçek değil, sadece hayali olarak algıladığı kurgusal bir dil kullanılarak verilirken, Thames: Sacred River isimli eserde detaylar gerçek bilgiler ile daha net cümleler kullanılarak verilmiştir.

**ABSTRACT**  
**THE IMAGE OF LONDON IN PETER ACKROYD'S**  
**THAMES: SACRED RIVER AND THE LAMBS OF LONDON**

Majority of Ackroyd's biographical writings and novels illustrate a distinct approach towards English literature and the history of London. London is of utmost significance to Ackroyd whose works mostly take place in London. Even those of his novels that do not use London as a setting are about London and Londoners. Therefore, the city is seen as a unifying element in his works.

This study initially deals with the River Thames as a character in Peter Ackroyd's *Thames: Sacred River*. It is proved by using historical and cultural criticisms that the River Thames is more than a river in this biography. It is seen as a historical, cultural, poetic, fictional, and holy character in this book.

The second work that is analyzed in this study is *The Lambs of London* in which Ackroyd brings the bustle, stench, and hazards of nineteenth century London vividly to life. It is necessary to express that a number of details about London and its history are professionally underlined by Ackroyd using the methods of rewriting, parody, and pastiche.

In this study, it is proved that the details about London given in *The Lambs of London* and in *Thames: Sacred River* complete each other in many ways. However, it is necessary to underline that the details in *The Lambs of London* are given using a fictional language which makes readers feel that the events aren't real while in *Thames: Sacred River*, the details are shared by using more concrete sentences with factual information.

## INTRODUCTION

*London itself seems to have a unifying role in the works of Peter Ackroyd.*

Peter Ackroyd is a prolific contemporary British writer who has written numerous works as a poet, a novelist, a historian, a biographer, a journalist and a critic. It is essential to highlight the fact that the majority of Ackroyd's historical, biographical, and critical writings, as well as his novels, illustrate a distinct personal approach towards English literature and the history of the holy city, London which is of utmost significance to Ackroyd.

Peter Ackroyd works in different genres – poetry, biography, documentary, and fiction. They all revolve around a concrete theme, London; therefore, London itself seems to have a unifying role in his works. Ackroyd, in most of his biographies, has attempted to chronicle London throughout the ages and illustrate the historical details of the city and their shadows on today's London. It is vivid that most of his fictions as well as his documentaries take place in London, and even those which do not use the city as a setting are about London, or Londoners' in past and today, as well.

Ackroyd highlights that the history of London continues to function, and it is quite obvious that he rewrites the past of London through the use of historiographic metafiction technique. Coined by Linda Hutcheon, historiographic metafiction, in its simplest state, refers to the kind of novel that questions 'the grounding of historical knowledge in the past real' (*Poetics* 92) for history can only be learnt through existing texts. Thus Ackroyd does not suggest that recorded history is false, but that it is necessary to question and interpret the events in past in order to comprehend them correctly. Indeed, Ackroyd's London reflects peripheral aspects of the city's

history that are partly unnoticed just like in *Thames: Sacred River* which is regarded as the biography of the holy river and which gives all the curtailed details about the city from past to present.

The utmost aim of this study is to analyze the image of London in Peter Ackroyd's two masterpieces in two different genres, named *Thames: Sacred River* which is a biography of the city, London and *The Lambs of London* which is a modern novel.

In the first chapter of the study, biographical details of Peter Ackroyd are given with the social and literary background of his career which is argued to some extent.

In the second chapter, the first work of Peter Ackroyd chosen for this study, *Thames: Sacred River*, is analyzed in detail. In the work, which is the biography of the River Thames from sea to source, Ackroyd explores the history of the river from prehistoric times to present day; however, the utmost aim is to focus on the history of London, not the river itself. It is of great importance to emphasize that the Thames is not simply the river that runs through London; the relationship between London and the river, which is a holy water for the whole community without any discrimination, occupy almost each section of the book.

In chapter three, theoretical background to *The Lambs of London* is studied, and in the next chapter of the thesis, *The Lambs of London* which is a modern novel is analyzed in terms of the image of London. In this novel, 'As always, Peter Ackroyd brings the bustle, stench and hazards of nineteenth-century London vividly to life and keeps readers on their toes until the final page' (*Daily Mail*). In this work, rather than being the controlling force behind the narrative and clarifying the crimes

for the reader, Ackroyd has deliberately created characters that are totally inefficient in detecting the betrayal of the manuscript which directs the plot of the novel, and become much more lost in the narrative. Ackroyd, in this fiction, also retells the lives of some famous Londoners with the characters he intentionally created, and uses the form of biography as tools of investigation into their lives. The major characters in *The Lambs of London* such as Charles Lamb, Mary Lamb, and William Henry Ireland are actually all historically accurate characters.

The technique which is used in this novel is the parody of biography, as the protagonist in the contemporary narrative is generally a historically accurate character, and their shared sentiments concerning London bring them together in the end. As Rana Tekcan states, “Ideally, a biography’s structure or background is formed by accurate historical fact – in that sense, it claims a kinship with history” (48). By distorting these historical facts, Ackroyd reminds the reader of the fact that past can only be known through texts that are interpretations of reality. This is not to say that all Ackroyd’s works share the techniques listed here although a number of them incorporate similarly functioning parodies.

The final chapter of this thesis attempts to analyze *Thames: Sacred River* and *The Lambs of London* in the light of the argument concerning the image of London. The image of London is a priority in choosing these works in two different genres for detailed analysis, as the link of the past and the present of the city is professionally given regardless of the genres at all. In this research, the image of London will be argued in these two different genres produced by Peter Ackroyd, by underlining the fact that the type of the work is not of great importance in the depiction of a city as

unique, but its history, culture, and the characters living in the city who illustrate all the features of the culture are the major factors that creates the image of a city.

## CHAPTER 1 PETER ACKROYD

### 1.1. Biographical Details of Peter Ackroyd

*“It is impossible to recover our past. It is a labor in vain to attempt to recapture it: all the efforts of our intellect must prove futile. The past is hidden somewhere outside the realm, beyond the reach of intellect, in some material object (in the sensation which that material object give us) which we do not suspect”*  
(Proust, Remembrance of Things Past 34)

Peter Ackroyd was born in London on 5 October 1949 as the only child of Graham Ackroyd and Audrey Whiteside. His parents separated and he was brought up by his mother and grandmother on an estate near Wormwood Scrubs prison in West London. According to his mother, Ackroyd was an ambitious child who read newspapers at the age five and wrote a play at nine, and dreamed of becoming a tap dancer or a prominent magician. At the age of ten, he was awarded a scholarship to St Benedict’s which was a Catholic public school in Ealing.

In 1968, Ackroyd entered Clare College, Cambridge where he was highly successful student and decided to be a well- known poet. Ackroyd’s literary career began with poetry including his first volume of poetry *Ouch* (1971), *London Lickpenny* (1973), and continued with *The Diversions of Purley and Other Poems* (1987).

Wright states that from 1971 to 1973, Ackroyd was a Mellon Fellow at Yale University. In America, he wrote a play named *No*, which entirely consisted of quotations. In the coming years, he finished the polemical prose work *No* that was eventually published as *Notes for a New Culture* (1976). All his works have always

been compared to the work of other Cambridge Poets of the period such as Nick Totton, Ian Patterson, and John James. It is necessary to highlight that they all admired the work of John Ashbery and Frank O'Hara and despised what they regarded as the more conventional products of poets such as Larkin, Plath, and Hughes. Ackroyd describes this as kind of 'generational taste' (19). Ackroyd, later, started to work at *The Spectator* which was a well-known magazine and worked as a joint managing editor in 1978, surprisingly becoming the youngest editor in London at the time, and later he published his *Country Life* (1978) which is a non-fiction. He established his reputation at the *Spectator*, and Nikos Stangos and Hudson commissioned him to write his first commercial books – biographies: *Dressing Up: Travertism and Drag: The History of an Obsession* (1979) and *Ezra Pound and His World* (1980).

In 1981, Ackroyd completed his first novel *The Great Fire of London* (1982), and began to write a novel about Oscar Wilde. When Francis King reviewed the *Great Fire of London*, he remarked that Ackroyd was really courageous to publish such a fiction as a notoriously caustic critic (Wright 1- 22).

From around 1982, Ackroyd's approach towards writing seemed to have changed. He tended to write short discursive essays on the subject of the books rather than to engage in a lively dialogue with their authors. He didn't write as a full time critic of fiction any longer, but as an established author of prize-winning novels and biographies because his work *The Last Testament of Oscar Wilde* (1983) won the Somerset Maugham Award in 1983 and *T. S. Eliot* (1984) was awarded the Whitbread Prize for the best biography of 1984; it was also a joint winner of the Royal Society of Literature's William Heinemann Award.

Many of Ackroyd's novels play in London and deal with the changing, but at the same time stubbornly consistent nature of the city, London. Often this theme is explored through some fictions of Ackroyd. In 1986 Ackroyd, who had just received both the Whitbread Prize and the Guardian Fiction Award for his fiction *Hawksmoor* (1985), became the chief book reviewer of *The Times*, a position he still holds today. Ackroyd has established himself as one of the most popular contemporary novelists dealing with historical subjects of London with his works such as *Chatterton* (1987) which was short-listed for the Booker Prize, *First Light* (1989), *English Music* (1992), *The House of Doctor Lee* (1993), *Dan Leno and Limehouse Golem* (1994), and *Milton in America* (1996). It is known that he has gone on producing works such as *The Plato Papers* (1999), *The Mystery of Charles Dickens* (2000), *The Clerkenwell Tales* (2003), *The Lambs of London* (2004), *The Fall of Troy* (2006), *The Casebook of Victor Frankenstein* (2008), and *The Canterbury Tales – A Retelling* (2009).

It is highlighted that with the exception of *First Light* (1989) and *Milton in America* (1996), all his fictional works have been set in London. His fascination with London literary and artistic figures is also displayed in the sequence of his biographies, *Ezra Pound* (1980), *T. S. Eliot* (1984), *Charles Dickens* (1990), *William Blake* (1995), *Thomas More* (1998), *Chaucer* (2004), *William Shakespeare* (2005), *J. M. W. Turner* (2005), *Thames: Sacred River* (2007), *Poe: A life Cut Short* (2008), *Venice: Pure City* (2009), and some other works in this genre.

The city itself stands astride all these works, as it does in the fiction. Ackroyd was forced to think of new methods of biography writing in *T. S. Eliot* when he was told he couldn't quote extensively from Eliot's poetry and unpublished letters. He

expressed his argument that it is just through style alone that the biographer can convince the reader, not with the thoughts. He suggests that the structure and the style of a biography should embody its subject and be consistent with the approach of the author (Wright 22-4). With the publication of *Dickens* (1990), *Blake* (1995), and *The Life of Thomas More* (1998), Ackroyd became renowned as one of the most accomplished contemporary biographers.

Ackroyd is a rather versatile figure, having written works in various different genres. He is considered to be the Charles Dickens of his age both due to his prolific amount of writing and due to his treatment and choice of subject matter. Allan Massie, for example, points out that Ackroyd:

has the same sense of strange poetry of life, the same relish in human behavior, the same awareness that comedy derives from the point of view, and he has learned from him [Dickens] how to give authenticity and vitality to a novel by placing naturalistic, even dull, characters, conceived and displayed as grotesque, who press in on the central characters and then pull away from them in a joyous celebration of human variety. (53)

Ackroyd himself acknowledges his fascination with Dickens, which is evident both in the fact that Ackroyd wrote a biography of Dickens and a play named after him. Ackroyd tends to combine fact with fiction, but he also makes his readers alert to the fact that they are within the realm of fiction. Moreover, as Philip Tew and Rod Mengham note, “[a] striking feature of Ackroyd’s fiction is the preponderance of characters whose lives are dominated by some professional, ritual, artistic, mystical or other activities related to the past” (57). In this sense, it can be suggested that a good amount of Ackroyd’s characters display an open engagement with the past. As Aleid Fokkema puts it, “Ackroyd is one of those postmodernists who,

confronting history, has ‘a desire to show the real’” (170). She continues to argue as seen that:

a point is made about reality: the (fictional) universe has no rational basis. Ackroyd’s characters are intensely involved with human responses to a world that cannot be understood. These responses are rarely rational, let alone well- balanced or “responsible.” Thus, giving a voice to many a disturbed mind, Ackroyd is an advocate of the irrational. (170)

In this way Ackroyd incorporates both postmodern and realist techniques without subsuming one to the other. This is what makes him distinctly a postmodern realist writer. He specifically uses the style of historical narratives, chronicles, and historical documents in combination with metafictional mode of writing in every kind of genres. Thus, intertextuality, parody, pastiche and ex-centricity are devices that he frequently employs especially in his novels. This results in an uneasy mixing and blending of fact and fiction, blurring their boundaries. This type of writing indicates the significance of “the historicity of texts and the textuality of history” (Montrose 20), which for Ackroyd is crucial in his writing because his works display an overt engagement with history as material existence and as textual meditation, as well as with fiction as a historically embedded cultural artifact. As the postmodern philosopher of history Hayden White suggests, “[r]eaders of histories and novels can hardly fail to be struck by the similarities. There are many histories that could pass for novels, and many novels that could pass for histories. [...] Viewed simply as verbal artifacts, histories and novels are indistinguishable from one another” (*Tropics* 121). Ackroyd’s novels not only problematize the line between history writing and fiction, but they also rely heavily on literary history. His novels and his biographies,

therefore, draw upon “English history of literature, art and music,” as Jan Schnitker and Rudolf Freiburg have also stated:

The borderline between fact and fiction is wrapped in London fog not only in his fictional biographies but also in his novels. But that is not the only reason why one is tempted to label Ackroyd a “postmodernist.” His novels echo well-known books from the past and *English Music* can partly be read as a short English history of literature, art and music. Even his own characters and themes from previous novels reappear in later works. (8)

According to Mark Currie, in postmodern fiction there is a “deep involvement with its own past, the constant dialogue with its own conventions, which projects any self-analysis backwards in time. Novels which reflect upon themselves in the postmodern age act in a sense as commentaries on their antecedents” (1). Ackroyd’s novels also reflect this awareness in that most of them are concerned with depicting the inscription of the past into the present, and vice versa. Furthermore, the strong tie with tradition indicates a continual relation with the realist conventions which marks Ackroyd’s writing as a postmodern realist one.

It is necessary to highlight the fact that Ackroyd has produced works of what he considers historical sociology. These books trace themes in London and English culture from the ancient past to the present, drawing again on his favored notion of almost spiritual lines of connection rooted in place and stretching across time.

Wright states that Ackroyd gave lectures on the works of previous authors who gave him inspiration during the process of writing, and Ackroyd was regarded as a ‘London Novelist’ because London is, as Ackroyd puts, the basic background of his imagination. Each of Ackroyd’s subjects is described as having been created by London; in turn, he suggests that they created the city in their works. (25)

All in all, he has produced very influential works in many different genres, but he expresses his ideas on being a novelist saying for an interview in 1959:

**...PA:** Would you say you were aspiring to transcend mere linguistic surface?

**PA:** I wouldn't say so. I don't know what I'm doing. I don't think I'm aspiring to do anything actually. (*laughter*) I'm not!

**PM:** Then why do you keep writing?

**PA:** I don't know, it just seems to happen. I just have to keep it up now. I enjoy it, I suppose, but I never thought I'd be a novelist. I never wanted to be a novelist. I can't bear fiction. I hate it. It's so untidy. When I was a young, I wanted to be a poet, then I wrote a critical book, and I don't think I even *read* a novel till I was about 26 or 27. I didn't know what they were about.

**PM:** But it's clearly not painful for you to sit down and write novels.

**PA:** How do you know? (*laughter*)

**PM:** I assume so.

**PA:** No, it's absolute agony from morning to night. But I'm a martyr to it. I thought I might as well be a martyr to fiction as anything else.

**PM:** It's altruistic then?

**PA:** It's altruistic. If I didn't get a penny for it I'd still do it.

**PM:** That's very praiseworthy. Are you like your character Harriet Scrope in that "the more she wrote, the less coherent her personality became"?

**PA:** No. Quite the opposite. And that's another thing, people always think you're like the characters you write about. But as you can see I'm not like Harriet Scrope at all. Similarly with the Hawksmoor character, Nicholas Dyer. I'm quite a gentle person; I certainly wouldn't go round murdering children—under normal circumstances. So there's no sort of lifeline between me and these ghastly people—as I said, they just come crowding round. It's like throwing a party, you invite these people and you can't get away from them once they're there. You just play them with drinks and then they go crazy—that's what happens in a book. They do! It just happens that way! But I suppose if there is a relationship at all, it would be between me and all of them, they might all be little bits of me, horrible though that sounds. I should think that's the nearest one could get to any sort of author-character relationship...(par. 5)

Peter Ackroyd has also suggested that he regards himself primarily as a novelist. In an interview in 1987, Ackroyd said 'I hate being called a biographer...[this is] not only an insult but untrue' (Publishers' Weekly 1987)

Glen Johnson points out that Ackroyd has always stated a desire to 'interanimate' the forms of fiction and biography and that, in attempting to achieve

this, he has sought ways to install uncertainty into biographical act by ‘deliberately confusing biographer’s “act by of interpretation” with the novelist’s ability to “insist that things happen the way they ought to happen” ’ (Johnson, 943). This is all part of Ackroyd’s attempt to be as creative as possible when writing a biography.

In most of his novels, Ackroyd often contrasts historical segments with the present-day segments, by dealing with the nature of changing, but at the same time stubbornly by touching nature of the holy city, London. In 1994, he was interviewed about the London Psychogeographical Association in an article for *The Observer* called *London Calling* in which he remarked:

I truly believe that there are certain people to whom or through whom the territory, the place, the past speaks . . . Just as it seems possible to me that a street or dwelling can materially affect the character and behavior of the people who dwell in them, is it not also possible that within this city (London) and within its culture are patterns of sensibility or patterns of response which have persisted from the thirteenth and fourteenth centuries and perhaps even beyond? (1)

Ackroyd has always produced works of what he considers as a part of historical sociology of the city, London. Almost each work of Ackroyd revolves around London; therefore, London itself is the central theme in most of his works from the ancient to the present, with mostly spiritual lines that represent place and time setting. It is also quite clear that Ackroyd has a unique interest in London’s literary and artistic figures, and these are displayed in the sequence of his biographies. It is vividly seen that most of his fictions take place in London, and even those which do not use the city as a setting are about London, or Londoners’ in past and today, as well.

## **1.2. Social and Literary Background to His Literary Career**

It is known that childhood has an enormous effect on the life of individuals and each stage of development has significant critical tasks that are needed to be accomplished successfully for an individual to progress through later life stages. It is necessary to highlight the fact that childhood experiences set the path for the works of many authors, and it is even noticed that some childhood hobbies turn into adult careers.

Kenneth R. and Fabio G. state that Charles Dickens, who was an English writer and social critic, created the world's most famous fictional characters and is mostly regarded as the greatest novelist of the Victorian Period which speaks so directly to its audience. He was one of the eight children and had a depressing childhood since his father went into prison and he had to work in a factory, which had a huge negative effect on his psychology and vision of world. It is quite vivid that these years of suffering are seen as themes such as poverty and distress in his books (182).

Peter Ackroyd has some childhood hobbies and interests, as well that have turned into adult career. Wright states that according to his mother, Ackroyd was a precocious and ambitious child, he surprisingly read newspapers at the age of five, and wrote a play about Guy Fawkes at nine, which was an extraordinary situation (17). It is obvious that Ackroyd's childhood interests such as reading newspapers and writing plays at such early ages have had a huge impact on his career and attitude towards humanity which is mostly seen in his characters. Reading newspapers at such an early age was actually the first sign of his upcoming career on journalism,

literature, and his interest in writing some plays was the first path of his career on literature.

It is also important that Ackroyd exposed to two great influences on his viewpoint towards the world in his childhood: the first one is Catholicism, the faith in which he was raised by his mother, and the second and the most significant one is the city of London, the streets of which he would explore with his grandmother. (Wright 17).

That Ackroyd was brought up as a Catholic is slightly noticed with the characters in some of his works, but it is of great significance to state that the second social background, the city London, has a paramount impact on the works of Peter Ackroyd, who put a great emphasis on the city in his works like *Thames: Sacred River* and *The Lambs of London*. It is quite obvious in the works of Peter Ackroyd that London becomes a character and maybe a living being since he writes its history, or biography again by touching every single aspect of its history, culture, and literature. He states in one of his interviews why London is the unique theme in most of his works, and how London has always provided the landscape for his imagination:

**...BT:** And bring the city alive? It seems that all of your novels and biographies are preoccupied with London itself.  
**PA:** Yes in a sense that is true. London has always provided the landscape for my imagination, if that does not sound too pretentious, and I suppose becomes a character--a living being--within each of my books. Perhaps I am writing its history, or biography, by indirection--certainly I think, all of my books, biography and fiction alike, are single chapters in the book which will only be completed at the time of my death. Then I hope the city itself will be seen as a metaphor for the nature of time and the presence of the past in human affairs ( "Interview with Peter Ackroyd" ).

In order to illustrate Ackroyd's ideas on literary works, Wright has edited *the Collection*, in which it is seen that Ackroyd's emphasis on language and style is over the content of books. Wright highlights the fact that humanism and modernism are two literary forces by which Ackroyd is deeply influenced while London is the most noticeable theme in his works. Humanist authors, for Ackroyd, were mostly concerned with the 'content' of writing while modernists regarded language as an autonomous sign system. Ackroyd harshly argued that humanism has dominated English literature and continuously impoverished the literature and the language since 1930s. In the writings in *Spectator* for which Ackroyd has worked, his negative approach towards humanistic authors can be explored where he harshly criticized even the works of some famous authors in which content dominates form and technique (Wright 19-20).

To conclude with, it is impossible to draw an image of a well-known writer in the minds, or to fully understand a work of the writer without knowing some details about him/her such as his/her childhood memories, beliefs, cultural forces and impacts, and literary knowledge for all these influences are obviously seen in the characters, themes, or the plot of the books. It would be professionally analyzed the London theme frequently seen in the works of Peter Ackroyd only if the significance of London for Ackroyd is studied in detail. Or it could be really easy to see that the style or language of Ackroyd is always over the content of his books when it is known that he regards that humanists impoverish language and put the utmost importance on the content in order to influence the readers.

## CHAPTER 2

### THE IMAGE OF LONDON IN *THAMES: SACRED RIVER*

#### 2.1. Introduction to Thames: Sacred River

*Thames: Sacred River*, which is a newly produced book by Ackroyd, was published in 2007. It is one of the most celebrated and widely read modern non-fictions for it explores the history of the river and London from past to the present day. It actually uncovers the most surprising and entertaining details about the cultures of the communities that have lived along the river and is also regarded as a catching guide mainly to the river Thames, and the towns and villages which line it.

It is necessary to highlight that *Thames: Sacred River* mostly deals with ancient fun, daily life, urbanity, history, mystery and magic, and other topics related to London. In return, it provides a very comprehensive and thematic biography of the Thames and the city, London. It is a fact that this book is different from most others on this river since it's more than a simple history book, though there is a great deal of history within it. It's also more than a travel guide, though there is an entertaining final section which explains the names of the places on the shores.

In *Thames: Sacred River*, people and places are professionally considered in the context of their relationships with the river in many chapters of the book. Readers easily notice the fact that the Thames is not simply the river that runs through the city; the relationships between the city and the river occupy a substantial part of the book. Peter Ackroyd, in almost each chapter, deals with the Thames River as a character who has a special identity like human beings. The River Thames is seen as

a historical, cultural, poetic, fictional, and holy character in this book and it is quite obvious that readers get a concrete image of the city, London with this biography.

## **2.2. The Thames As A Character**

A character in a book is the representation of a person in the story or in the plot involving the illusion of a human being. It also guides the readers through the story while helping him/her to understand the plot and themes of the book. It is also possible to define a character in literature as a person, animal, object, or maybe a river presented as a living character in the context as seen in *Thames: Sacred River* in which the Thames River is seen as a living thing with a life-long identity who knows all the details in history from past to present. In order to analyze such a character in deep, it is necessary to determine why the character acts the way it acts; what is its motivation, history, psychology, abilities, special attributes so that readers could determine what kind of a person or being this character is.

In *Thames: Sacred River*, which is the biography of the Thames River from top to bottom, Ackroyd uses the Thames River as a living character. He prefers to introduce the character, The Thames, with its physical features giving some facts and statistical information about it such as its length, borders, bridges, and average flow. Therefore, at first sight, it seems really hard to see the Thames as a living being. It is quite obvious from its numeric description that it is unique in the world; however, it seems almost impossible to admit it as a historical, cultural, poetic, fictional, or holy character at the very beginning of the book as seen in the quotation below:

It has a length of 215 miles and is navigable for 191 miles and it is the longest river in England but not in Britain where Severn is longer by approximately 5 miles. Nevertheless, it must be the shortest river in the world to get such a well-known history. Amazon and Yangtze cover almost 4000

miles, and the Yangtze almost 3.500 miles; but none of them has arrested the attention of the world in the manner of Thames...(3)

Akroyd, in this quotation, obviously compares the Thames with all the other rivers just with the numeric information in order to give factual details about the river and to create a physical exactitude in the initial section of the book, and creates a mysterious character about whose character readers have little information.

Initially, he intends to increase the credibility of the character, the Thames, while comparing its fame with the other rivers' and illustrate that its fame isn't huge enough since it has had a great history within itself. He continues to give some physical information about the Thames to depict its historical and natural significance as seen below:

It runs along the borders of nine English countries, thus reaffirming its identity as a boundary and as a defense [...] There are 134 bridges along the length of the Thames and forty-four locks above Teddington. There are approximately twenty major tributaries still flowing into the main river, while others such as the Fleet have now disappeared under the ground... (3)

Akroyd, in this quotation, clarifies the importance of The Thames in terms of its borders and its function as a defense for the nation, which illustrates the historical position and significance of the Thames. The natural richness of the Thames is underlined, as well telling the number of its tributaries. It is actually quite obvious that Ackroyd preconditions the readers with all these numeric description for the identity of the Thames as a real and life-long character.

Akroyd, after giving all these factual information, vividly illustrates that the Thames is actually seen as a historical character, a cultural character, a poetic character, a fictional character, and a holy character with a unique identity that

knows almost every detail in the history of London so it becomes much more obvious to see the concrete image of the city, London, in the book.

### **2. 2. 1. The Thames As A Historical Character**

*Of course, every stretch has its own character and atmosphere,  
and every zone has its own history.  
Out of oppositions comes energy, out of contrast beauty... (6)*

Historical persons mostly tend to be fictional and work to portray the manners and social conditions of the persons or time(s) presented in the book, with a high level of attention paid to the details and fidelity of the period. Historical fiction presents a story that takes place during a notable period in history, and usually during a significant event in that period, and it often presents events from the point of view of fictional characters of that time period. In some historical fictions, historical figures are also often shown dealing with these events while depicting them in a way that has not been previously recorded. Sometimes, the names of people and places have been in some way intentionally altered by the authors.

The River Thames is used as a real character in *Thames: Sacred River*, and Ackroyd professionally highlights the historical importance of the river. *Thames: Sacred River* is a biography, but it is quite clear that Ackroyd uses the River Thames as a historically significant character, and this character owns the features of the fictional characters created in the novels. It is quite clear in the quotation given from the chapter named *The Time of the River* below that the River Thames has gained a unique historical identity in *Thames: Sacred River*:

It is history, the river of history, along which most of the significant events of the last two thousand years taken place, but it is also a river as history. The closer the Thames advances towards London, the more historical it becomes. That is its underlying nature. It has reflected the moving pageant of the ages. Its history is of course that of England, or rather, of the Britons, or the Romans, the Saxons, and the Danes and the Normans, and the other migrating groups who decided to settle somewhere along its banks. Art and civilization have flourished alongside its banks. Each generation has a different understanding of it, so that it has accumulated a token of a national character. The destiny of England is intimately linked with the destiny of the river. In mythic accounts, it gives the island energy. It gives its fertility...

No one could deny the central importance of the Thames to London. It brought its trade, and in so doing beauty, squalor, wealth, misery and dignity to the city. London could never have existed without Thames. That's why the river has always been central to English life, and can fairly claim to be the most historic (and certainly the most eventful) river in the world... (11)

It is seen in these quotations that the Thames can be the emblem both of time and history for it carries all the details about the history and ancient events in the history like a history book. For instance, that London was the home of numerous migrates, or that London was a wealthy city due to trade which was carried out on the Thames are notable in these lines. It is clear that the river has also been able got a historical identity since it carries all epochs and generations within itself, including all the periods that has a huge effect on the civilization.

Ackroyd underlines that the River Thames is the most historical thing in London without changing at all. It is possible, in this sense, to state that The Thames has been used as the symbol of history for representing events in past. For Ackroyd, eternity is often used to refer to a timeless existence, and The Thames is introduced as a life-long character. The Thames is the sleeping face of the ancestors of the culture of that nation for all positive and negative

events have been eye-witnessed by the Thames and will be kept curtained forever. In this sense, it is obvious the Thames is used to illustrate that London has a historically significant image.

Ackroyd, in *Thames: Sacred River*, described the River Thames as a museum of Englishness [Englishness refers to the idiosyncratic cultural norms of England and the English people] itself for it embodies the history of the nation from Greenwich to Windsor, from Eton to Oxford, from the Tower to Abbey, from the City to the Court, from the Port of London to Runnymede. It is, in that sense, regarded as a great unifier. In Ackroyd's novel *English Music*, one of the characters refers to the idea of Englishness: 'We are all detectives, looking for the pattern...It is perfectly clear to me that English music rarely changes. The instruments may alter and the form may vary, but the spirit seems always to remain the same. The spirit survives (128).

Ackroyd claims that the destiny of England is intimately linked with the destiny of the river itself and the Thames is known as the place where the time begins so that it could be admitted as the microcosm of national life (9).

It is obvious that the Thames contains all times, yet it is hard to determine what is the beginning and ending of the river. Its end is the point at which it begins, which actually proves the fact that it is endless like the history of a nation which is impossible to end at a point. Actually, its timelessness is professionally underlined by Ackroyd.

In the chapter named *In The Beginnig*, the Thames is described as a great and fast moving river, a jungle river. And the climate began to grow colder; everywhere was icy at some period in the history. The ice eventually

halted and the river also entered the age of humankind. The first inhabitants survived for half a million years, but much is unknown so they are called in German 'geschichtlos' meaning 'people without history'. However that is not to say that they were without traditions, stories, songs, ingenuity and enterprise. Among the river, there are some hints showing that they had also some customs for entertainment and celebrations (56-7).

Ackroyd carries on illustrating the historical significance of the river for London by giving some historical facts. In *Thames: Sacred River*, it is also illustrated that the Thames has always been a highway, a frontier, and an attack zone; it has also been a source of power for the nation. People constructed the castle of Windsor as an example of military pre-eminence, and it is also possible to see the heavy settlement along the Thames that would suggest the river has always been of paramount importance during the ages. The buildings and the towns along the river have been designed as defensive settlements. They have been built the Tower of London as a symbol of the power of the King by the river eventually. Ackroyd exemplifies this situation with the sentence taken from the book. 'They built the Tower of London as a symbol of the power of the King. They also constructed the castle of Windsor as an example of military pre-eminence (99).

Ackroyd opens the chapter, *The battle of the Thames*, emphasizing some historical facts. For example, Gaius Julius Caesar (100 BC – 44 BC), who was a Roman general, statesman, and notable author of Latin prose, played a critical role in the events that led to the rise of the Roman Empire. He conducted the first invasion of Britain, as well. These achievements

granted him an unmatched military power. It is seen in this chapter that the Thames had a function of defense during war times in past as seen below:

When Julius Caesar first arrived at the Thames, during his second invasion of 54 BC, he found the forces of British tribes drawn up along the northern bank. It is the first instance in recorded history of the Thames being used as a defence.” (66)

It can be stated that the towns along the river were designed principally as defensive settlements. They were well-known to be secure places. It is obvious that the heavy settlement along the Thames would suggest that the river has always been of paramount importance in time of conflict during the history of London. The river has always been a vital link to London and the residences of some eminent people such as Bishop of New York and Durham were built on the banks of the Thames.

The river has always been the centre of national law as well as of national punishment in London. The Thames has been the focus of power, and at the end of the 16<sup>th</sup> century, some leaders met beside the Thames in order to solve some problems. Of course the most notable instance of the river's law giving is connected with the island on the Thames where in 1215, King John ordained the liberties of the British people. It is also notable that in the Magna Carta document there is a demand that veirs upon the river be 'utterly put down' so that the beginnings of English democracy were fundamentally associated with the liberties of the water (150-1).

Ackroyd carries on illustrating the historical significance of the river for London:

The Second World War cast a more lurid light on the role and nature of the Thames. Once more the principal highway was employed by an invader to mark his route into the centre of London. It became a river of fire, and river of blood; it became the river of inferno...

By the late 1940s and 1950s; however, the river was slowly closing down for more mundane reasons. It wasn't being used by the citizens. (211-2)

Why should the leaders of the land wish to live in close proximity to the Thames? is another question directed to the readers by Ackroyd. The answer in the book is that even from the very earliest times, the Thames has been the site of power. Notable people have lived by the banks of the river. The houses of parliament are built by the river despite the risks of attacks. In this chapter, it is quite obvious that the Thames is the most historical thing in London.

### **2. 2. 2. Thames As A Cultural Character**

*Thames, as a still living character, knows all of these details in the culture of the communities that have lived in London in past.*

Culture means the characteristics of a particular group of people, including everything such as language, religion or beliefs, jobs, gender differences and discriminations, social habits, solutions for crimes, superstitions, music and arts. Culture is deeply relevant to the study of learning, society, and personality. Most of what human individuals learn is already part of the culture of their groups, and the cultural habits that they already possess in large measure predetermine their behaviors in any new situation. Culture is actually crucial to the analysis of personality, not only because the traits of the latter are often socially shared but also because the disciplines through the imposition of which personality is formed are largely

prescribed by the culture. However, it is necessary to underline the fact that a river is analyzed in this part of the study as a cultural character as it is a living identity in this book. Therefore, this definition is true both for the analysis of the river Thames and the characters in *The Lambs of London* which are analyzed in chapter four (Murdock, 8-9).

Ackroyd states that the river Thames, as a still living character, knows all of the details in the culture of the communities that have lived in London in past. In this part of the study, The Thames River is handled as a cultural character, cultural significance of the Thames is analyzed from a number of different angles as seen below:

In the sixteenth century... It was the river of pleasure and spectacle. It was the theatre of water... According to contemporary records, 'there were trumpets, shawms, and other instruments, all the way was playing and making great melody.' This was the same river upon which Sir Thomas More, and later the young Princess was taken to the Tower. (103)

The Thames was seen as the microcosm of the kingdom, incorporating past and present, the world of pastoral and the world of the city, the centre of secular as well as of religious activities, the site of sports and carnivals... the excitement and energy of London were the excitement and the energy of the Thames. (104)

As seen in the quotations above, history and culture are evaluated together for it is almost impossible to think them separately while analyzing the culture of a community. It is seen that joy and sorrow, which are always hand in hand in life itself, is a part the Thames. In *Thames: Sacred River*, it is also quite vivid that the Thames becomes the image of London providing coherence and unity to the city embracing all the people of all ranks. It is clear that it permits the spread of the common and rich culture of London creating harmony with the capacity to establish the idea of Englishness which

includes all the characteristics of England, its people, and its culture altogether, including the importance of sports, instruments, carnivals, and religious activities.

Gender and gender differences are another aspect of culture issue, and it is seen in *Thames: Sacred River* that there has been some debate concerning the gender of the river. The Thames actually switches its identity. In upper sections, it is presumed to be more feminine as William Morris mentioned “this far off, lonely mother of the Thames”, yet as the river approaches to London, it is becoming more masculine (29). It is known that the Thames is a character and it has the characteristics of two genders together; the typical male and female characteristics are seen in London, and this is a part of London culture, as well.

Ackroyd also gives information about the ancient stones in the river and underlines the fact that they still play an essential role for people because some towns such as Greenwich and Greenhithe, Woolwich and Gravesend are built upon outcrops of chalk. Certain types of stones from different locations had different powers and associations. There is, for example, reason to believe that the inhabitants living in the north of the Thames once differed from those who lived to the south of the river. In countries in the south of the Thames, the people are rather boisterous and spontaneous, more hearty, hardy, strong, blunt and vigorous and a little less musical; the people inhabiting in the north of the Thames are gentler, easier, softer in manner, but weaker, more pliable, and less sturdy than the others. Other observers noted similar tendencies. In the 19<sup>th</sup> century, the principal entertainment of the

northern countries was morris-dancing while in southern countries it was wrestling and sword play (34). Ackroyd clarifies that such kind of differences in manners, and interests in musical and sport are all cultural riches of London and they create a culturally rich London in the minds.

Music and songs has been indispensable cultural elements in all countries for long years, and the inhabitants of the Thames Valley were usually fond of singing. Alfred Williams record more than two hundred songs of the river region such as:

Here's to the ox, and to his long horn;  
 May God send our master a good crap o'corn!  
 A good crap o'corn, and another o'hay,  
 To pass the cold wintry winds away. (179)

It is seen that this song whose lines end with –orn and –ay with the same rising and falling pitch, embody all the features of the Thames River with its rhythm, tone, and flow. The concrete theme of this song is permanence and endless renewal, and these topics are actually deeply congenial to that community living near the Thames. Ackroyd also expresses that the combination of the Thames and the music is so powerful. It has an endless melody glimpsed in all myths. It was the emblem of innocence, and it became a metaphor for London itself in songs. Yet the music faded away probably because public singing was objected to the rules of that period; therefore, most of the songs died, but the Thames, as an everlasting character, knows all of these songs. Some of these songs are obscure while others are obscene.

Discrimination is another aspect of culture which has been regarded as a huge problem by a number of people in the world. Ackroyd obviously states that water is the greatest equalizer, and throughout the centuries, the Thames has been free to all people. 'In the Magna Carta, sealed by the banks of the Thames, the great rivers of English Kingdom were granted to all men and women alike' (117).

'The water of the Thames was available both to rich and poor whether for bathing or for cleansing, for cooking or for drinking. The need for it was so universal that it was deemed to be common to all...The food of the Thames fed everyone ...'(117). Ackroyd's class consciousness is vividly seen in these sentences, and he makes clear that the Thames actively worked against hierarchy particularly because the water is a dissolving element. Actually, there is a big gap between the real situation in England in terms of discrimination or classicism and Thames's understanding of it. It is mostly known that class discrimination and rank system are commonly seen in England, even today, but Ackroyd believes that a class distinction, which has been a huge problem for years, seem to disappear in the life of the character, Thames, therefore the river may be an emblem of liberty and the zone of liberty, as well. In this respect, it is possible to say that the Thames is a great cultural image of London in terms of eradicating the discrimination against using a natural gift given to humanity by God.

Ackroyd, in order to support his ideas, uses the sentences of Richerd Jeffery used in *The Modern Thames*(1885):“on the river people do as they

choose, and there does not seem to be any rule at all- or at least there is no authority to enforce it, if it exists' (119).

Export and import were other cultural issues that influenced the society and are discussed in the book. British Empire was the most important export of the period was raw wool and other river trades flourished from the 16<sup>th</sup> century. In the following centuries, British society always benefited from the Thames River to trade. It was quite known that the Thames was so necessary, commodious and practicable to the trade and the continuing life of the city. Defoe explained the Thames as 'the life blood of the nation' emphasizing the trading opportunities that the river provides for the nation. It is also not at all surprising that the citizens living along the banks of the river have been earning their living directly or indirectly from the river. The Thames supplies London with goods from the known world, with spices and furs and wine. Along its banks, it is possible to see some porcelain factories, glass factories, sugar refineries, leather and vinegar making organizations today (189-90).

Jobs and workers are another dimension of a culture and Laura Wright, in her *Sources of London English* has listed the variety of medieval workers who took their livings from the Thames. '...There were conservators who were responsible for maintaining the embankments and the weirs, there were garthmen who worked in the fish garths, there were galley men and lightermen and shoutmen , there were also hookers...' (162).

All of these occupations persisted for many centuries as they depended upon the trade of the river. There have been various laborers who

have earned their living from the Thames, which illustrates one more time that the Thames is a gift from God, and people from all walks can benefit from it. Yet these works aren't easy for any of them since they face with a number of problems. John Taylor, the 'water poet' said in order to illustrate these troubles that 'there are many rude uncivil fellows in our Company'(168).

Since the Thames has always been important, there has always been crime on the river. It was estimated by Patrick Colquhoun that there were almost eleven thousand people who earned their living by dishonest activity on the Thames. 'The river has been connected with punishment as well as crime. That's why it has been described as angry and even savage sometimes' (157).

There was also a tradition of making the suspected people drink from a well or river, and if the person is guilty, the river will be contaminated. In the 13th century, two women, with their arms and legs tied together, were thrown into a pool called Bikepool that connected with the Thames. The river in this sense becomes the sacred witness of punishment.

After the first half of the book, Ackroyd focuses on more enjoyable cultural aspects of London such as superstitions, sacred parts, and great garden-making habits.

In the chapter called *Sacred Lines*, aerial photography and its products are dealt with. Aerial photography has over the past decades produced ghost images close to the Thames. There are also some ditches which contained bones. More significantly, they also contained human bones which illustrates

that the dead were buried here. The living and the dead are not necessarily or wholly separated. There is every reason to believe that these ancient people inhabited, and there is domestic life close beside the banks of the river. All of these findings give clues about the culture of London, and creates an image including various cultural beauties.

It is also possible to see a lot of superstitions about the river Thames in this biography. For example, it was considered to be a very bad omen when a snake was seen swimming in the river. A black cat upon a ship was deemed to be the omen of a storm, as well.

Another strange cultural aspect is that before that technology had emerged, large stones formed the crossing. The natives thought that they might anger the gods in doing some bridges, but the necessities of the natural life urged them to do so. That's why rituals and sacrifices were performed on the erection of new bridges to appease the gods and this custom still lives in some parts of London. These cultural elements illustrate that London has a rich religious culture, as well.

Swans exist in many other places, yet their true territory might be that of the Thames. In London, they have been commemorated for a hundred year, it has been a part of culture. Hearing the singings of swans is really common in England. The swan is an image of purity and of innocence, and it consorts well with common image of London which gives a pure life to its inhabitants.

For long years, the Thames wasn't used for pastime, but the rising population of London throughout the 19<sup>th</sup> century turned the Thames into a river of pastime and exercise. The decades of the 1880s and 1890s, which was

known the age of the river picnic and the river carnival, represented the most popular periods in the Thames's long history. Cricket matches were played on the bed of the Thames at Twickenham at that period, too. At that period, there were no doubt that festivals were held in honor of Gods of the rivers and the sea (254), and it is seen that that religion had a deep effect on the inhabitants of the region and influenced their way of living and culture, as well.

It is clear that Ackroyd actually associates the Thames with the perception of five senses: to see, to hear, to touch, to smell, and to taste, and the Thames really touches all the senses of the readers with the description of Ackroyd and readers flashbacks to the Romantic Period which embodies most strongly visual arts, music, and literature.

Ackroyd starts by describing the colors of the Thames, and highlights that Thames has different colors in different seasons which is a great inspiration for the artists of the society and in different parts of London which shows the characteristic atmosphere of the district.

...In the spring and autumn the riverside is sprinkled with yellow, with a gentle strain of white flowing through the mixture; in the spring the trees are groaning with the weight of their blossom... There are no inharmonious colors in nature.

...It can be deepest green and the palest silver. In colder months, it can become wonderfully clear and in its deeper reaches acquires the bluish green tint of spring water.

...The colors actually change in implicit communication with the wind and with the sky, with the sunlight and the scudding clouds.  
(300 – 1)

It is clear in these quotations that the light of the river is something that will never be seen on sea or land. During the ages, painters always ask the question: how to paint water? It became a subject about which they

thought hard and in deep since they could not decide which color suits well for the Thames River. It is a fact that as the Thames moves and mingles with London, it becomes the most interesting light in the city. At night, with the reflection of lights above its surface, it surprisingly becomes alive. But at night, the river can also become a pool of sleeping blackness. It is obvious that the Thames is dealt with as a character who is alive during the day and silent in sleep. Ackroyd, in order to prove all these, used this quotation:

The river has its own fragrance as well as its unique color. Water itself has no smell, but all associations of the Thames have their own particular odour. It is perhaps the odour of the old. It smells of mud and weed and forgotten things. It smells of rotting wood. It smells of engine oil and metal. It is sometimes sharp, but it is also sometimes refreshing. It smells of the wind and the rain. It smells of storms and of the sea. It smells of everything, and it smells of nothing...

(306)

The river can itself be deemed a work of art. There is no spout on the river on which the eyes do not long to rest. There is every reason to believe that the Thames is the most painted river in the world and there is still much interest in Victorian photographs of the river with the wooden locks.

There can be no London without Thames, and the first artists of the capital placed the river at the heart of their design. The most famous panorama, executed by Wenceslaus Hollar in the mid 17<sup>th</sup> century, displays the river as the centre of activity and energy. Most of the artists derived their inspiration from the river. The list of 20<sup>th</sup> century artists who have painted the Thames is endless- from Monet and Kokoschka to Pasmore. Walter Greaves said that 'I never seemed to have any ideas about painting. The river made me do it.' (317)

### 2. 2. 3. Thames As A Poetic Character

*Hasting to pay his tribute to the sea,  
Like mortal life to meet eternity. (7)*

Poetry, which has been used and cultivated by both primitive and civilized people, is as universal as language and almost as ancient. In all ages and in all countries, poetry has been written and eagerly read or listen to by all kinds of people. It has been especially the concern of the educated, the intelligent, and the sensitive people, and it has appealed, in its simpler forms, to the uneducated people and children because poetry has been regarded as something central to each man's experience and something having unique value to the fully realized life. It, as a whole, is concerned with all kinds of experience – beautiful or ugly, bitter or sweet, strange or common, noble or ignoble, actual or imaginary. Furthermore, poetry says more and says it more intensely than does other ordinary languages (Perrine, 36).

It is quite obvious that a person, an object, or a natural beauty needs to be unique in terms of a feature which is positive or negative in order to be a character in a poem. In *Thames: Sacred River*, Ackroyd uses the Thames River as a poetic character that sometimes gives information about the history of the city, London just like a living character and sometimes gives inspiration to the poems with its lifelong experience.

In the chapter named, *The River as a Metaphor*, the Thames is employed to characterize life and death, time and destiny, and sometimes used as a metaphor for continuity; in essence, the river is a symbol of eternity and immortality. Ackroyd, in order to support this claim, uses an example

from John Denham. In *Cooper Hill* (1642), the Thames is used as a metaphor for human life. Life purely begins, confidently continues and ineluctably ends within the great ocean as stated in *Thames: Sacred River*:

Hasting to pay his tribute to the sea,  
Like mortal life to meet eternity. (7)

The Thames has also been regarded as a mirror of mortality so it is impossible for humans to venture up the river without learning the value of patience, endurance, and vigilance. John Denham uses the Thames to underline the importance of patience and endurance for human beings in a further sense:

Though deep, yet clear, though gentle, yet not dull;  
Strong without rage; without o'erflowing, full. (8)

This suggests that the river represents an English measure to be wished for or sought, but in the same breath, Denham seems to be adverting to some problems of English people such as violent temper and impatience.

Ackroyd claims that the destiny of England is intimately linked with the destiny of the river and the Thames is the place where the time begins and it is like the microcosm of national life. In this sense, the Thames can be the emblem both of time and identity, and supports this fact with the quotation from Fred Thacker's *The Stripling Thames*.

Ancient river, changing never,  
Symbol of eternity,  
Gliding water, lapsing ever.  
Mirror of inconstancy. (13)

As seen in the quotation given above, the Thames contains all times and it is the oldest thing in London since it never changes. It is obvious that it

witnesses life itself. Yet it is hard to determine what is the beginning and ending of the river. Its end, theoretically, is the point at which it begins, which actually proves the fact that it is endless.

Filth of all hoes and odors seem to tell  
What street they sailed from, by their sight and smell. (104)

In the metaphorical explanation, ‘filth’ symbolizes London’s polluted life which is mostly unknown to the foreigners. It was also the river down which the body of Elizabeth was taken to the Palace of Whitehouse. *Britannia* (1615), William Camden wrote that:

The Queen was brought by water to the White-hall,  
At every stroke the oars did let tears fall:  
More clung about the Barge, fish under water  
Wept out their eyes od pearl, and swam blind after. (104)

Even from these lines, it is obvious that the Thames is like a real character, or just like a grandparent that tells the agony of the public after the death of the queen.

The steamship made its first appearance on the river in 1801 when it was principally used for towing larger sailing vessels. The first steamboat was heralded in London newspapers with the announcement that ‘the public are informed that the new London steam boat *Margery*, under Captain Cortis, will start at precisely 10 o’clock on Monday morning the 23<sup>rd</sup> from Wapping Old stairs near London Bridge.’ Dickens even records some dilatory conversation between passengers on the topic of the moment:

‘Wonderful thing steam, sir.’  
‘Ah! It is indeed, sir.’  
‘Great power, sir.’  
‘Immense- immense.’  
‘Great deal done by the steam, sir.’

‘Ah! You may say that, sir.’  
 ‘Still in its infancy, they say, sir.’ (204)

Steam was the future. Steam was the progress for those people at that time. When it comes to the railway line, it was completed between London and Reading in 1840, and there were a branch line between London and Oxford four years later. The Thames tells this conversation to the readers as a real character with an identity and this dialogue illustrates that steam train was a huge development for London.

The Thames is admitted as a living thing in this book, and bridges cannot be analyzed apart from the Thames for they are a part of the river, as well. There are more bridges across the Thames than across any other river of similar size. There are some stone bridges and the first and the most celebrated one, the London Bridge, was erected in 1209 for the 13<sup>th</sup> and the 14<sup>th</sup> centuries were the great ages of stone. Most of the bridges are really of great significance since the generations have passed across them, never considering what came before and what might come after. There are footsteps of the history on the bridges of the Thames.

*London Bridge is falling down* is worth quoting in order to measure the true significance of the bridge in the popular memory:

London Bridge is falling down,  
 Falling down, Falling down.  
 London Bridge is falling down,  
 My fair lady.  
 Take a key and lock her up,  
 Luck her up, Lock her up.  
 Take a key and lock her up,  
 My fair lady.  
 How will we build it up,  
 Build it up, Build it up.

How will we build it up,  
 My fair lady.  
 Build it up with silver and gold,  
 Silver and gold, Silver and gold.  
 Build it up with silver and gold,  
 My fair lady.  
 Build it up with needles and pins,  
 Needles and pins, Needles and pins.  
 Build it up with needles and pins,  
 My fair lady... (137)

Much speculation has been devoted to the identity of the 'fair lady'. They include: Matilda of Scotland (c. 1080–1118) Henry I's consort, who was responsible for the building of the series of bridges between 1110 and 1118. Eleanor of Provence (c. 1223–91), consort of Henry III who had custody of the bridge revenues from 1269 to about 1281. A member of the Leigh family of Stoneleigh Park, Warwickshire, who have a family tradition that a human sacrifice lies under the building.

It is possible to say that the first industrial population in England grew up around the Thames. It is also illustrated that the working face of this holy river was dust, mud and smoke. It was a world apart, even with its own bad language and its own strict laws. There were also some workers by the river; there were 'river finders' who searched the water looking for articles that had fallen overboard from the ships going down the Thames. Their occupation did not change over the centuries though there were obvious alterations in their appearance. In the Saxon period, the sailors wore red or blue, but in the medieval period they wore leather costumes. By the fifteenth century, they were dressed with leather jackets and helmets if necessary. In the sixteenth century, they wore short coats of white or sky blue with fur caps. In the late

sixteenth century, the fashion had changed to one of striped trousers with short jackets. Then by the early nineteenth century, they were wearing well bottom trousers with open collars. Actually, changes in their clothing show the changes in the style of the people.

Like bridges, the trees are seen as a part of the Thames, as well. Trees were not scattered or dispersed but lay in regular order by the river. Curiously enough; however, the tops of the trees were all turned southward as if they had been swept from the north. The Thames is a river of trees. The tree most often associated with the Thames must be the willow which became one of the most important items of commerce upon the Thames in the 18<sup>th</sup> and early 19<sup>th</sup> century. It is impossible to imagine the Thames without trees. There is not even one painting by Turner that does not contain trees. The trees become the pre spirit of the river, the guardians of the Thames who stand sentinel by its banks (231). In the poem that Turner wrote at Marlow on the Thames, *The Revolt of Islam* (1818), he described those hallowed spots:

...where the woods to frame a bower  
With interlaced branches mix and meet. (234)

Robert Bridges, in a poem depicts the riverscape:

Straight trees in every place  
Their thick tops interlace.  
And pendant branches trail their foliage fine  
Upon his watery face. (324-5)

The idea here in these poems is the harmony of trees and water of the Thames, helping to create an atmosphere of stillness, as an emblem of London. It can be a place of secrecy or of isolation. It can represent a kind of escape, as well. Additionally, for the ancient people of the Thames, the

presence of the trees and water can induce a sense of some earlier and forgotten times before the encroachment of the human world. And they thought that trees shared the sacredness of the water and history of London.

The destruction of trees has always been the object of complaint in the literature of the Thames. One of Gerald Manley Hopkins's most famous poem, *Binsey Poplars* suggests this theme:

My aspens dear, whose airy cages quelled,  
 Quelled or quenched in leaves the leaping sun,  
 All felled, felled, are all felled;  
 Of a fresh and following folded rank  
 Not spared, not one  
 That dandled a sandalled  
 Shadow that swam or sank. (236)

#### **2.2.4. The Thames As A Fictional Character**

Fiction is the form of any work that deals, in part or as a whole, with information or events that are not real, but rather, imaginary and theoretical invented by the author. It is a fact that fiction contrasts with non-fiction such as biographies and history, which deals exclusively with factual events; however, it is necessary to highlight that Ackroyd extraordinarily uses the Thames River as a fictional character in *Thames: Sacred River* which is a biography and Thames as a fictional character gives a lot of information about London's history and today's London.

It is almost impossible to imagine the Thames River without the London Bridge, and the Thames, as a character, gives so many clues about the historical development of London in terms of commerce, education, religion, and culture in ages by recalling the readers that London Bridge is historically significant for London, as well. In order to give all these

information, Ackroyd reminds the readers some writers who uses the Thames River as a character in their fictional works.

It is known that in its refashioned state of the 1480s and 1490s; London Bridge, which is a part of the character, Thames, became the centre of commerce and trade; its sides were lined with shops and houses, which highlight the commercial development of London. When it comes to the 17<sup>th</sup> century, there were bookshops at the sign of the bridge, which underlines the fact that education started to gain importance in the city. It was the bridge of pilgrims, as well who began their holy journey to Canterbury. The Thames illustrates that religion was significant in that culture. The bridge was a meeting place for most of the people for it embodied all the heterogeneity of the city itself with its rich and poor, its sorrows and joy. It is quite obvious that Ackroyd intentionally draws a unifying image of London from past to present, and in order to support this, he uses a quotation by Joseph Addison. ‘The Thames was the noblest river in Europe; that London Bridge was a greater piece of work than any of the Seven Wonders of the World’ (144).

The Thames River had a system of docks, in the 18<sup>th</sup> century as well. The first ‘purpose- built’ dock for cargo in London, the Brunswick Dock, was opened in 1789, yet gradually the trade became so large that these docks began to spread downriver in time. Then at the very beginning of the 19<sup>th</sup> century, the West India Dock Company Act was passed and the whole landscape of the Thames in London was changed, and the problem was, in part, congestion, but it was great that the ships were recharged within three to four days, as opposed to a month under the previous schedule (192-3).

The author of the official *History of the Port of London* (1921), Sir Joseph Broodbank, suggests at that ‘with few exceptions once a great community establishes itself on a site, that site permanently remains a dwelling place of crowded community.’ It is no doubt that the image of London in terms of commerce would remain the same in the future (202).

Ackroyd, after sharing all good aspects of London in ages, displays the darker sides of London for the first time expressing that by the eighteenth century, the congestion of the traffic and people on the bridge had become acute as a result of the commercial developments. Thomas Pennant wrote in *Some Account of London* (1790) about this negative situation.

I will remember the street on London Bridge, narrow, darksome and dangerous to passengers from the multitude of carriers; frequent arches of strong timber crossed the street, from the tops of the houses, to keep them together, and from falling into the river. Nothing but use could preserve the rest of the inmates, who soon grew deaf to the noise of the falling. Waters, the clamour of the watermen, or the frequent shrieks of the drowning wretches (145).

In 1931, Virginia Woolf wrote an essay, *the Docks of London*, in which she used the Thames as a fictional character and described how the banks of the river:

The banks of the river are lined with dingy, decrepid-looking warehouses. They huddle on land that has become fold and slimy mud... Behind masts and funnels lies a sinister dwarf city of workmen’s houses. In the foreground cranes and warehouses, scaffolding and gasometers line the banks with skeleton architecture.’ (201)

With all these negative adjectives such as dingy, decrepid-looking, narrow, darksome, and dangerous, used for the Thames, or for the London bridge, it is obvious that London has a dark side, as well seen after analyzing in deep.

After giving information about the effects of bridges and docks of the Thames on London, and Londoners, Ackroyd opens the chapter *Hey ho, the wind and the rain* with some description of the weather of the Thames since it makes its own weather to which ancient memories are reflected. It is of course marked by its dampness, the humidity, and dankness associated with the presence of large volumes of water. The air then becomes a significant part of the river too. The phrase for it, in the 19<sup>th</sup> century, was ‘river damp’. A naturalist of the immediate neighborhood in *The Naturalist on the Thames* (1902) recorded that summer fogs were very common on the high downs and described it by saying ‘are so wet and a man riding up the hills at 4 a.m. may find his clothes wringing wet, and very tree dripping water’ (221).

The foggy weather of the Thames is so well-known that some distinguished writers like Charles Dickens used it in some works and the Thames gained a fictional identity again. The fog of the Thames was actually the fog invoked at the very beginning of *Bleak House*:

Fog everywhere. Fog up the river, where it flows among green aits and meadows, fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes; fog on the Kentish heights. For creeping into the cabooses of collier brigs; for lying out on the yards, and hovering in the rigging of great ships; for drooping on the gunwales of barges and small boats. (222)

For the music of the 19<sup>th</sup> century, Charles Dickens must be remembered, as well. For Dickens, the Thames was essentially a river of tears and of darkness since he had a lot of negative memories beside the Thames including working at a factory by the river. The river interestingly runs through the Dickens's fiction just as it runs through the city itself. No previous writer had so well captured the minatory aspects of the river. It was the river of secrets, the river of mist and fog, the river of night and the river of mystery for Dickens. In *Bleak House* (1853), the Thames 'had a fearful look, so overcast and secret, creeping away so fast between the low flat lines of shore: so heavy with indistinct and awful shapes, so deathlike and mysterious.'

It is hard to think of a single novel of Dickens where the Thames is not present. The river is also an important element in *Great Expectations* (1861), but his vision of the Thames goes beyond romance and melodrama. It is actually linked with the ancient history of the Thames as a place of sacrifice this time.

The only successor of Dickens in the late 19<sup>th</sup> and the early 20<sup>th</sup> centuries was Joseph Conrad whose vision of the Thames was really different from Dickens'. Similarly, he had a working knowledge of the river, as well, having been employed as a merchant seaman for many years, and for him, the river was the guardian of older secrets. In Conrad's novel, Marlow and his companion looked at the river in the august light of abiding memories. Unlike Dickens, Conrad believed that of all the rivers in Britain, the Thames 'is the only one I think open to romantic feeling.'

The Thames has variously been described as a grey, dirty, smutty, sooty, and smoky river. These are not 19<sup>th</sup> century epithets. It has always been thus. In 1535, an Act was passed by Parliament to prohibit the casting of rubbish in the Thames. The Thames was able to embody the various conditions of the city; therefore, these included the darker and more squalid aspects of 18<sup>th</sup> century London. By the middle of the 19<sup>th</sup> century, the situation had become far worse. The sewers of all London were flowing into the Thames, breeding epidemic disease among the urban population. The sewage of three million people bubbled in the tide. The blackness of the Thames was once taken to be an image of unnaturalness. Actually, London wasn't developed enough in health in past and had a bad image in terms of health.

The Thames is again used as a fictional character by Henry James and is depicted as dirty water, which is actually symbolic, not real dirtiness. Henry James, in *English Hours* (1905) describes how a 'damp-looking, dirty blackness is the universal. The river is almost black, and is covered with black barges; above the black house-tops, from among the far-stretching docks and basins, rise a dusky wilderness of masts.'

It is concrete that the black water is disturbing, rancid, and restless. It will smell of dank and forgotten things. For instance, there were four great epidemics of cholera known in the 19<sup>th</sup> century in which many thousands of people died from the polluted water and even in the future, it is impossible to see the river as pure water.

After setting a dark side of London, Ackroyd highlights the positive aspects again with the swans in the Thames. The swan in literature is an

image of the nude woman, and the nude woman bathing is in turn one of the fundamental representations of the river established upon the worship of the water goddess. For alchemists, the swan was the emblem of mercury. They are also associated with light, and with the properties of light. It is a fact that the birds of the sea do not sing.

The literature of the river is generally voluminous. Some of it is skittish and whimsical, some of it is profound. There are many books inspired by the Thames. The river provokes the theme of time, fate and destiny for many writers. The actual description of the river is in fact more than a physical description; it has become a river of the words, endlessly created by the writers who have voyaged upon it.

### **2.2. 5. The Thames As A Holy Character**

*All the rivers are sacred, all flow towards the sea,  
all are like mothers to the world, all purge away sin. (79)*

The word, *holy*, is dedicated to God, the creator of the earth. When it comes to the holiness of God, it is believed that God purifies everything and gives all beauties to humanity. The first holy gift of God, the purest thing in the universe, is water, which is spiritually pure and holy redeeming all the ugliness, and dirtiness. Then, it is possible to say that water is holy itself because it is the source of health and strength. It palliates the human senses, refreshing to the touch, calming to the eye, and melodious to the ear. It is the biggest gift given to the humanity (114).

The Thames River, in *Thames: Sacred River*, is introduced to the readers as a holy character, as well since it was derived from the God for

humanity with numerous benefits and illustrates the religious aspects of English people, as well. The water of the Thames river can be seen as an image of human existence emerging from the unknown; that's, it is a metaphor of birth and death, of beginning and ending. Water represents the beginning of every living thing so purity comes from the source (36).

In most of the documents, it is declared that rivers themselves have been deemed to be sacred and the Thames itself has always been considered a holy aspect of the peace. The spiritual presence of the river has been caught in a number of different ways. For instance, Christ has been pictured by the 19<sup>th</sup> century poet Francis Thompson, in his *In No Strange Land* walking upon the waters of the Thames, and his has been one of the blessed places of the earth (80). The holy waters support life and promote fertility and destruction. They represent the mystery as well as the benevolence of the natural world.

Pilgrims crossed the Thames as a part of their journey towards salvation or towards the remission of sin. There was a pilgrim pathway, from Waltham Cross to Canterbury (81). Additionally, nymphs have always been part of the life of the Thames. The nymph was popularly believed to be a healer, and guide to travelers. In his paeon to the Thames in *Windsor Forest* (1713), Alexander Pope declares to the river that:

Nor all his stars a brighter luster show,  
Than the fair nymphs that gild thy shore below. (83)

It is also known that The Thames was used for rituals and Christian baptism which is a kind of worship in that religion. Additionally, activities

including the making of some laws have taken place beside the banks of Thames for it was unique for its holy power (28).

St Birinus has long been venerated as the first and principal saint of the Thames. In the 17<sup>th</sup> century, he converted the first Saxons to Christianity by baptizing them in the river. He baptized the King Cynegils of Wessex in the Thames, and in the same year, baptized the King's son. (87). St Alban parted the waters of the river. On his way to execution, on 20 June 302, he was obliged to cross the river. According to Venerable Bede, 'there':

he saw a multitude of both sexes, and of every age and rank, assembled to attend the blessed confessor and martyr; and these so crowded the bridge, that he couldn't pass over that night. Then St Alban, urged by an ardent desire to accomplish his martyrdom, drew near to the stream, and the channel was dried up, making a way for him to pass over. (88)

There have always been female saints associated with the river. St Frideswide is perhaps the most celebrated. In the late 17<sup>th</sup> century, she fled the Thames with her two sisters to escape the advances of Algar, an Anglo Saxon priest. She performed a miracle. Her most celebrated maxim, according to legend, is that 'whatever is not God is nothing' (89).

The Thames is also known as the river of churches. Almost every church in the Thames Valley had taken their present form by the eleventh century. The presence of the Thames is always sensed with them. To visit these churches now is really strange since visitors will feel solemnity and stillness inside them. In many of them, it is possible to see the different architectural styles from ninth to nineteenth centuries, and this heterogeneity of periods is a typical of the Thames churches (90).

The Thames has always been allied with healing. Since it is associated with baptism and with other purification rites, its regenerative powers are easily transposed into the realm of physical health. Ackroyd answers the question “what can be more health giving than pure water?”

Water is a nutritive element. Since the water is guardian and preserver of health, the Thames itself becomes a healing sight. Ever since St Augustine performed miracles near the Thames, persuading the blind to see, the springs beside the river have been commonly supposed to cure the diseases of the eye. There was a spring of healing beside the Thames at Goring. It was reputed to have a cure for skin disorders, ulcers, and sore eyes. In the early 18<sup>th</sup> century, the water of this spring was bottled and marketed as ‘Goring Spring Water.’ Similarly, the waters at Marlow were reputed to be good for alleviating the symptoms of gout. A number of mental hospitals and asylums were placed by the river, as well since it was believed that the voice of the river was beneficial for those who suffer from mental disorders (287-92). All of these miracles given by God to humanity should be thanked in deep. Such attributions actually create an utmost mystical feature which later leads to the reading of the character, Thames, beyond imagination.

### CHAPTER 3

#### THEORETICAL BACKGROUND TO *THE LAMBS OF LONDON*

*The novel was an attempt to interfuse the past and the present,  
the past can only really exist in the present,  
and the present in the past (Gibson and Wolfreys 223)*

Many attributes of the postmodern novel, particularly of historiographic metafiction, are regarded as English tradition by Peter Ackroyd. In his review of Peter Fuller's *Modern Painters: Reflections on British Art*, Ackroyd states:

[...] the essential constituents [of postmodernism] have always been an essential component of English taste. The Elizabethan vogue for medieval funeral monuments, the rise of neoclassical architecture, and the revival of Gothic in the nineteenth century all suggest that stylistic borrowings and a certain theatrical historicism are essential aspects of the native genius. Postmodernism is simply a belated academic recognition of what is a very old tradition. (*The Collection* 259)

Hutcheon further states the existence of history, ancient events and how these function in fictions:

The question is never whether the events of the past actually took place. The past did exist – independently of our capacity to know it. Historiographic metafiction accepts this philosophically realist view of the past and then proceeds to confront it with an anti-realist one that suggests that, however true that independence may be, nevertheless the past exists *for us-now* – only as traces on and in the present. (*Politics* 73)

Thus the concern of historiographic metafiction lies not in establishing fact as fiction, but to point out, as Hutcheon states, that ‘we can only know [the past] through texts’ (*Politics* 81). Likewise, the historian F. R. Ankersmit suggests that ‘postmodernism does not reject scientific historiography’ (295) but that ‘in the postmodernist view, evidence does not point towards the *past* but to other *interpretations* of the past; for that is what we use evidence for’ (287).

It is not history, but its representation in texts and the texts themselves are questioned by Hutcheon:

If the past is only known to us today through its textualized traces (which, like all texts, are always open to interpretation), then the writing of both history and historiographic metafiction becomes a form of complex intertextual cross-referencing that operates within (and does not deny) its unavoidably discursive context. (*Politics* 81)

This problematisation of texts is extensively dealt with by Ackroyd in *The Lambs of London*, in which one major character, who are chosen from the history of London, persuades even the most distinguished scholars of the period that he has found a manuscript which was owned by Shakespeare himself, which is a real event in history, as well. The seeming authenticity of this manuscript prompts them to assume that it is real, whereas the text is discovered to be a complete forgery later on in the novel. It is highlighted by Ackroyd that with this manuscript, while problematising the authenticity of texts, is also of course metafictional as the novel itself is a fictional text.

In *Metahistory: The Historical Imagination in Nineteenth-Century Europe*, Hayden White explains that the historical work like the work of fiction is in need of a narrator who is given the task of explaining and narrating the data into a coherent whole, or discourse. White feels that the historian, like fiction writers, also provides room for interpretation and invention. In explaining the differences between a historical text and a fictional text, White argues:

It is sometimes said that the aim of the historian is to explain the past by “finding,” “identifying,” or “uncovering” the “stories” that are buried in chronicles; and that the difference between “history” and “fiction” resides in the fact that the historian “finds” his stories, whereas the fiction writer “invents” his. This conception of the historian’s task, however, obscures the extent to which “invention” also plays a part in the historians operations. The same event can serve as a different kind of element of many different historical stories, depending on the role it is assigned in a specific motific characterization of the set to which it belongs. (6-7)

Perez Zagorin claims that ‘unlike the work of literature, the historical work does not contain an invented or imaginary world. It presents itself as consisting, to a great degree, of facts and true or *probable* statements about the past’ (308). Zagorin feels that when history is aestheticized, this ‘inevitably results in the trivialization of history through its failure to acknowledge features that both define history as a form of thought and give it its significance’ (309). As suggested earlier, the aim of historiographic metafiction is not to trivialize history, but, as Hutcheon claims in *Beginning to Theorize Postmodernism*, history is:

being rethought – as a human construct. And, in arguing that history does not exist except as text, it does not stupidly and ‘gleefully’ deny that the past existed, but only that its accessibility to us now is entirely conditioned by extuality. We can not know the past except through its texts: its documents, its evidence, even its eye-witness accounts are texts. (256)

The greatest difference between the historical novel and historiographic metafiction, according to Hutcheon, is in the way that historiographic metafiction uses historical data. She claims that in historiographic metafiction, ‘historical details are deliberately falsified in order to foreground the possible mnemonic failures of recorded history and the constant potential for both deliberate and inadvertent error’ (“Pastime” 63). In Ackroyd’s fiction, especially in *The Lambs of London*, particularly when it comes to biographical facts, even the most important details are sometimes distorted to emphasize this. Another instance of this is in *Dan Leno and the Limehouse Golem*, where the narrator claims that Dan Leno was born on 20 December 1850, whereas he was really born in 1860. Similarly, in *The House of Doctor Dee*, John Dee claims to have a brother although he is known to have been an only child. It can be claimed, in this respect, that the historical data may thus be falsified in historiographic metafiction (63).

Elsewhere Ackroyd suggests ‘So it is that the history of English literature can profitably be seen as a history of thefts and plagiarism, of formal borrowings and melodic echoes’ (*The Collection* 207), emphasizing that rewriting and parody are in fact the manifestations of a national tradition. Some of his novels such as *Chatterton* and *The Lambs of London* deal with a concrete forgery theme. *The Lambs of London*, which is analyzed in deep in this study, parodies the life of William Ireland, an English forger, who reputedly found lost plays by Shakespeare and persuaded even distinguished scholars of the period that they were originally written by Shakespeare himself.

### 3.1. Rewriting, Parody and Pastiche

*A good author should be able to use pastiche and parody just as readily as he can use so-called ‘original’ perceptions or original sentences [ . . . ] I mean plagiarism’s a form of individual art after all.*

(Gibson and Wolfreys 224)

History is one of the discourses rewritten by Ackroyd in his novels, and previous century personalities, styles, texts, and genres are parodied to provide an illusion of realistic discourse through presenting the novels from different historical perspectives.

The ‘anxiety of influence,’ Ackroyd feels, is also a reality which should be brought to the foreground. In a 1989 interview, he states ‘ I’ve always been attracted by the reality which books or works create, so, in almost all cases, I think in the work I do the actual fiction depends to a large extent upon written texts of one form or another’ (Gibson and Wolfreys 224). Concerned with the idea of a work echoing previous texts, he later claims that “A good author should be able to use pastiche and parody just as readily as he can use so-called ‘original’ perceptions or original sentences [ . . . ] I mean plagiarism’s a form of individual art after all” (234).

As Matei Calinescu suggests, the method of rewriting older texts is not new, but it is a relatively new and fashionable term, as well for a number of old techniques of literary composition such as ‘imitation, parody, burlesque, transposition, pastiche, adaptation, and even translation’ (244). However, it is clear that postmodern texts, particularly the novel, have significantly transformed these ‘old techniques’ through difference of intent. The difference is that postmodern rewriting contains ‘a certain playful, hide-and-seek type of indirection, a tongue-in-cheek seriousness, an often respectful and even honorific irony, and an overall tendency toward oblique and even secret or quasi-secret textual reference’(243). As Calinescu also mentions, the postmodern method of rewriting places the reader into the centre as ‘rewriting ideally asks for rereading, or for the kind of attention that is characteristic of reflective rereading, both in regard to the master text and to the text that is derived from it’ (243).

Since ‘the birth of the reader must be at the cost of the death of the author,’ (Barthes 148), it is now up to the reader to decipher the rewritten text both from the text itself and from the original text. The reader is therefore forced to be in the centre of the creation process of the fiction, as s/he must understand and re-create the text. As the postmodernist writer relinquishes his role as God-like author, s/he instead creates fictions which encourage readerly interpretations by using various techniques.

Aytaç states related to the focusing on history in literature that New Historicism which became dominant in the late 1980s in America is a literary movement based on the term, culture. She says that there are historical clues in every literary text so most of the writers use this technique in their works. New Historicism mostly concentrates on identity problems in a society (45). It can be said that some clues of New Historicism are seen in Peter Ackroyd’s *The Lambs of London*, as well.

Parody as well as rewriting is one of the main rewriting techniques vividly noticed in *The Lambs of London* by Ackroyd. As Linda Hutcheon also suggests in *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, parody is a mode of overcoming the anxiety of influence. Patricia Waugh, in *Metafiction: The Theory and Practice of Self-Conscious Fiction*, defines parody as, ‘by reminding the reader of previous conventions and forms, parody aims to play with these at the same time’ (68).

Margaret A. Rose defines parody:

parody in its broadest sense and application may be described as first imitating and then changing either, and sometimes both, the ‘form’ and ‘content,’ or style and subject-matter, or syntax and meaning of another work, or most simply, its vocabulary. In addition to, and at the same time as the preceding, most successful parodies may be said to produce from the comic incongruity between the original and its parody some comic, amusing, or humorous effect, which, together with the changes made by the parodist to the original by the rewriting of the old text, or juxtaposition of it with the new text in which it is embedded, may act as ‘signals’ of the parodic nature of the parody work for its readers. (45)

In line with the preceding argument, it is possible to state that rewriting and parodying former works characterize literature in the postmodern period. The role of the text has changed to suggest that there can actually be no original text since all texts continuously interact with previous ones. Thus, it seems that it is pointless to rewrite a particular text in the postmodern period as that text is a rewriting, as well and not original at all. Similarly, if rewriting or parody is directed at a genre, the target genre is assumed to be defined by particular boundaries. These boundaries have become even more flexible in the postmodern period; therefore, genre parody has become a futile form of rewriting. Korkut argues in this respect that ‘The postmodern novel [. . .] creates a non-hierarchical discursive realm where no discourse is immune to parody and where it is constantly implied that all discourses are products of language, which shapes reality and maintains an arbitrary relationship with it’ (80). Postmodern parody, therefore, can be said to be discourse parody, which includes all master discourses; not only literature,

but also history, science, religion and philosophy among others, even including those mass appeal discourses such as cinema and television. This is the definition of parody that this study will use since Ackroyd rewrites London in his work, and while doing so, also parodies history, personages, texts, and genres to emphasize the circularity of the nature of time in the city, London.

When it comes to pastiche, it is known that *pastiche* as well as *parody* plays an important role in rewriting technique used by Ackroyd, and Gérard Genette clearly defines pastiche as a unique kind or subcategory of *imitation* (Genette: 98). It is clearly noticed that *The Lambs of London* is a Shakespearian pastiche, as well. Many times, the characters explicitly mention that the events that are similar to those of a Shakespearian play are happening, and at other times the reader has to make the connection between events in the novel and those of a Shakespeare play, which puts the reader at the core of the reading task. This connecting of novel and play becomes much clearer as the reader gets further into the fiction. At one point de Quincey says to Charles Lamb that: ‘Why much you see everything as drama, Charles? Mary is not a character in a play’ (183). Of course at this point the reader has already, like Charles, linked Ophelia and Mary together and knows that a tragic end is in store for her. It is possible to claim, in this respect, that transformation occurs through parody, while imitation occurs through pastiche and forgery.

### **3.2. The city: London**

Richard Maxwell, in *The Mysteries of Paris and London*, identifies four images of the city which are mostly used by authors who use a specific city as a theme in his/her works. These images are the city as labyrinth/maze, the image of the crowd, the panorama, and finally, the concern with paper and paperwork (15-18).

The city as labyrinth or maze is closely identified with the writers of London from Defoe to Dickens, to Conrad, and to Ackroyd who describe secretive places that may or may not lead anywhere. As Marilyn Thomas Faulkenburg explains:

Novelists commonly describe the city in labyrinthine terms. The changing definition of the term is significant. To the ancients, the labyrinth connoted paths of intricate deviation leading eventually to the center for the initiated from which demons were excluded by the very device of the labyrinth. In the Middle Ages that center still held in the guise of walled town with a centrally-located church giving order to the whole complex. In the nineteenth century that center begins to be eclipsed by secular institutions and by the twentieth century, novels question even the validity of presupposing that a center exists to be found. (14)

The labyrinthine city is a predominant image in novels from all periods in English literature although it became particularly popular in the Victorian era, during which the city enlarged most rapidly. Defoe, for example, uses London as labyrinth with his character Moll Flanders. Moll Flanders describes her escape in London as follows:

When I went away I had no Heart to run, or scarce to mend my pace; I cross'd the Street indeed, and went down the first turning I came to, and I think it was a Street that went thro' into *Fenchurch-Street*, from thence I cross'd and turn'd thro' so many ways and turnings that I could never tell which way it was, nor where I went. (Defoe 137)

The narrow alleys, intensified by the fog, as explained below, prove menacing to Londoners and outsiders alike. Esther in *Bleak House*, for instance, expresses, 'We rattled with great rapidity through such a labyrinth of streets, that I soon lost all idea where we were' (Dickens 633). Or, describing the location of Todger's in *Martin Chuzzlewit*, Dickens describes in a similar manner, 'A kind of resigned distraction came over the stranger as he trod those devious mazes, and, giving himself up for lost, went in and out and round about and quietly turned back again when he came to a dead wall [. . .]' (Dickens 120). In *The Secret Agent*, Joseph Conrad similarly describes Mrs Verloc's inability to step out onto these streets: 'She was alone in London: and the whole town of

marvels and mud, with its maze of streets and its mass of lights, was sunk in a hopeless night, rested at the bottom of a black abyss from which no unaided woman could hope to scramble out' (Conrad 218). Even Matthew Palmer, the 20<sup>th</sup> century pseudo-detective of *The House of Doctor Dee*, deems it hard to find his way, despite the fact that he has lived in London all his life, 'I found myself turning down an unexpected and unfamiliar lane. That is the nature of the city, after all: in any neighborhood you can come across a street, or a close, that seems to have been perpetually hidden away' (265). Narrow alleys and fog-ridden by-ways make it difficult for the unassuming individual to navigate through the city, let alone make sense of it. A labyrinth or maze-like city suggests that the city hides many secrets. The criminals are the ones who can easily find their way, and are able to use the maze-like alleys to their own advantage, as does the street-wise Fagin in *Oliver Twist*. The city is still unfathomable, mysterious, and creates horror, but creates nooks and crannies for people like Fagin who want to disappear to be able to do so: 'he kept on his course, through many winding and narrow ways, until he reached Bethnal Green; then, turning suddenly off to the left, he soon became involved in the maze of the mean and dirty streets which abound in that close and densely-populated quarter' (Dickens 121).

The image of the crowd is found in novels of the city, as well, most notably in Victorian novels, as the population grew by large amounts in that age, bringing in all sorts of people and increasing the crime rate. As Raymond Williams claims in *The English Novel: From Dickens to Lawrence*, fear of masses and the mob, a common motif of novels that take place in London, emerged from the crowds of Victorian London. While earlier London espoused variety, by the 1880s, 'the sense of the great city was [. . .] so overwhelming, that its people were often seen in a single way: as a crowd, as 'masses' or as a 'workforce.' The image could be colored either way, for

sympathy or for contempt, but its undifferentiating character was persistent and powerful' (22). Richard Maxwell suggests that the crowd may have two oppositional functions; it 'can seem either as a nightmarish onslaught or a generous overflow' (17). The individual encountering the crowd, therefore, could either be alienated by it or be engulfed in it, neither of which seems very positive, as 'The crowd is a collectivity that often seems close enough to grasp but then, phantasmagorical, withdraws. It thus confirms the pedestrian's isolation, even while taunting him with its complicity in an order that he has failed to fathom' (Maxwell 17).

In Dickens, the image of the crowd is generally painted in a negative light, as threatening to the individual, however, in good weather, when the faces in the crowd are actually discernible, they represent not a threat but a diverse variety, but rarely is London presented in good weather. In *Bleak House*, Dickens is most certainly preoccupied with the image of the crowd, and in this novel both sides of the spectrum are elaborated on. Esther describes the "crowds of people whom the pleasanter weather seemed to have brought out like many-coloured flowers" (Dickens 51), while for Jo the crowd is threatening because of the motion associated with it which engulfs him: "the crowd flowing by him in two streams – everything moving on to some purpose and to one end – until he is stirred up, and told to 'move on' too" (225). Elsewhere the crowd is described as "flitting, and whistling, and skulking" (260) or as "an unearthly fire, gleaming [. . .] on all the faces of its many thousands of wandering inhabitants, [. . .] as solemn as might be" (353-354). The crowd is generally worked within a panorama of the city – an image that implies both vastness and vitality, even more threatening for the individual. As much as the large crowd may intimidate the solitary man, a panorama of the large city is an equally alienating device.

The concern with paper and paperwork, which is related to both historiography and to mystery work, is another aspect of the city that is largely used by Ackroyd. A document or manuscript could well be the evidence that a character has been seeking all along, provided that it is not misleading or a forgery. *Chatterton* and *The Lambs of London*, for instance, are full of papers, manuscripts and documents that turn out to be fakes. Libraries, museums and second-hand bookshops provide both history and evidence to the researcher. In *Chatterton*, Charles acquires his painting in a second-hand shop where he had gone to sell some old books.

The Reading Room is one particular setting for Ackroyd's characters, who are both researchers and criminal in most of his novels including *The Lambs of London*. It is quite concrete that libraries are commonly the home of lonely or thwarted people who are also likely to be attracted to magical lore as a substitute for real influence or power in *The Lambs of London*. The maze of London, labyrinthine libraries, and lonely individuals in pursuit of crime (at both ends) or the occult are frequently related in Ackroyd's novels – they all imply secrecy and mystery.

Another aspect of the city, not recorded by Maxwell but which Ackroyd greatly emphasizes in his fiction, is the theatricality of the city and its inhabitants. As Peter Vansittart explains in *London: A Literary Companion*:

London indeed has always been a theatre, an exhibition. On streets, in parks and taverns, and chocolate-houses, Londoners sought love and mirth, sex and companionship. Mayhew in 1862 estimates that there were 80,000 London street-walkers. The streets were a living frieze of whores, beggars, talented animals, spangled acrobats, touts, jokes, muggers, ballad-singers, pickpockets, flower-girls. (12)

The element of theatricality is one that seems to be exclusive to London only, and is foregrounded by Ackroyd in both his fiction and his critical work. As he states in an interview with Julian Wolfreys:

I think in my perception of the city there is more exuberance, more theatricality; as we've said the theatrical aspect to London – and to Londoners - is enormously important, the essential theatricality of the people. Now, why is this, is it because they know they're living in a city in which they have to perform.... (Gibson and Wolfreys 257)

The tramps in *Hawksmoor*, the bear-fights in *The House of Doctor Dee*, the music hall characters in *Dan Leno and the Limehouse Golem*, the 20<sup>th</sup> century characters and 18<sup>th</sup> century street entertainers and theatre performances in *The Lambs of London*. All show that for Ackroyd, theatricality is one of the most integral aspects of his city.

As suggested by Ackroyd, the theatricality of London and Londoners is a vehicle of suspension from the dullness of everyday existence, an element of humor which veils the frightening side of living in such a large and varied city. The essential atmosphere of the city is that it is ungraspable, the combined elements of the city listed here all serve to illustrate that while it changes from century to century, as it expands, the city becomes even more unknowable. The sheer largeness of it seems to amaze authors and characters alike; Henry James, for instance, describes it as “the huge tragic city where unmeasured misery lurked beneath the dirty night” (242), and “an immeasurable breathing monster” (409) in *The Princess Casamassima*. For Ackroyd and his characters, however, there is one possibility – if they investigate into the past of the city, they will adopt a vision which shows them the fluidity and circularity of the city. It is not possible to truly understand a city in flux, but it *is* possible, for some of Ackroyd's characters, to understand one's own self through its relationship with the history of the city, and to discern the flow of the city through themselves, as will be explained.

## CHAPTER 4

### *THE LAMBS OF LONDON*

#### **4.1. Introduction to *The Lambs of London*: A Brief Summary**

*The Lambs of London*, which is a novel by Ackroyd, was published in 2004. It is a gripping novel that mostly focuses on a 19th-century Shakespearean forgery with the themes of forgery, betrayal and deceit which depicts the dark details in the history of London.

In the novel, Charles Lamb and his sister, Mary Lamb, are living at home, caring for their maddening parents. Mary, who is described with her scars of smallpox on her face in the first page of the novel and had no wish to show herself plays the role of a housekeeper, feeling confined by the restrictions of domesticity of her parents, especially her mom.

Their father is about to lose his mind, while her mother is really hostile and watchful, which is extremely irritating for Mary. The only solace of her life in such a depressing living environment is her brother, Charles who continues his living as a clerk at the East India House as her mother has insisted, whereas he wishes to consider himself as an aspiring writer. All his ambitions and hopes have directed towards literature ever since his childhood. It is obvious even in the first chapter of the novel that the pair, Charles and Mary Lamb is at the centre of the novel.

It is noticed that reading the works of Shakespeare is the siblings' common reprieve, and they are really delighted when a young bookseller, William Ireland who is the son of a bookseller, enters their lives claiming to possess a lost play owned by Shakespeare. Ireland starts by discovering documents Shakespeare's

manuscripta, then a love-letter to Anne Hathaway, complete with a lock of the bard's hair, and finally a 'lost' play, *Vortigern*.

Ireland shares the play, *Vortigern*, with the Lambs, and it's no surprise that Mary feels her imaginative and romantic horizons expand falling for the bookseller's son Ireland, but he is a real forger which is seen in the upcoming sections of the novel. Even the most eminent scholars of London believe that Shakespearean play is original and don't notice that they are facing a fraud. Soon all of London is eagerly anticipating opening night of a star-studded production of the play not knowing that they have all been duped by charlatan and a fraud.

On the night of *Vortigern*, Drury Lane Theatre is filled to its capacity from box to tip. Close to the stage are Charles and Mary Lamb together with their father. The whole of London seemed to have arrived. A lot of positive and negative criticism is given to Ireland. In the last chapters of the book, it is understood that Ireland is a forger.

Listen to me, Father. There is no benefactor, he is responsible for the Shakespearian papers.

You mean that you found them?

I wrote them. I created them... I assure you all the documents you believe to be from the pen of Shakespeare.

I cannot listen to you.

...I can show you every detail of my forgery, from the ink to the seal.

Do you wish to know how to create an ancient ink? I mixed the three different liquids used by book-binders in marbling the covers of their calf bindings. When they ferment, they are imbued with dark brown colour. (202)

This conversation between Samuel Ireland and William Ireland also illustrates the relationship between a father and a son which will be analyzed in the as a cultural aspect in this study.

Mary Lamb is at the door of the bookshop when he is telling his father that Ireland has invented the book himself. She stops, looks around slowly, and understands that he has told a lie to her. He has betrayed her. She finds herself disappointed as her critical mind is at work. And then suddenly she feels very cheerful, 'nothing can touch and hurt her' she says to herself. She moves quickly, not knowing or caring in which direction she is travelling. She is filled with an overpowering sense of Ireland's absence. William sees her, but he returns to the bookshop, and collects every item of Shakespearian material, all the other papers, documents, and the unpublished pages of *Henry II*. He takes a match and lit them all. During that time, Mary goes home, and sees her mom and dad in the kitchen having a dialogue which is really irritating for her. Mary's insanity starts again and snatches the fork and plunge it deep into her mother's neck. Without a sound, Mrs Lamb falls to the floor. Mary's insanity has become the death of her own mother. She stays at a mad-house for a while. Mr Lamb dies a few months after his wife's murder, and Charles is very calm and composed, and able to do his best. Mary begins to recover her senses and converse again with her brother.

Charles moves to a new house in Islington, and Mary starts her life in freedom. However, Mary still suffers from insanity and more prolonged attacks arrive in time. Her doctor says that acting some plays may offer some sense of life, this is her only reprieve. So Charles persuades Tom Coates and Benjamin Milton to present with him a slimmer version of the play. They agree to take on the roles of Pyramus and Thisbe. In a late spring, they wear their costumes and appear on the stage. The males are all dressed in black coats, white waistcoats, black silk breeches and stocking. The ladies are dressed in no less elegant style with embroidered cotton

gowns, green shawls, and mob caps. Mary particularly enjoys the performance of Benjamin as Thisbe.

William Ireland does not abandon the world of writing. He publishes more than sixty-seven books and opens a subscription library, he never alludes from his own Shakespearian adventure. But every year, after the death of Mary Lamb on the anniversaries, he leaves a bouquet of red flowers beside her grave. Charles Lamb grows old in the service of East India company, together with Tom Coates and Benjamin Milton, and is buried in the same churchyard.

#### **4.2. Mary Lamb, Charles Lamb, and William Ireland as Historical Characters**

Ackroyd's works, especially his biographies and fictions, revolve around the theme, London, and his London novels professionally represent a distinctive historical biography of London rewriting the city's history from new and imaginative perspectives. In this respect, in *The Lambs of London*, which is a modern novel, Ackroyd chooses his major characters from the history of London such as Mary Lamb, William Lamb whose surnames are included in the title of the novel, and William Ireland. Some details in the lives of these characters are intentionally disrupted in order to depict the images of London.

Mary Ann Lamb was born on 3 December 1764, the third of seven children of John and Elizabeth Lamb. Only her older brother John Jr. and her younger brother Charles survived. Mary remembered seeing, at the age of five, the writer Oliver Goldsmith in the street, and she also witnessed David Garrick's acting, which is the absolute background of her immense interest in literature.

Elizabeth Lamb began to suffer from arthritis, and Mary took the responsibility of her mother's care. In 1795, Charles had a mental breakdown, and had to stay in a private mental hospital for about a year. By 1796, Elizabeth was completely helpless and dependent on Mary. John Lamb had become senile, Elizabeth required constant care, and Mary's brother John had had an accident. During this time, the responsibilities placed on Mary began to be a serious burden for her towards the end of 1796, and the situation began to affect Mary's mental stability.

Mary suffered from mental illness. In 1796 she stabbed her mother to death during a mental breakdown, and was confined in a local mental facility. Six months after the murder, Charles removed Mary to the mental hospital and brought her to live in a house in the village of Hackney, not far from London and spent his Sundays and holidays with her. She always went to local lending libraries during this time, as she was a voracious reader throughout her life. After a while, Charles was able to bring Mary back to London to live with him. They both decided that they would remain unmarried and live together for the rest of their lives, in a state described by Charles as "a sort of double singleness". Through the rest of her life, Mary would occasionally spend time in mental facilities when she or Charles felt that her mental disorder was returning. Over time, Mary and Charles rebuilt a very close relationship as they had acquired before their mother's death. Charles began drinking heavily which was a problem that followed him until his death.

In 1806, Mary was asked to write something for their *Juvenile Library*. This was the beginning of Charles and Mary's collaboration on *Tales from Shakespeare*. During the process of writing, Mary realized that she could make a living through

writing such types of works. Their writing brought financial security to them and moved them into the middle class, to which adjusting was difficult for Mary as she had to hire servants though she was used to doing housework herself.

In December 1814 Mary wrote an article entitled "On Needle-work" which argued that sewing should be made a profession in order to give independence to women whose only way of making a living was sewing that was something they were mostly obliged to do their household duties at that time. Charles continued to write some other articles and books at the same time.

Later in 1820s, Mary's mental illness progressed, while new symptoms of depression and detachment appeared. Charles's health became more infirm as well through these years. In 1833 Mary moved to a house for mentally ill people in Edmonton, London; Charles soon followed her. Charles never lost his love and devotion to his sister, even when as her illness continued to worsen. "I could be nowhere happier than under the same roof as her," he said in 1834. Charles died on 27 December 1834. According to family friend Henry Crabb Robinson, Mary was quite insane at this time and unable to fully feel grief at the death of her brother. She died on 20 May 1847, and was buried next to her brother. Charles and Mary were depicted as the central characters in *The Lambs of London* by Peter Ackroyd who always focuses on the history of London in his fictions.

William Henry Ireland (2 August 1775- 17 April 1835) who was known as an English forger of Shakespearean documents is another major character in *The Lambs of London*. His father, Samuel Ireland, was a successful collector of antiquities and

collector of Shakespearian plays. There was at the time, and still is, a great inadequacy of writing in the hand of Shakespeare.

William Ireland began to experiment with blank, old papers and forged signatures on them. Eventually he forged several documents until he was ready to present them to his father. In 1794, William told his father that he had discovered old documents belonging to an acquaintance who wanted to remain unnamed, and that one of them had the signature of Shakespeare in it. He gave the document – which he had of course made himself – to his father, who had been looking for just that kind of signature for years. Later in his life, Ireland produced a whole new play – *Vortigern and Rowena*. After extensive negotiations, Irish playwright Richard Brinsley Sheridan acquired rights for the first production of the play at London's Drury Lane Theatre for £300, and a promised a half of all profits to Irelands.

Although the Shakespeare papers had prominent believers, skeptics had questioned their authenticity from the beginning, and as the premiere of *Vortigern* approached, the press was filled with arguments over if the papers were genuine or forgeries. On 31 March 1796, Shakespearean scholar Edmond Malone published his own exhaustive study, *An Inquiry into the Authenticity of Certain Miscellaneous Papers and Legal Instruments*, about the supposed papers. His attack on the papers showed that the papers could be just modern forgeries. Although believers tried to hold their ground, scholars were convinced by Malone's arguments. When critics closed in and accused Samuel Ireland of forgery, his son published a confession – *An Authentic Account of the Shaksperian Manuscripts* – but many critics could not believe a young man could have forged them all by himself.

In 1805 William Henry published *The Confessions of William Henry Ireland*, but his confession did not help his reputation. During his life and today, he was less well known as a poet, writer of gothic novels and histories for he is popular with his forgeries. Ireland is one of the main characters in Peter Ackroyd's 2004 novel *The Lambs of London*, though the contacts with Charles and Mary Lamb have no basis in the historical record, and Ackroyd took many liberties with the story.

#### **4. 3. The Image of London in *The Lambs of London***

Throughout the centuries, human beings have been in the pursuit of creating the ideal and perfect societies in which all citizens are happy, equal, and prosperous. In time, it is understood that there is no such thing as an ideal and perfect society. It is a fact that all the beauties are only seen if there are problems which darkens the living environment. In this sense, it is actually a utopia to claim that a city has just beauties because disliked things always complete the liked ones, which is a rule in the life itself. In respect to this issue, William Golding, states in his *Lord of the Flies* that a utopia is idealistic and cannot truly exist in a permanent way today. Similarly, Thomas More, in his *Utopia*, expresses that 'what people cannot find easily is a society which is established wisely and reasonably' (7). Additionally, for the British writer, Peter Ackroyd, London always seems to be a city of beauties and gentleness; however, it is obviously seen when his works are analyzed in deep that he professionally touches some dark sides of London as he thinks that creating a perfect society without any dark aspects is just a utopia. However, it is quite obvious that London is seen as a theme in the works of Ackroyd, which proves the fact that London has a great inspiration and source of writing for him.

*The Lambs of London*, which is a fiction that is analyzed in this part of this thesis study, concentrates on London just like *Thames: Sacred River* which is studied in the first section of the thesis. Ackroyd, in *Thames: Sacred River* has actually attempted to chronicle the city, London, throughout the centuries and illustrates the historical details of the city and their shadows on today's London using the Thames River as a living character in the book. The Thames River gives all the information about London in detail; therefore, readers regard the Thames as a living character who has a real identity. It is obvious as well that the Thames River creates really positive images of London, and it is seen just a few dark sides of the city; however, it is impossible to imagine a city without negative aspects.

It is necessary to emphasize that the positive image of London created by the character, Thames, in *Thames: Sacred River* and the one created by the character, Shakespeare, isn't different; on the other hand, they have some features which completes each other. It is necessary to emphasize that it is possible to create a real image of London in the minds after analyzing these two books that completes each other in terms of the features, or the images of London. However, it is possible to state that London, created in *The Lambs of London* (2004), mostly highlights the historical and cultural aspects of London with the characters, Charles Lamb, Mary Lamb, William Ireland, and their admiration to Shakespeare who is a holy character for them. The thing that is needed to be highlighted is that the image of London in *The Lambs of London* is darker when compared to the one in *Thames: Sacred River*.

### 4.3.1. Historical Aspect of London

In *The Lambs of London*, Ackroyd, as always, brings the bustle, stench, and hazards of nineteenth century London vividly to life. It is necessary to express the fact that a number of details about London and its history are professionally underlined by Ackroyd in this novel. All the details in *The Lambs of London* and the ones given in *Thames: Sacred River* complete each other in many ways. It is necessary to highlight that while the details in *The Lambs of London* are given by using a fictional language which makes the readers feel that the events aren't real, just imaginary, the details about London, its history, and culture are shared by using more concrete sentences and by giving factual information in *Thames: Sacred River* which is analyzed in the first section of this thesis.

In the first place, Shakespeare as a great character who is admired by the major characters, the importance of plays for the major characters, the theme of fraud or deceit, and mental disorders which are highlighted in *The Lambs of London* are studied in order to analyze the historical aspects of London which complete the ones underlined in *Thames: Sacred River*.

In *The Lambs of London*, Shakespeare is used as a real character who gives numerous clues about the history of London in the way that the Thames River is used as a living character with an identity who shares all the details in the history of London with the readers in *Thames: Sacred River* which is a biography analyzed in the first section of the study. Although the genres of these two books are completely different, the aim is absolutely the same – creating an image of London.

In *The Lambs of London*, which mostly concentrates on a Shakespearean forgery, all the protagonists are the great admirers of Shakespeare as seen in different sections of the novel. For instance, it is noticed in the novel that even a book owned by Shakespeare is of great importance for the major character, Charles Lamb. “It was a week’s wage. Yet to own a book that had once been owned by Shakespeare- it was worth more than a week of his life” (21). Similarly, another major character, William Ireland, utters the words in a conversation with his father, Samuel Ireland who is a lover of antiquity and Mary Lamb who is an ardent admirer of Shakespeare: “The name and the hand of Shakespeare. It is the most remarkable document I have ever seen” (35). “What we have found, Miss Lamb, is a jewel” (51). “More precious than any jewel, Father” (51). All these sentences show the readers a sense of antiquity and a sense of value which the major characters have for the history and historical things.

It is noticed in the novel that it is a great privilege for the characters even to touch a thing that was touched by Shakespeare in past. Their admiration for Shakespeare is obviously seen again in the quotations: “It has been a privilege to touch the paper upon which Shakespeare wrote” (70). It is seen in *The Lambs of London* that Shakespeare is actually a holy character for the real characters in the novel. This significance can obviously be seen in the conversation between Thomas de Quinces and William Ireland given below that:

May I shake your hand, sir?

Of course.

The hand that has touched Shakespeare’s papers.

It was very good of you to come.  
I have had an interest in Shakespeare ever since I was a child. I grew up in Manchester where, as you may imagine, I was alone in my taste.” (148)

As seen in the quotations given from the novel itself, it is emphasized that the characters of the novel know Shakespeare, feel Shakespeare, and live with Shakespeare. Readers are informed that Shakespeare has been an incredibly important figure in the history of London, and it is impossible to create an image of London without Shakespeare. Therefore, Ackroyd prefers to give information about the historical aspects of London creating a Shakespearean figure to whom major characters ardently admire in the way that the River Thames gives all the information about the historical details of London.

The character, William Ireland, seizes the opportunity to visit the house where William Shakespeare was reputed to be born and he shares how he feels, which expresses that Shakespeare is much more than a holy character for him:

It was for William Ireland the strangest sensation- to be in the house where William Shakespeare was reputed to be born, to be sitting in a room through which he had walked a thousand times, to see in the face of this butcher some lineaments of his illustrious family. And yet to feel nothing, to sense no familiar presence, to be stripped of all enchantment- that was most mysterious of all. He blamed his own incapacity. A more sensitive person would no doubt have thrived in this redolent atmosphere. A finer spirit would have been stirred, as if by a trumpet. But he registered nothing. The house was empty. (38)

It is quite clear that Ireland feels agony and blames himself for his incapacity to feel the mysterious atmosphere there, which illustrates his

admiration for Shakespeare who is more alive than a real character for them since he is of utmost significance for them.

The major characters, Mary and Ireland who are more interested in Shakespeare than the other characters and whose only common point is Shakespeare, focus on what 'modern' means for Shakespeare, as well:

Do you know that, in Shakespeare, modern means ordinary or trivial? To be modern is for him to be a commonplace. Uninteresting. We think of the Elizabethans as colorful and richly tapestried, but he preferred to look back at Lear and Caesar. What was that you just said? (114)

Shakespeare is such an important character in this novel that readers feel that Shakespeare is a real character with a real identity who gives all the information about historical and cultural aspects of London although Shakespeare isn't a real character in the novel itself. The characters in the novel use his name, or his works to give some clues about the events in the history of the city. In this respect, *The Lambs of London* and *Thames: Sacred River* are similar since the character, the Thames, gives all the information about London in *Thames: Sacred River* just like the character, Shakespeare, who gives a lot of information about the history of London in *The Lambs of London*.

It is impossible to imagine a Shakespeare without his plays for all the lovers of literature from all walks of life. The characters in *The Lambs of London* own a great interest in the plays of Shakespeare who is regarded as the hero of the stage for them. *The Lambs of London* are mainly concerned with two Shakespearian plays, *Vortigern* and *A Midsummer Night's Dream*. While the main story centers on the discovery and performance of *Vortigern*,

*A Midsummer Night's Dream* takes the role of a play within a play. In fact, it is the play put on by the small acting troupe in *A Midsummer Night's Dream* that is also being put on in *Lambs of London* by Charles Lamb and his friends and colleagues. The function of this play within a book is much the same as it is in *A Midsummer Night's Dream*. It serves both as a kind of comic relief and as a commentary on the events surrounding it. It is quite clear that Ackroyd professionally used Shakespeare in order to illustrate some details in the history of London. They also consider that Shakespeare is a well-known character that is really productive; however, the people of his time never understood the importance of his works and unfortunately, some of his unique works has disappeared in time, without being published at all as stated in the sentences:

He is our true poet. Chaucer is the father of our poetry, but Shakespeare is the father of our stage. No one truly fell in love before Romeo and Juliet. No one understood jealousy before Othello. Hamlet, too, is a great original... (35)

Yet the people of his uncultivated time never understood his genius. The plays were not fully published until after his death, and the texts themselves are so corrupted that many passages make no sense whatever. Some plays have simply disappeared.

Disappeared? Where?

Into the vast backward and abysm of time, as the bard would say.

*Cardenio*, *Vortigern*, *Love's Labour's Won*. All gone... (36)

The characters in the novel like acting the plays of Shakespeare, which again illustrates the significance of Shakespeare and his plays for the Londoners. "...It was the smell of a London theatre." (160)

While her parents busied themselves about the dying fire, she told him how she and her brother would take on the roles of Beatrice and Benedick from *Much Ado About Nothing*, or of Rosalind and Orlando from *As you Like It*, of Ophelia and Hamlet. They had the words by

heart, and would furnish them with all the actions and attitudes that they deemed to be appropriate. As Ophelia Mary would turn away and weep; as Hamlet Charles would stamp his foot and scow. For her these scenes seemed more real, more serious, than anything that happened to her day by day. (44)

It is quite obvious that they have a great knowledge on the works of Shakespeare which is a holy identity for them. They know most of his works, try to personalize his characters, and maybe the most interesting fact is that the real characters live with the character, Shakespeare, although he isn't a real character in the book:

Tom Coates was Snug and Benjamin Milton took the part of Quince; they had persuaded their two colleagues, Siegfried Drinkwater and Selwyn Onions, take on Flute and Snout. And they enlisted Alfred Jowett, a friend of Siegfried and clerk in the Excise Department, for the role of Starveling. On this Sunday morning they sat together, rehearsing their lines, in the small pagoda that Mr Lamb had set up in the garden ten years before...(117)

The characters work really professionally on the plays, and put a great effort to act their roles as real as possible. Discipline is especially significant for Mary Lamb during their performances because the only solace of her life, which is dominated by the domesticity of her parents, is her brother Charles Lamb and the works of Shakespeare; therefore, she puts the utmost care to the plays and the roles of people in the acting as seen in the quotation below:

When she called her brother 'dear' they were suddenly convulsed with silent laughter. Benjamin put a handkerchief up to his mouth, and seemed to be in agony. Charles ignored them but Mary glared at them before enquiring, very casually. 'What is so funny, gentlemen?'(118)

I cannot see the point of doing this comedy if there is to be giggling all the time. (119)

Another point related to the acting of the plays is that some of the male characters need to perform the roles of the females, which highlight the

fact that females didn't have chance to take part in a performance of such a play in past, which illustrates that there were strict gender roles in society in history.

I will not play a female... You told me, Charles, I played an honest workman.  
 And so you do.  
 I will not put on a dress.  
 You need only wear a smock or pinafore.  
 I beg your pardon? Did I hear correctly? A pinafore? That is a word a Drinkwater known. (120)  
 Nay, faith let me not play a woman: I have a beard coming.  
 There will be no mistaking your sex. (121)

As seen in these quotations given above, characters in *The Lambs of London*, especially Mary Lamb, get a great zest from the plays of Shakespeare and acting some scenes of them. Their life is routine and they need something to make their lives more literary, academic, and enjoyable as well. Mary Lamb, who is the protagonist of the novel, finds the meaning of her life in Shakespeare, and acting his plays professionally is a holy activity giving her the utmost energy which she has never tasted in her life as seen:

Mary had splendid visions of this play. When Charles had asked her to prompt and direct his colleagues, she had been delighted. Over the last few weeks she had senses a superfluity of energy within herself, a barely repressed excitement, and she wished to dicert it. So she seized eagerly upon this short comedy, concerning the mechanicals, within the larger comedy of *A Midsummer Night's Dream*. (121)

The importance of Shakespeare for Mary and the literary knowledge of Mary and her brother Charles are seen in a conversation with Charles who is a really important figure for Mary in the novel:

Have you finished it?  
 Of course. It is not unduly long.  
 And your impressions?  
 Who wrote it? It merely has a title.

Could you guess?  
 I refrain from guessing in such matters. It is very like Kyd, but it might be one of the university dramatists. Except that it is not in Latin.  
 No one else?  
 That is a very wide question, dear.  
 It is Shakespeare.  
 No.  
 I can assure you, Charles.  
 It is the most unlike thing to Shakespeare I have ever read.  
 How can you say that? It is quite obvious to me.  
 How so?  
 The majesty.  
 Majesty can be feigned.  
 The periods. The cadences. The diction. Everything.  
 It is only a play, Mary.  
 Only? It is the life of the mind!... (141-2)

It is seen in this quotation that Mary as well as Charles has a deep knowledge on literature and Shakespeare including the periods of the works, diction used in the texts, and everything, which is a really unique example from that society in which women are inferior.

Mary is incredibly eager to see the professional acting of these plays and she is dissatisfied with the acting performances of the characters. It is actually seen in the novel that all the events happen and end quickly and most of the details between two events are hidden just like in the acting. It seems that life, for Mary, is like acting, as well. Additionally, she has a mental disorder which is mainly triggered by her domestic life, and this is expressed by the only solace of her life, Charles Lamb who is her older brother below:

Could you be coarsely spoken?  
 That will be extremely difficult, miss Lamb.  
 Do please. He cannot be a clerk he must be a carpenter.  
 Charles had noticed with some surprise how intently and eagerly his sister had guided their proceedings. It seemed to him now that she did everything to the extreme. In recent weeks also she had been nervous

and ill at ease. She had been peremptory, in particular, with her mother. (122)

It can be stated that time sense in *The Lambs of London* contrasts with the one in *Thames: Sacred River*. In *Thames: Sacred River*, every chapter is perfectly in detail and readers know every single detail one by one in a slow motion. But in *The Lambs of London*, details are not shared with the readers in detail, and lives of the characters are like the acting, itself. Mary, for example, is introduced in the opening of the novel just like majesty with her description near the window. But things happen quickly and Mary is described with her mental disorder and behaviors in extremes in the next chapters. Her life is actually given as a drama acting in which events are performed quickly and not in detail.

As highlighted in all these quotations, Shakespeare is a unique character for the characters in *The Lambs of London*, which actually illustrate the utmost significance of Shakespeare for London. With Shakespeare figure in the novel, it is expressed that literature, drama, acting, plays, and more were important in the history of London.

After analyzing the importance of Shakespeare and his plays for London, the theme, forgery, is needed to analyze for it is closely related to the plays of Shakespeare. One of the major characters in the novel named William Ireland, who is the son of a bookseller, will forever be linked with Shakespeare in *The Lambs of London*, but perhaps not in the way he had hoped. Instead of being the owner of the lost play *Vortigern*, he will always be remembered as a forger and a big liar by the readers (Ruthven: 18,

Rosenblum: 105). It is of great importance to state the fact that this is a historically real detail in the history of London that Ackroyd intends to illustrate. In the history, Ireland announced that he had found the manuscripts of Shakespeare's plays, which caused a big chaos among the most prominent persons of the period. In the end, it was understood that all the documents had been produced by Ireland himself just for the sake of earning a name, and he tried to publish the documents under his own name, but he gained a little success. Ackroyd actually recalls the readers this historical event, which illustrates his interest in the history of London with its all details.

When Ireland showed the document, which is actually produced by himself, to Mr Edmond Malone who is a scholar, he verifies the signature and admits that it was owned by Shakespeare. Mr Dawson who is another scholar takes and examines it carefully and says "It is a remarkable thing, the sentiments are orthodox, of course" (73). However he thinks that they need a paleographer in order to deem it authentic. When Mr. Baker, who is an authority on the sixteenth-century hand, sees the document, he says:

The paper is good. The watermark is of the period. And the ink is very fine. Do you see how it has faded into weave? He had forgotten that he was still wearing his hat, and with an apology removed it. It is a good sixteenth century hand. I have studied Shakespearean's signature in the past- (75)

Ireland puts all his effort to influence the society with his great ability, and he has no limit in betraying. In a dialogue with Mary, he utters the sentences: "...Then I noticed the peculiar style of the 's', and I remembered where I had seen it before. It was his hand, of course. Without any doubt" (81). He tries to influence Mary with his great knowledge on Shakespeare and

interest in his works, but she never questions his sentences and admits those as concrete realities like many scholars of the period, which illustrates their seeming knowledge:

Another excellence of Shakespeare, one in which no other writer equaled him, lay in the language of nature. So correct was it that we can see ourselves in all he wrote; his style and manner have also the felicity, that not a sentence can be read without its being discovered to be Shakespearian. (87)

They are demanded to act the play in Drury Lane Theatre in order to prove its reality to the whole London. A well-educated man, Thomas de Quincey, who had attended the grammar school in Manchester, focuses on *Vortigern* five nights after the first performance of it. He expresses his ideas about the document in the dialogue with Charles, which falsifies his explanations of Ireland who is a fraud:

...It is the work of Shakespeare?  
On the contrary. It is the work of Ireland.  
That cannot be. How could he fool the world?  
London, at least. He is far more clever than you imagine, Charles.  
When I hear him talk I am always aware of his incisive nature. He is very sharp.  
But to write a sixteenth-century play-and poetry. Surely not? (182)

When Ireland notices that some clever scholars of the period are going to catch some clues that prove that the document doesn't belong to Shakespeare, it belongs to him, he initially shares his secret in detail with his father who always looks down on Ireland's abilities on literature:

You have not understood a word I have said. Listen to me, Father.  
There is no benefactor. I am responsible for the Shakespearean papers.  
You mean that you found them?  
I wrote them. I created them.  
This is some pleasantry. William. Some riddle.  
I assure you it is not. I fabricated all the documents you believe to be from the pen of Shakespeare.

I cannot listen to you...

I can show you every detail of my forgery, from the ink to the seal. Do you wish to know how to create an ancient ink? I mixed the three different liquids used by book-binders in marbling the covers of their calf bindings. When they ferment they are imbued with a dark brown colour.

You are still protecting your patron. It is very noble.

I discoloured the papers with tobacco – water. Look at this sheet. Then I fumigated them with smoke. Why do you think I had a fire in the middle of summer.

No, no more. I refuse to believe you...(202)

As seen in the sentences above, Ireland says all the details in this forgery, but his father insists on believing in the idea that he had found the document since he thinks that Ireland has no such ability. It is also noticed that Ireland wants to show his skills to his father, but he finds this idea laughable and ridiculous:

-you alone produced such voluminous papers? It is laughable. It is ridiculous.

It is the truth.

No, not truth. Phantasy. Your wits have been turned by this business.

You can no longer distinguish between what is real and what is false. I know you, William.

You do not know me at all.

I know that there is no manner or method by which you could have counterfeited the style of Shakespeare...(203)

All these details on the relationship between father and son echoes the historical figures mentioned before in this study. Ackroyd professionally underlines that there were a lot of scholars in London in past, but they couldn't catch the reality of what happened during the analysis of the documents at all, and they were betrayed by a forger, which illustrates that they have just seeming knowledge, not in deep. It is again possible to see that Ackroyd has a deep knowledge on the history of London and this fraud

theme is directly taken from the history, and even the name of the fraud and the document are the same with the real event in the history.

After analyzing Shakespeare, his plays, and the theme of forgery which were showing the historical details of London, it is necessary to mention that mental disorders were common among the females in the history probably because of their domestic lives which were restricted by family and society. This disorder is mentioned here with the protagonist of the novel, Mary Lamb who is a historically real character and that she suffered from insanity in past is correct, as well. Charles Lamb, who is the only solace of Mary, shares the details of the illness of his sister:

Three nights previously Charles Lamb had found his sister sitting in the kitchen. She was in her night-dress, and had placed all the cutlery of the household on the table where she was busily arranging it according to length. He had called to her softly, 'Mary, Mary, whatever are you doing?' She looked in his direction, but stared through him. He recognized at once that she was walking in her sleep. She stood up and went over to the window. She sighted deeply and raised her arms high in the air, muttering. 'Not done yet. Not done yet.' Then she turned, and passing her brother without a sign, went upstairs to her attic room...(149)

Charles knows the attitudes of his sister, and tries to protect her against the possible dangers which trigger her insanity. However it is a really hard task for him since Mary is always at extremes. In a dialogue, Charles shares the situation of Mary:

You have given her a new interest.  
 Oh yes.  
 In Shakespeare  
 She was half in love with him already.  
 My sister is never half in love. She is always at extremes. (154)

Charles does his best in order to keep Mary away from Ireland since he thinks that Mary may be attached to him. He predicts that the so-called documents owned by Shakespeare were produced by Ireland, and knows that it will be a huge disappointment for Mary who is ready to discharge herself from life. After learning that Ireland is a forger, Mary is shocked:

She was moving quickly, not knowing or caring in which direction she was travelling, when she was filled with an overpowering sense of his absence. No one could ever walk beside her again. She had to sit down, to fight her rising feeling of panic, and sank upon a flight of steps leading to the church of St Giles-in-the-Fields...(204)

As Charles mentions that Mary is always at extremes, she doesn't have a limit in showing reaction to events. Her brother gives all details about her mental health in a letter in which he informed de Quincey by the terrible calamities that have fallen on their family. He writes that his poor dearest sister in a fit of insanity has caused the death of her own mother. She is at present in a mad-house from where she will probably be moved to a prison. He also states that he is very calm despite all the challenges he has faced with, and able to do his best to make things better for Mary's health.

### 4.3.2. Cultural Aspect of London

It is necessary to highlight the fact that Ackroyd takes the word, *culture*, in its widest definition in his *Thames: Sacred River* which is studied in the first section of the study. Culture is analyzed in terms of language, religion and beliefs, jobs, gender differences and discriminations, social habits, solutions for crimes, superstitions, music and arts in *Thames: Sacred River*.

The common point in these two works, *Thames: Sacred River* and *The Lambs of London* is that the image, London, is professionally created and they actually complete each other in this respect. In *Thames: Sacred River*, almost all the information about the cultural details of London is mostly positive and given as factual information as it is a biography. On the other hand, in *The Lambs of London*, some of the factual information given in *Thames: Sacred River* is seen, or exemplified in a fictional way in the real life of the characters that are intentionally chosen from London's history. It is also necessary to underline the fact that when some aspects of London have not been mentioned in *Thames: Sacred River*, they are intentionally given in *The Lambs of London*, which illustrates that these two works complete each other in creating an image of London.

In this part of the study, the titles that have not been handled in *Thames: Sacred River* are mostly focused on, and at the end of the study, it is seen that Ackroyd creates an image of London with its all pros and cons producing these two works in different genres, and highlights the fact that all

the beauties can only exist if there are some problems, or it is possible to state that every plus is a plus just in a place where there are some minuses.

In *The Lambs of London*, cultural images of London such as family, and discrimination, clothing, reading habit, religion, fears with weather description related to it, which are not depicted in deep in *Thames: Sacred River*, are seen in the lives of the characters and London becomes a factual city with the statistical images.

The first point that is analyzed in *The Lambs of London* is the theme, family which is indirectly mentioned in *Thames: Sacred River*. Family is one of the major themes of this novel raised under Lambs and Ireland families.

This theme, the family structure of the Lambs, is initially seen in the relationship between Mary and her brother, Charles. "They confided in each other, seeming the same soul shining in each other" (2). Their dependence on each other is really unique and extraordinary. Especially Mary's admiration to Charles professionally illustrates the social position of the woman in London. "She admired her brother precisely to the extent that she did not admire herself" (2). In past, ladies had just responsibilities for their family and have no other social role or right in life; therefore, Mary attaches the utmost attention to his brother who is a clerk but always wants to be a writer for she feels confined by the domesticity of her family, especially her mother who is watchful and hostile. Charles is the only solace of Mary who likes reading a lot and sees reading as a kind of escape from the grim facts of her living environment. Becoming a daughter in such a family is described by the words of Mary in the novel as: "She turned back to the window, as her parents

entered the room, and prepared herself to become a daughter again” (4). Additionally, Mary’s responsibilities in the family are depicted in the sentence related to her father who needs the care of the family members because of a mental illness: “He had been Mary’s father, then he became her friend, and finally, her child” (5). When it comes to the approach of Charles towards his family, it is noticed that his approach is really different from Mary’s:

Charles Lamb seemed to pay no attention to his father’s condition; he avoided him, whenever possible, and made no comment on his increasing incapacity. Whenever Mary raised the subject of ‘Pa’, he listened to her patiently but offered no comment. He could not speak of it. (5)

Some of their conversations with their mother show the typical position of women and the typical approach to women who are uneducated.

“...Mary dear, you are keeping your father from the fire.” -She was perpetually watchful, as if something in the world was forever trying to elude her -.  
 “Where is your brother?”  
 “Reading.”  
 “That is a surprise.” (6)

Mary doesn’t like her mother very much. She is an inquisitive woman, or so Mary thought; her mother’s watchfulness seems to her to be a form of hostility as seen: “...This is not a house of correction, Mother. We are not your prisoners” (123). However, Mary have to accept her roles including the care of her father in the novel, and she has no other occupation except for the housing stuff: “She spent her life performing such tasks...Mary accepted her role willingly enough” (6). The psychology of Mary is described with her own sentence in the book, which illustrates that she is deeply affected by

the domesticity of her life and sign, as well that reflects the upcoming events in their lives : “I am deadly serious, Charles. I must leave or I will go insane” (79).

Charles is also affected by his family in choosing his career, but his situation is better compared to the Mary's, which shows that there is no equality between men and women as seen:

Charles continued to earn his living, as a clerk at the East India House, as his mother had insisted, but he wished to consider himself to be a writer. Ever since his school-days as a poor scholar at Christ Hospital, all his hopes and ambitions had been directed towards literature. He would read his poems to Mary; and she would listen very carefully, almost solemnly. It was as if she had written them herself....(7)

When it comes to the relationship between Mary and Charles again, they actually complete each other in many respects. Mary's company for Charles and Charles feelings towards Mary and his family are obviously seen in the sentences: “He had no desire to see his parents, who seemed to close down the possibilities of life. And as for Mary, well, certainly he enjoyed her company. But there were times when her attention to him, intense and sensitive, repelled him...”(23)

The family structure in the novel is visualized in the relationship between Samuel Ireland and his son, William Ireland, as well. It is known in the novel that William Ireland has never known his mother. His father had once told him that she had died when he was quite a baby, but nothing more has been said about his mother. The father, Samuel Ireland, always thinks that it is a subject that should not be discussed. His wife, Rosa Ponting, has shared the life with his father for many years, but it is also noticed that

William Ireland treats her with neither affection nor intimacy. In other words, his respect is also reserved just for his father. Samuel Ireland, who is a bookseller and antiquity lover, thinks that he is the best in every subject, and his son can never be as successful especially in literature, as he is, as seen: “His father was not listening to him. He was already searching for another passage with which to impress his son. He loved to recite the drama. He believed that he had a powerful voice, but to William it often sounded hollow and uncertain” (36).

Samuel Ireland’s attitudes towards William Ireland is actually professionally highlighted by Ackroyd in order to show the family structure of the middle class in London. When William announces that he finds the manuscripts of some works owned by Shakespeare, his father thinks that these documents must be known to the world, and intends to write an essay for the *Gentleman’s Magazine*. However it is noticed that he wants to make money with these documents and earn a well-known name, which is of utmost significance for him. William can just look at his father in astonishment after learning his father’s intention of announcing the documents to the world, and questions his father for his decision which is regarded as a disloyalty:

“... You should have informed me, Father.”

“A father to ask permission from his son? Is that what you are saying?” (71)

William actually wants to prove his writing skill to his father, and plans to write this essay by himself, but he has to share his wishes with his father in a

respectful way. He tries to talk to his father, and this conversation highlights the typical father figure in that society, as well.

William blushed. "I have as good a claim as you."  
 "You are youth, William. You have no powers of composition."  
 "How do you know that?"  
 "Sensus communis. Common sense. I know you." (71)

As seen in these two examples, the major characters mostly suffer from the attitudes of their parents. Mary and Charles are confined by their mother, and William bears his father's bustle behaviors towards him. These families are samples from the middle class in London, which is a conception even today in 20<sup>th</sup> century in metropolitan conditions and mostly includes the ones from working class (Firth, Hubert, Forge, 24). In *Thames: Sacred River*, the family theme is never handled, and *The Lambs of London* completes this biographical work in this respect; therefore, it is possible to state that Ackroyd creates a concrete image of London with these two works.

The Lambs family, who symbolizes the typical middle class in London, owns a servant, as well, which is a sign of luxury in the society. In a conversation about servants, they utter some words about the mate, Tizzy, who is the servant of the Lambs family, which illustrate the social description of servants and Ackroyd's professional satirical tone:

"They are always smiling and they are always embarrassed, and they are a puzzle to the servants, who are fearful of being either too obsequious or too uncivil."  
 "But you have no servants."  
 "Is Tizzy nothing? A toast to Tizzy! A toast to no one!"(25)

Discrimination is seen in terms of skin color, as well which has been a lifelong problem of dark skinned people. William meets a black boy on a ship

sailing, and a lady tells him that “Your skin is black, but your soul is white...” 69. This sentence directly taken from *The Little Black Boy* by William Blake, obviously shows the discrimination against black people in that society. Also, the black boy tells William that “It may interest you, sir, that my name is Shakespeare. Joseph Shakespeare.” William can’t help smiling and says “How is that possible?” and the boy’s answer is really surprising, “It was a name given to the unfortunate slaves, sir. It was a jest.” (69-70). In these quotations, Ackroyd intentionally highlights the situation of black people and obviously illustrates with the sentences of the little boy that they accept their inferiority, which is a dark aspect of London.

The status in rank is still a cultural phenomena in England is clearly seen in the novel. In Charles’ office, there is a concrete title-based rank which is a symbol of their power in that environment. In the quotation given below, Ackroyd depicts the status of Charles among his colleagues and underlines the social rank in London. It is seen that hierarchy starting from the Medieval Period is still a part of the culture:

There were six clerks in the Dividend Office where Charles worked. Their desks were set up in the pattern of an inverted ‘V’ - or, as Charles put it, ‘like a flight of geese’ - with the head clerk at the front... Benjamin Milton sat in front of Charles, Tom Coates behind.”  
(29)

Clothing is another aspect of London’s culture, which is mentioned in *Thames: Sacred River* just giving some examples from the clothes of working class, but professionally visualized in *The Lambs of London* by completing the lacking points in *Thames: Sacred River*. Indeed, the novel starts with the description of Mary Lamb’s clothes in order to highlight the fact that clothes

of women are also restricted by the rules of the society. “Mary Lamb walked over to the window, and touched very lightly the faded lace fringe of her dress. It was a dress of the former period that she wore unembarrassed, as if it were no consequence how she choose to cover herself...” (1). The novel’s opening lines start with a close up shot in the major character, Mary who reminds the readers of a majestic figure in past.

In that society, women’ clothes are also restricted, or dominated by the rules which have a huge psychological effect on ladies, and make them feel insecure. Not only their clothes, but also their opportunities in social life are mostly dominated by the restrictions of the society as seen in a dialogue between Ireland and Mary which shoes that Ireland proves the restrictions of women:

It was a woman of middle of middle age, sitting at a table behind me. She was dressed entirely in black with a black bonnet, a black shawl and black umbrella. It is not usual for a woman to be sitting alone in a coffee shop, not even on Maiden Lane, and of course I was a little perturbed. She was clearly not a lady of the town. Excuse my indelicacy, Miss Lamb. Her age and appearance rendered that out of the question. And I surmised that she was either drunk or out of her wits...” (53 - 4)

It is so obvious that there are some rules of clothing for ladies and how they feel with these rules is stressed in the sentence: “...I must seem to be a dissolute woman, without a shawl. And my hair is undone” (80). Mary’s clothes symbolizes how she feels in her living environment, as well.

Clothes are an indispensable aspect of the culture of a society so it is not correct to limit it just with the clothes of ladies. There are some typical clothes of males, as well while they are not limited as strictly as women’.

Clothes of males are firstly described with Charles at the very beginning of the novel in the sentence: “Charles himself always dressed in black and, being surprisingly angular, he resembled a young and awkward clergyman...” (28). Clothing culture is so ranging that it is not possible to limit it with just a few characters; therefore, Ackroyd visualizes folk clothing the sentence: “The three young men clattered out of the building into Leadenhall Street. They walked quickly over the stones, their hands in their pockets, their black frock-coats fluttering out behind them...” (31). It is seen in these quotations that *Thames: Sacred River* and *The Lambs of London* are the two books of Ackroyd which complete each other in terms of the image of London with its all brilliant and dark aspects depicted professionally.

Reading habit composes a large section in the culture of a society. In *Thames: Sacred River*, Ackroyd professionally illustrates the importance of bookshops and libraries for London and for the Londoners as analyzed in the previous sections of this thesis. This fact is completed, or exemplified in *The Lambs of London*. That reading is of paramount significance for the major characters, Charles, Mary, and Ireland is underlined even in the first page of the novel: “I have found it, dear. It was hiding in *All’s Well*. Charles Lamb rushed into the room with a thin green volume in his hand...” (1). This sentence shows the deep interest of Charles for literature. When it comes to the attitude of Mary towards reading, it is so obvious that it has a huge role in her life as seen: “She read so that she might keep up these conversations with Charles which had become the great solace of her life” (2). Moreover, it is seen that Mary has a much deeper desire for reading, and she obviously

expresses this in the sentence: “It was as if she were performing a sacrifice...” (8). Additionally, Ireland who has a great interest in books as well, utters the words in his conversation with Mary that uncover his attitude towards reading - turning the pages with delight - as seen: “I know the difference, Mr Lamb. I know the pages turned with delight, not with duty” (6). The major characters in the book actually not only like reading literature, but also give a life to the characters in the books they have read. Especially, Mary who feels restricted by the dominance of concrete rules in the society depicts these situations to the readers as seen:

They would talk of Roderick Random and of Peregrine Pickle as if they were real people, and invent new scenes or adventures for Lemual Gulliver and Robinson Crusoe. They would imagine themselves to be on Crusoe’s island, hiding in the foliage from the marauding cannibals. And then they would return to the intricacies of Greek syntax. He told her that she had become ‘a Grecian’ ” (12)

Religion is another important aspect of the culture of a society and the religious activities in London are highlighted in *Thames: Sacred River*, and Ackroyd clearly states the fact that religion has an important role in the lives of the Londoners. Similarly, in the *Lambs of London*, some morals from Christianity are underlined in the lives of the characters as seen: “After the meal over it is customary, on Sunday, for Charles to read from the bible to his parents and sister” (13). In the Lambs family, such kind of religious rituals are performed which is a reflection of the cultural rituals in London. The second family image, Samuel Ireland and William Ireland, illustrate that Christianity is important for them as seen: “Desire is a beast, William. Never desire too much” (34). As seen in these two quotations given, these characters

seem to know in deep about religion; however, their actions, especially the actions of Irelands, totally oppose the sentences they uttered above. ‘Never desire too much’ is a moral in Bible, Samuel Ireland who always asks for more, and utters these words to his son seems ironic. And his son commits perjuries. All these have actually satirical functions in the novel; the characters actually demonstrate that they don’t obey the rules of religion at all.

In the fifth chapter of the novel, a man prays the God, which shows that religion has a huge effect on the lives of the people in that society, its effect is not just limited with a certain group of people. “Forgive us, oh Lord, all our sins and cherish us like the sweet bird that under the cover of her spreading wings receives her little brood and hovering over them keeps them...” (67).

It is known that suicide is wrong for a true believer in Christianity, and as analyzed in *Thames: Sacred River*, in the previous section of this thesis, there were a number of suicides committed on The River Thames, and the same issue is mentioned in *The Lambs of London*, as well as seen: “...In London, too, suicide by water was not uncommon...” (144). Ackroyd focuses on the theme, suicide, in both of these books, and illustrates that there are a lot of reasons that brings about the suicides of the people in that society. Ackroyd actually grants some clues why suicides were so common in London in past in *The Lambs of London*. Mary, for instance, isn’t pleased with her life at all in the novel because of the problems such as feeling restricted by the social rules and feeling alone. She suffers from a concrete

loneliness, and Charles frequently takes alcohol in order to get rid of all the problems in his life. But Mary never rebukes him for his drunkenness, on the other hand, she understands the reasons of this, and even sympathized with him. Ackroyd states the feelings of Mary in the sentences: “Had she the courage or the opportunity, she would be drunk every day of her life” (9). This sentence shows one more time that ladies have no right or opportunity to be drunk in that society, and ‘every day of her life’ is a very appropriate description of Mary’s boredom. The strong feelings of Mary are described in another sentence more concretely when Charles came home drunk, she reacts with her utterances as: “To be buried alive- was that not motive enough to drink?” (10)

Drinking, or drunkenness is indeed a way of escaping from the realities. They are aware of the problems, but they have no other options apart from admitting them without questioning; therefore, they both get into a desperate mood. Moreover, they go on living in this society, but they are actually alone in their inside. So drinking may be their only solace among all these problems.

In *Thames: Sacred River*, weather condition in London changes according to the location of the place in the Thames River, and it may be really different on different section of the Thames River. In some parts of it, weather is really bright and clear, but in other sections, it may be really dark and horrible. Similarly, the bright and dark aspects of London that have been highlighted so far are seen in the weather descriptions in the novel, *The Lambs of London*, as well. Weather description is parallel with the situations

which are positive or negative in the novel. The first weather description is seen at the very beginning of the novel in which the characters are not pleased with their situation and feel restricted by the rules in their family and society:

It was a day in late autumn, and the brickwork of the houses oppose was stained red with the declining sun. The street itself was littered with orange peel, scraps of newspaper and fallen leaves. An old woman, draped in a voluminous shawl, was cluthing the pump on the corner.” (3)

In another weather description, Charles obviously shares his feelings: “Why is Sunday so horrid? It is my day of rest, but it is so dry and desolate. It presses the life out of me. There is nowhere to think.” (3-4). As seen, Sunday is described as horrid, dry, and desolate so Charles feels uncomfortable. It is noticed in the preceding sections of the page that the real problem is not weather at all, but it is Mary, her dependence on him, her sensation of loss within all the problems, his mom who is always watchful, and his father to whom Charles pay no attention. Therefore, the sentence ‘There is nowhere to think’ includes all these problems, and the description of Sunday with the adjectives like horrid, dry, and desolate parallel with the feelings of Charles that can be described using the same adjectives, as well. The same is true for the sentence uttered by Samuel Ireland: “This September air is piercing...” (17). ‘Piercing’ is actually parallel with the sadness they will experience in the upcoming sections of the novel.

Apart from weather descriptions, there are some descriptions of London, England, as well. England, for example, is described: “In other odes he had railed against England’s ‘muddy darkness’ and ‘dreary’...” (26). The words, ‘muddy’ and ‘darkness’ give numerous clues of the feelings of the

character. Feelings of people are ignored within the concrete rules of a society, or the muddy darkness, and this creates a brute mass of humankind in the society. All the problems the characters face are summarized in the sentence: “She explained how she had come to this situation. It was a familiar history of want, neglect and hardship that made her seem older than she truly was. They became friends or, rather, allies against the cold and the darkness...” (145).

Everything considered, the common point in these two works, *Thames: Sacred River* and *The Lambs of London* is the image of London that actually completes each other in this respect. In *Thames: Sacred River*, factual information about the culture in London is given by Ackroyd. In *The Lambs of London*, some of the factual information given in *Thames: Sacred River* is seen, or exemplified in a fictional way. There are also some other aspects of London that have not been mentioned in *Thames: Sacred River*, but are intentionally underlined in *The Lambs of London*, which proves that these two works complete each other in creating an image of London.

## CHAPTER 5

### CONCLUSION

Peter Ackroyd, who is a prolific contemporary British writer, professionally depicts his distinct personal approach towards English literature, culture, and the history of London in most of his works. The city, London, is of utmost significance for the majority of his historical, biographical, and critical writings, as well as his novels.

In this study, *Thames: Sacred River* which is a biography and *The Lambs of London* which is a fiction have been analyzed in detail in order to illustrate the image of London in these two works. It is highlighted that in *Thames: Sacred River*, Ackroyd has attempted to chronicle London throughout the ages and illustrate the historical details of the city and their shadows on the culture of today's London. The relationship between the river and London occupy almost each chapter of the book, and it is emphasized in this study that the Thames is not simply the river that runs through London as it is presented as a living character with a life-long identity who knows all the details in history from past to present.

After sharing biographical details of Peter Ackroyd including social and literary background to his literary career in the first chapter of this study, in the second chapter, the Thames is analyzed as a character in detail with some concrete quotations from the novel itself. It is underlined in this chapter that the River Thames is initially introduced with its physical features by Ackroyd with some facts and statistical information about it such as its length, borders, bridges, and average flow, not as a living character. Ackroyd also increases the credibility of the character, the Thames, by comparing its fame with the other rivers' in the world. Later in the same

chapter, it is proved with some quotations from the book that the River Thames is more than a river and more than a character, as well. So the Thames is analyzed in detail in this chapter, and it is possible to call it as a unique character who switches its role as historical, cultural, poetic, fictional, or holy character by creating a London image.

In chapter three, it is highlighted that the history of London and the rewriting of it is the motivation behind Ackroyd's writing, whether it is fiction or biography. Ackroyd supports the idea in his two works chosen for this study that the history of London continues to function today, and considers that it is necessary to question and interpret the events in past in order to comprehend them correctly. Therefore, he rewrites the past of London through the use of historiographic metafiction technique in most of his novels. It is underlined in this study that the events in the fictional works of Ackroyd take place in London, and even the novels which do not use the city as a setting are about London, or Londoners' in past and today. When it comes to the style of Ackroyd, his works, which are analyzed in this study, tend to attribute his style to being a postmodern one, with the use of techniques such as historiographic metafiction, parody, or pastiche. As suggested in this thesis, London is not just a setting in Ackroyd's work, but a spiritual centre of tradition which rewrites itself for each generation, without erasing the writings of the past. The city, essentially, is made up of texts and characters that have attempted to immortalize it in some way – whether through literature (Dickens, Blake, Wilde), drama (Dan Leno), painting (Henry Wallis), or architecture (Hawksmoor). Ackroyd, by reminding us of these people, attempts to chronicle the ages of the city to show how past visions of London contribute to an understanding of it in the present.

In chapter four, it is proved that in *The Lambs of London*, Ackroyd resurrects the artists of London's past and uses contemporary characters to research on them. In *The Lambs of London*, Ackroyd prefers to depict the flow of the events through his multi-plots and his characters who are totally inefficient in detecting the betrayal which directs the plot of the novel, and become much more lost in the narrative rather than being the controlling force behind the narrative. The parody of biography technique is used in this fiction, as the protagonist in the contemporary narrative is generally a historically accurate character, and their shared sentiments concerning London bring them together in the end in a timeless frame. In this chapter, in order to highlight the historical aspect of London, Shakespeare who is admired by the major characters and the importance of plays for the major characters, the theme of fraud, and mental disorders which are analyzed in detail. Later in this chapter, cultural images of London such as family, discrimination and the statue in rank, clothing, reading habit, religion, and fears with weather description are studied in detail in order to clarify the cultural aspect of London.

As mentioned in the opening part of this study, the image of London is a priority in choosing these two works in different genres for a detailed analysis as the connection of history and today is professionally given regardless of the genres at all. It is seen in this thesis that the history, culture, and fictional characters living in the city who illustrate all the core features of the culture are the major factors that creates a concrete image of a city, not the type of the work at all.

In this thesis study, it is proved after analyzing these two works that *The Lambs of London* concentrates on London just like *Thames: Sacred River*. It is obvious that the River Thames creates really positive images of London, and just a

few dark sides of the city are seen; however, it is impossible to imagine a city without negative aspects. It is necessary to emphasize that the positive image of London created by the character, Thames, in *Thames: Sacred River* and the one created in *The Lambs of London*, isn't different; on the other hand, they have some features which completes each other. The thing that may be needed to be highlighted is that the image of London in *The Lambs of London* is darker when compared to the one in *Thames: Sacred River*.

## BIBLIOGRAPHY

- Ackroyd, Peter. *Chatterton*. New York: Ballantine Books, 1987.
- . *The Clerkenwell Tales*. London: Chatto & Windus, 2003.
- . *The Collection: Journalism, Reviews, Essays, Short Stories, Lectures*. Thomas Wright, ed. Chatto & Windus, 2001.
- . *Dan Leno and the Limehouse Golem*. London: Sinclair-Stevenson, 1994.
- . *Dickens*. London: Minerva, 1991.
- . *English Music*. London: Hamish Hamilton, 1992.
- . *The Great Fire of London*. Chicago: U of Chicago P, 1982.
- . *Hawksmoor*. London: Hamish Hamilton, 1985.
- . *The House of Doctor Dee*. London: Hamish Hamilton, 1993.
- . *The Lambs of London*. London: Chatto & Windus, 2004.
- . *Notes for a New Culture*. London: Alkın Books, 1976.
- . *The Plato Papers: A Novel*. New York: Anchor Books, 2001.
- . *Thames: Sacred River*. London: Chatto & Windus, 2007.
- . *T. S. Eliot*. London: Penguin, 1993.
- Ankersmit, F. R. "Historiography and Postmodernism." Keith Jenkins, ed. *The Postmodern History Reader*. London and New York: Routledge, 1997. 277-297.
- Aytaç, Gürsel. *Edebiyat ve Kültür Araştırmaları*. Hece Yayınları, 2005.
- Barthes, Roland. "The Death of the Author." *Image, Music, Text*. Trans. Stephen Heath. London: Fontana, 1977. 142-148.

- Benham, John. Cooper Hill. 1642.
- Calinescu, Matei. "Rewriting." Bertens and Fokkema, ed. 243-248.
- Currie, Mark. Introduction. *Metafiction*. Ed. Mark Currie. London: Pearson, 1995. 1-18. Print.
- Conrad, Joseph. *Heart of Darkness*. England: Penguin Popular Classics, 1994.  
-----*The Secret Agent*. London and Sydney: Pan Books, 1975.
- Defoe, Daniel. *Moll Flanders*. New York: Dover, 1996.
- Dickens, Charles. Bleak House, Wordsworth Edition Limited, Great Britain, 1993.  
-----*Great Expectations*, Wordsworth Edition Limited, Great Britain, 1992.  
-----*Martin Chuzzlewit*. Hertfordshire: Wordsworth Classics, 1997.  
-----*Oliver Twist*. Hertfordshire: Wordsworth Classics, 2000.
- Eyüboğlu, Sabahattin., Günyol, Vedat., Urgan, Mina. *Thomas More Utopia*. Türkiye İş Bankası Kültür Yayınları, İstanbul. 2008.
- Faulkenburg, Marilyn Thomas. *Church, City, and Labyrinth in Bronte, Dickens, Hardy, and Butor*. New York: Peter Lang Publishing, 1993.
- Firth, Raymond., Hubert, Jane., Forge, Anthony. *Families and Their Relatives*. Roudledge, London. 1998.
- Fokkema, Aleid. "Abandoning the Postmodern? The Case of Peter Ackroyd." *British Postmodern Fiction*. Eds. Theo D'Haen and Hans Bertens. Amsterdam: Rodopi, 1993. 167-179. Print.
- Genette, Gerard. *Palimpsests: Literature in the Second Degree*. Trans. Channa Newman and Claude Doubinsky. Lincoln and London: U of Nebraska P, 1997.

Gibson, Jeremy, and Julian Wolfreys. *Peter Ackroyd: The Ludic and Labyrinthine*

*Text*. New York: Macmillan, 2000.

Glen Johnson (Johnson, 4; D 943)

Golding, William. *Lord of the Flies*. Faber: 1962.

Hutcheon, Linda. "Beginning to Theorize Postmodernism." *A Postmodern Reader*.

Ed. Joseph Natoli and Linda Hutcheon. New York: State U of New York P, 1993. 243-272.

----- . *Narcissistic Narrative: The Metafictional Paradox*. New York:

Methuen, 1984.

----- . "'The Pastime of Past Time': Fiction, History, and Historiographic

Metafiction." *Postmodern Genres*. Ed. Marjorie Perloff. Norman and

London: U of Oklahoma P, 1989. 54-74.

----- . *A Poetics of Postmodernism: History, Theory, Fiction*. New York

and London: Routledge, 1995.

----- . *The Politics of Postmodernism*. London and New York: Routledge,

1993.

----- . *A Theory of Parody: The Teachings of Twentieth-Century Art*

*Forms*. New York and London: Routledge, 1991.

James, Henry. *English Hours*. Library of America; First Printing edition (September

1, 1993)

----- . *The Princess Casamassima*. New York: Harper & Row, 1968.

----- . *The Wings of the Dove*. New York and Toronto: Everyman's

Library, 1997.

Korkut, Nil. "Kinds of Parody from the Medieval to the Postmodern." Diss. METU, 2005.

*The Lambs of London*. Daily Mail, The Susijn Agency Ltd. Peter Ackroyd. Web, 3 May, 2014. <<http://www.thesusijnagency.com/PeterAckroyd.htm>>.

Massie, Allan. *The Novel Today: A Critical Guide to the British Novel, 1970-1989*. London: Longman, 1990. Print.

Maxwell, Richard. *The Mysteries of Paris and London*. Charlottesville and London: UP of Virginia, 1992. 160-190.

Montrose, Louis A. "Professing the Renaissance: The Poetics and Politics of Culture."

Murdock, George Peter. *Culture and Society*. University of Pittsburgh Press. 1965.

O'Mahoni, John. *London Calling*. The Guardian, The Observer. Saturday 3, July 2004. Web. 4 May, 2014.

<[http://www.theguardian.com/books/2004/jul/03/biography\\_fiction](http://www.theguardian.com/books/2004/jul/03/biography_fiction)>

Perrine, Laurence. "Literature: Structure, Sound and Sense" 5<sup>th</sup> Edition, 1988.

Peter Ackroyd. *An Interview With Peter Ackroyd*. Web, 4 May, 2014,

<<https://www.randomhouse.com/boldtype/1098/ackroyd/interview.html>.>

Peter Ackroyd. *Publishers' Weekly* 1987. Web, 1 May, 2014

<<http://www.publishersweekly.com/>>

Proust, Marcel. *Remembrance of Things Past*. 2 vols. Trans. C.K. Scott Moncrieff. New York: Random House, 1934.

Rose, Margaret A. *Parody: Ancient, Modern, and Post-Modern*. Cambridge: Cambridge UP, 1993.

Schnitker, Jan and Rudolf Freiburg. Introduction. *Do you Consider Yourself a*

*Postmodern Author?: Interviews with Contemporary English Writers*. Eds.

Jan Schnitker and Rudolf Freiburg. Münster: INT, 1990. 5-8. Print.

Tekcan, Rana. "Too Far for Comfort?: A Discussion of Narrative Strategies in Biography." Melikoğlu 47-65.

Tew, Philip and Rod Mengham. *British Fiction Today*. London: Continuum, 2007.

Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London and New York: Methuen, 1984.

White, Hayden. *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore: Johns Hopkins, 1978. Print.

----- *Metahistory: The Historical Imagination in Nineteenth-Century Europe*. Baltimore and London: Johns Hopkins UP, 1993.



**T.C.**  
**SELÇUK ÜNİVERSİTESİ**  
**Sosyal Bilimler Enstitüsü**



**Özgeçmiş**

Adı Soyadı:	HAVA VURAL
Doğum Yeri:	KAYSERİ
Doğum Tarihi:	16.07.1985
Medeni Durumu:	BEKAR

**Öğrenim Durumu**

Derece:	Üniversite
İlköğretim:	Mehmet Akif Ersoy İlköğretim Okulu
Ortaöğretim:	Karamancı İlköğretim Okulu
Lise:	Behice Yazgan Kız Lisesi (Süper lise)
Lisans:	Karadeniz Teknik Üniversitesi
Yüksek Lisans:	Selçuk Üniversitesi
Becerileri:	
İlgi Alanları:	Edebiyat, Yabancı Diller, Bilgisayar Teknolojileri, Müzik
İş Deneyimi: (Doldurulması isteğe bağlı)	Erciyes Üniversitesi – İngilizce Okutmanı KTO Karatay Üniversitesi – İngilizce Okutmanı Kayseri Amerikan Kültür Derneği Dil Okulları – KPDS/ÜDS Okutmanı
Aldığı Ödüller: (Doldurulması isteğe bağlı)	
Hakkımda bilgi almak için önerebileceğim şahıslar (Doldurulması isteğe bağlı)	
Tel:	0544 3791649 / 0506 2556205
Adres:	Hoca Ahmet Yesevi Mah. Baytar Sok. No: 10/5 Kocasinan / KAYSERİ

**İmza**

Hava VURAL

THE IMAGE OF LONDON IN PETER ACKROYD'S *THAMES:*

*SACRED RIVER AND THE LAMBS OF LONDON*

MASTER'S THESIS

2014